



The Music Sound

Nicolae Sfetcu

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The Music Sound

Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or ceremonial purposes. [Definitions](#) vary in different cultures and social milieus.

by [MultiMedia](#) and [Nicolae Sfetcu](#)

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Indigenous Australian music

[Music of Australia](#)

Indigenous Australian English, Irish and Scottish

Pub Other immigrants

Timeline and samples

Genres Classical - [Hip hop](#) - [Jazz](#) - [Country](#)- [Rock](#) ([Indie](#) · [Hardcore punk](#))

Organisations ARIA

Awards Australian Music Centre · ARIA Music Awards · The Deadlys

Charts ARIA Charts, JJJ Hottest 100

[Festivals](#) **List:** Big Day Out · Livid · Homebake · Falls · Stompem Ground
Tamworth (Country) · Womadelaide

Media CAAMA, Countdown, Rage, Triple J, ABC

[National anthem](#) "Advance Australia Fair"

Indigenous Australian music includes the music of Australian Aborigines and Torres Strait Islanders, who are collectively called Indigenous Australians, it incorporates a wide variety of distinctive traditional [music](#) styles practised by Indigenous Australian peoples, as well as a range of contemporary musical styles both derivative of and fusion with European traditions as interpreted and performed by indigenous Australian artists. Music has formed an integral part of the social, cultural and ceremonial observances of Australian Aboriginal and Torres Strait Islander peoples, down through the millennia of their individual and collective histories to the present day. The traditional forms include many aspects of performance and [musical instrumentation](#) which are unique to particular regions or Indigenous Australian groups; there are equally elements of musical tradition which are common or widespread through much of the Australian continent, and even beyond. The culture of the Torres Strait Islanders is related to that of adjacent parts of New Guinea and so their music is also related.

In addition to these indigenous traditions and musical heritage, ever since the 18th century European colonisation of Australia began indigenous Australian musicians and performers have adopted and interpreted many of the imported Western musical styles, often informed by and in combination with traditional instruments and sensibilities. Similarly, non-indigenous artists and performers have adapted, used and sampled indigenous Australian styles and instruments in their works. Contemporary musical styles such as [rock and roll](#), [country](#), [hip hop](#) and [reggae](#) have all featured a variety of notable indigenous Australian performers.

Traditional forms and instruments

Bunggul

Bunggul is a style of music that arose around the Mann River and is known for its intense lyrics, which are often stories of epic journeys and continue, or repeat, unaccompanied after the music has stopped.

Clan songs

A particular clan in Aboriginal culture may share songs, known as *emeba* (*Groote Eylandt*), *fjatpangarri* (*Yirrkala*), *manikay* (*Arnhem Land*) or other native terms. Songs are about clan or family history and are frequently updated to take into account popular films and music, controversies and social relationships.

Death Wail

A mourning lament recorded in a number of locations in central and northern Australia and among the Torres Strait Islanders.

Karma

Karma is a type of oral literature that tells a religious or historical story.

Didgeridoo

A didgeridoo is a type of [musical instrument](#), a [woodwind](#) [aerophone](#), traditionally made out of eucalyptus or bamboo. Aborigines used the didgeridoo to communicate over long distances, as well as to accompany songs, and the instrument is commonly considered the national instrument of Australian Aborigines. Famous players include Mark Atkins and Joe Geia, as well as white virtuoso Charlie McMahon.

Krill Krill

The Krill Krill song cycle is a modern musical innovation from east Kimberley. A man named Rover Thomas claims to have discovered the ceremony in 1974 (see 1974 in music) after a woman to whom he was spiritually related was killed after a car accident near Warmun. Thomas claimed to have been visited by her spirit and received the ceremony from her. In addition to the music, Thomas and others, including Hector Jandany and Queenie McKenzie, developed a critically acclaimed style of painting in sync with the development of the ceremony.

Kun-borrk

Kun-borrk arose around the Adelaide, Mann and Rose Rivers, distinguished by a didgeridoo introduction followed by the percussion and vocals, which often conclude words (in contrast to many other syllabic styles of Aboriginal singing).

Wangga

Wanga arose near the South Alligator River and is distinguished by an extremely high note to commence the song, accompanied by rhythmic percussion and followed by a sudden shift to a low tone.

Contemporary trends

A number of Indigenous Australians have achieved mainstream prominence, such as Jimmy Little (popular), Yothu Yindi (rock), Troy Cassar-Daley (country) and NoKTuRNL (rap metal), the Warumpi Band (alternative or world music). Aboriginal music has also had broad exposure through the world music movement and in particular WOMADelaide.

Torres Strait Islander musicians include Christine Anu (popular) and Seaman Dan.

Contemporary Australian Aboriginal music continues the earlier traditions and also represents a fusion with contemporary mainstream styles of music, such as rock and [country](#) music. The Deadlys provide an illustration of this with rock, country, [pop](#) being found among the styles played. Common traditional instrumentation used are the didjeridu and clap-sticks being used to give a different feel to the music.

The movie *Wrong Side of the Road* and [soundtrack](#) (1981) gave broad exposure to the bands Us Mob and No Fixed Address and highlighted Indigenous disadvantage in urban Australia.

Indoor percussion ensemble

An **indoor percussion ensemble** or **indoor drumline** consists of the [marching percussion](#) and front ensemble (or *pit*) sections of a [marching band](#) or [drum corps](#). It marries elements of music performance, marching, and theater; thus, the activity is often referred to as *percussion theater*. Although most indoor percussion ensembles are affiliated with high schools, there are also many independent groups that draw participants from a large area. Independent groups typically start rehearsing in October and groups associated with high schools start after marching band season ends in November or December, and the season culminates with national championships in April.

Notable groups include Music City Mystique, Rhythm X, Blue Knights, RCC, Northcoast Academy, Aimachi, Pulse Percussion, Matrix, Eastside Fury, and Surround Sound.

History

Over the past 20 years, marching percussion has advanced and moved into auditoriums and gymnasiums as percussion ensembles looked for ways to maintain their skills during the winter months when performing outdoors on football fields was not practical. Following in the footsteps of indoor guard ensembles, indoor percussion ensembles arrange music and motion appropriate for a more intimate setting. The activity is enjoyed throughout the United States and Japan, as Winter Guard International (WGI) provides many regional and national opportunities to compete. Percussion ensembles first appeared in WGI shows in 1992, and the theatrics, sets, and music selection has advanced throughout the activity's history. There are many organizations unaffiliated with WGI that hold smaller regional shows.

Competitive groups are held to specific times and judged on criteria that change every season as technology and creativity blossom. These ensembles

compete, but traditionally, the musical sport is treated as a place to grow together as a community, learn new techniques, and enjoy the work done by peers from across the country.

Music

Music is arranged based on original works, as well as recreations of movie themes, [popular music](#), [classical music](#), and more. Instrumentation is anything that would or could be used under the percussion category of any musical group, including: snare drums, tenor drums, bass drums, [cymbals](#), [xylophones](#), marimbas, [vibraphones](#), [tambourines](#), [chimes](#), [timpani](#), [drum kits](#), and other similar instruments. [Electronic instruments](#) such as [guitars](#) and [synthesizers](#) are also allowed - however, no prerecorded music may be played. Unconventional instruments such as trash cans, barrels, pipes, brooms, and other things that make percussive sounds are sometimes used.

Marching

A notable difference used in indoor percussion is all toe-down marching. Marching within indoor percussion is much more fluid in contrast with corps style marching and is much more group dependent due to the lack of yard lines. Some indoor ensembles even incorporate basic dance moves into their shows for a more dramatic effect.

Set designs

Depending on the financial situation and the creative design team, sets can be created to help the audience engage the performance to a greater depth. Painted floor coverings and backdrops are used to portray a story as the group performs the music in and around the props. Most upper level groups have large nylon-vinyl tarps that cover an entire gym floor.

Sets must also be designed to function within the space provided. If a performance is in a gym, the materials must be able to enter the gym. If the performance is in a stadium type gym, then doors and openings are easier to access. Height is also an issue if the roof of the performance room is low.

There are strict rules on the area sets can be placed on and the time a group is allowed to set them up. Violations of these rules result in score deductions.

Costumes

At first, indoor percussion ensembles wore traditional marching band uniforms. As shows and concepts increased in detail, uniforms were left behind, and theatrical costumes took their place. Costumes could be as simple as jeans and t-shirts for a rendition of West Side Story or as complicated as special jumpsuits with chains and feathers to portray a show like Cirque Du Soleil, though many groups use more modern uniforms.

Influence on drum corps

Some drum corps, most notably The Cadets, have attempted to make their outdoor field shows more intimate and theatrical like indoor percussion shows. The Cadets have taken ideas pioneered indoors to the field, such as the "Gods of Quads" tenor feature and "drum speak" feature, originally developed by the

Ponderosa High School and Mission Viejo High School indoor percussion ensembles respectively.

Indoor Drumline Circuits (external)

- WGI percussion (Winter Guard International)
Mepa- Ohio, Kentucky, Indiana
Southeastern Color Guard Circuit
PASIC- Marching Festival
SCPA (Southern California Percussion Alliance)
ADLA (American Drumline Association)
MPA (Minnesota Percussion Association)

Categories: [Percussion ensembles](#) | [Musical groups](#)

Industrial fashion

Industrial fashion is a form of fashion most closely associated with the [industrial music](#) scene and is based on styles including [punk](#) and military combat uniform aesthetics. Typical items of clothing include combat boots, camo trousers, t-shirts, and sometimes gas masks, goggles, flight jackets, or trenchcoats, the color black being most predominant. Partially or completely buzzed, shaved or undercut hair is common.

People in the industrial music scene are often called "industrialites" or "rivetheads." Although close to the [goth](#) subculture, industrial fashion and music are much less well-known. This can be attributed to the relative obscurity of industrial music, as compared to mainstream rock or even [gothic rock](#).

See also

- [Punk fashion](#)

Industrial metal

Industrial metal

Stylistic origins: [Industrial music](#), [heavy metal music](#)

Cultural origins: Late 1980s, United States, United Kingdom, Canada

Typical [Electric guitar](#) - [Synthesizer](#) - [Drum machine](#) - [Drums](#) -

instruments: [Sequencer](#) - [Keyboard](#) - [Sampler](#))

Mainstream Moderate

popularity:

Subgenres

Coldwave

Fusion genres

[Industrial rock](#)

Other topics

[List of subgenres](#)

Industrial metal is a [musical genre](#) which draws elements from [industrial music](#) and [heavy metal music](#). Industrial metal music is usually centered around metal [guitar](#) riffs and industrial [synthesizer/sequencer](#) lines, as well as heavily-distorted vocals. This term is used quite loosely, describing everything from industrial bands sampling metal riffs to heavy metal groups augmented with sequencers. Industrial metal encompasses industrial subgenres such as aggro-industrial and coldwave (see [list of industrial music subgenres](#)) and often overlaps some elements of [nu-metal](#) and [post-punk](#).

It is difficult to distinguish many industrial metal artists and [industrial rock](#) because both genres leave much room for ingenuity and creativity. By convention, all industrial metal artists may be more vaguely described as industrial rock as well, but not all industrial rock artists are properly described as industrial metal. This is ironic considering industrial metal emerged before industrial rock.

History

Early innovators

Though guitars had been used by industrial groups like Throbbing Gristle and Skinny Puppy since the early days of the genre, it wasn't until the late-1980s that industrial and metal began to fuse into a common genre. Al Jourgensen was at the forefront of the fusion on Ministry's *The Land of Rape and Honey* (1988). Previously a guitarless band, Ministry's inclusion of metal guitars on "Stigmata", "The Missing", and "Deity" proved to be a watershed event. Subsequent albums, *The Mind is a Terrible Thing to Taste* and *Š•!›—ž* (commonly referred to as simply "Psalm 69"), would establish Ministry as a premier industrial metal act. At the same time, KMFDM was bringing metal influences to its guitars in singles like 1989's *Virus* and 1990s *Godlike* (the latter copying a riff from Slayer's "Angel of Death"). Approaching from the opposite end of the spectrum, former Napalm Death guitarist Justin Broadrick founded the industrial metal band Godflesh in

1988. Influenced by metal, industrial, [no wave](#), and [post-punk](#), Godflesh featured live metal guitar, [bass](#) and vocals on top of mechanical [drum machine](#) beats. Canadian band Malhavoc had been cutting demos as early as 1985 featuring drum machines, keyboards, metal guitars and distorted vocals. In 1991 they put out their first official release, entitled "The Release".

Later developments

Industrial metal blossomed in the early 1990s, particularly in North America where it outstripped pure industrial in popularity. The original strain of industrial metal became known as aggro-industrial, while a new form featuring punk- and hardcore-influenced guitars and more pronounced synthesizer accompaniment became known as coldwave. Prominent coldwave bands included Chemlab, 16 Volt, and Acumen (later Acumen Nation). In Europe, some groups such as Young Gods and Swamp Terrorists would create industrial metal without live guitars, relying wholly on samplers. Many established industrial groups adopted industrial-metal techniques around this period, either temporarily or permanently, including Skinny Puppy (on the Jourgensen-produced Rabies), Front Line Assembly, and Die Krupps. More recently, groups like Rammstein and Oomph! have taken inspiration from [electronic music](#) as well as industrial and [hard rock](#) to create what Rammstein describe as "Tanz-Metall" or "dance metal".

The influence of industrial metal has permeated throughout the heavy metal genre, with a number of bands accenting their live instrumentation with industrial programming and sampling. Fear Factory is one of the most notable, incorporating electronic elements from a very early stage and often being produced by Rhys Fulber of Front Line Assembly. Devin Townsend's death metal band, Strapping Young Lad, also features pronounced industrial-metal aspects. Many contemporary metal/nu-metal groups, drawing influences from industrial, [hip hop](#), and [electronica](#), have incorporated samplers and sequencers. As a result, acts like Rob Zombie, Static-X, *dope*, and Mushroomhead are often, though inconsistently, included in industrial metal.

Artists

Aborym		Fear Factory	Machinae Supremacy	Slick Idiot
Acumen Nation		Genitorturers	Megaherz	Sister Machine Gun
American	Head	Godflesh	Ministry	Skrew
Charge		Hanzel	und Misery	Loves Static-X
Betty X		Gretyl	Company	Strapping Young
Bile		Head of David	Mnemic	Lad
Blut Aus Nord		Hypofixx	Oomph!	Swamp Terrorists
Chemlab				
Circle of Dust				

Cubanate
Cult of Luna
Cyanotic
Die Krupps
Dust to Dust
Eisbrecher

Inner Surge
Jerk
jesu
Klank
Klutæ
KMFDM
The Kovenant

Peace, Love & Pitbulls
Pig
Pitchshifter
Rammstein
Red Harvest
Rob Zombie
Samael

The Young Gods
Treponem Pal
Turmion Kätilöt
Vargotah
Velcra
Waltari
Zeni Geva
Zeromancer

Record labels

Invisible Records
Wax Trax! Records
Metropolis Records

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - **Industrial metal** - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Industrial

[Aggrotech](#) - Coldwave - [Dark electro](#) - [Electronic body music](#) - [Futurepop](#) - **Industrial metal** - [Industrial rock](#) - Industrial techno - [Noise](#) - [Power noise](#)

Other **electronic music genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Industrial music

Industrial

Stylistic origins: [Musique concrete](#), Fluxus movement , Performance art, [Electronic art music](#), [Noise music](#)

Cultural origins: Early 1970s, London, Sheffield, United Kingdom, Germany, Vancouver, San Francisco, Chicago

Typical instruments: [Synthesizer](#) - [Drum machine](#) - Tape loops - [Drums](#) - [Guitar](#) - Found objects - [Modified electronics](#) (in latter incarnations were added [Sequencer](#) - [Keyboard](#) - [Sampler](#))

Mainstream Moderate

popularity:

Derivative [Techno](#) - [IDM](#) - [Trance](#) - [Synth pop](#) - [Futurepop](#) - [Glitch](#)

forms:

Subgenres

[EBM](#) - [Noise](#) - [Neofolk](#) - [Martial](#) - [Ambient industrial](#)

Fusion genres

[Industrial metal](#) - [Industrial rock](#)

Other topics

[List of subgenres](#)

Industrial music is a loose term for a number of different styles of electronic and experimental music. First used in the mid-1970s to describe the then-unique sound of Industrial Records artists, a wide variety of artists and labels have since come to be called "Industrial". This definition may include avant-garde performance artists such as Throbbing Gristle, Einstürzende Neubauten and Laibach; noise projects like Merzbow or Whitehouse; [electronic body music/elektro](#) acts such as Skinny Puppy, Front 242 and Nitzer Ebb; electronic rock acts like KMFDM, Nine Inch Nails or Ministry; or writers J.G. Ballard and William S. Burroughs.

The term was meant by its creators to evoke the idea of music created for a new generation of people, previous music being more "agricultural." Specifically, it referred to the streamlined process by which the music was being made, although many people later interpreted the word as a poetic reference to an "industrial" aesthetic, recalling factories and inhuman machinery. On this topic, Peter Christopherson of Industrial Records once remarked, "the original idea of Industrial Records was to reject what the growing [industry](#) was telling you at the time what music was supposed to be."

History

Early influences

Luigi Russolo's 1913 work *The Art of Noises* is often cited as the first example of the industrial philosophy in modern music. After Russolo's *musica futurista* came Pierre Schaeffer and [musique concrète](#), and this gave rise to early industrial music, which was made by manipulating cut sections of recording tape, and adding very early sound output from analog electronics devices.

Also important in the development of the genre was the Dada art movement, and later the Fluxus art movement. Such an antecedent, maybe only by name, was Erik Satie terming his second set of [Furniture music](#) *Sons industriels* ("Industrial sounds", 1920).

Edgard Varèse was also a major pioneer in electronic music. His composition *Poème électronique*, for example, debuted at the 1958 Brussels World's Fair in and around the Atomium.

Industrial Records

Industrial Music for Industrial People was originally coined by Monte Cazazza as the strapline for the record label Industrial Records (founded by British art-provocateurs Throbbing Gristle, the musical offshoot of performance art group COUM Transmissions).

Early industrial performances would often involve taboo-breaking, provocative elements, such as mutilation, sado-masochistic elements and totalitarian imagery or symbolism.

The first wave of this music appeared in 1977 with Throbbing Gristle and NON, and often featured tape editing, stark percussion, and loops distorted to the point where they had degraded to harsh noise. Vocals were sporadic, and were as likely to be [bubblegum pop](#) as they were to be abrasive polemics.

Bands like Cabaret Voltaire, Clock DVA, Factrix, DAF, Autopsia, Nocturnal Emissions, Esplendor Geometrico and SPK soon followed. Blending electronic [synthesizers](#), guitars and early samplers, these bands created an aggressive and abrasive music fusing elements of rock with experimental electronic music. Like their punk cousins, they enjoyed the use of shock-tactics including explicit lyrical content, graphic art and Fascist imagery. Industrial Records experienced a fair amount of controversy after it was revealed that it had been using an image of an Auschwitz crematorium as its logo for a number of years.

In the rest of Europe, particularly in Italy, the roots were planted by the non-musician/artist Maurizio Bianchi/M.B./Sacher-Pelz at the end of 1979/beginning of 1980, with some electronic/radiographic extreme works edited in a very limited edition ("Cainus", "Venus", "Cease To Exist", "Velours", "Mectpyo Blut" cassette-tapes, and "Symphony For A Genocide", "Menses", "Neuro Habitat" LP's).

Across the Atlantic, similar experiments were taking place. In San Francisco, shock/performance artist Monte Cazazza (often collaborating with Factrix and Survival Research Labs/SRL) began working with harsh atonal noise. Boyd Rice (aka NON) released several more albums of [noise music](#), with guitar drones and tape loops creating a cacophony of repetitive sounds. In Germany, Einstürzende Neubauten were performing daring acts, mixing metal percussion, guitars and unconventional "instruments" (such as jackhammers) in elaborate stage performances that often damaged the venues they were playing.

Subgenres and related styles

Main article: [List of industrial music subgenres](#)

It should be mentioned that there is much disagreement within the industrial scene as to the current state of industrial, to the extent that some are of the belief that there is no "current state of industrial", saying that industrial music ended with the demise of Throbbing Gristle and Industrial Records and that the idea of genre is antithetical to industrial music, while others use 'industrial' to refer to music having the industrial aesthetic such as [noise/power electronics/death industrial](#), [power noise](#) and [ambient industrial](#) or as an umbrella term for genres that combine elements of the original wave of industrial music with other genres, such as [electronic body music/elektro](#), [industrial metal](#), [industrial rock](#) and industrial techno. The terms post-industrial and alternative electronic have also been used to describe genres spawned or influenced by the original industrial music movement.

See also

- [Cassette culture](#)
- [Post-punk](#)
- [Martial music](#)

[Electronic music](#) | [Genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | **Industrial** | [Synthpop](#)

Industrial musical

An **industrial musical** is a [musical](#) performed for the employees of a business, intended to create a feeling of being part of a team, and/or to educate and motivate the management and salespeople to improve sales and profit. It is a form of public relations and advertising that can be used internally within a business.

Other terms for industrial musicals include the **corporate musical** or **industrial show**, but the latter can also refer to trade shows, which are publicity events organized by one or more businesses to promote their products to potential buyers.

Industrial musicals are not restricted to corporations or to businesses involved in industry. They should not be confused with [industrial music](#), or with musicals produced by companies to be seen by the general public, for example, Disney's stage production of The Lion King.

History

Industrial musicals originated from company songs and [anthems](#) for promoting enthusiasm among workers. The songs were brought in by the management, as opposed to worker-created work songs. Also, during the 1920s, some companies formed internal musical groups to encourage company loyalty, keep employees happy, and to help advertise the company to the public. For example, the Larkin soap company organized community singing, had a women's drum corps, an orchestra, a ukulele club, and daily recitals on a pipe organ.

At some point, a collection of company songs was extended into a full [musical theater](#) format, and the industrial musical was born. Many industrial musicals were made in North America during the economic boom that followed World War II, and this practice continued into the 1980s.

The earliest known industrial musicals were produced by retail and automotive companies such as Ford, General Motors, and the Marshall Field's chain of department stores. By the end of the 1950s and throughout the 1960s, other types of businesses also began to put on shows.

Companies could spend a lot of money to produce shows, hiring talented Broadway composers and lyricists. The pay was very good, the task was challenging, and from the theatre's point of view, the production costs were much higher than a regular Broadway musical. Shows could have as many 30 people in the cast and a 60-piece [orchestra](#). Composer Hank Beebe estimates that the 1957 Chevrolet musical was budgeted at over 3 million dollars (U.S.), because it cost six times the amount it took to bring My Fair Lady to the stage that same year.

The [song](#) performances were rarely heard outside of the companies they were written for, but sometimes the employees would be given a souvenir record album. It is largely through these albums that we know these shows existed. Some shows lasted for a limited number of nights, while others traveled from city to city for regional sales meetings.

By the 1980s, industrial musicals were made less and less often. Jonathan Ward, a writer and [DJ](#) who collects industrial musical albums, theorizes that the reason for the decline was partially due to rising production costs for stage shows, and the availability of low-cost video and multimedia technology.

Ward thinks another reason for the decline was a change in work attitudes. In the 1950s and 1960s, an employee might have expected to spend the majority

of their working career with one company. By the 1980s, employees and the management may have been less inclined to think this way. The feelings of company loyalty and community promoted in the song lyrics would have been met with more cynicism.

Despite the trends that affected industrial musicals, businesses continue to make company songs. For example, KPMG produced a corporate anthem in 2001 called "Our Vision of Global Strategy."

Titles of industrial musicals

The Shape of Tomorrow — Westinghouse (1958)
Take It From Here — Xerox (1963)
Diesel Dazzle — General Motors (1966)
The Bathrooms Are Coming — American Standard (1969)
Got To Investigate Silicones — General Electric (1973) (about Silicones)

Composers and lyricists

Hank Beebe
Jerry Bock
Michael Brown
Sheldon Harnick
Bill Heyer
Kander and Ebb
Sonny Kippe
Lloyd Norlin
Skip Redwine
Raymond Scott
Wilson Stone

Quotations

- "It's an easy thing to write a song about love. It's hard to write a song about spark plugs." — Wilson Stone.
- "Do I really want to approach General Electric's army of lawyers with hat in hand and say, 'Would you mind if we put out your in-house propaganda as a kind of funny little project?' I think they would see red flags all over that." —

Steve Young, on the possibility of making a commercially-available compilation of songs.

See also

- [musical theater](#)

Categories: [Music genres](#)

Industrial rock

Industrial rock

Stylistic origins:	Alternative rock , Industrial metal , Industrial music
Cultural origins:	Early 1990s, United States, United Kingdom
Typical instruments:	Electric guitar - Synthesizer - Drum machine - Drums - Sequencer - Keyboard - Sampler)
Mainstream popularity:	Small
Derivative forms:	Nu metal

Industrial rock is a [musical genre](#) which is a fusion of [industrial music](#) and [rock music](#). Industrial rock augments the [guitar](#)-based music and songwriting structure of rock with the [electronic instruments](#) and noisy production techniques of industrial. Though superficially abrasive and often aggressive, industrial rock is generally more listener-friendly than traditional industrial.

Industrial rock is similar to [industrial metal](#). By convention, all industrial metal artists may be more vaguely described as industrial rock, but not all industrial rock artists are properly described as industrial metal.

Typical instrumentation for industrial rock bands centers on heavily-distorted or otherwise-effected guitars and [synthesizers](#). [Bass guitars](#) and [drums](#) may be played live, or they may be replaced by [sequencers](#) and [drum machines](#). Many groups also make extensive use of [samplers](#).

The archetypal industrial rock band is Nine Inch Nails (NIN). Melding the influences of rock stars like David Bowie, Queen, and Kiss; industrial groups like Skinny Puppy and Coil; and industrial metal acts like Ministry; NIN produced "industrial-flavored" music that enjoyed wide mainstream success. Indeed, industrial rock's general popularity came largely in the wake of Nine Inch Nails' multi-platinum *The Downward Spiral* (1994), as record companies promoted

bands with similar aesthetics. These included NIN-protégé Marilyn Manson, Filter, Stabbing Westward, and Gravity Kills. David Bowie even flirted with the genre, releasing the industrial-tinged *Outside* and touring with NIN in 1995.

The term "industrial rock" most likely had its genesis in the mid-1990s as a reaction to such [crossover](#) bands being referred to as simply "industrial." The industrial rock designation called attention to the fundamental similarities with rock, as opposed to industrial. However, casual listeners still often use "industrial" to refer to the more accessible industrial rock style.

As the 1990s drew to a close, industrial rock's mainstream popularity waned. The genre still remains alive, however, with groups like Pigface and Sister Machine Gun maintaining considerable grassroots followings. The influence of industrial rock has been acknowledged in the popularization of nu-metal.

Artists

16 Volt	dope	Jakalope	Pigface
51 Peg	Econoline Crush	KMFDM	Pitchshifter
Acumen Nation	Error	Kidneythieves	Prick
American	Filter	Machines of Loving	Rammstein
Charge	Foetus	Grace	Rx
Anal Kitties	Genitorturers	Marilyn Manson	The Shizit
Android Lust	God	Lives MDFMK	Sister Machine
Apartment 26	Underwater	Megahertz	Gun
Arockalypse	Godhead	Mortiis	Skillet
Bile	Gravity Kills	Nine Inch Nails	Skold
Celldweller	Hanzel und gretyl	Oomph!	Spahn Ranch
Chemlab	Hate Dept.	Out Out	Spineshank
Crossbreed	Hula	Pailhead	Stabbing
Cubanate	Interrogation		Westward
Cyanotic			Seraphim Shock
Die Warzau			Tool
			Zeromancer

Labels

Cleopatra Records
 Invisible Records
 Metropolis Records
 Nothing Records

Slipdisc Records
Wax Trax! Records

Industrial

[Aggrotech](#) - Coldwave - [Dark electro](#) - [Electronic body music](#) - [Futurepop](#) - [Industrial metal](#) - **Industrial rock** - Industrial techno - [Noise](#) - [Power noise](#)

Other **electronic music genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - **Industrial rock** - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Infest

Infest is an annual three day [music festival](#) held at University of Bradford in the United Kingdom, featuring alternative electronic music acts from genres including [industrial](#), [EBM](#), [futurepop](#), [synthpop](#) and [power noise](#).

History

Infest was born in early 1998 through the efforts of three students of the University of Bradford and the Student's Union Entertainments Manager. The concept of the show was a one day event for local [goth](#) bands in West Yorkshire. Even before the first event however, it spiraled into an altogether bigger beast when the Students Union agreed that funds could be found to book some much bigger acts; most notably [gothic/deathrock](#) band Alien Sex Fiend. The student organisers were already fans of the Whitby Gothic Weekend and took the idea for Infest to the Whitby festival-goers and traders to gauge how popular the show might be. The response was positive and the first Infest festival was confirmed as 14th and 15 August 1998.

The following year (1999) the festival paid more attention towards the electronic side of the goth and industrial scene by booking Apoptygma Berzerk for their first UK show.

By 2000, Bradford University's Students' Union felt that they couldn't carry the costs of the festival any longer. In addition, the original students who had promoted the show had all but moved on. Fortunately, an independent

goth/industrial promoter and [DJ](#), who had been advising throughout the show's early years, stepped in to fill the void. As a result of the heavy involvement with Terminal Productions, another twist to the show's music style took place, defining Infest in its current form with its theme moving from goth/industrial [crossover](#) to alternative electronic, with a greater emphasis on power noise, futurepop, synthpop and electronic body music, with occasional bookings of more [darkwave](#)-style goth bands.

Since 2000, Infest has gained an international reputation, with festival-goers travelling from as far as Canada, and acts flying from as far as Australia to play the UK. The show continues to provide a market for traders, which helps to bring the music and the lifestyle of the show's fans together. There is also a full festival program where [nightclubs](#), [DJs](#), [bands](#) and businesses can make their voices heard. Infest is supported by a number of electronic [record labels](#), notably Ant-Zen and Hands Productions and has been sponsored by the online music store Music Non Stop, the drink Jaegermeister and the software publisher Ableton.

The festival was originally known as "InFest" when it was started in 1998, however in 2003 it's name was altered to "Infest" on all material produced by the organisers.

Innu music

[Native American/First Nation music](#):

Topics

[Chicken scratch](#)

[Ghost Dance](#)

[Hip hop](#)

[Native American flute](#)

[Peyote song](#)

Powwow

Tribal sounds

[Arapaho](#)

Blackfoot

[Dene](#)

Innu

[Inuit](#)

Iroquois

[Kiowa](#)

[Navajo](#)

Omaha

[Kwakiutl](#)

Pueblo (Hopi, Zuni)

Seminole

[Sioux](#) (Lakota, Dakota) [Yuman](#)

Related topics

[Music of the United States](#) - Music of Canada

The Innu are among the First Nations of Canada. They have maintained a vibrant [folk music](#) culture, especially involving [dance](#) and percussion-based music. Philip Mackenzie is an especially important modern musician, known for

creator a kind of singer-songwriter tradition using the Innu language. Though he originally used only [guitar](#) and teueikan (a Montagnais frame drum with snares), subsequent performers in his *folk Innu* style have added electronic and acoustic instruments .

The Innu Nikamu (The Innu Sings), held annually in Quebec, is an important festival of [Native American music](#) of all kinds. The most famous Innu [folk-rock](#) band, Kashtin, began their popular career at Innu Nikamu.

Categories: [American Indian music](#)

Instrument amplifier

An **instrument amplifier** is an electronic amplifier designed for use with an electric or electronic [musical instrument](#), such as an [electric guitar](#).

Most common forms

Instrument amplifiers come in two main forms. The combination (or *combo*) amplifier contains both the amplifier and loudspeakers in a single unit. In the other form, the amplifier is separate from the loudspeakers, and joined to them by cables. The separate amplifier is called an *amplifier head* and is commonly placed on top of one or more loudspeaker enclosures, the amplifier head and loudspeaker enclosures together forming an *amplifier stack*.

In the case of electric guitars, an amplifier stack consisting of a head and one cabinet is commonly called a *half stack*, while a head and two cabinets is referred to as a *full stack*. A head and two cabinets may also be called a *double stack* or just a *stack*, depending on what is most common in the particular musical style; A retro heavy metal guitarist would likely just use the term *stack*, the two cabinets being understood, while a jazz guitarist might use the term *double stack*, the two cabinets being the exception in this genre. By a *double stack*, the heavy metal guitarist might well mean two stacks, with a second amplifier head serving as a slave to the first and four cabinets in all. Another name for the "Head & Cab" that comes from the 60's and 70's is "Piggyback". Vox amp stacks could be put on a tiltable frame with casters. Fender heads could be attached to the cab and had "Tilt-Back" legs like some larger Fender combos had.

While most amplifiers that are used with electric guitars are solid state, some purists prefer the sound of vacuum tubes. Some modern amps use a mixture of both technologies, with 1960s vintage vacuum tubes next to integrated circuits. With the advent of microprocessors, there have been new "modelling" amps that don't use vacuum tubes and can simulate a variety of vintage amps. As of 2005, these modelling amps still account for a small minority of amp sales.

History

The first instrument amplifiers were guitar amplifiers designed for use with electric guitars. Traditional guitar amplifiers provided a great deal of treble boost but had poor high treble and bass response. Some better models also provided effects such as spring reverb and/or an electronic tremolo unit (for information about a debate over nomenclature, see also vibrato unit, electric guitar, tremolo).

In the 1960s guitarists experimented with distortion produced by deliberately overloading (or overdriving) their amplifiers. The Kinks guitarist Dave Davies produced early distortion effects by connecting the output of one amplifier into the input of another, an abuse which the designers could never have imagined (but see Maton). Later, many guitar amplifiers were provided with distortion controls, and fuzz boxes and other effects pedals were engineered to safely and reliably produce these sounds. Today distortion is an accepted part of nearly all styles of electric guitar playing.

Guitar amplifiers were at first used with limited success with bass guitars and electronic keyboards, but it was quickly recognized that other instruments had different requirements than the electric guitar. Much more amplifier power is required to clearly reproduce low-frequency pitches produced by bass guitars and electronic keyboards, especially at high volumes. Reproducing low-frequency pitches also requires a woofer or subwoofer speaker capable of handling low frequencies and a speaker cabinet that is designed for low-frequency output. Speaker cabinets for low-frequency sound reproduction need to be larger and more sturdily built than speaker cabinets for mid-range or high-frequency sounds.

Present day

A wide range of instrument amplifiers is now available, some general purpose and some designed for specific instruments and even for particular sounds. These include:

- "Traditional" guitar amplifiers, with a clean, warm sound, a sharp treble roll-off at 5 kHz or less and bass roll off at 60–100 Hz, and often built-in reverb and "vibrato" units. These amplifiers, such as the Fender "Tweed"-style amps, are often used by traditional rock, blues, and country musicians.
- Hard rock-style guitar amplifiers, which often include a preamplification controls, tone filters, and distortion effects that provide the amplifier's characteristic tone. Users of these amplifiers use the amplifier's tone to add "drive", intensity, and "edge" to their guitar sound. Amplifiers of this type,

such as Marshall amplifiers, are used in a range of genres, including hard rock, metal, and punk.

- Bass amplifiers, with extended bass response and tone controls optimised for bass guitars (or more rarely, for upright bass). Higher-end bass amplifiers sometimes include compressor or limiter features, which help to keep the amplifier from distorting at high volume levels, and an XLR DI output for patching the bass signal directly into a mixing board. Bass amplifiers are often provided with external metal heat sinks or fans to help keep the amplifier cool.
- Keyboard amplifiers, with very low distortion and extended, flat frequency response in both directions. Keyboard amplifiers often have a simple onboard mixer, so that keyboardists can control the tone and level of several keyboards.
- *Acoustic* amplifiers, similar in many ways to keyboard amplifiers but designed specifically to produce a "clean," transparent, "acoustic" sound when used with acoustic instruments with built-in transducer pickups and/or microphones. (Note that there was once also a brand of guitar and bass amplifier called Acoustic, still seen second-hand.)

Some amplifiers are designed to fill more than one of these roles, and may have multiple inputs. In addition, for electric guitar amps, there is often a distinction between "practice" amps, which tend to have ratings of 20 watts or less, and "performance" amps, which are generally 50 watts or higher. For bass instruments, higher-wattage amplifiers are needed to reproduce low-frequency sounds. While an electric guitarist would be able to play at a small club with a 50 watt amplifier, a bass player performing in the same venue would probably need an amplifier with 200 or more watts.

Some also have a microphone input, which is easily identified because it will use a three-pin XLR connector. Phantom power is not often provided on general-use amps, restricting the choice of microphones for use with these inputs. However, for high-end acoustic amplifiers, phantom power is often provided, so that musicians can use condenser microphones.

Technology

Though instrument amplifiers share with Hi-Fi (high fidelity) stereo amplifiers the commonality of amplifying music audio signals, they differ in design; Hi-Fi amplifiers ultimately aim at reproducing the source sound signals at very high fidelity, whereas instrument amplifiers aim at creating sound. Because of this, distortions or dissimilarities between the input and output signals are not only acceptable but also preferred as long as the final output sound is favorable to

the player. In fact, many instrument amplifiers today deliberately add distortions by aggressively processing the input signal.

Until 1960s or so, high output power amplifiers were preferred especially for large concerts, but, as large scale music public address equipment that even amplifies instrument amplifier output becomes common, high power is no longer a must for high-end instrument amplifiers today. Modern instrument amplifiers concentrate more on sound creation than public address. This separation also helps concert stage management especially with various attractions and omnibus players.

Vacuum tube amplifiers

Vacuum tubes were by far the dominant active electronic components in most amplifier applications until 1960s when semiconductor transistors started taking over for performance and economical reasons. High-end vacuum tube instrument amplifiers have survived as one of few exceptions for many players like their warm sounds.

A typical tube amplifier circuit is quite simple. Two triodes work in the preamplifier section for gaining the enough signal level to drive the power output section as well as implementing tone controls. Another two triodes drive pentode power tube in a push-pull connection in the output stage. Some high power models use parallel output tubes (4 or more in total). Except for the light NFB from the secondary end of the output transformer to the driver stage, all amplifying stages work in "raw" mode. Since most tubes show "soft clipping" gain non-linearity, applying overdriving input signal tends to produce favorably natural distortion. Today, most vacuum tube amplifiers are based on the ECC83/12AX7 (dual triode) tubes for the preamplifier and driver sections and the EL84/6L6 (pentode) tube for the power output section. Some use the KT88 power tubes. These tubes are mainly manufactured in Russia, China and Eastern European countries.

Tube instrument amplifiers are often equipped with lower grade-looking transformers and simpler power regulation circuits than those of Hi-Fi amplifiers. They are usually not only for cost-saving reasons, but also are considered for sound creation. For example, a simple power regulation circuit's output tends to sag when there is a heavy load (i.e. high output power) and vacuum tubes usually lose gain factors with lower power voltages; this results in somewhat compressed sound volume and it could be criticised as a "poor dynamic range" in case of Hi-Fi amplifiers, but it can be favorably accepted as "good compression" or "long sustain" of sounds on a guitar amplifier. Some tube guitar amplifiers use a rectifier tube possibly for this reason.

Some models have a "spring reverb" unit that simulates the reverberation of an echoic ambient. A reverb unit usually consists of one or more coil springs

driven by the preamplifier section using a similar driver for a loudspeaker at one end and an electro-magnetic pickup and a preamplifier stage at the other end that picks up the long sustaining spring vibrato that is mixed with the original signal.

A few amplifiers have a tremolo control. An internal oscillator generates a low frequency continuous signal that modulates the input signal's amplitude simulating tremolo performing technique.

Tube amplifiers have many disadvantages that made good excuses for the replacement by the semiconductor technology.

- Bulky and heavy (power and output transformers)
- Generates much heat
- Components wear faster (because of heat and high voltage). High voltage also attracts dust that may cause electric leakage or even a fire.
- Tubes wear (like light bulbs)
- Prone to pick up mechanical noises (microphonic noise) (but some say the acoustic feedback path from the loudspeaker to the tubes in a combo amplifier also contributes to sound creation)

Solid state amplifiers

The vast majority of instrument amplifiers produced these days are based on semiconductor (solid state) circuits. They vary in output power, functionality, size, price, and sound quality in a wide range from practice amplifiers to professional models. Many budget-oriented entry level models have a simple volume level control and simple tone control knobs, but some models have a "gain" control knob for adding distortion.

Modeling amplifiers

Many medium range guitar amplifiers sold today have a mode control switch for selecting sound of multiple famous vintage amplifiers to simulate. Most modeling amplifiers digitize the input signal and use a DSP, a dedicated microprocessor, to process the signal with digital computation.

Less common forms

Typically, an instrument amplifier's preamplifier section provides sufficient gain so that an instrument can be connected directly to its input, and sufficient

power to connect loudspeakers directly to its output, both without requiring extra amplification. But other forms are possible.

Another arrangement, often used for public address amplifier systems, is to provide two stages of amplification in separate units. First a preamplifier or mixer is used to boost the instrument output, normally to line level, and perhaps to mix signals from several instruments. The output from this preamplifier is then connected to the input of a power amplifier, which powers the loudspeakers.

Performing musicians that use the "two-stage" approach (as opposed to an amplifier with an integrated preamplifier and power amplifier) often want to custom-design a combination of equipment that best suits their musical or technical needs, and gives them more tonal and technical options. Some musicians require preamplifiers that include specific features. Acoustic performers sometimes require preamplifiers with "notch" filters (to prevent feedback), reverb, an XLR DI output, or parametric equalization. Hard rock, metal, or punk performers may desire a preamplifier with a range of distortion effects. As well, some musicians have specific power amplifier requirements, such as low-noise design, very high wattage, the inclusion of limiter features to prevent distortion and speaker damage, or biamp-capable operation.

With the "two-stage" approach, the preamplifier and power amplifier are often mounted together in a rack case. This case may be either free-standing or placed on top of a loudspeaker cabinet. If many rack-mounted effects are used, the rack may be a large unit on wheels. Some touring players need several racks of effects units to reproduce on stage the sounds they have produced in the studio.

On the other extreme, if a small rack case containing both preamplifier and power amplifier is placed on top of a loudspeaker, the distinction between this arrangement and a traditional amplifier head begins to blur. Another variation is to combine the power amplifier with the loudspeakers cabinet, which is then called a *powered speaker*, and to use these with a separate preamplifier, sometimes combined into a pedal board.

Preamplifiers are also used to connect very low-output or high-impedance instruments to instrument amplifiers. When piezoelectric transducers are used on upright bass or other acoustic instruments, the signal coming directly from the transducer is often too weak and it does not have the correct impedance for direct connection to an instrument amplifier. Fishman brand preamplifiers are often used with acoustic instruments to resolve these problems.

Some major instrument amplifier manufacturers (alphabetical)

Acoustic AER Alembic preamplifiers and filters Alesis Allen Ampeg Ashdown Engineering Award-Session Bad Cat B.C. Rich Behringer Bogner Bruno Carvin A&I Cornell Cornford Crate Electrovoice ENGL Fender Framus Germino Hartke Hiwatt Hoffman Hughes & Kettner Ibanez Johnson Korg Koch Laney Amplification Line 6 Marshall Matamp Matchless Mesa/Boogie Naylor Orange Peavey Randall Amplifiers Rivera Roland Ross Session Soldano Sovtek Splawn Straub SWR Tech 21 Tone King Trace Elliot Traynor Victoria Amplification Voodoo Amps Vox Ultrasound Amplifiers Yamaha

Categories: [Musical instruments](#) | [Music hardware](#)

Instrumental

An **instrumental** is, in contrast to a [song](#), a [musical composition](#) or piece without [lyrics](#) or any other sort of vocal music; all of the [music](#) is produced by [musical instruments](#). These instruments include anything in the range of [strings](#), [woodwinds](#), [brass](#), and [percussion](#). Specifically, this term is used when referring to [popular music](#); some [musical genres](#) make little use of the [human voice](#), such as [jazz](#), [electronic music](#), [classical](#), and large amounts of Western classical music (although in electronic music, the voice can be sampled just like anything else). In commercial music, some tracks or songs on a compact disc include instrumental tracks. These tracks are exact copies of the corresponding song, but do not have vocals.

See also

- [Instrumental rock](#)
- [Brass instrument](#)
- [Percussion instrument](#)
- [Woodwind instrument](#)

Instrumental hip hop

Instrumental hip hop is [hip hop music](#) without vocals. Hip-hop as a general rule consists of two elements: an instrumental track (the "beat") and a vocal track (the "rap"). The artist who crafts the beat is the [DJ](#) or the producer, and the one who crafts the rap is the MC. In this format, the [rap](#) is almost always the primary focus of the song, providing most of the complexity and variation over a more or less repetitive beat.

Instrumental hip hop includes, but is not limited to, the work of DJs and producers who create music without emcee accompaniment. This format affords

them the flexibility to create more complex, richly detailed and varied instrumentals, with less emphasis on vocals. Songs of this genre may wander off in different musical directions without the vocal constraints of mainstream hip hop, in particular [electronica](#).

History

This style of music was popularized especially in the mid- to late-nineties with the release of DJ Shadow's debut album *Endtroducing...*. Relying on a combination of sampled [funk](#), hip hop and [film score](#), DJ Shadow chose to describe his music as "cinematic hip hop."

Instrumental hip hop has yet to be fully recognized as a genre unto itself, and is often lumped in with [trip hop](#), [electronica](#), or [industrial music](#).

Instrumental hip hop artists

J. Armz
Aim (hip hop musician)
Alias
Blockhead
Dan Nakamura
Diplo
The Herbaliser
MF Doom
Madlib
Prefuse 73
Reanimator
RJD2
Pete Rock
DJ Shadow
Tomfoolio
Four Tet
DJ FOOD
Luke Vibert
Satanicpornocultshop
Coldcut
Pedro
Caribou
Boom Bip

[DJing \(Turntablism\)](#) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - **Instrumental** - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Instrumental rock

Instrumental rock is a type of [rock and roll](#) music which emphasises [musical instruments](#), and which features little or no [singing](#).

Examples of instrumental rock music can be found in practically every subgenre of rock, often from musicians who specialise in the style, like Dick Dale, The Ventures, Joe Satriani and Steve Vai.

While many rock bands perform occasional instrumental pieces, those whose music predominantly features vocals are not typically classified as instrumental rock.

Early History

Instrumental rock was most popular during rock and roll's first decade (mid-1950's to mid-1960s), before the British Invasion.

One notable early instrumental was "Honky Tonk" by the Bill Doggett Combo, with its slinky beat and sinuous [saxophone-organ](#) lead. And [bluesman](#) Jimmy Reed charted with "Boogie in the Dark" and "Roll and Rhumba".

[Jazz](#) saxophonist Earl Bostic revived his career with instrumentals like "Harlem Nocturne" and "Earl's Rhumboogie". (Other jazz musicians who scored pop hits include Tab Smith and Arnett Cobb). Several [rhythm and blues](#) sax players had hit instrumental songs, including Big Jay MacNeeley, Red Prysock, and Lee Allen, whose "Walking with Mr. Lee" was quite popular.

There were several notable [blues](#) instrumental songs during the 1950s; Little Walter's rollicking "Juke" was a major hit.

Instrumental hit songs could emphasize electric organ (The Tornados' "Telstar", Dave "Baby" Cortez's "The Happy Organ") or the [saxophone](#) (The Champs' "Tequila"), but the guitar was most prominent. Duane Eddy scored

several hits (his best known probably being "Rebel 'Rouser") and Link Wray's ominous "Rumble" might be only instrumental rock hit ever banned from some radio stations.

The Ventures' precise guitar work was a major influence on many later rock guitarists; they also helped shape [surf music](#), which at this stage consisted almost entirely of heavily reverbed guitar instrumentals.

[Surf rock](#) was quite popular in the late 1950s, and was generally rather simple and melodic--one exception being Dick Dale, who gained fame for his quick playing, often influenced by the music of the middle east, and frequently using exotic [scales](#).

Following the British Invasion, rock changed appreciably, and instrumental hits came mostly from the [R&B](#) world. Notable artists include Booker T. & the MG's and saxophonist Junior Walker.

Steve Cropper of the MG's asserts:

"We had trouble getting airplay because disc jockeys did not like playing songs without vocals on them. It got worse and worse and worse until they finally pushed every instrumental band in the country out of business."

1970s

[Funk](#) and [disco](#) produced several instrumental hit singles during the 1970s.

The [jazz fusion](#) of the 1970s often had considerable stylistic cross-over with rock, and groups like Return to Forever, Mahavishnu Orchestra and Weather Report had sizeable followings among rock fans. Guitarist Jeff Beck released several popular instrumental albums which straddled rock and fusion.

[Progressive rock](#) and [art rock](#) performers of the 1960s and 1970s deserve some mention. Many of these musicians featured virtuostic instrumental performances (and occasional instrumental songs), but many of their compositions also featured vocals.

1980s

During the 1980s, the instrumental rock genre was dominated by several guitar soloists.

Swedish virtuoso Yngwie Malmsteen made a name for himself in 1984 by playing in the popular band Alcatrazz, and then by releasing his debut solo album *Rising Force* later that year, which made it to #60 on the Billboard Charts. Joe Satriani's 1987 album *Surfing With The Alien* was a surprise hit, containing

the ever-popular instrumental ballad "Always With Me, Always With You"—a staple for guitarists learning their craft.

After Malmsteen left Alcatraz, he was replaced by the extravagant Steve Vai, who had previously been playing with the Frank Zappa band. Continuing the tradition (and following a brief stint in David Lee Roth's band from 1986 to 1988), Vai went on to release a number of highly acclaimed solo albums. Arguably the best-known of these was his 1990 release, *Passion And Warfare*, which at the time really began to push the boundaries of what could be done in instrumental rock.

Jason Becker was also considered by many to be a fantastic player, who released two albums with Cacophony. Cacophony were a primarily instrumental group featuring Becker and Marty Friedman (the latter of whom went on to play with the legendary thrash metal band Megadeth). After the release of Cacophony's second album *Go Off!* in 1988, Becker released two solo albums before being diagnosed with amyotrophic lateral sclerosis. Sadly, he is now confined to a wheelchair and is completely unable to play.

Recommended 1980s instrumental rock albums;

- Yngwie Malmsteen — *Rising Force* (1984)
- Tony MacAlpine — *Edge Of Insanity* (1986)
- Vinnie Moore — *Mind's Eye* (1986)
- Joe Satriani — *Surfing With The Alien* (1987)
- Cacophony (Jason Becker and Marty Friedman) — *Speed Metal Symphony* (1987)
- Steve Morse — *High Tension Wires* (1989)

1990s

During the 1990s, instrumental music flourished among [indie-rock](#) groups and with the popularity of so-called "[post rock](#)" groups like Tortoise and Cul de Sac.

Don Caballero gained notice for their music as did neo-surf-rockers The Mermen and Man... or Astro-Man?.

Quentin Tarantino's smash hit film Pulp Fiction made heavy use of rock instrumentals on its soundtrack, spurring some interest in classic instrumentals, and revitalizing Dick Dale's career.

With the rise of [grunge music](#), guitar-orientated instrumental rock of the type popular in the 1980s became less popular, and there were few artists who continued to thrive in that style. The instrumental stars from the 1980s -- Satriani, Vai and Malmsteen, to name but a few -- were often lumped in with fading [glam metal](#) movement, whether fairly or not, and their popularity waned.

2000s

Over the past few years there have been many new releases of instrumental rock albums. The majority of the popular guitar heroes from the 1980s have made rejuvenated and generally well-received comebacks, thanks largely to the revitalized sound apparent on their recent releases. Artists such as Steve Morse, Marty Friedman, Ron Jarzombek and Malmsteen have continued releasing instrumental rock music with great success. However, it is still extremely rare to hear an instrumental rock tune on the radio, or see one on the music charts.

It should be noted that children's television programs often feature instrumental rock theme songs. The Mighty Morphin Power Rangers theme, entitled "Go Go Power Rangers", and performed by Aaron Waters, has its devotees, as does the theme for Dragon Ball Z.

Intelligent dance music

Intelligent dance music (or **intellectual dance music**, commonly referenced as **IDM**, is an electronic music genre based on novelty and complicated sequencer programming. The genre name was invented by fans of Aphex Twin and Warp Records, but has grown to include the music of other artists:

The IDM list was originally created in August of 1993 for the discussion of music relating to Aphex Twin and Warp's early "Artificial Intelligence" compilations. Since that time, both the list and the range of music that is

discussed on it have grown considerably. As there is no set definition of the boundaries of "Intelligent Dance Music", the official stance is that all opinions are to be respected. That being said, when you declare that "Rozalla is intelligent dance music", you should be willing and able to back it up - not just "because it obviously is."

The term IDM originated from the creation of an electronic mailing list called the IDM list in August 1993, originally intended for discussion of Rephlex Records. Thus the actual musical definition of the genre evolved as the artists it originally described evolved. The term subsequently gained a life of its own, and became popular around the world as a means of referring to the then-novel mainstream success of certain kinds of experimental electronic dance music. The use of the term is somewhat contentious, owing to the inherent assumption that all non "IDM" electronic music is then "unintelligent". Rephlex poked fun at this pigeonholing of their music by coining the word "braindance" as a parody. Alternative terms that have been used include electronic listening music, armchair techno, intelligent techno, intelli-tech, listening techno, art techno, and experimental techno.

Overview

IDM differs from other forms of electronic music by the sequencing and audio processing techniques used in its production. As a genre, it encompasses music derived from many other styles including [drum and bass](#), ambient, [house](#), [techno](#), [hip hop](#), UK garage and even [jazz](#). The music of B12, Kirk Degiorgio, Squarepusher, for example, has a strong [jazz](#) influences. Other influences include [musique concrète](#) and avant-garde [classical composers](#) such as Karlheinz Stockhausen and Iannis Xenakis, and early hip hop musicians like Mantronix.

The initials *IDM* appeared in music magazines in 1992 – 1993, but the term caught on with the formation of the IDM electronic mailing list in August 1993. Initially, the discussion list focused on the music of Richard D. James (Aphex Twin) and the Rephlex Records label, as well as various forms of electronic [dub](#) by artists such as The Orb, Richard H. Kirk, and Future Sound of London. In fact, any form of new, percussive electronic music that was not easy to categorize as pure house, [trance](#), [electro](#) or techno was fair game for discussion; it was not unusual for artists such as System 7, William Orbit, Sabres of Paradise, Orbital, Plastikman and Björk to take equal footing as IDM alongside Autechre, Atom Heart, and LFO.

In 1994 Warp's second Artificial Intelligence compilation was released, which featured various postings from the mailing list incorporated into the typographic artwork in the sleeve notes. IDM became increasingly identified with the quirky, experimental brands of electronic music produced by Warp Records artists such

as Polygon Window (an alias of Richard D. James), Autechre, LFO, B12, Seefeel and Black Dog Productions. Lesser-known artists on the Likemind label and Kirk Degiorgio's A.R.T. and Op-Art labels, including Degiorgio himself under various names (As One, Future/Past, Esoterik), Steve Pickton (Stasis), and Nurmad Jusat (Nuron) also took the label of IDM. The music of other artists, however, such as Björk and Future Sound of London, continued to be upheld as IDM as well. The majority of IDM's pioneers during this era were based in Britain, but a few artists, such as Sun Electric from Berlin, hailed from other countries.

Spread of IDM

In the late 1990s and early 2000s artists and labels from around the globe were pushing electronic 'listening music' in new directions. Notable influences at the beginning of this period include the music of Boards of Canada, the Skam Records label, and artists using software synthesis, a technology that had recently become possible to use on ordinary personal computers.

In particular, during this period, IDM production greatly increased in the United States. One of the more notable hubs of activity was Miami, Florida, with labels like Schematic, Merck Records, Nophi Recordings and The Beta Bodega Coalition sprouting up and releasing material by artists such as Phoenecia, Dino Felipe, Machinedrum, and Proem. Another burgeoning scene was the Chicago/Milwaukee area, with labels such as Addict, Chocolate Industries, Hefty, and Zod supporting artists like Doormouse and Emotional Joystick.

Developed out of the IDM community was a filesharing program called Soulseek, which underground artists used to share their music and make contacts. The artist's Khonnor and Venetian Snares went on from Soulseek to earn public acclaim.

IDM has also infiltrated the artists in the [rock](#) and [post-rock](#) scenes. In particular, Radiohead has cited Aphex Twin and Warp Records as influences.

The influence of Warp Records grew in about 1999, mostly centered around internet forums dedicated to the genre. The widespread popularity of Warp artists resulted in IDM which is highly derivative of artists such as Aphex Twin, The Black Dog, Boards of Canada, Plaid, and Autechre. Copycats were quick to release mp3 albums which sounded like their heroes and uploaded them to filesharing programs as the real thing. When Aphex Twin's *drukqs* was released, many reviewers harshly criticised it by declaring that they couldn't tell the difference between his songs and Aphex Twin fans' imitations and fake mp3 releases.

Sound production in IDM

Early IDM was produced in much the same way as other forms of electronic music at the time, using hardware drum machines and rackmounted equipment. The advent of the MIDI musical instrument protocol in the mid-1980s gave IDM musicians the power to easily control their hardware. Since the late 1990s, however, IDM production has become increasingly reliant on personal computer software, including advanced sequencing and synthesis software such as Cubase, Reaktor, Renoise, Logic Pro and Max/MSP. The limited number of music production software suites popular among modern IDM musicians has led to the widespread use of certain trademark audio effects. One such example is digital distortion (also called "bit reduction"), a technique in which the artist manipulates the sampling rate and bit depth of the playback.

Live IDM performances are commonly played entirely on laptop computers with MIDI controllers, using software like Ableton Live or programming languages like Max. "Groove boxes" such as the Roland MC-909 are used as well. The amount of pre-sequenced and pre-recorded material versus real-time production generally varies from one performance to the next. In many cases, live performance is a combination of the two.

Amateur IDM production is often done with free tracker software such as Jeskola Buzz, or semi-professional software such as Fruityloops. Akai samplers, often purchased secondhand or by through online auctions, are popular tools for amateur IDM production. Some professionals also take advantage of this inexpensive technology — Breakcore artist Venetian Snares uses Med Sound Studio, a free tracking software package. Proem uses Fruityloops in his studio setup.

Criticisms of the name 'IDM'

The term "intelligent dance music" is often criticized for grouping other music genres while not being a specific description of the music genre itself. Whether or not intelligence or dancing are involved, or whether everybody else's music is not intelligent is irrelevant as the name is now in common usage. IDM as a genre name is criticized because it wasn't created by the artists whose work it named, and those artists may not particularly want their work associated with their genre name peers.

The IDM genre name is a third party creation by the high volume IDM mailing list and some British music magazines printed around 1991, and the genre name was apparently more memorable than other competing phrases. The term "intelligent" is believed to have derived from the often cerebral qualities that the music holds.

Detractors of the phrase have occasionally used the term "dolphin music" as a disparaging alternative to "intelligent".

In a September, 1997 interview, Aphex Twin commented on the 'Intelligent Dance Music' label: "I just think it's really funny to have terms like that. It's basically saying 'this is intelligent and everything else is stupid.' It's really nasty to everyone else's music. (laughs) It makes me laugh, things like that. I don't use names. I just say that I like something or I don't."

Criticisms of IDM

The famous electrical recording engineer Steve Albini says of IDM "As the idiom developed, the music became more and more about the novelty of certain sounds and treatments, ridiculously trivial aspects like tempo and choice of samples, and the public personae of the makers. It became a race to novelty. I find that kind of evolution beneath triviality. It is a decorative, not substantive, evolution."

Intelligent dance music samples

- *"Room 208"* - Future Sound of London
- *"Telephasic Workshop"* - Boards of Canada
- *"Sprint (A87 Mud)"* - Beaumont Hannant
- *"Alpenrausch"* - Monolake
- *"Slip"* - Autechre
- *"T.T.V."* - Telefon Tel Aviv

See also

- [Drill 'n bass](#) / [breakcore](#)
- [Folktronica](#)
- [Glitch](#)
- [Microhouse](#)

Intelligent drum and bass

Intelligent drum and bass (*IDB*) (a derivation of **Intelligent Jungle**) is the widespread term for the subgenre of [drum and bass](#) emphasising influences

from [lounge jazz](#) and [ambient music](#). The music typically has a very atmospheric or ambient quality, with washes of synthesised pads, and deep sub-bass. The Rhodes piano is heavily featured, along with samples of other jazz fusion instruments like [guitar](#), [flute](#) and vocals. Although the mellow and tranquil atmospheres contrast with the darkness and aggression found in much dancefloor drum and bass, the intelligent style is still generally produced with the [DJ](#) and dancefloor in mind, and not simply "chill-out" material.

Also known as *atmospheric drum and bass*, or "the Good Looking sound" (after the [record label](#) synonymous with the style), intelligent is nevertheless the most widespread term. LTJ Bukem, boss of Good Looking and arguably the single most influential figure behind the style, is especially noted for disliking the term, owing to the implication that other forms of drum and bass are not intelligent.

NOTE: aka Logical Progression, as pioneered by LTJ Bukem with the Progression Sessions

Key labels

Good Looking Records
720 Degrees
Metalheadz
Covert Operations
Warm Communications

Key artists

ASC
Big Bud
Blame
Blu Mar Ten
Future Engineers
Intense
LTJ Bukem
Makoto
Nookie
Omni Trio
PFM
Rantoul
Seba

Interactive music

Interactive music also known as **nonlinear music** or **adaptive music**, is synonymous with [soundtracks](#) to interactive media and in particular computer games.

Recently there has become an increasing trend away from detached linear scores similar to those found in the linear narratives of film, in favor of advanced, carefully designed audio, more tightly integrated with the gameplay in today's interactive entertainment titles. We are now at the stage where a musical score is able to adapt in real-time to what is happening in a game.

The music in a game is able to adapt to a users movements through a storyline using two techniques. Horizontal re-sequencing is the method by which pre-composed segments of music can be re-shuffled according to a players' choice of where they go in the storyline or environment. Vertical re-orchestration is the technique of changing the mix of separate parts of an on-going loop, relative to a players movement within the narrative of a game. Recent games such as Bungie Studios' Halo 2 (2005) employ a mixture of these techniques to create their tightly integrated soundtracks.

In the context of performance, interactive music indicates performer/composer to computer interaction, while in the past it most often specified performer to audience interaction. According to composer Todd Winkler (2001), interactive music is "a [music composition](#) or [improvisation](#) where software interprets a live performance to affect music generated or modified by computers," however, as he also points out, all music is "interactive" to a certain extent. At one end of a spectrum he puts a conductor led large ensemble such as in Romantic era [classical music](#), and on the other [free jazz](#), he suggests examining examples of [musician](#) to musician interaction as potential models for computer to musician interaction.

Don Buchla designs many electronic and virtual instruments which are used in interactive music.

Interactive music as a self-contained work of art, made viable with the advent of multi-channel, multimedia PCs and delivered on CD-ROM, was pioneered by UK artists, Modified. The release of frEQuency in 1996 and Chillax in 1997, both authored with Macromedia's Director, gave users realtime facilities to mix hundreds of samples within an 8-track virtual studio space. Besides offering non-linear musical compositions, these titles also featured generative algorithms acting as seeding elements to produce never-ending mixes of the onboard audio samples. Despite wide critical acclaim, Modified ceased creative output in 2000 and although rumours abound of a new interactive DVD release, no new titles have been forthcoming.

Nintendo release Electroplankton in 2005 for the Nintendo DS. In it the player is able to generate unique compositions using plankton like creatures, each being a type of "[instrument](#)".

Source

- O'Donnell, M, (2002) 'Producing Audio for Halo'
- Winkler, Todd (2001, 1998). *Composing Interactive Music: Techniques and Ideas Using Max*. Cambridge: The MIT Press. ISBN 026223193X.

See also

- [music video game](#)

Intermedio

The **intermedio**, in Italian [Renaissance music](#), is a kind of music which was performed between acts of a play. It was one of the important predecessors to [opera](#) (two of the others were monody and madrigal comedy).

Intermedi were written and performed from the late 15th century through the 17th century, although the peak of development of the genre was in the late 16th century. After 1600 the form merged with opera, for the most part, though intermedi continued to be used in non-musical plays in certain settings (for example in academies), and also continued to be performed between the acts of operas.

Very little actual music for intermedi survives, although a lot of music which was written for other occasions, for example [madrigals](#) and instrumental pieces, was used in intermedi. Often the subject matter of the intermedio was a mythological or pastoral story, which could be told in mime, by costumed singers or actors, or by [dance](#). Aristocratic weddings and state occasions were frequent places where intermedi might be performed, in cities such as Florence and Ferrara; some of the best documentation of intermedi comes from weddings in the Medici family. Numerous drawings and engravings of the stage sets survive, as well as descriptions of the music and action. The actual music, instrumentation, presence of singers, dancers, mime, or elaborate staging were highly variable throughout the period, and sometimes all of these features were present.

As the intermedio developed in the 16th century, it became more and more elaborate, often becoming a "play within a play"; for example during a five-act

play, an intermedio would consist of four parts, which might be presented as a four-part metaphor of time passing in the play (as in *Il commodo*, from a performance in Florence in 1539, where the four parts were morning, noon, afternoon, and night, represented with an elaborate mechanical artificial sun, with singing and dancing appropriate to each time). Some critics of the time noted that the intermedii had become so elaborate that the play had begun to serve as intermedio to the intermedio. Eventually the form acquired a tradition and cohesiveness that allowed it to stand on its own, and it was thus a logical development to combine the existing features with sung, acted parts, and be absorbed into opera.

The similar form which developed in France at the same time was called the intermède; it was more reliant on dance than the Italian version. The masque in England also had many similarities to the intermedio, although its origin was as an outgrowth of independent social entertainment, unlike the intermedio.

References and further reading

- Article "Intermedio", in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
- Gustave Reese, *Music in the Renaissance*. New York, W.W. Norton & Co., 1954. ISBN 0393095304
- *The New Harvard Dictionary of Music*, ed. Don Randel. Cambridge, Massachusetts, Harvard University Press, 1986. ISBN 0674615255

Categories: [Musical forms](#) | [Renaissance music](#)

Intermezzo

In [music](#), an **intermezzo** (pl. intermezzi), in the most general sense, is a composition which fits between other musical or dramatic entities, such as acts of a play or movements of a larger musical work. In music history the term has had several different usages, which fit into two general categories: the [opera](#) intermezzo and the instrumental intermezzo.

Opera intermezzo

The **intermezzo**, in the 18th century, was a comic operatic interlude inserted between acts or scenes of an [opera seria](#). These intermezzi could be substantial and complete works themselves, though they were shorter than the

opera seria which enclosed them; typically they provided comic relief and dramatic contrast to the tone of the bigger opera around them, and often they used one or more of the stock characters from the opera or from the commedia dell'arte. Often they were of a burlesque nature, and characterized by slapstick comedy, disguises, dialect, and ribaldry. The most famous of all intermezzi from the period is Pergolesi's *La serva padrona*, which was an [opera buffa](#) that after the death of Pergolesi kicked off the Querelle des buffons.

In some cases the intermezzo repertory spread more quickly than did the *opera seria* itself; the singers were often renowned, the comic effects were popular, and intermezzi were relatively easy to produce and stage. In the 1730s the style spread around Europe, and some cities--for example Moscow--recorded visits and performances by troupes performing intermezzi years before any actual *opera seria* were done.

The intermezzo was the single most important outside operatic influence in Paris in the mid-18th century, and helped create an entire new repertory of opera in France (see *opera comique*).

Instrumental intermezzo

In the 19th century the intermezzo acquired another meaning: an instrumental piece which was either a movement between two others in a larger work, or a character piece which could stand on its own. These intermezzi show a wide variation in the style and function: in Mendelssohn's [incidental music](#) to *Midsummer Night's Dream* the intermezzo serves as musical connecting material for action in Shakespeare's play; in chamber music by Mendelssohn and Brahms, the intermezzi are names for interior movements which would otherwise be called *scherzi*; and the piano intermezzi by Brahms, some of his last compositions, are sets of independent character pieces not intended to connect anything else together. Stylistically, intermezzi of the 19th century are usually lyrical and melodic, especially compared to the movements on either side, when they occur in larger works. The Brahms piano intermezzi in particular have an extremely wide emotional range, and are often considered to be some of the finest [character pieces](#) written in the 19th century.

Opera composers sometimes wrote instrumental intermezzi as connecting pieces between acts of operas. In this sense an intermezzo is similar to the *entr'acte*. The most famous of this type of intermezzo is probably the intermezzo from *Cavalleria Rusticana*, by Pietro Mascagni. Puccini also wrote one in *Manon Lescaut*, and examples exist by Wolf-Ferrari, Delius and others.

Also [incidental music](#) for plays usually contained several intermezzi: Schubert's *Rosamunde* music as well as Grieg's *Peer Gynt* contained several intermezzi for the respective plays.

In the 20th century the term was used occasionally. Shostakovich named one movement of his dark String Quartet No. 15 "intermezzo"; Bartók used the term for the fourth movement (of five) of his Concerto for Orchestra.

Sources

- *The New Harvard Dictionary of Music*, ed. Don Randel. Cambridge, Massachusetts, Harvard University Press, 1986. ISBN 0674615255
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Categories: [Musical forms](#) | [Music genres](#) | [Romantic music](#) | [Classical music era](#)

International Bluegrass Music Hall of Honor

Induction to the **International Bluegrass Music Hall of Honor** is managed by the International Bluegrass Music Association, and the Hall itself is maintained at the International Bluegrass Music Museum in Owensboro, Kentucky.

Selection method

Each year a nominating committee creates a slate of 10-15 candidates. From these names, electors cast ballots to narrow the nominees to five finalists. There are over 200 electors who, themselves, must have participated actively in bluegrass for at least 10 years, and must merit respect and recognition for their accomplishments and/or knowledge in one or more aspects of the field.

After the five finalists have been selected, the electors again vote to select the inductee(s) for that year. The name(s) of the newest Hall of Honor inductee(s) are made public immediately following the final stage of balloting and the formal induction takes place each year during the International Bluegrass Music Awards Show.

Past honorees

1991

Bill Monroe
Earl Scruggs
Lester Flatt

1992

The Stanley Brothers
Ralph Stanley
Carter Stanley
Reno and Smiley
Don Reno
Arthur Lee "Red" Smiley

1993

Mac Wiseman
Jim and Jesse
Jim McReynolds
Jesse McReynolds

1994

Osborne Brothers
Bobby Osborne
Sonny Osborne

1995

- Jimmy Martin

1996

Peter V Kuykendall
Country Gentlemen
Charlie Waller
John Duffey
Eddie Adcock
Tom Gray

1997

- Josh Graves

1998

Chubby Wise
Carlton Haney

1999

- Kenny Baker

2000

Lance LeRoy
Doc Watson

2001

The Carter Family
A.P. Carter
Sara Carter
Maybelle Carter

2002

The Lilly Brothers & Don Stover
Michael Burt "Bea" Lilly
Charles E. "Everett" Lilly
Don Stover
David Freeman

2003

- J. D. Crowe

2004

John Ray "Curly" Seckler
Bill Vernon

2005

Red Allen
Benny Martin

International Computer Music Conference

The **International Computer Music Conference** (ICMC) is a yearly international conference for computer music researchers and composers. It is the annual conference of the International Computer Music Association (ICMA).

Areas include:

- Algorithmic composition
- Alternate Loudspeaker Construction and Design
- Architectural acoustics
- Artificial intelligence and Music
- Aesthetics, Philosophy, Analysis, Appreciation, Criticism
- Acoustics of Musical instruments and the Voice
- Audio analysis/resynthesis
- Audio coding and Audio compression
- Audio hardware
- Audio programming languages and software tools
- Audio signal processing
- Composition systems and techniques
- Computational Neuroscience of Music
- Computer music and Digital Art
- Computer Music Performance Practice
- Digital Audio Coding
- Digital audio signal processing
- Education on Music and Technology
- Evolutionary Computer Music
- Gestural and haptic interfaces for music
- Granular synthesis
- History of Electro-acoustic and Computer Music
- Interactive performance systems
- Loudspeaker and Microphone arrays
- Machine recognition of Audio
- Machine Recognition of Music

MIDI Applications
Music analysis
Music Data Structures and Representations
Music education
Music grammars
Music information retrieval
Music languages
Music notation and Printing
Music workstations
Musical informatics
Performance interfaces
Psychoacoustics, Perception, and Cognition
Real-Time systems
Room acoustics
Sound in Multimedia
Sound diffusion and Spatialization
Sound synthesis languages
Sound synthesis Methods
Studio Reports
Studio Designs
Tuning and Intonation
Wireless Audio Systems

International Standard Musical Work Code

International Standard Musical Work Code (ISWC) is a unique identifier for musical works, similar to ISBN. It is adopted as international standard **ISO 15707**.

Format:

1. letter T
2. 9 digits
3. 1 check digit

The first ISWC was assigned in 1995, for the Album Dancing Queen by ABBA, the code is T-000000001-0.

To register an ISWC, the following minimal metadata must be supplied:

- title
- names of all composers, arrangers and authors, with their role in the piece (identified by role code) and their CAE/IPI number
- work classification code (CIS)

- identification of other works it is a derivative of

Note an ISWC identifies works, not recordings. ISRC can be used to identify recordings. Nor does it identify individual publications (e.g. issues of a recording on physical media, sheet music, broadcast at a particular frequency/modulation/time/location...)

Its primary purpose is in collecting society administration, and to clearly identify works in legal contracts. It would also be useful in library cataloguing.

Interval

In [music theory](#), an **interval** is the relationship between two [notes](#) or [pitches](#), the lower and higher members of the interval. It often refers to those two notes themselves (otherwise known as a dyad). Larger intervals are described as wide and smaller ones as narrow (for example, a sixth is wider than a third), but these are only relative terms.

Intervals may occur two ways:

- vertical (or [harmonic](#)) if the two notes sound simultaneously
- linear (or [melodic](#)), if the notes sound successively.

An *interval class* is an interval measured by the shortest distance possible between its two pitch classes.

Frequency ratios

In just intonation intervals are commonly labelled according to the ratio of frequencies of the two pitches. Important intervals are those using the lowest integers, such as $1/1$, $2/1$, $3/2$, etc. This system is frequently used to describe intervals in non-Western music. This method is also often used in theoretical explanations of equal-tempered intervals used in European tonal music which explain their use through their approximation of just intervals.

Interval number and quality

In [diatonic](#) or tonal theory intervals are labelled according to their [diatonic function](#) and according to the number of members or degrees they span in a diatonic scale.

The *interval number* of a note from a given tonic note is the number of staff positions enclosed within the interval, as shown at right. Intervals larger than an octave are called compound intervals; for example, a tenth is known as a

compound third. Intervals larger than a thirteenth are rarely spoken of, since going above this by stacking thirds would result in a double octave (but see 8va for use of *15ma*).

The name of any interval is further qualified using the terms perfect, major, minor, augmented, and diminished. This is called its *interval quality*.

- **Unison, fourth, fifth, octave.** These intervals may be *perfect*, *augmented*, or *diminished*. A perfect fourth is five semitones, a perfect fifth is seven semitones, a perfect octave is twelve semitones. A perfect unison occurs between notes of the same pitch, so it is zero semitones. In each case, an augmented interval contains one more semitone, a diminished interval one fewer.
- **Second, third, sixth, seventh.** These intervals may be *major*, *minor*, *augmented*, or *diminished*.
 - Major seconds are two semitones, also called a whole step, minor seconds are one semitone, also called a half step.
 - Major thirds are four semitones, minor thirds are three semitones.
 - Major sixths are nine semitones, minor sixths are eight semitones.
 - Major sevenths are eleven semitones, minor sevenths are ten semitones.
 - In each case, the augmented interval contains one semitone more than the major interval, and the diminished interval one semitone fewer than the minor interval.

It is possible to have doubly-diminished and doubly-augmented intervals, but these are quite rare.

Shorthand notation

Intervals are often abbreviated with a **P** for perfect, **m** for minor, **M** for major, **d** for diminished, **A** for augmented, followed by the diatonic interval number. The indication M and P are often omitted. The octave is P8, and a unison is usually referred to simply as "a unison" but can be labeled P1. The tritone, an augmented fourth or diminished fifth is often **À** or **TT**. Examples:

- m2: minor second
- M3: major third
- P5: perfect fifth
- m9: minor ninth

For use in describing chords, the sign **+** is used for augmented and for diminished. Furthermore the 3 for the third is often omitted, and for the seventh,

the plain form stands for the minor interval, while the major is indicated by **maj**. So for example:

- m: minor third
- 7: minor seventh
- maj7: major seventh
- +5: augmented fifth
- 5: diminished fifth

Enharmonic intervals

Two intervals are considered to be enharmonic if they both contain the same [pitches](#) spelled in different ways; that is, if the notes in the two intervals are enharmonic with one another. Enharmonic intervals contain the same number of semitones. For example C#-D#, a major second, and C#-Eb, a diminished third, are enharmonic.

Steps and skips

Linear (melodic) intervals may be described as *steps* or *skips* in a diatonic context. Steps are linear intervals between consecutive scale degrees while skips are not, although if one of the notes is chromatically altered so that the resulting interval is three semitones or more (e.g. C to D sharp), that may also be considered a skip. However, the reverse is not true: a diminished third, an interval comprising two semitones, is still considered a skip.

The words *conjunct* and *disjunct* refer to melodies composed of steps and skips, respectively.

Pitch class intervals

Post-tonal or atonal theory, originally developed for equal tempered European classical music written using the [twelve tone technique](#) or [serialism](#), integer notation is often used, most prominently in [musical set theory](#). In this system intervals are named according to the number of half steps, from 0 to 11, the largest interval class being 6.

Ordered and unordered pitch and pitch class intervals

In atonal or [musical set theory](#) there are numerous types of intervals, the first being ordered pitch interval, the distance between two pitches upward or downward. For instance, the interval from C to G upward is 7, but the interval from G to C downward is 7. One can also measure the distance between two pitches without taking into account direction with the unordered pitch interval, somewhat similar to the interval of tonal theory.

The interval between pitch classes may be measured with ordered and unordered pitch class intervals. The ordered one, also called directed interval, may be considered the measure upwards, which, since we are dealing with pitch classes, depends on whichever pitch is chosen as 0. For unordered pitch class interval see interval class.

Generic and specific intervals

In [diatonic set theory](#), specific and generic intervals are distinguished. Specific intervals are the interval class or number of semitones between scale degrees or collection members, and generic intervals are the number of scale steps between notes of a collection or scale.

Cents

The standard system for comparing intervals of different sizes is with cents. This is a logarithmic scale in which the octave is divided into 1200 equal parts. In equal temperament, each semitone is exactly 100 cents. The value in cents for the interval f_1 to f_2 is $1200 \times \log_2(f_2/f_1)$.

Comparison of different interval naming systems

# semitones	Interval class	Generic interval	Common diatonic name	Comparable just interval	Comparison of interval cents		
					equal temperament	just intonation	cents
0	0	0	perfect unison	1:1	0	0	0
1	1	1	minor second	16:15	100	112	1
2	2	1	major	9:8	200	204	1

			second			
3	3	2	minor third 6:5	300	316	3
4	4	2	major third 5:4	400	386	3
5	5	3	perfect fourth 4:3	500	498	5
6	6	3	augmented fourth 45:32	600	590	5
		4	diminished fifth 64:45		610	6
7	5	4	perfect fifth 3:2	700	702	6
8	4	5	minor sixth 8:5	800	814	8
9	3	5	major sixth 5:3	900	884	8
10	2	6	minor seventh 16:9	1000	996	1
11	1	6	major seventh 15:8	1100	1088	1
12	0	0	perfect octave 2:1	1200	1200	1

It is possible to construct just intervals which are closer to the equal-temperaments, but most of the ones listed above have been used historically in various contexts. In particular the tritone (augmented fourth or diminished fifth), could have various ratios; 17:12 (603 cents) is fairly common. The 7:4 interval (the harmonic seventh) has been a contentious issue throughout the history of music theory; it is 31 cents flatter than an equal-tempered minor seventh. Some assert the 7:4 is one of the blue notes in [jazz](#).

The diatonic intervals, as well, have other enharmonic equivalents, such as a major second for minor third.

Consonant and dissonant intervals

Consonance and dissonance are relative terms referring to the stability, or state of repose, of particular musical effects. Dissonant intervals would be those which cause tension and desire to be *resolved* to consonant intervals.

These terms are relative to the usage of different compositional styles.

- In atonal music all intervals (or interval classes) are considered equally consonant melodically and harmonically.

- In the [middle ages](#), only the octave and perfect fifth were considered consonant harmonically.
- In [16th-century](#) usage, perfect fifths and octaves, and major and minor thirds and sixths were considered harmonically consonant, and all other intervals dissonant. In the [common practice period](#), it makes more sense to speak of consonant and dissonant chords, and certain intervals previously thought to be dissonant (such as minor sevenths) became acceptable in certain contexts. However, 16th-century practice continued to be taught to beginning musicians throughout this period.
- Hermann von Helmholtz (1821-1894) defined a harmonically consonant interval as one in which the two pitches have an overtone in common (specifically excluding the seventh harmonic). This essentially defines all seconds and sevenths as dissonant, and perfect fourths and fifth, and major and minor thirds and sixths, as consonant.
- Pythagoras defined a hierarchy of consonance based on how small the numbers were which express the ratio. 20th-century composer and theorist Paul Hindemith's system has a hierarchy with the same results as Pythagoras's, but defined by fiat rather than by interval ratios, to better accommodate equal temperament, all of whose intervals (except the octave) would be dissonant using acoustical methods.
- David Cope (1997, p.40-41) suggests the concept of **interval strength**, in which an interval's strength, consonance, or stability is determined by its approximation to a lower and stronger, or higher and weaker, position in the harmonic series.

All of the above analyses refer to vertical (simultaneous) intervals.

Inversion

An interval may be *inverted*, by raising the lower pitch an octave, or lowering the upper pitch an octave (though it is less usual to speak of inverting unisons or octaves). For example, the fourth between a lower C and a higher F may be inverted to make a fifth, with a lower F and a higher C. Here are the ways to identify interval inversions:

- For **diatonically-named** intervals, here are two rules, applying to all simple (i.e., non-compound) intervals:
 1. The *number* of any interval and the number of its inversion always add up to nine (four + five = nine, in the example just given).
 2. The inversion of a major interval is a minor interval (and vice versa); the inversion of a perfect interval is also perfect; the inversion of an augmented interval is a diminished interval (and vice versa); and the

inversion of a double augmented interval is a double diminished interval (and vice versa).

A full example: E flat below and C natural above make a *major sixth*. By the two rules just given, C natural below and E flat above must make a *minor third*.

- For intervals identified by **ratio**, the inversion is determined by reversing the ratio and multiplying by 2. For example, the inversion of a 5:4 ratio is an 8:5 ratio.
- Intervals identified by **integer** can be simply subtracted from 12. However, since an **interval class** is the lower of the interval integer or its inversion, interval classes cannot be inverted.

Interval roots

Although intervals are usually designated in relation to their lower note, David Cope and Hindemith both suggest the concept of **interval root**. To determine an interval's root, one locates its nearest approximation in the harmonic series. The root of a perfect fourth, then, is its *top* note because it is an octave of the fundamental in the hypothetical harmonic series. The bottom note of every odd diatonically numbered intervals are the roots, as are the tops of all even numbered intervals. The root of a collection of intervals or a chord is thus determined by the interval root of its strongest interval.

As to its usefulness, Cope provides the example of the final tonic chord of some popular music being traditionally analyzable as a "submediant six-five chord" (added sixth chords by popular terminology), or a first inversion seventh chord (possibly the dominant of the mediant V/iii). According the interval root of the strongest interval of the chord (in first inversion, CEGA), the perfect fifth (C-G), is the bottom C, the tonic.

Interval cycles

Interval cycles, "unfold a single recurrent interval in a series that closes with a return to the initial pitch class", and are notated by George Perle using the letter "C", for cycle, with an interval class integer to distinguish the interval. Thus the diminished seventh chord would be C3 and the augmented triad would be C4. A superscript may be added to distinguish between transpositions, using 0-11 to indicate the lowest pitch class in the cycle. (Perle 1990, p.21)

Other intervals

There are also a number of intervals not found in the chromatic scale or labeled with a diatonic function which have names of their own. Many of these intervals describe small discrepancies between notes tuned according to the tuning systems used. Most of the following intervals may be described as microtones.

- A *Pythagorean comma* is the difference between twelve justly tuned perfect fifths and seven octaves. It is expressed by the frequency ratio $531441:524288$, and is equal to 23.46 cents.
- A *syntonic comma* is the difference between four justly tuned perfect fifths and two octaves plus a major third. It is expressed by the ratio $81:80$, and is equal to 21.51 cents.
- A *Septimal comma* is $64/63$, and is the difference between the Pythagorean or 3-limit "7th" and the "harmonic 7th".
- *Diesis* is generally used to mean the difference between three justly tuned major thirds and one octave. It is expressed by the ratio $128:125$, and is equal to 41.06 cents. However, it has been used to mean other small intervals: see diesis for details.
- A *schisma* (also skhisma) is the difference between five octaves and eight justly tuned fifths plus one justly tuned major third. It is expressed by the ratio $32805:32768$, and is equal to 1.95 cents. It is also the difference between the Pythagorean and syntonic commas.
 - A schismic major third is a schisma different from a just major third, eight fifths down and five octaves up, Fm in C.
- A *quarter tone* is half the width of a semitone, which is half the width of a whole tone.
- A *kleisma* is six major thirds up, five fifths down and one octave up, or, more commonly, $225:224$.
- A *limma* is the ratio $256:243$, which is the semitone in Pythagorean tuning.
- A *ditone* is the pythagorean ratio $81:64$, two $9:8$ tones.
- Additionally, some cultures around the world have their own names for intervals found in their music.

Sources

- Cope, David (1997). *Techniques of the Contemporary Composer*, p.40-41. New York, New York: Schirmer Books. ISBN 0028647378.
- Perle, George (1990). *The Listening Composer*. California: University of California Press. ISBN 0520069919.

Category: [Musical terminology](#)

Introduction

In [music](#), the **introduction** is a passage or [section](#) which opens a [movement](#) or a separate [piece](#). In [popular music](#) this is often called an **intro**. The introduction establishes [melodic](#), [harmonic](#), and/or [rhythmic](#) material related to the main body of a piece (Pease 2003, p.172).

Introductions may be an ostinato that is used in the following music, an important [chord](#) or [progression](#) that establishes the tonality and groove for the following music, important but disguised or out of context motivic or [thematic](#) material (ibid). As such the introduction may be the first statement of primary or other important material, may be related to but different from the primary or other important material, or may bear little relation to any other material.

See also

- [song structure \(popular music\)](#)
- [musical form](#)

Source

- Pease, Ted (2003). *Jazz Composition : Theory and Practice*. ISBN 0876390017.

Inuit music

The Inuit live across the northern sections of Canada, especially in Nunavut, Nunavik, Nunatsiavut and Northwest Territories, as well as in Alaska and Greenland. Traditional **Inuit music** has been based around [drums](#) used in dance music as far back as can be known, and a vocal style called katajjaq has become of interest in Canada and abroad.

Traditionally Inuktitut did not have a word for what a European-influenced listener or ethnomusicologist's understanding of *music*, "and ethnographic investigation seems to suggest that the *concept* of music as such is also absent from their culture." The closest word, *nipi* ^[1], includes music, the sound of speech, and noise. (Nattiez 1990:56)

[Native American/First Nation music:](#)

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[Kwakiutl](#)

Pueblo (Hopi, Zuni)

Seminole

[Sioux](#) (Lakota, Dakota) [Yuman](#)

Related topics

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Until the advent of commercial recording technology, Inuit music was usually used in spiritual ceremonies to ask the spirits (see Inuit mythology) for good luck in hunting or gambling, as well as simple lullabies. Inuit music has long been noted for a stoic lack of work or love songs. These musical beginnings were modified with the arrival of European sailors, especially from Scotland and Ireland. Instruments like the accordion were popularized, and dances like the jig or reel became common. Scotch-Irish derived American country music has been especially popular among Inuit in the 20th century.

Nettl (1956, p.107) list the following characteristics of Inuit music: recitative-like singing, complex rhythmic organization, relatively small melodic range averging about a sixth, prominence of major thirds and minor seconds melodically, with undulating melodic movement.

The Canadian Broadcasting Corporation has been broadcasting music in Inuit communities since 1961, when a station was opened in Iqaluit, Northwest Territories. Charlie Panigoniak was the best-known of the early Inuit recording stars, and he remains a popular guitarist. The most famous Inuit performers, however, are Susan Aglukark and Tanya Tagaq Gillis. In Greenland, there is an Inuit hip hop crew called Nuuk Posse, which formed in 1985 and raps in the Kalaallisut language.

Katajjaq

Katajjaq (also pirkusirtuk and nipaquhiit) is a type of traditional competitive song, considered a game, usually held between two women. It is one of the world's few examples of throat-singing, a unique method of producing sounds that is otherwise best-known in Tuvan throat-singing. When competing, two women stand face-to-face and sing using a complex method of following each other, thus that one voice hits a strong accent while the other hits a weak, melding the two voices into a nearly indistinguishable single sound. They repeat brief motifs at staggered intervals, often imitating the sounds of geese, caribou or other wildlife, until one runs out of breath, trips over her own tongue, or begins laughing, and the contest is then over. "The old woman who teaches the children corrects sloppy intonation of contours, poorly meshed phase displacements, and vague rhythms exactly like a Western vocal coach." (Nattiez 1990:57)

Source

- Nattiez, Jean-Jacques (1987). *Music and Discourse: Toward a Semiology of Music (Musicologie générale et sémiologie, 1987)*. Translated by Carolyn Abbate (1990). ISBN 0691027145.
- Nettl, Bruno (1956). *Music in Primitive Culture*. Harvard University Press.

Iroquois music

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The Iroquois are a Native American tribe.

Traditional social gatherings among the Iroquois feature music and dance as central components. These gatherings are led by an individual who finds lead dancers and singers and introduces them to the audience, also providing dancing instructions. Dances are always counter-clockwise. Instruments used include rattles, [drums](#) and other percussive instruments. Their music is always religious music.

Socials within all Iroquois communities are meant to be enjoyed by all in attendance, especially when everyone dances. Social songs vary in length, verses and tempo depending on the song selection of the singers. All dances are done in a counter clockwise direction. A social is run by a "house keeper" or "pusher". The job of the "house keepers" is to find lead singers and to know which songs that each lead singer knows. Their job also includes finding lead dancers for the upcoming dance. He then goes to the announcer with the information. All dances are introduced in the Iroquois language of the speaker. In some instances, instructions are provided to ensure that dances are carried out properly. The instruments used in the social dances in various combinations are the water drum, the horn rattle, hard sticks and the beating of the feet on the floor. The social dances can be categorized into three types of step styles: "stomp," "fish" and "side-step shuffle". Stomp is a shuffling type of dance, the right foot leads and the left foot is brought up to meet the right. The feet "hit" the floor with just enough impact to maintain the beat of the song. Fish is a dance where each foot hits in two or more consecutive beats. Side-step shuffle is done by the women, the right foot and the left foot shuffle oppositely.

Categories: [American Indian music](#)

Italo disco

Italo disco is a musical marketing term introduced in 1983 by Bernhard Mikulski, the founder of ZYX Music. The term applied to Italian [electronic dance music](#) of the 1980s and to music from other parts of Europe and from North America that imitated the sound thereof. A typical Italo-disco song had contrasting verse-chorus form, had [synthesizer](#) based accompaniment and was usually sung in English by European artists.

History

Origins, 1978-1985

Electronic dance music started to develop in the late 1970s when traditional sounding [disco](#) bands began to experiment with [synthesizers](#) and other electronic effects. This early form of electronic dance music is unofficially called "space disco" due to its odd sounds and sci-fi stylings. One of the main influences during this period was the producer Giorgio Moroder, as well as the cynical styles of such [electropop](#) acts as Telex, Devo, and Gary Numan, and the early [Hi-NRG](#) albums released by San Francisco producer Patrick Cowley with such singers as Sylvester and Paul Parker.

By 1982, Italo appeared as a fully developed form in Italy and other parts of Europe, with artists releasing completely electronic songs using [drum machines](#) and other equipment. [Synthpop](#), [New Wave](#) and the New Romantic genres were the foundations for Italo taking off, as these became very popular around the world at this same time during the early 1980s. Typical songs were simple, with catchy melodies, and were often sung using [vocoders](#) and overdubs. Much of the genre featured love-song lyrics sung in English with heavy Italian accents. English was more often than not the artists' second language, creating lyrics that were often considered to be almost nonsensical. Along with love, italo disco themes deal with robots and space, sometimes combining all three in songs including "Robot is Systematic" (1982) by 'Lectric Workers and "Spacer Woman"(1983) by Charlie.

1982 and 1983 saw the releases of the irony-laden "Dirty Talk," "Wonderful," and "The M.B.O. Theme," three track cited as influential in the development of [house](#), by Klein & M.B.O., a side-project developed by Davide Piatto of the Italo disco duo N.O.I.A., with vocals by Piatto and Rosanna Casale.

Many see 1983 as the height of Italo, with frequent hit singles and many labels starting up around this time. Such labels included American Disco, Crash, Merak, Sensation, and X-Energy. The popular label Disco Magic released more

than thirty singles within the year. It was also the year that the term italo disco was reputedly coined by Bernhard Mikulski, the founder of ZYX Music (Germany), when ZYX released their first volume of "The Best of Italo Disco" series.

Derivative styles, 1982-1989

During the late 1980s Italo began fading away and some groups moved into the [Hi-NRG](#) genre, which combined high-paced Italo and [house](#). This style is evident in the productions of such artists as Divine, Roni Griffith, Tony Caso, and the Flirts, all of whom were produced by Bobby Orlando, as well as many Stock-Aiken-Waterman, notably those of Sinitta, Stacey Q, Samantha Fox, and Dead or Alive.

Canada, particularly Quebec, produced several remarkable Italo disco acts, including Trans X (Living on Video), Lime (Angel Eyes), Pluton & the Humanoids (World Invaders), Rational Youth (City of Night), and Purple Flash Orchestra (*We Can Make It*).

In Germany, a style of Italo disco known as Discofox developed. It was characterized by an emphasis on melody, exaggerated overproduction, and a more earnest approach to the themes of love; examples may be found in the works of Modern Talking, Fancy, Bad Boys Blue, and Lian Ross.

Also during the mid-1980s [spacesynth](#) developed as a sub-genre of italo. This style of Italo was mostly instrumental and focused more on space sounds than the earlier pop-oriented songs, as exemplified by the sounds of Koto, Proxyon, Rofo, Cyber People, Hipnosis, and Laserdance.

Revival, 1993- (Electro)

Italo disco developed a cult following in the early 1990s, and electro releases in 1993 by I-F, in 1998 by Legowelt and Tobias Bernstrup, and in 2000 by Jeans Team, Bangkok Impact, and Hong Kong Counterfeit were among those that fuelled renewed interest. I-F's 2001 Italo-cum-electro mix *Mixed Up in the Hague* was equally important to the reintroduction of the genre.

As of 2005 several online radio stations stream the genre and underground clubs are playing the records widely again. Its renewed popularity is inspiring re-releases and new mixes on many of the record labels that released the genre initially. ZYX records has released many new CD mixes since 2000. Labels like Panama Records and Radius Records have gone through great lengths to find the original artists of obscure italo tracks for re-release on vinyl.

The German group I-Robots has released several mixes incorporating obscure Italo disco tracks, and in 2006 released a German-language cover of Charlie's "Spacer Woman" called "Spacer Frau."

Italo disco artists

Some popular artists and their hit songs include:

Albert One - Turbo Diesel
Alexander Robotnick - Problemes D'Amour
Atrium - Weekend
Azoto - Exalt Exalt, San Salvador
Baltimora - Tarzan Boy
Blocksystem - Don't Leave Me
Bruce & Bongo - Geil
Carrara - Shine On Dance
Cyber People - Void Vision, Polaris
Den Harrow - Dont Break My Heart, Bad Boy, Future Brain
Denise & Baby's Gang - Disco Maniac
Dharma - Plastic Doll
Doctor's Cat - Feel the Drive, Gee Whiz
Edyta - ABC Letters of Love, Be slave of my heart, Come back,
Loosing my religion
Tony Esposito - Papa Chico, Kalimba De Luna
Finzy Kontini - Cha Cha Cha
Fun Fun - Happy station, Colour My Love
Gazebo - I Like Chopin
Hipnosis - Pulstar
Italian Boys - Midnight Girl
Ivàn - Fotonovela
Joe Yellow - Take My Heart, Lover to Lover
Kano - Another Life
Klein & M.B.O. - Dirty Talk
Koto - Visitors, Jabdah, Chinese Revenge
Ken Laszlo - Hey Hey Guy, Tonight, Mary Ann, Don't Cry
Laserdance - Laserdance, Shotgun (In the Night)
Lime - Angel Eyes
'Lectric Workers - Robot is Systematic, The Garden
Malcolm & the Bad Girls - Shoot Me
Martinelli - Cinderella
Michael Bedford - More than a kiss, Tonight
Miko Mission - How Old Are You?,
Mr. Flagio - Take a Chance

My Mine - Hypnotic Tango
N.O.I.A. - Stranger in a Strangeland, Looking for Love
Sandy Marton - People from Ibiza
One System - Life is Very Short
P. Lion - Happy Children, Dream
Phaeax - Talk About
Silver Pozzoli - Around My Dream
Linda Jo Rizzo - You're My First, You're My Last
Primadonna - Angel You
Radiatorama - Desire, Aliens, Fire
Righeira - Vamos a la playa, No tengo dinero
Ryan Paris - La Dolce Vita
Sabrina - Boys, Sexy Girl, My Chico
Savage - Don't Cry Tonight, Only You, A Love Again
Scotch - Disco Band, Take Me Up, Mirage, Man to Man, Penguin's
Invasion, Plus Plus
Taffy - I Love My Radio
Topo & Roby - Under The Ice
Trans X - Living on Video
Valerie Dore - The Night, Get Closer, Lancelot
Wish Key - Orient Express, Last Summer

Related styles

- [Discofox](#)
- [Electropop](#)
- [Synthpop](#)
- [New Wave](#)
- [House](#)
- [Hi-NRG](#)
- [Electroclash](#)

[Disco](#)

[Bright disco](#) - [Dance-punk](#) - Disco polo - [Euro disco](#) - [Hi-NRG](#) - [House](#) - **Italo disco** - [Spacesynth](#)

[Discothèque](#) - [Nightclub](#) - [Orchestration](#) - Other [electronic music genres](#)

Categories: [Disco](#) | [Dance music](#) | [Music genres](#)

Jam session

A **jam session** is a [musical](#) act where [musicians](#) gather and play (or "jam") without extensive preparation or predefined arrangements.

The origin of the term **jam** in this context can be traced back to the 1920s. According to the Online Dictionary of Etymology, the term originally appeared ca. 1929, referring to a "short, free improvised passage performed by the whole band". The derivation of this usage is obscure, but like other novel terms that came into English through [jazz](#) music -- such as the terms "hip", "hep" and "hepcat"—it is possible that it ultimately derives from the West African Wolof language.

The word 'jam' can be more loosely used to refer to any particularly inspired or improvisational part of a musical performance, especially in [rock](#) and [jazz](#) music. *Jam sessions*, however, are generally for the benefit of the performers and not part of a public performance.

Jam sessions are often used to develop new material, find suitable arrangements, or simply as a social gathering and communal practice session. Jam sessions may be based upon existing songs or forms, may be loosely based on an agreed [chord progression](#) or chart suggested by one participant, or may be wholly [improvisational](#). Jam sessions can range from very loose gatherings of amateurs to sophisticated improvised recording sessions intended to be edited and released to the public.

The New York [jazz](#) scene during and after World War II was famous for its after-hours jam sessions. One of the most famous was the regular after-hours jam at Minton's Playhouse in New York City that ran in the 1940s and early 1950s. The Minton's jams were a fertile meeting place and proving ground for both established soloists like Ben Webster and Lester Young, and the younger jazz musicians who would soon become leading exponents of the [bebop](#) movement, including Thelonious Monk (Minton's house pianist), Charlie Parker, and Dizzy Gillespie. The Minton's jams were legendary for their highly competitive "cutting contests", in which soloists would try to keep up with the house band and outdo each other in improvisation skill.

As the instrumental proficiency of pop and rock musicians improved in the Sixties and early Seventies, jamming also became a regular feature of rock music; bands such as Cream, The Jimi Hendrix Experience, The Grateful Dead and the Allman Brothers Band would feature live pieces easily over fifteen minutes in length. A notable recorded example of this can be found on the 25th anniversary edition of the album *Layla and Other Assorted Love Songs* by Eric Clapton's early 70s band, Derek & The Dominos. The bonus CD that accompanies the 25th anniversary edition includes a number of long improvised jams between the members of the group and other musicians. This includes an historic studio jam session recording between the Dominos and members of The Allman Brothers Band following the first meeting between the two groups earlier that day. As a result of this jam, guitarist Duane Allman was invited to join

the Dominos after only three songs had been recorded, and he made a major contribution to the resulting LP which significantly enhanced the final product.

Another notable recorded jam in the rock idiom is the extended track "Apple Jam", which appears on *All Things Must Pass*, the 1970 solo album by George Harrison, and which features most of the session musicians who contributed to the LP.

See also

- [free improvisation](#)

Categories: [Music](#) | [Jazz](#)

Jangle pop

Jangle pop was an American musical genre that arose in the middle of the 1960s, combining angular, chiming guitars and power pop structures. Jangle pop wasn't mainstream music — the bands' lyrics were often deliberately cryptic and their sound was raw and amateurish, bearing all the signs of do-it-yourself productions. The first and most famous jangle pop band was The Byrds, who eventually became one of the biggest bands in the world. Their twelve-string guitar style was the basis for jangle pop's diversification later in the 20th century. Jangle pop was closely related to the power pop genre, including bands like The Raspberries and Big Star, who blur the line between the two styles.

Jangle pop became an important force in the development of [alternative rock](#) in the early 1980s, as exemplified by the early albums of R.E.M. It was primarily a southern and midwestern US phenomenon, though a group of bands called the Paisley Underground led a more psychedelic movement on the West Coast. There were also vibrant scenes in the UK (Brilliant Corners, Jazz Butcher, Monochrome Set, Poptguns, Loft, Family Cat, Felt, James), Australia (The Go-Betweens, Hummingbirds) and New Zealand (Clean, Mad Scene, Jean Paul Sartre Experience, The Bats, Chills).

Performers

The Bats
The Byrds
Chris Stamey
Oh-OK
The Hummingbirds

Let's Active
Miracle Legion
R.E.M.
Uncle Green
Blake Babies
Guadalcanal Diary
Love Tractor
The dB's
The Smiths
Mitch Easter
Dreams So Real
The Feelies
The Connells
Pylon

[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Japanoise

Japanoise is the label applied to the prolific and influential [noise music](#) scene in Japan, primarily in the 1980s and 1990s. As such it is a portmanteau of the words "*Japanese*" & "*noise*". The Japanoise scene was defined by a near-absolute sense of musical freedom, and consequently was extremely diverse, covering everything from the crazed [noise rock](#) of Boredoms to the totally unstructured and chaotic noise of Merzbow and Incapacitants, although in recent years the term has been applied mainly to the latter type of music. Japanoise has been extremely influential in underground music scenes worldwide, but especially in the United States, where it has spawned the closely related (and overlapping) [harsh noise](#) genre.

See also

- [Noise music](#)

Jazz

Jazz

Stylistic origins: [Blues](#) and other African American [folk music](#), [Ragtime](#), West African music, European [marching bands](#), 1910s New Orleans.

Typical instruments: [Saxophone](#) – [Trumpet](#) – [Trombone](#) – [Clarinet](#) – [Piano](#) – [Guitar](#) – Double bass – [Bass guitar](#) – [Drums](#) – [Vocals](#)

Subgenres

[Avant-jazz](#) – [Bebop](#) – Chamber jazz – [Cool jazz](#) – Creative jazz – [Dixieland](#) – [Free jazz](#) – Gypsy jazz – [Hard bop](#) – [Jazz fusion](#) – [Latin jazz](#) – Milo jazz – [Modal jazz](#) – [M-Base](#) – [Smooth jazz](#) – [Soul jazz](#) – [Swing](#) – [Trad jazz](#)

Fusion genres

[Acid jazz](#) – [Asian American jazz](#) – [Calypso jazz](#) – [Jazz blues](#) – [Jazz fusion](#) – [Jazz rap](#) – [Nu jazz](#) – [Smooth jazz](#)

Jazz around the world

[Australia](#) – Brazil – Netherlands – France – India – Italy – Malawi – United Kingdom

Other topics

[Jazz standard](#) – [Jazz royalty](#)

Jazz is an original American [musical](#) art form originating around the early 1920s in New Orleans, rooted in Western music technique and theory, and is marked by the profound cultural contributions of African Americans. It is characterized by blue notes, syncopation, [swing](#), call and response, polyrhythms, and [improvisation](#). Jazz has been described as "America's Classical Music", and started in saloons throughout the nation. Jazz is not dead.

History

Jazz has roots in the combination of Western and African music traditions, including [spirituals](#), [blues](#) and [ragtime](#), stemming ultimately from West Africa, western Sahel, and New England's religious [hymns](#) and hillbilly music, as well as in European military band music. After originating in African American communities near the beginning of the 20th century, jazz gained international popularity by the 1920s. Since then, jazz has had a pervasive influence on other musical styles worldwide. Even today, various jazz styles continue to evolve.

The word *jazz* itself is rooted in American slang, probably of sexual origin, although various alternative derivations have been suggested. According to University of Southern California film professor Todd Boyd, the term was originally slang for sexual intercourse as its earliest musicians found employment in New Orleans brothel parlors, with the word deriving from the term 'jass'. The term "jass" was rude sexual slang, related either to the term "jism" or to the jasmine perfume popular among urban prostitutes. Lacking an attentive audience, the musicians began to play for each other and their

performances achieved esthetic complexity not evident in [ragtime](#). At the root of jazz is the blues, the folk music of former enslaved Africans in the U.S. South and their descendants, heavily influenced by West African cultural and musical traditions, that evolved as black musicians migrated to the cities. According to Pulitzer Prize-winning African American composer and [classical](#) and jazz trumpet virtuoso Wynton Marsalis:

Jazz is something Negroes invented, and it said the most profound things -- not only about us and the way we look at things, but about what modern democratic life is really about. It is the nobility of the race put into sound ... jazz has all the elements, from the spare and penetrating to the complex and enveloping. It is the hardest music to play that I know of, and it is the highest rendition of individual emotion in the history of Western music. [citation needed]

Needless to say, the view of jazz as simply and solely "black music" is controversial. Numerous non-black musicians (Bix Beiderbecke, Benny Goodman, Harry James, Zoot Sims, Gerry Mulligan, Bill Evans, Stan Getz, Dave Brubeck, and Charlie Haden among others) have made important contributions to jazz. In addition, it could be argued that jazz would not exist without both instruments invented or developed by Europeans (the trumpet, saxophone, trombone, double bass, etc.) and the previous work of Europeans in [music theory](#), which was explored in different ways by jazz musicians, such as increased use of the seventh chord and extended chords. The origins of jazz are multicultural, not entirely "pure," and perhaps reflect the hybrid nature of American culture more than any other art form.

Early jazz influences found their first mainstream expression in the marching band and dance band music of the day, which was the standard form of popular concert music at the turn of century. The instruments of these groups became the basic instruments of jazz: brass, reeds, and drums, and are voiced in the Western 12-tone scale.

Black musicians frequently used the melody, structure, and beat of marches as points of departure; but says "North by South, from Charleston to Harlem," a project of the National Endowment for the Humanities: "...a black musical spirit (involving rhythm and melody) was bursting out of the confines of European musical tradition, even though the performers were using European styled instruments. This African-American feel for rephrasing melodies and reshaping rhythm created the embryo from which many great black jazz musicians were to emerge." Many black musicians also made a living playing in small bands hired to lead funeral processions in the New Orleans African-American tradition. These Africanized bands played a seminal role in the articulation and dissemination of early jazz. Traveling throughout black communities in the Deep South and to northern big cities, these musician-pioneers were the Hand helping to fashion the music's howling, raucous, then free-wheeling, "raggedy," ragtime spirit, quickening it to a more eloquent, sophisticated, swing incarnation.

For all its genius, early jazz, with its humble, folk roots, was the product of primarily self-taught musicians. But an impressive postbellum network of black-established and -operated institutions, schools, and civic societies in both the North and the South, plus widening mainstream opportunities for education, produced ever-increasing numbers of young, formally trained African-American musicians, some of them schooled in classical European musical forms. Lorenzo Tio and Scott Joplin were among this new wave of musically literate jazz artists. Joplin, the son of a former slave and a free-born woman of color, was largely self-taught until age 11, when he received lessons in the fundamentals of music theory from a classically trained German immigrant in Texarkana, Texas.

Also contributing to this trend was a tightening of Jim Crow laws in Louisiana in the 1890s, which caused the expulsion from integrated bands of numbers of talented, formally trained African-American musicians. The ability of these musically literate, black jazzmen to transpose and then read what was in great part an improvisational art form became an invaluable element in the preservation and dissemination of musical innovations that took on added importance in the approaching [big-band](#) era.

The United States music scene at the start of the 20th century

By the turn of the century, American society had begun to shed the heavy-handed, straitlaced formality that had characterized the Victorian era.

Strong influence of African American music traditions had already been a part of mainstream popular music in the United States for generations, going back to the 19th century minstrel show tunes and the melodies of Stephen Foster.

Public dance halls, clubs, and tea rooms opened in the cities. Curiously named black dances inspired by African dance moves, like the shimmy, turkey trot, buzzard lope, chicken scratch, monkey glide, and the bunny hug eventually were adopted by a white public. The cake walk, developed by slaves as a send-up of their masters' formal dress balls, became the rage. White audiences saw these dances first in vaudeville shows, then performed by exhibition dancers in the clubs.

The popular dance music of the time was not jazz, but there were precursor forms along the blues-ragtime continuum of musical experimentation and innovation that soon would blossom into jazz. Popular Tin Pan Alley composers like Irving Berlin incorporated ragtime influence into their compositions, though they seldom used the specific musical devices that were second nature to jazz players—the rhythms, the blue notes. Few things did more to popularize the idea of hot music than Berlin's hit song of 1911, "Alexander's Ragtime Band," which became a craze as far from home as Vienna. Although the song wasn't

written in rag time, the lyrics describe a jazz band, right up to jazzing up popular songs, as in the line, "If you want to hear the Swanee River played in ragtime....."

The early New Orleans "jass" style

A number of regional styles contributed to the early development of jazz. Arguably the single most important was that of the New Orleans, Louisiana area, which was the first to be commonly given the name "jazz" (early on often spelled "jass").

The city of New Orleans and the surrounding area had long been a regional music center. People from many different nations of Africa, Europe, and Latin America contributed to New Orleans' rich musical heritage. In the French and Spanish colonial era, slaves had more freedom of cultural expression than in the English colonies of what would become the United States. In the Protestant colonies African music was looked on as inherently "pagan" and was commonly suppressed, while in Louisiana it was allowed. African musical celebrations held at least as late as the 1830s in New Orleans' "Congo Square" were attended by interested whites as well, and some of their melodies and rhythms found their way into the compositions of white Creole composer Louis Moreau Gottschalk. In addition to the slave population, New Orleans also had North America's largest community of free people of color, some of whom prided themselves on their education and used European instruments to play both European music and their own folk tunes.

According to many New Orleans musicians who remembered the era, the key figures in the development of the new style were flamboyant trumpeter Buddy Bolden and the members of his band. Bolden is remembered as the first to take the blues — hitherto a folk music sung and self-accompanied on string instruments or blues harp (harmonica) — and arrange it for brass instruments. Bolden's band played blues and other tunes, constantly "varying the melody" (improvising) for both dance and brass band settings, creating a sensation in the city and quickly being imitated by many other musicians.

By the early years of the 20th century, travelers visiting New Orleans remarked on the local bands' ability to play ragtime with a "pep" not heard elsewhere.

Characteristics which set the early New Orleans style apart from the ragtime music played elsewhere included freer rhythmic improvisation. Ragtime musicians elsewhere would "rag" a tune by giving a syncopated rhythm and playing a note twice (at half the time value), while the New Orleans style used more intricate rhythmic improvisation often placing notes far from the implied beat (compare, for example, the piano rolls of Jelly Roll Morton with those of Scott Joplin). The New Orleans style players also adopted much of the

vocabulary of the blues, including bent and blue notes and instrumental "growls" and smears otherwise not used on European instruments.

Key figures in the early development of the new style were Freddie Keppard, a dark Creole of color who mastered Bolden's style; Joe Oliver, whose style was even more deeply soaked in the blues than Bolden's; and Kid Ory, a trombonist who helped crystallize the style with his band hiring many of the city's best musicians. The new style also spoke to young whites as well, especially the working-class children of immigrants, who took up the style with enthusiasm. Papa Jack Laine led a multi-ethnic band through which passed almost all of two generations of early New Orleans white jazz musicians (and a number of non-whites as well).

Other regional styles

Meanwhile, other regional styles were developing which would influence the development of jazz.

- African-American minister Rev. Daniel J. Jenkins of Charleston, South Carolina, was an unlikely figure of far-reaching importance in the early development of jazz. In 1891, Jenkins established the Jenkins Orphanage for boys and four years later instituted a rigorous music program in which the orphanage's young charges were taught the religious and secular music of the day, including overtures and marches. Precocious orphans and defiant runaways, some of whom had played ragtime in bars and brothels, were delivered to the orphanage for "salvation" and rehabilitation and made their musical contributions, as well. In the fashion of the Fisk Jubilee Singers and Fisk University, the Jenkins Orphanage Bands traveled widely, earning money to keep the orphanage afloat. It was an expensive enterprise. Jenkins typically took in approximately 125 – 150 "black lambs" yearly, and many of them received formal musical training. Less than 30 years later, five bands operated nationally, with one traveling to England — again in the Fisk tradition. It would be hard to overstate the influence of the Jenkins Orphanage Bands on early jazz, scores of whose members went on to play with jazz legends like Duke Ellington, Lionel Hampton and Count Basie. Among them were the likes of trumpet virtuosos William "Cat" Anderson, Gus Aitken, and Jabbo Smith.
- In the northeastern United States, a "hot" style of playing ragtime developed. While centered in New York City, it could be found in African-American communities from Baltimore to Boston. Some later commentators have categorized it after the fact as an early form of jazz, while others disagree. It was characterized by rollicking rhythms, but lacked the distinctly bluesy influence of the southern styles. The solo piano version of the northeast

style was typified by such players as noted composer Eubie Blake, the son of slaves, whose musical career spanned an impressive eight decades. James P. Johnson took the northeast style and around 1919 developed a style of playing that came to be known as "stride." In stride piano, the right hand plays the melody, while the active left hand "walks" or "strides" from upbeat to downbeat, maintaining the rhythm. Johnson influenced later pianists like Fats Waller and Willie Smith.

The top orchestral leader of the style was James Reese Europe, and his 1913 and 1914 recordings preserve a rare glimpse of this style at its peak. It was during this time that Europe's music profoundly influenced a young George Gershwin, who would go on to compose the jazz-inspired classic "Rhapsody in Blue." By the time Europe recorded again in 1919, he was in the process of incorporating the influence of the New Orleans style into his playing. The recordings of Tim Brymn give later generations another look at the northeastern hot style with little of the New Orleans influence yet evident.

- In Chicago at the start of the 1910s, a popular type of dance band consisted of a saxophone vigorously ragging a melody over a 4-square rhythm section. The city soon fell heavily under the influence of waves of New Orleans musicians, and the older style blended with the New Orleans style to form what would be called "Chicago Jazz" starting in the late 1910s.
- Along the banks of the Mississippi around Memphis, Tennessee to St. Louis, Missouri, another band style developed incorporating the blues. The most famous composer and bandleader of the style was the "Father of the Blues," W.C. Handy. While in some ways similar to the New Orleans style (Bolden's influence may have spread upriver), it lacked the freewheeling improvisation found further south. Handy, indeed, for many years denounced jazz as needlessly chaotic, and, in his style, improvisation was limited to short fills between phrases and was considered inappropriate for the main melody.

Jazz in the 1920s

Two disparate, but important, inventions of the second half of the nineteenth century quietly had set the stage for jazz to capture the spotlight in American popular music by the 1920s. George Pullman's invention of the sleeping car in 1864 brought a new level of luxury and comfort to the nation's railways; and Thomas Edison's invention, in 1877, of the phonograph record made quality music accessible to virtually everyone.

Pullman's ingenious, rolling sleeping quarters provided employment to legions of African-American men, who criss-crossed the nation as sleeping car porters; and by the second decade of the twentieth century, the Pullman

Company employed more African-Americans than any single business concern in the United States. But Pullman porters were more than solicitous, smiling faces in smart, navy blue uniforms. The most dapper and sophisticated of them were culture bearers, spreading the card game of bid whist, the latest dance crazes, regional news, and a heightened sense of black pride to cities and towns wherever the railways reached. Many porters also shared, traded and even sold "race records" to augment their income, speeding artistic innovations to musicians eager to hear the latest; spreading among the general public an awareness of and appreciation for this rapidly evolving musical form; and, in the process, putting jazz on the fast track to first U.S., then worldwide, acclaim.

With Prohibition, the constitutional amendment that forbade the sale of alcoholic beverages, the legal saloons and cabarets were closed; but in their place hundreds of speakeasies appeared, where patrons drank and musicians entertained. The presence of dance venues and the subsequent increased demand for accomplished musicians meant more artists were able to support themselves by playing professionally. As a result, the numbers of professional musicians increased, and jazz—like all the popular music of the 1920s—adopted the 4/4 beat of dance music.

Another nineteenth-century invention, radio, came into its own in the 1920s, after the first commercial radio station in the U.S. began broadcasting in Pittsburgh in 1922. Radio stations proliferated at a remarkable rate, and with them, the popularity of jazz. Jazz became associated with things modern, sophisticated, and decadent. The third decade of the new century, a time of technological marvels, flappers, flashy automobiles, organized crime, bootleg whiskey, and bathtub gin, would come to be known as the Jazz Age.

Key figures of the decade

King Oliver was "jazz king" of Chicago in the early 1920s, when Chicago was the national hub of jazz. His band was the epitome of the New Orleans hot ensemble jazz style. Unfortunately, his band's recordings were little heard outside of Chicago and New Orleans, but the ensemble was a powerful influence on younger musicians, both black and white.

Sidney Bechet was the first master jazz musician to take up what previously often had been dismissed as a novelty instrument, the [saxophone](#). Bechet helped propel jazz in more individualistic personality- and solo-driven directions.

In this last point, Bechet was joined by a young protege of King Oliver, Louis Armstrong, who was to become one of the major forces in the development of jazz. Armstrong was an extraordinary improviser, capable of creating endless variations on a single melody. Armstrong also popularized scat singing, an improvisational vocal technique in which nonsensical syllables or words are sung or otherwise vocalized, often as part of a call-and-response interaction

with other musicians onstage. His unique, gravely voice and innate sense of swing made scat an instant hit.

Arguably, Bix Beiderbecke was both the first white and the first non-New Orleanian to make major original contributions to the development of jazz with his legato phrasing, bringing the influence of classical romanticism to jazz.

Paul Whiteman was the most commercially successful bandleader of the 1920s, billing himself as "The King of Jazz." Sacrificing spontaneous improvisation for the sake of elaborate written arrangements, Whiteman claimed to be "making a lady out of jazz." Despite his hiring Bix and many of the other best white jazz musicians of the era, later generations of jazz lovers have often judged Whiteman's music to have little to do with real jazz. Nonetheless, his notion of combining jazz with elaborate orchestrations has been returned to repeatedly by composers and arrangers of later decades. It was Whiteman who commissioned Gershwin's "Rhapsody in Blue," which was debuted by Whiteman's Orchestra.

Fletcher Henderson led the top African American band in New York City. At first he wished to follow the lead of Paul Whiteman, but after hiring Louis Armstrong to play in his band, Henderson realized the importance of the improvising soloist in developing jazz bands. Henderson's arrangements would play a significant role in the development of the Big Band era in the following decade.

Young pianist and bandleader Duke Ellington first came to national attention in the late 1920s with his tight band making many recordings and radio broadcasts. Ellington's importance would grow in the coming decades. Today he is widely regarded as one of the most important composers in jazz history.

1930s to 1950s

While the solo became more important in jazz, popular bands became larger in size. The [Big band](#) became the popular provider of music for the era. Big bands varied in their jazz content; some (such as Benny Goodman's Orchestra) were highly jazz oriented, while others (such as Glenn Miller's) left little space for improvisation. Most were somewhere in between, having some musicians adept at jazz solos playing with section men who kept the rhythm and arrangements going. However even bands without jazz soloists adopted a sound owing much to the jazz vocabulary, for example sax sections playing what sounded like an improvised variation on a melody (and may have originated as a transcription of one).

Key figures in developing the big jazz band were arrangers and bandleaders Fletcher Henderson, Don Redman and the man sometimes deemed the most prolific composer in U.S. history, Duke Ellington.

In the early 1920s, popular music was still a mixture of things—current dance numbers, novelty songs, show tunes. "Businessman's bounce music," as one horn player put it. But musicians with steady jobs, playing with the same companions, were able to go far beyond that. The Ellington band at the Cotton Club and the various Kansas City groups that became the Count Basie band date from this period.

Over time, social strictures regarding racial segregation began to relax in entertainment. White bandleaders, who tended to mold the music more to orthodox rhythms and harmony, began to recruit black musicians. In the mid-1930s, Benny Goodman hired pianist Teddy Wilson, vibraharpist Lionel Hampton, and guitarist Charlie Christian to join small groups. During this period, the popularity of [swing_\(genre\)](#) and [big_band_music](#) was at its height, making stars of such men as Glenn Miller and Duke Ellington. Swing, the popular music of its time, covered a broad spectrum from "sweet" to "hot" bands, with the jazz content varying across the range.

The influence of Louis Armstrong also continued to grow. Musicians and bandleaders like Cab Calloway — and, later, trumpeter Dizzy Gillespie and Pop vocalists like Bing Crosby embraced Armstrong's style of improvising on the melody, and U.S. pop singers seldom since have rendered a tune "straight," in the pre-jazz style. In Crosby's mould, artists famed for their vocals rather than instrumental skills also began to emerge as great 'jazz singers' in the form of vocalists like Ella Fitzgerald, Billie Holliday and later, Frank Sinatra and Sarah Vaughan, all of whom jumped on the scat bandwagon that galvanised the genre till the 1950s.

A development of swing in the early 1940s known as "jumping the blues" or [jump_music](#) anticipated rhythm and blues and rock and roll in some respects. It involved the use of small combos instead of [big_bands](#) and a concentration on up-tempo music using the familiar blues chord progressions. Drawing largely upon the evolution of boogie-woogie in the 1930s, it used a doubled rhythm—that is, the rhythm section played "eight to the bar," eight beats per measure instead of four. Big Joe Turner, a Kansas City singer who worked in the 1930s with Swing bands like Count Basie's, became a boogie-woogie star in the 1940s and then in the 1950s was one of the first innovators of [rock_and_roll](#), notably with his song "Shake, Rattle and Roll". Another jazz founder of rock and roll was saxophonist Louis Jordan.

Development of bebop

The next major stylistic turn came in the 1940s with [bebop](#), led by such distinctive stylists as the saxophonist Charlie Parker (known as "Yardbird" or "Bird"), Bud Powell and Dizzy Gillespie. This marked a major shift of jazz from [pop_music](#) for dancing to a high-art, less-accessible, cerebral "musician's

music." Thelonious Monk, while too individual to be strictly a bebop musician, was also associated with this movement. Bop musicians valued complex improvisations based on [chord progressions](#) rather than [melody](#). [Hard bop](#) moved away from [cool jazz](#), incorporating influences from soul music, gospel music, and the blues. Hard bop was at the peak of its popularity in the 1950s and 1960s, and was associated with such figures as Sonny Rollins, John Coltrane, Miles Davis, Art Blakey and Charles Mingus. Later, bebop and hard bop musicians, such as trumpeter Miles Davis, made more stylistic advances with [modal jazz](#), where the harmonic structure of pieces was much more free than previously, and was frequently only implied -- by skeletal piano chords and bass parts. The instrumentalists then would improvise around a given mode of the scale.

Latin jazz

Main article: [Latin jazz](#)

Latin jazz has two varieties: Afro-Cuban and Brazilian. [Afro-Cuban jazz](#) was played in the U.S. directly after the bebop period, while Brazilian jazz became more popular in the 1960s and 1970s.

Afro-Cuban jazz began as a movement after the death of Charlie Parker. Notable bebop musicians such as Dizzy Gillespie and Billy Taylor started Afro-Cuban bands at that time. Gillespie's work was mostly with big bands of this genre. While the music was influenced by such Cuban and Puerto Rican musicians as Tito Puente and, much later, Arturo Sandoval, there were many Americans who were drawing upon Cuban rhythms for their work.

Brazilian jazz is, in North America at least, nearly synonymous with bossa nova, a Brazilian popular style which is derived from samba with influences from jazz as well as other 20th-century classical and popular music. Bossa is generally slow, played around 80 beats per minute or so. The music uses straight eighths, rather than swing eighths, and also uses difficult polyrhythms. The best-known bossa nova compositions are considered to be jazz standards in their own right.

The related term jazz-samba essentially describes an adaptation of bossa nova compositions to the jazz idiom by American performers such as Stan Getz and Charlie Byrd, and usually played at 120 beats per minute or faster. Samba itself is actually not jazz but, being derived from older Afro-Brazilian music, it shares some common characteristics.

Free jazz

Main article: [Free jazz](#)

Free jazz, or avant-garde jazz, is a subgenre that, while rooted in [bebop](#), typically uses less compositional material and allows performers more latitude in what they choose to play. Free jazz's greatest departure from other styles is in the use of [harmony](#) and a regular, swinging tempo: Both are often implied, utilized loosely, or abandoned altogether. These approaches were rather controversial when first advanced, but have generally found acceptance — though sometimes grudgingly — and have been utilized in part by other jazz performers.

There were earlier precedents, but free jazz crystalized in the late 1950s, especially via Ornette Coleman and Cecil Taylor, and probably found its greatest exposure in the late 1960s with John Coltrane, Archie Shepp, Albert Ayler, Sun Ra, Pharoah Sanders, Sam Rivers, Leroy Jenkins, Don Pullen and others.

While perhaps less popular than other styles, free jazz has exerted an influence to the present. Peter Brötzmann, Ken Vandermark, William Parker, Derek Bailey and Evan Parker are leading contemporary free jazz musicians, and musicians such as Coleman, Taylor and Sanders continue to play in this style. Keith Jarrett has been prominent in defending free jazz from criticism by traditionalists in recent years.

Jazz and rock music: jazz fusion

Main article: [Jazz fusion](#)

With the growth of [rock and roll](#) in the 1960s, came the hybrid form jazz-rock fusion, again involving Miles Davis, who recorded the fusion albums *In a Silent Way* and *Bitches Brew* in 1968 and 1969 respectively. Jazz was by this time no longer center stage in popular music, but was still breaking new ground and combining and recombining in different forms. Notable artists of the 1960s and 1970s jazz and fusion scene include: Chick Corea, Herbie Hancock and his *Headhunters* band, John McLaughlin and the *Mahavishnu Orchestra*, Al Di Meola, Jean-Luc Ponty, Sun Ra, *Soft Machine*, Narada Michael Walden (who would later enjoy huge success as a music producer), Wayne Shorter, *Jaco Pastorius*, the *Pat Metheny Group* and *Weather Report*. Some of these have continued to develop the genre into the 2000s.

Recent developments

The stylistic diversity of jazz has shown no sign of diminishing, absorbing influences from such disparate sources as [world music](#) and [avant garde classical music](#), including African rhythm and traditional structure, [serialism](#), and the extensive use of chromatic scale, by such musicians as Ornette Coleman and John Zorn.

Beginning in the 1970s with such artists as Keith Jarrett, Paul Bley, Billy Childs, the Pat Metheny Group, Jan Garbarek, Ralph Towner, and Eberhard Weber, the ECM record label established a new chamber-music aesthetic, featuring mainly acoustic instruments, and incorporating elements of [world music](#) and [folk music](#). This is sometimes referred to as "European" or "Nordic" jazz, despite some of the leading players being American.

However, the jazz community has shrunk dramatically and split, with a mainly older audience retaining an interest in traditional and "straight-ahead" jazz styles, a small core of practitioners and fans interested in highly experimental modern jazz, and a constantly changing group of musicians fusing jazz idioms with contemporary popular music genres. The latter have formed such styles as [acid jazz](#) which contains elements of 1970s [disco](#), acid swing which combines 1940s style big-band sounds with faster, more aggressive rock-influenced drums and electric guitar, and [nu jazz](#) which combines elements of jazz and modern forms of [electronic dance music](#).

Exponents of the "[acid jazz](#)" style which was initially UK-based included the Brand New Heavies, James Taylor Quartet, Young Disciples, and Corduroy. In the United States, acid jazz groups included the Groove Collective, Soulive, and Solsonics. In a more pop or [smooth jazz](#) context, jazz enjoyed a resurgence in the 1980s with such bands as Pigbag and Curiosity Killed the Cat achieving chart hits in Britain. Sade Adu became the definitive voice of smooth jazz.

There have been other developments in the 1980s and 1990s that were less commercially oriented. Many of these artists, notably Wynton Marsalis, called what they were doing jazz and in fact strove to define what the term actually meant. They sought to create within what they felt was the tradition, creating extensions of small and large forms initially pioneered by such artists as Louis Armstrong and Duke Ellington. In the case of Marsalis these efforts met with critical acclaim.

Others musicians in this time period - although clearly within the tradition of the great spontaneous composers such as Charlie Parker, John Coltrane, Fats Navarro and many others - choose to distance themselves from the term jazz and simply define what they were doing as music (this in fact was suggested by the great composer Duke Ellington when the term **jazz** first began to be popular). Alternatively they created their own names for what they were doing (such as [M-Base](#)). Many of these artists agree with the creative guitarist Jean-Paul Bourelly who feels that "You shouldn't categorize according to styles of music, you should categorize in terms of creative levels". These musicians feel that [rhythm](#) is the key for further progress in the music. Bourelly, similar to [M-Base](#), believes that the rhythmic innovations of James Brown and other [Funk](#) pioneers can provide an effective rhythmic base for spontaneous composition. However, the ideas of these musicians go far beyond simply playing over a [funk](#) groove, extending the rhythmic ideas in a way analogous to what had been done with [harmony](#) in previous times. Some of the musicians involved in the

approach called [M-Base](#) even view this as Rhythmic Harmony. Others, like Wynton Marsalis, disagree with this point of view, preferring instead to retain the rhythmic base of [swing](#) for creating their music. However, all of these artists participate in spontaneous composition and only differ in creative focus and what could be called groove emphasis.

With the rise in popularity of various forms of [electronic music](#) during the late 1980s and 1990s, some jazz artists have attempted a fusion of jazz with more of the experimental leanings of [electronica](#) (particularly [IDM](#) and [Drum and bass](#)) with various degrees of success. This has been variously dubbed "future jazz", "jazz-house" or "[nu jazz](#)". The more experimental and improvisational end of the spectrum includes Scandinavia-based artists such as pianist Bugge Wesseltoft, trumpeter Nils Petter Molv  r (who both began their careers on the ECM record label), and the trio Wibutee, all of whom have gained their chops as instrumentalists in their own right in more traditional jazz circles. The Cinematic Orchestra from the UK or Julien Lourau from France have also gained praise in this area. Toward the more pop or pure dance music end of the spectrum of nu jazz are such proponents as St Germain and Jazzanova, who incorporate some live jazz playing with more metronomic [house beats](#).

In the 2000s, "jazz" hit the pop charts and blended with contemporary Urban music through the work of artists like Norah Jones, Jill Scott, Jamie Cullum, Erykah Badu, Amy Winehouse and Diana Krall and the jazz advocacy of performers who are also music educators (such as Jools Holland, Courtney Pine and Peter Cincotti). Some of these new styles may be light on improvisation, a key characteristic of jazz. However, their instrumentation and rhythms are similar to other jazz music, and the label has stuck.

Improvisation

Jazz is often difficult to define, but [improvisation](#) is unquestionably a key element of the form. Improvisation has been since early times an essential element in African and African-American music and is closely related to the pervasiveness of call and response in West African and African-American cultural expression. The exact form of improvisation has changed over time. Early folk blues music often was based around a call and response pattern, and improvisation would factor into the lyrics, the melody, or both. Part of the Dixieland style involves musicians taking turns playing the melody while the others make up counter lines to go with it. By the Swing era, big bands played carefully arranged sheet music, but the music often would call for one member of the band to stand up and play a short, improvised solo. In bebop, however, the focus shifted from the cleverness of arrangement to the cleverness of improvisation over the form; musicians gave comparably little attention to the

composed melody, or "head," which was played at the beginning and the end of the performance.

As previously noted, later styles of jazz, such as modal jazz, abandoned the strict notion of a chord progression, allowing the individual musicians to improvise more freely within the context of a given scale or mode. The best-known example of this is the classic Miles Davis album *Kind of Blue*. When a pianist or guitarist improvises an accompaniment while a soloist is playing, it is called *comping* or *vamping*.

See also

- [Jazz standard](#)
- [Swing \(genre\)](#)

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Jazz band

A **jazz band** is a [musical ensemble](#) that plays [jazz music](#). Jazz bands usually consist of a [rhythm section](#) and a [horn section](#).

The [rhythm section](#) of a jazz band consists of the [drums](#), bass, and usually at least one instrument capable of playing [chords](#), such as a [piano](#) or [guitar](#). The rhythm section is the foundation for the band; it sets the feel for the piece.

The [horn section](#) consists of [wind](#) and [brass instruments](#), which play the [melody](#) and main [accompaniment](#). Typical horns found in a big jazz band include 4-5 [trumpets](#), [saxophones](#) (2 altos, 2 tenors, and a baritone), and 3-4

[trombones](#) and a bass trombone. The saxophones may also double on [flute](#) and [clarinet](#) and the trumpets on flugelhorn.

See also

- [Big band](#)

Categories: [Musical groups](#) | [Jazz](#)

Jazz blues

Jazz blues is a [musical](#) style that combines [jazz](#) and [blues](#).

The term also refers to any tune that follows the standard 12-bar blues chord progression, whilst being played in the [jazz style](#), rather than the traditional [blues](#) style. Blues music was a major influence in the development of jazz, and such tunes -- "jazz blueses" -- are extremely common in the jazz repertoire. (In addition to the chord progression, jazz players borrowed many other stylistic devices from the blues, such as blue notes, blues-like phrasing of melodies, and blues riffs.) A jazz blues will usually feature a more sophisticated -- or at any rate a different -- treatment of the [harmony](#) than a traditional, "blues" blues would, but the underlying features of the standard 12-bar progression remain discernable. One of the main ways the jazz musician accomplishes this is through the use of chord substitutions: a chord in the original progression is replaced by one or more chords which have the same general "sense", or function, but which add a different color, or add some secondary, shorter-term, harmonic movement within the span of the existing overall harmonic movement. An important example of this occurs in the 9th and 10th bars, where the usual blues progression, V --> IV, is almost always replaced by the typical jazz cycle-of-fifths progression ii minor --> V. The 12-bar blues form, in Bb, often becomes Bb7 / Eb7 / Bb7 / Bb7 / Eb7 / Edim7 / Bb7 / Dm7-G7 / Cm7 / F7 / Dm7-G7 / Cm7-F7, where each slash represents a new measure, in the jazz blues. The significant changes include the Edim7, which creates movement, and the iii-VI-ii-V turnaround, a jazz staple.

Jazz funeral

Jazz funeral is a common name for a funeral tradition with [music](#) which developed in New Orleans, Louisiana.

The term "jazz funeral" was long in use by observers from elsewhere, but was generally disdained as inappropriate by most New Orleans musicians and practitioners of the tradition. The preferred description was "funeral with music"; while [jazz](#) was part of the music played, it was not the primary focus of the

ceremony. This reluctance to use the term faded significantly in the final 15 years or so of the 20th century among the younger generation of New Orleans brass band musicians more familiar with the post-Dirty Dozen Brass Band funk influenced style than the older traditional jazz New Orleans style.

The tradition arises from African spiritual practices, French and Spanish martial musical traditions, and uniquely African-American cultural influences. The tradition was widespread among New Orleanians across ethnic boundaries at the start of the 20th century. As the common brass band music became wilder in the years before World War I, some "white" New Orleanians considered the hot music disrespectful, and such musical funerals became rare among the city's caucasians. For much of the mid 20th century, the Catholic Church officially frowned on secular music at funerals, so for generations the tradition was largely confined to African American Protestant New Orleanians. After the 1960s it gradually started being practiced across ethnic and religious boundaries. Most commonly such musical funerals are done for individuals who are musicians themselves, connected to the music industry, or members of various social aid & pleasure clubs or Carnival krewes who make a point of arranging for such funerals for members.

The organizers of the funeral arrange for hiring the band as part of the services. When a respected fellow musician or prominent member of the community dies, some additional musicians may also play in the procession as a sign of their esteem for the deceased.

A typical jazz funeral begins with a march by the family, friends, and a [brass band](#) from the home, funeral home or church to the cemetery. Throughout the march, the band plays somber dirges, hymns. A change in the tenor of the ceremony takes place, after the deceased is either buried, or the hearse leaves the procession and members of the procession say their final good bye and they "cut the body loose". After this the music becomes more upbeat, often starting with a hymn or spiritual number played in a swinging fashion, then going into popular hot tunes. There is raucous music and cathartic dancing where onlookers join in to celebrate the life of the deceased.

Some younger [funk](#) and [hip hop](#) oriented brass bands often dispense with the dirges and hymns all together, or perform only one (usually "Just a Closer Walk With Thee," the only such tune still in the repertory of some such bands).

Notable People Who Have Received "Jazz Funerals"

Danny Barker
Ernie K-Doe
Alan Jaffee
Anthony Lacen (Tuba Fats)
Professor Longhair

Allison "Tootie" Montana
Alphonse Picou

Categories: [Jazz](#)

Jazz fusion

Jazz fusion (sometimes referred to simply as **fusion**) is a [musical genre](#) that loosely encompasses the merging of [jazz](#) with other styles, particularly [rock](#), [funk](#), [R&B](#), and [world music](#). It basically involved jazz musicians mixing the forms and techniques of jazz with the electric instruments of rock, and rhythmic structure from African-American popular music, both "[soul](#)" and "[rhythm and blues](#)". The 1970s were the most important decade for fusion, but the style has been well represented also during later decades. Fusion albums — often even those that are made by the same artist — include a variety of musical styles. It can be argued that rather than being a coherent musical style, fusion is a musical tradition and approach.

The roots of fusion

Fusion has its roots in the late 1960s work of Miles Davis and the The Tony Williams Lifetime. There had been earlier efforts in 1960s to fuse jazz and pop (most notably by Julian "Cannonball" Adderley, who worked with Joe Zawinul; as well as The Free Spirits, a group featuring Jim Pepper and Larry Coryell), but Davis and Williams were the most influential artists in this movement. Fusion bands used instruments such as electric guitar, bass guitar, and electric piano. Soon, others (most notably Herbie Hancock, Joe Zawinul, Jan Hammer and Chick Corea) began incorporating [synthesizers](#) such as the minimoog, sometimes joining forces with more avant garde players who had also begun incorporating electronic sound in the wake of the "classical" avant garde.

Jazz artists, in the wake of developments in pop music, also began using the recording studio with its improved editing, multitrack recording, and electronic effects capability—as an adjunct to composition and improvisation. Trumpeter Miles Davis's *In a Silent Way* (1969) and *Bitches Brew* (1970), for instance, feature extended—more than 20 minutes each—compositions which were never actually played straight through by the musicians in the studio; instead, musical motifs of various lengths were selected from recorded extended improvisations, and edited together into a musical whole which only exists in the recorded version. These are considered cornerstone recordings of the genre.

Many rock musicians had begun to independently approach jazz forms during the second half of 1960s. Among the first of these were The Byrds, who recorded in December 1965 the first version of their eventual hit, "Eight Miles High", which tried to emulate John Coltrane's style. Shortly thereafter, Paul

Butterfield and Mike Bloomfield recorded a long improvisational piece, "East-West", in 1966. Soon, other artists, notably Jimi Hendrix, the Grateful Dead, Chicago, Blood, Sweat & Tears, and The Allman Brothers Band in the US and King Crimson, Soft Machine, Yes (who covered the Byrds' "I See You" in the 'fusion' style) and Cream in the UK, also performed, and eventually recorded, rock songs featuring extended improvisations and jazz-style instrumental interplay as well as longer, multipart compositions. Also Frank Zappa released his first jazz-rock album, *Hot Rats*, already in 1969. He continued recording fusion music occasionally during his career becoming one of the most important representators in the genre.

Fusion during the 1970s

Much of fusion grew from a core of musicians who had worked with Miles Davis on *In a Silent Way* and *Bitches Brew*. In addition to Davis, the most important figures in early fusion were Tony Williams, Herbie Hancock, Chick Corea (with his band Return to Forever), John McLaughlin (with his band Mahavishnu Orchestra) and Joe Zawinul and Wayne Shorter with their band Weather Report.

Herbie Hancock first continued the path of Miles Davis with his experimental fusion albums (such as *Crossings*, 1972), but soon after that he became perhaps the most important developer of "jazz-funk" with his albums *Headhunters* (1973) and *Thrust* (1974). Later in the 1970s and early 1980s Hancock took a yet more commercial approach eventually recording straight disco and pop-albums (though he also recorded some acoustic jazz occasionally). Hancock was one of the first jazz-musicians to use synthesizers (though at very first, he left playing for his sidemen).

Also, Joe Zawinul's and Wayne Shorter's Weather Report was more experimental at the beginning, but introduced a more commercial sound later. Their albums were often quite varied and influenced by different styles of ethnic music, mainly latin and African music. Zawinul practically became the leader of the band, and he was endlessly making experiments by fusing different styles. Jaco Pastorius, one of the most celebrated electric bass players, joined the group in 1976 on the album, *Black Market*.

Chick Corea formed his band Return to Forever in 1972. The band started with latin-influenced music (Flora Purim as a vocalist) but the band was transformed in 1973 to become a jazz-rock group that took influences from both [psychedelic](#) and [progressive rock](#). The drummer of the band since year 1973 was Lenny White who had also played with Miles Davis. Return to Forever's songs were distinctively melodic due to the composing style of Corea's and group's bassist Stanley Clarke. Along with Weather Report's Jaco Pastorius, Clarke became possibly the most influential bass guitarist of 1970s. Clarke is

known of his extensive use of slap bass technique while Pastorius popularized a fretless bass guitar. Guitarist Al Di Meola also started his career with Return to Forever (in 1974). He soon became one of the most important fusion guitarists and started to release influential solo albums. In the 1980s Corea formed a new fusion band called the Chick Corea Elektric Band which featured new young musicians such as Dave Weckl and John Patitucci.

John McLaughlin formed a jazz-rock band the Mahavishnu Orchestra and their first album was released in 1972. The band included important musicians such as drummer Billy Cobham and keyboardist Jan Hammer. Hammer used his moog synthesizer with distortion effects making it sound more like an electric guitar. The sound of Mahavishnu Orchestra was influenced by psychedelic rock. The band's first line up broke-up after two studio albums, but McLaughlin formed another group under same name which included Jean-Luc Ponty, a jazz violinist, who made many important fusion recordings also under his own name.

Many rock acts continued to borrow ideas and influences from fusion; while most of these remained rooted in the traditional vocal-based rock song structure. Rock guitarist Jeff Beck had mainstream success with the instrumental rock-fusion album Blow by Blow in 1975. His album, Wired, released in 1976, is considered by many to be one of the definitive recordings in the history of Fusion Jazz.

Other important musicians that emerged from the fusion movement during the 1970s include guitarist Larry Coryell with his band 11th House, and Pat Metheny, whose band Pat Metheny Group (formed in 1978) and became one of the most important and long-lived groups in modern jazz.

Of controversies and musical directions

While jazz fusion is criticized in some quarters for being a watering down of more conventional swing-based jazz for pop audiences, and further criticized by others for being pretentious or too concerned with musical virtuosity, it has helped to break down boundaries between different genres and led to developments such as [acid jazz](#).

For the most part the genre has been subsumed into other branches of jazz and rock, but some traces of the form remain. The merging of jazz and pop/rock music took a more commercial direction in the late 1970s and early 1980s, in the form of more melodic compositions with softer sound palette that could fit comfortably in a [soft rock](#) radio playlist. Artists like Lee Ritenour, Al Jarreau, Gino Vannelli, Bob James and David Sanborn among others were leading purveyors of this pop-oriented fusion (aka. "west coast" or "AOR fusion"). This genre has been often called "[smooth jazz](#)" and is controversial among the listeners of both traditional jazz and jazz fusion.

Other acts have retained some of the more challenging aspects of fusion; In the 1980s bands like Chick Corea Elektric band and Steps Ahead performed a type of fusion inspired by the more technological approach to popmusic during this decade (recent synthesizers, samplers, sequencers, drum machines) while still maintaining their jazz roots. Current artists like John Scofield, Tom Coster, Michael Brecker / Steps Ahead, Mike Stern, and the Yellowjackets continue to integrate aspects of rock and funk music into jazz forms. The influences of avant-garde jazz, progressive and psychedelic rock that were strongly present in the fusion groups of 1970s have long been absent and replaced by lighter jazz-rock sound that often incorporates elements from funk.

Some of the most essential fusion artists and albums

Stanley Clarke - Journey to Love (1975), School Days (1976)
Billy Cobham - Spectrum (1973)
Chick Corea - My Spanish Heart (1976), Elektric Band (1986)
Return to Forever - Return to Forever (1972), Light as a Feather (1973), Hymn of the Seventh Galaxy (1973), Where Have I Known You Before (1974), No Mystery (1975), Romantic Warrior (1976)
Larry Coryell - Spaces (1970), Barefoot Boy (1971), Introducing The Eleventh House (1974)
Miles Davis - In a Silent Way (1969), Bitches Brew (1969), A Tribute to Jack Johnson (1970), Live-Evil (rec. Dec. 1970, released 1971), On the Corner (1972), Agharta (1975), Pangaea (1975), We Want Miles (1982), Star People (1983)
Al Di Meola - Elegant Gypsy (1978), Splendido Hotel (1980)
Herbie Hancock - Fat Albert Rotunda (1969), Crossings (1972), Sextant (1973), Head Hunters (1973), Thrust (1974), Mr. Hands (1980)
John McLaughlin - My Goals Beyond (1971)
Mahavishnu Orchestra - The Inner Mounting Flame (1971), Birds of Fire (1972)
Shakti - Shakti (1976)
Pat Metheny - Bright Size Life (1976), Pat Metheny Group (1978), American Garage (1979)
Jaco Pastorius - Jaco Pastorius (1976)
Jean-Luc Ponty - Upon The Wings Of Music (1975), Enigmatic Ocean (1977)
Weather Report - Weather Report (1971), I Sing the Body Electric (1972), Sweetnighter (1973) Mysterious Traveller (1974), Tale Spinnin (1975), Black Market (1976), Heavy Weather (1978), 8:30 (1979)

Tony Williams Lifetime - Emergency! (1969), Turn It Over (1970)
Frank Zappa - Hot Rats (1970), Grand Wazoo (1973), Jazz From Hell (1986)
Joe Zawinul - Zawinul (1970), Dialects (1986)

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#) | [Jazz fusion](#) | [Crossover](#)

Jazz genres

[Acid jazz](#)

[Bebop](#)

[Jazz fusion](#)

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[Dixieland](#)

[Free jazz](#)

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[Jazz-funk](#)

[Jazz rap](#)

[Latin jazz](#)

[M-Base](#)

[Nu-jazz](#)

[Smooth jazz](#)

[Soul jazz](#)

[Spank jazz](#)

[Stride piano](#)

[Third Stream](#)

[Trad jazz](#)

[Urban jazz](#)

Jazz guitar

Jazz guitar is the use of [guitar](#) in [jazz music](#).

The [guitar](#) has a long and honorable history in [jazz](#). Historically, the guitar played the same role in jazz as in [country music](#), [blues](#) and other forms of [folk music](#), as an instrument easy to acquire financially and easy (enough) to play for an individual performer.

As an [instrument](#) in an ensemble, however, the guitar had first to supplant the [banjo](#) as the standard "string tenor" rhythm instrument. Even as late as the early 30s such sophisticated orchestras as Duke Ellington's still used a banjo. In the late 30s, however, there were five important developments, or, more accurately, five important individuals:

- Lonnie Johnson, a New Orleans born guitarist, who was the first to play single-string guitar solos. Although best known as a [bluesman](#), Johnson played all forms of music. He had developed his single-string playing while working as a strolling musician in restaurants, accompanying himself as he sang. Although he never achieved great fame, he was a strong influence on the next three guitarists discussed here.
- Eddie Lang, who hid his virtuoso guitar playing behind a good-time persona in his collaborations with jazz [violinist](#) Joe Venuti, the "Mound City Blue Blowers" and appearances with virtually every important white jazz organization in the 1920s, from Red Nichols and Bix Beiderbecke, to Paul Whiteman. He also collaborated with Lonnie Johnson.
- Charlie Christian -- Also out of the southwest, from Texas, Christian showed up in the Benny Goodman Orchestra unexpected by anyone with a full-blown style of [electric guitar](#) soloing. In addition to his appearances with Goodman, Christian was a regular after-hours [bebop](#) player. The astonished critics of the time called it "single-string" playing because no big-band guitarist before Christian did it (although blues players played single-string obligattos). Now virtually all guitarists do it. Christian's career only lasted a few years and he died young, but his innovation changed the guitar forever.
- Django Reinhardt, one-of-a-kind jazz guitarist, a Belgian Gypsy with the use of only two fingers on his left (fretting) hand due to a fire in a gypsy caravan. Reinhardt recorded rarely with a standard jazz group, and recorded most often with either solo or with the peculiar "Quintette du Hot Club de France" with [violinist](#) Stéphane Grappelli. Influential for technique, taste, harmonies, and melodies, with many followers and not a single successor.
- Freddie Green -- In the Count Basie Orchestra out of Kansas City, Missouri, Green was a peerless rhythm guitarist, whose reliable pulse propelled the hardest swinging band in jazz. Green's ascendancy pretty much ended the

[banjo](#) era. Green rarely soloed, even in the modern era, but he remains the apotheosis of the rhythm guitar and the master of chorded [accompaniment](#).

Other notable jazz guitarists

John Abercrombie

Howard Alden

George Barnes, claims to be earliest electric guitarist.

George Benson, although better known as a singer, his early work with Brother Jack MacDuff and other jazz artists set a new standard of technical achievement on the instrument in the late 1960s.

Kenny Burrell

Herb Ellis

John Etheridge

Tal Farlow

Bill Frisell, who has introduced strong elements of folk and bluegrass music into jazz. His distinctive style of playing is notable for his use of intervals rather than single lines.

Steve Giordano

Mick Goodrick, a respected guitarist whose former students include Pat Metheny, Mike Stern, John Scofield, Benjamin Rodefer and Wolfgang Muthspiel.

Grant Green

Jim Hall

Allan Holdsworth

Stanley Jordan

Barney Kessel 1923-2004

Russell Malone

Pat Martino

Benjamin Rodefer Younger guitarist who has played with many of the new vanguard of jazz musicians.

John McLaughlin

Pat Metheny, latest in the long line of jazz musicians from Missouri, fearless collaborator, leader of his own highly successful band, the Pat Metheny Group with Lyle Mays on piano.

Wes Montgomery, master of the tasteful modern style. Wes was self-taught and used his right thumb rather than a plectrum (pick) to produce his unique sound.

Joe Pass, master of the solo guitar (that is, without any kind of backing band)

John Scofield

Floyd "Wonderful" Smith, a contemporary of Django Reinhardt, enjoyed wide recognition in the 1930s and continued to perform and into the 1960s. Smith inspired Charlie Christian, and was a major influence George Benson, among many others. His 1943 hit recording "Floyd's Guitar Blues", with the Andy Kirk band, had a great impact on the popular perception of the guitar as a solo instrument.

Johnny Smith

Pete Smyser

Mike Stern

Andy Summers

Martin Taylor an early protege of Stéphane Grappelli who has taken the solo guitar art form of Joe Pass to new heights.

George Van Eps, who invented the 7-string guitar and coined the term "lap piano."

Categories: [Jazz](#) | [Guitars](#)

Jazz piano

Jazz piano refers to various styles of [piano](#) playing used by jazz pianists. Like [jazz](#) itself, jazz piano is part of the [music history of the U.S.](#), dating back to the [Smooth jazz](#), [Cool jazz](#), and [Free jazz](#), played by numerous jazz pianists including Chick Corea, Bill Evans, Red Garland, Herbie Hancock, and Wynton Kelly, Thelonious Monk, and McCoy Tyner. More recent jazz pianists include Miles Black, Bill Charlap, Cyrus Chestnut, Marcus Roberts and Mark Birnbaum.

Role in Ensembles

When accompanying other instruments (called 'comping'), the piano fulfills both a rhythmic and harmonic function. But the piano can also be a primary melodic instrument, for example in a trio with piano, bass, and drums, or in larger ensembles when soloing. The role that the piano plays varies greatly among groups, songs, or even sections in a song. Many jazz musicians disagree about what role the piano should play, especially while comping; such heated debates are common among both amateur musicians and famous jazz pianists.

How Jazz Piano is Played

Jazz piano requires different skills from classical piano. Since jazz is not written out in detail the way classical music is, the individual pianist needs an extensive knowledge of musical vocabulary: chords, melodic material, and "jazz theory" (which does not necessarily refer to book knowledge).

Jazz theory identifies many different combinations of notes as being the same "chord". The details of which notes to play, and in which range to play them, are left up to the pianist. The decisions are made based on the range of the other instruments playing, the style of music, and the particular sound or feeling desired on a given chord. Jazz pianists (and guitar players as well) refer to voicings, different ways of playing a given chord.

Generally in soloing, the theory is that the piano can be broken up into three sections. The lower being the bass, or representing an acoustic bass player, the middle is the piano, more for chords and the melody, and the high end of the piano is the horn section. The combination of the three sections is the most basic form of theory for the jazz piano.

See also

- [Jazz guitar](#)

Categories: [Jazz](#) | [Piano](#)

Jazz poetry

"Jazz poetry" can be defined as poetry that "demonstrates [jazz](#)-like rhythm or the feel of improvisation," from an article by Pittsburg State University faculty. During the 1920s, several poets began to eschew the conventions of rhythm and style; among these were Ezra Pound, T.S. Eliot, and ee cummings. The significance of the simultaneous evolution of poetry and jazz during the 1920s was apparent to many poets of the era, resulting in the merging of the two art forms into jazz poetry. Jazz poetry has long been something of an "outsider" art form that exists somewhere outside the mainstream, having been conceived in the 1920s by African-Americans, maintained in the 1950s by counterculture poets like those of the Beat Generation, and adapted in modern times into [hip-hop music](#) and live poetry events known as poetry slams.

The Harlem Renaissance

Early jazz poetry did not mimic the sounds and improvisational spirit of jazz. Instead, it heavily referenced the musical form with allusions made to

musicians, instruments, and locations key to the burgeoning jazz scene. Poets like Vachel Lindsay (who actually abhorred the "primitive" sound of jazz music) and Mina Loy wrote poetry in this vein. It was with the advent of the Harlem Renaissance that jazz poetry developed into what it is today. Poets like Langston Hughes and Carl Dunbar incorporated the syncopated rhythms and repetitive phrases of blues and jazz music into their writing. Hughes and Dunbar, like many Harlem Renaissance writers, were deeply concerned with racial pride and with the creation of purely African-American poetry. Since jazz music was an important part of African-American culture at the time, Hughes and others like him adapted the musical genre to create their own, singularly African-American voices that could easily be distinguished from the work of white poets. Many of Hughes' poems, such as "Weary Man Blues," sound almost exactly like popular jazz and blues songs of the period, and vice versa. His work is also highly evocative of [spirituals](#).

Bebop and the Beat Generation

As members of the (largely white) Beat Generation began to embrace aspects of African-American culture during the 1950s, the art of jazz poetry shifted its focus from racial pride and individuality to spontaneity and freedom. In this case, both jazz poetry and jazz music were seen as powerful statements against the status quo. Jack Kerouac would often accompany his readings of poetry with music, playing the piano or bongos while he read. His colleague, musician and composer David Amram would often scat along as Kerouac read. Amram later wrote of their work together, "We never once rehearsed. We did listen intently to one another. Jazz is all about listening and sharing. I never drowned out one word of whatever Jack (Kerouac) was reading or making up on the spot . Lawrence Ferlinghetti had a similar collaboration with saxophone player Stan Getz. Beat poet Bob Kaufman was said by some to be the greatest jazz poet ever to have lived, with the exception of Langston Hughes. Kaufman paid homage to jazz in poems like "O Jazz O" and "Morning Joy." His work is notable for its syncopated rhythms, surreal imagery, and a quality of alienation stemming from Kaufman's own role in life as a drifter and a jailbird.

In the 1960s and '70s, the Beat poet formerly known as LeRoi Jones renamed himself Amiri Baraka and revived the idea of jazz poetry as a source of black pride. Baraka was a cultural nationalist who believed that ""Black People are a race, a culture, a Nation. " Elements of jazz show up often in Baraka's work, such as syncopation and repetition of phrases.

Modern Jazz Poetry

The tradition of jazz poetry has been carried on by hip-hop and rap artists, who often set poetic lyrics to syncopated beats. Another parallel that can be drawn is that of the freestyle rap, which features lyrics improvised to a beat, thus capturing the spontaneous, improvised nature of the jazz poem. Spoken word, a genre made up of experimental text-based performance artists and poets, also emphasizes the relationship between poetry and performance, and can sometimes involve musical accompaniment and/or improvisation. Like jazz poetry, spoken word poetry de-emphasizes poetry's roots in academia and instead focuses on popular culture and issues of current social significance. One of spoken word's best-known forms, slam poetry, although it is usually memorized and not normally performed with music, often uses styles that owe a debt to jazz poetry.

Jazz rap

Jazz rap is a fusion of [alternative hip hop music](#) and [jazz](#), developed in the very late 1980s and early 1990s. Known for intellectual, often socio-political or Afrocentric lyrics and jazz beats (sometimes performed by a live band, instead of sampled), jazz rap has not become a huge mainstream success; it instead sells primarily to a small specialized fan base.

Though some claim the proto-hip hop, jazzy poet Gil Scott-Heron the beginning of jazz rap, the genre arose in 1988 with the release of the debut singles by Gang Starr ("Words I Manifest", which samples Charlie Parker) and Stetsasonic ("Talkin' All That Jazz", which samples Lonnie Liston-Smith). One year later, Gang Starr's debut LP, No More Mr. Nice Guy and their work on the soundtrack to Mo' Better Blues, and De La Soul's debut 3 Feet High and Rising have proven remarkably influential in the genre's development. De La Soul's cohorts in the Native Tongues Posse also released important jazzy albums, including the Jungle Brothers' debut Straight Out the Jungle and A Tribe Called Quest's debut, People's Instinctive Travels and the Paths of Rhythm.

A Tribe Called Quest's follow-up, The Low End Theory (1991), included only a small amount of jazz, but the album was a critical success and is regarded as one of the most influential hip hop albums of the decade (it also included a stamp of approval from renowned jazz bassist Ron Carter, who played upright on one track). Though jazz rap had achieved little mainstream success, jazz legend Miles Davis' final album (released in 1992 posthumously), Doo Bop, was based around hip hop beats and collaborations with MC Easy Mo Bee. Davis' renowned ex-bandmate Herbie Hancock also returned to hip hop in the mid-nineties (after helping to kickstart the genre in the early 80s with his single Rokit), releasing the album Dis Is Da Drum. Another jazzman to dabble in hip hop beats was Branford Marsalis, who collaborated with Gang Starr's DJ Premier on his Buckshot LeFonque project. Concurrently, Digable Planets' Reachin' (A New Refutation of Time and Space) was released to critical

acclaim; it is often considered the first cohesive album of jazz rap. The work of Freestyle Fellowship and Aceyalone is a particularly notable development in fusing jazz with hip hop, building on the existing jazz-rap style by including jazz elements such as unusual time signatures and scat-influenced vocals.

Later in the decade and into the next millennium, Guru's first Jazzmatazz project, featuring live jazz musicians in the studio, is perhaps the most critically acclaimed jazz rap album yet: through its three volumes it assembled jazz greats like Freddie Hubbard, Donald Byrd, Courtney Pine, Herbie Hancock, Kenny Garrett and Lonnie Liston Smith together with hip hop greats like Kool Keith, MC Solaar and Guru's Gangstarr colleague DJ Premier. The Roots, a live band that includes MC Black Thought, also achieved significant commercial success (though their jazz influence became less prominent as their career progressed), while English alto saxophone player and MC Soweto Kinch achieved notable critical success and moderate commercial success with his debut album *Conversations With The Unseen* in 2003.

Notable artists and albums

Aceyalone: *All Balls Don't Bounce*
Bop City: *Hip Strut*
Buckshot LeFonque: *Music: Evolution*, *Buckshot LeFonque*
Common: *Resurrection*
Crown City Rockers: *Earthtones*
Miles Davis: *Doo Bop*
Deda: *The Original Baby Pa*
Digable Planets: *Reachin' : A New Refutation Of Time & Space*,
Blowout Comb
Dream Warriors: *And Now, the Legacy Begins*
Freestyle Fellowship: *To Whom It May Concern...*, *Inner City Griots*
Gang Starr: *No More Mr. Nice Guy*, *Daily Operation*
Guru: *Jazzmatazz (Vols. 1-3)*
Herbie Hancock: *Dis Is Da Drum*
InI: *Center Of Attention*
Jazzkantine: *Jazzkantine*
Jungle Brothers: *Straight Out The Jungle*, *Done by the Forces of Nature*
Justice System: *Mobilization*
Little Brother: *The Listening*
Soweto Kinch: *Conversations With The Unseen*
Nujabes: *Metaphorical Music*, *Metaphorical Music Pt. 2: Modal Soul*
O.C.: *Word...Life*
Greg Osby: *3-D Lifestyles*

Ozomatli: Ozomatli
Pete Rock & C. L. Smooth: Mecca & The Soul Brother, The Main Ingredient, Petestrumentals
The Pharcyde: Bizarre Ride II the Pharcyde
Quasimoto: The Unseen
The Roots: Organix, Do You Want More, Illadelph Halflife
The Sound Providers: An Evening With The Sound Providers
Spearhead: Home
Stetsasonic: On Fire, In Full Gear
A Tribe Called Quest: People's Instinctive Travels and the Paths of Rhythm, Low End Theory, Midnight Marauders
US3: Hand On The Torch, Broadway & 52nd

[DJing \(Turntablism\)](#) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

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Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#) | [Hip hop genres](#)

Jazz royalty

Jazz royalty is a term that reflects the many great [jazz](#) musicians who have some sort of royal title in their names or nicknames.

Earliest jazz "monarchs" in New Orleans

The practice goes back to New Orleans at the start of the 20th century, back before the music was commonly known as "jazz". Buddy Bolden was known as "King Bolden", as the top hot music and hot [trumpeter](#) of the city.

The realization that such titles might have commercial or public relations values also dates to this era. [Violinist](#) and bandleader Alex Watzke, observing Bolden's popularity, started billing himself as "King Watzke", and paid children coins to publicly point at him as he walked down the street and say "There goes King Watzke". While he succeeded in appending that nickname to himself, some fellow musicians used it more with amusement than with the respect accorded to Bolden.

After Bolden was institutionalized in 1907, his crown was taken by Freddie Keppard. "King Keppard" ruled until 1914 when Joe Oliver bested him in musical battle.

Joe Oliver left New Orleans in 1919. Some later writers have assumed that the trumpet crown at that time went to Oliver's protégé Louis Armstrong, but Armstrong and his contemporaries made no such claim. Armstrong had a powerful rival in Buddie Petit, whom many ranked higher than young Armstrong in the period of 1919-1922. Neither billed himself as "king".

National jazz kings

Oliver was known as "King Oliver" in Chicago, and still regarded as the jazz king as late as 1925, when Louis Armstrong returned to Chicago from New York City. Armstrong's great respect and affection for Oliver was probably a factor in never claiming Oliver's kingship, although at the urging of his wife Lil Hardin Armstrong Louis Armstrong was billed as the "world's greatest jazz trumpeter", rendering Oliver's title more ceremonial than a claim of supremacy.

Meanwhile in New York City, Paul Whiteman billed himself as the "King of Jazz". His nationally popular band with many hit records arguably played more jazz-influenced popular music than jazz per se, but to the dismay of many later jazz fans Whiteman was widely known as "King of Jazz" in the 1920s and early 1930s and a motion picture *The King of Jazz* starring Whiteman and his band appeared in 1930.

Jelly Roll Morton was one of many annoyed by Whiteman's claim and had enough bravado to challenge it. In 1924 he billed his band as "the Kings of Jazz", but the title never caught on.

The New Orleans Rhythm Kings were popular in Chicago.

Swing era

Benny Goodman was regularly called the "King of Swing". His rival, Artie Shaw, was often called "King of the Clarinet". Goodman's song "King Porter Stomp" was written by Jelly Roll Morton after a piano player he knew named Porter King. Later a little-known bandleader took the name "King Porter".

Nat King Cole's nickname is partly inspired by the nursery rhyme "Old King Cole" and partly inspired by his impressive [piano](#) technique.

There was a popular, if somewhat tongue-in-cheek "sweet" [big band](#), led by Blue Barron, a stage name. Blue Barron once billed himself as competing for the title of "King of the Mickey Mouse Bands".

Later Jazz Monarchs & Aristocrats

Sharkey Bonano billed his band as "Sharkey & His Kings of Dixieland". What started out as the Assunto Family band acknowledged Sharkey's supremacy but claimed a lesser title for themselves, becoming the Dukes of Dixieland.

Charles Mingus dubbed himself "Baron Mingus" for a brief period early in his career.

Many of Al Hirt's records credited him as Al "He's The King" Hirt.

Best known jazz royalty titles

The King: Joe Oliver

The Duke: Duke Ellington

The Count: Count Basie

The Earl: Earl Hines, more commonly called "Fatha"

The First Lady: Ella Fitzgerald (aka the First Lady of Song)

Prez (short for "President"): Lester Young

Vice Prez: Paul Quinichette, whose style resembled Young's

Lady Day: Billie Holiday

The Prince of Darkness: Miles Davis

The Professor: Benny Goodman

Sir Roland Hanna, knighted by the president of Liberia, William Tubman, in 1970.

Sir Charles Thompson was 'knighted' by Lester Young.

High Priest of Bop: Thelonious Monk

Blues Monarchs

Mamie Smith was billed as the "Queen of the Blues"; Bessie Smith outdid her with the billing "Empress of the Blues". In a later era, Dinah Washington was also billed as the "Queen of the Blues".

B.B. King always called himself the "Blues Boy" or "Beale Street Blues Boy" and fellow bluesmen Albert King and Freddie King were content to share a last name with him.

Other nicknames

Many other jazz greats had nicknames that were not royalty-related, but some consider them to be part of the royalty anyway -- purely because their skill as musicians merits a place on the list with the best:

Pops: Louis Armstrong. The nickname "Satchmo" was popular with concert promoters, but other jazz musicians and friends called him "Pops"

Dizzy, or The Diz: Dizzy Gillespie

Bird, or Yardbird: Charlie Parker

The Boss of the Blues: Big Joe Turner found no objectors or rival claimants to this title

Trane: John Coltrane

Chairman of the Board: Frank Sinatra

The Guvnor: Ken Colyer

Category: [Jazz](#)

Jazz standard

A **jazz standard** is a tune that is widely known, performed, and recorded among [jazz](#) musicians. Stricter definitions of the term may be used; therefore no 'definitive' list of standards exists.

As [jazz](#) is actually a range of musical styles, musicians and bands can vary in their standards according to what type of jazz they play. Most professional bands will have repertoires with many more tunes than the standards, but they will usually be sure to include some standards in an evening's performance, and have them ready to play in case of request.

The categories of jazz are not exclusive as to their standards, and any of the songs may be played by bands that specialize in another style. For example, some avant-garde groups may delight in playing an old tune in their modern style, or a Dixieland band may pride themselves on playing a modern tune in a style that gives it a traditional sound.

Many standards were originally written decades ago, and may be from old popular tunes, Broadway or musical selections, or old recordings of famous

bands. However, jazz musicians might also include a wide range of more recent tunes in their concept of standards.

It is common for jazz musicians invited to take part in a standards gig to ask the person who's booking the gig or the other musicians involved for particular tunes they have in mind. However, time spent working through a respectable fake book will help in such situations.

Dixieland

[Dixieland](#) and traditional jazz standards include:

- "(At the) Darktown Strutters Ball"
- "Bill Bailey (Won't You Please Come Home)"
- "Blues My Naughty Sweetie Gives To Me"
- "High Society"
- "(Home Again in) Indiana"
- "Milenburg Joys"
- "Panama" (Original title "Panama, a Characterist Novelty" from 1912)
- "That's A Plenty"
- "Tiger Rag"
- "When The Saints Go Marching In" (Originally a gospel song. Nicknamed "The Monster" by some musicians, as it seems to be the only tune many people knew to request when seeing a Dixieland band, and some musicians dread being asked to play it several times a night. At Preservation Hall, a sign on the bandstand reads "Requests—\$1, 'Saints' \$10.")

Swing

[Swing](#) band standards include:

- "Caravan"
- "In the Mood"
- "It Don't Mean a Thing if It Ain't Got That Swing"
- "King Porter Stomp"
- "One O'Clock Jump"
- "Sing, Sing, Sing"
- "Stardust"
- "Take the A Train"
- "Woodchopper's Ball"

Bebop

Bebop standards include:

"Bags' Groove"
"Blue Monk"
"Cherokee"
"Con Alma"
"Donna Lee"
"Giant Steps"
"Milestones"
"A Night in Tunisia"
"Now's The Time"
"Oleo"
"Ornithology"
"Round Midnight"
"Salt Peanuts"
"Scrapple From The Apple"
"Hot House"

Mainstream

"Mainstream" jazz standards include:

"All of Me"
"All The Things You Are"
"Alone Together"
"Autumn Leaves"
"Blue Bossa"
"Body And Soul"
"But Beautiful"
"The Days of Wine and Roses"
"A Foggy Day"
"Four Brothers"
"Have You Met Miss Jones"
"I Got Rhythm"
"I Remember Clifford"
"Just Friends"
"Love For Sale"
"Misty"
"Misty Blue"
"My Favourite Things"
"My Funny Valentine"
"My Romance"
"Night And Day"
"Satin Doll"

"Softly As In A Morning Sunrise"
"Stella By Starlight"
"Summertime"
"Take Five"
"Tenderly"
"Yesterdays"
"You Don't Know What Love Is"

Derived from classical music

Jazz interpretation of [classical material](#)
Bach
Mozart

Jazz-funk

Jazz-funk was the British name for a musical genre used to denote a style of mostly American disco-ish jazz music, popular on the club-circuit of England in the mid 1970s. The American name for this genre was [soul jazz](#), although jazz-funk and soul jazz do not entirely overlap.

Examples of jazz-funk artists are Roy Ayers, Eddie Henderson, Charles Earland, and Mass Production. The music featured a funk bassline and injections of jazz riffs, but always contained an overall soulful feel¹.

Other artists that made music in the 1970s considered jazz-funk by these criteria were Donald Byrd, Gil Scott Heron, Lonnie Liston Smith, Funkanova, Miroslav Vitous, Herbie Hancock, Deodato, Azymuth, Ronnie Laws, Ned Doherty, and Francine McGee.

Jazz-funk in the UK

Several British Jazz-funk artists and bands emerged in the late 1970s and early 1980s who broke away from the disco and commercial scene, encouraged by club DJs like Chris Hill, Norman Jay, Robbie Vincent (then on BBC Radio London), and Greg Edwards who had a Saturday evening show commercial radio station Capital Radio.

Chris Hill and Robbie Vincent were instrumental in starting the Caister Weekender on the east coast of England. This event started after a break in 1992 at a holiday camp on the south coast, and returned to Great Yarmouth on the east coast, to the Vauxhall Holiday park in 1996 - the weekender continues to pull thousands of soul, jazz, and jazz-funk fans to the camp, three times a year in May, October and on New Year's Eve.

Chris Hill signed many artists to his Ensign record label. Some of the best known UK jazz-funk acts include Beggar and Co who reformed twice, first as Light of the World and then Incognito. The prime mover in the bands was J-P Bluey Maunick. Although Light of the World continue to perform in its own right without Bluey.

Other British jazz-funk bands include: Central Line, Level 42, Freeze, Heatwave, Hi Tension, Real Thing, Atmosfear, Imagination, FBI, and Gonzalez.

Many of the above had tracks compiled on to the 2003 album British Hustle: the Sound of British Jazz Funk 1974 to 1982. Label: Soul Jazz, ASIN: B0000C84NU, Catalogue Number: SJRCD82.

The album has extensive sleeve notes charting the history of Jazz-funk in the UK, and provides a good sample of British Jazz-funk. In 2006, it was still available on CD and 12" vinyl.

Many national and regional DJs including Gilles Peterson, Norman Jay and Tony Blackburn have and continue to play Jazz-funk tracks on their shows and at club nights.

The music has over the years featured heavily in the magazine Blues & Soul.

See also

- [Jazz fusion](#)

Category: [Jazz genres](#)

Jingle

A **jingle** is a memorable slogan, set to an engaging [melody](#), mainly broadcast on radio and sometimes on television commercials. Jingles are memes constructed to stay in one's memory (colloquially, "ringing a bell"). People often nostalgically remember jingles decades later, even after the advertised brand has ceased to exist. Nowadays the most common form of a jingle is a radio station's on air musical or spoken identity. The most famous musical identities both past and present include jingles heard on WABC/WPLJ, WLS/KIIS-FM, Z100 New York, KOST, and KHJ.

Jingles were used on radio from the beginning, and the art of jingle-writing was well-honed by the time television became widely available. The golden age of jingles was during the US 1950s economic boom. Jingles were used in the advertising of branded products such as breakfast cereals, candy and snacks (including soda pop) and other processed foods, tobacco and alcoholic beverages, as well as various franchises and products that might reflect

personal image such as automobiles, personal hygiene products (including deodorants, mouthwash, and toothpaste) and household cleaning products, especially detergent.

With the soaring costs of preexisting music licensing, jingles are making a comeback. Today, a growing number of businesses are turning to the more affordable option of custom made jingles for their advertising needs.

Jug band

A **jug band** is a [band](#) employing a jug player and a mix of traditional and home-made instruments. These home-made instruments are ordinary objects adapted to or modified for the making of sound, like the washtub bass, washboard, spoons, stovepipe and comb & tissue paper (kazoo). Though a true jug band must have a jug player, some people casually use the term jug band when referring to skiffle bands, spasm bands and juke (or jook) bands (see juke joint), which are other kinds of ensembles that incorporate a random mix of traditional and home-made instruments.

Instruments are often improvised, and in the early days of jug band music, guitar and mandolins were sometimes made from the necks of discarded guitars fastened to large gourds. The gourds were flattened on one side, with a sound-hole cut into the flat side, before drying. Banjos were sometimes made from a discarded guitar neck and a metal pie plate.

The eponymous jug is just that: a jug (usually made of glass or stoneware) played by buzzing the lips into the mouth of the jug, from about an inch away. As with brass instruments, changes in pitch are controlled by altering lip tension, and an accomplished jug player could have a two octave range. The stovepipe (usually a section of tin pipe, 3" or 4" in diameter) is played in much the same manner, with the pipe rather than the jug being the resonating chamber. There is some similarity to the didgeridoo, but there is no contact between the stovepipe and the player's lips.

Early jug bands were typically made up of African American vaudeville and medicine show musicians. Beginning in the urban south, they played a mixture of [Memphis blues](#) (even before it was formally called the blues), [ragtime](#), and Appalachian music.

It has been said that "The history of jug bands is the story of the birth of the blues". W.C. Handy said that he learned blues style from street musicians, playing improvised instruments. The informal and energetic music of the jug bands also contributed to the development of [rock and roll](#).

Original Jug Bands

The first jug bands to record were the Louisville and Birmingham jug bands. These bands played popular dance band jazz, using the jug as a novelty element. Vaudeville-blues singer Sara Martin and America's blue yodeler Jimmie Rodgers both employed these groups on their recordings.

The Memphis area jug bands were more firmly rooted in country blues and earlier African-American traditions. Gus Cannon's Jug Stompers and Will Shade's Memphis Jug Band, recorded the great songs that became the basis for the later jug band revival: Stealin', Jug Band Music, Whoa, Mule, Minglewood Blues, Walk Right In and many others. Other notable Memphis area bands were Jack Kelly and His South Memphis Jug Band, Jed Davenport's Beale Street Jug Band, and Noah Lewis's Jug Band. "Ma" Rainey's tub-jug band featured the first recordings of slide guitar genius Tampa Red, who later formed his own Hokum Jug Band. Big Bill Broonzy and Memphis Minnie cut a few sides each backed up by their own jug bands; Memphis Minnie also sang and played with the Memphis Jug Band.

The hard times of the 30's depression and the devastating effect of radio on record sales reduced the output of jug band music to a trickle; the last sides by Cannon and the Memphis Jug Band were from 1930 and 1934 respectively, although Cannon and Will Shade were recorded again in 1956 by Sam Charters on a field trip for Folkways Records. The sound of the washboard and tub bass, however, lasted well into the 40's as an integral part of the "Bluebird beat" in Chicago. 'Bukka' White's "Fixin' to Die", recorded in Chicago in 1940, is driven by a powerfully syncopated washboard backup.

The Jug Band Revival

One of the first recordings of the 'folk era' jug band revival was by The Orange Blossom Jug Five, made in 1958 for the poorly-distributed Lyricord label, "Skiffle in Stereo". It was also the first recording by New York folksinger Dave Van Ronk, and featured Sam Charters, author of 'The Country Blues', and his wife Ann as well as Lee Kunstadt, co-owner of the Spivey record label. Another excellent, but hard-to-find early recording group was Jolly Joe's Jug Band, led by record collector extraordinaire Joe Bussard, and released on his own Fonotone label-as 78 rpm records! Eventually these were collected on LP by the Piedmont label.

The most successful revival band was The Jim Kweskin Jug Band of Boston, who recorded for the Vanguard label. The band featured the magnificent washtub bass and jug player, Fritz Richmond. The New York based Even Dozen Jug Band was the Elektra label's answer to the Kweskin band and featured (among others) Maria D'Amato (Maria Muldaur), Joshua Rifkin, David Grisman, Stefan Grossman, and John Sebastian. Unfortunately they recorded only one LP. D'Amato then moved to the Jim Kweskin Jug Band, and married guitarist Geoff Muldaur. Sebastian eventually founded the pop music group The Lovin' Spoonful,

Pop-rock tributes to jug band music include "Willie and the Poor Boys" by Creedence Clearwater Revival and "Jug Band Music" by The Lovin' Spoonful. The 'Spoonful also mined the old songs: for instance, A Younger Girl uses the melody of Gus Cannon's Prison Wall Blues. Country Joe and the Fish came from The Instant Action Jug Band. Mungo Jerry, who had evolved from an

earlier blues group Good Earth, were in effect a jug band on their first live performances and recordings, thanks to their use of jug (played by the group's banjo player Paul King, who left in 1972), and washboard, contributed by regular 'extra member' Joe Rush. Fritz Richmond played jug on Warren Zevon's "I'll Sleep When I'm Dead".

The well-known children's Christmas special, Emmet Otter's Jug-Band Christmas, based on a book written by Lillian Hoban and Russell Hoban, features a jug band comprised of woodland-creature Muppets and a soundtrack composed by Paul Williams. The show first aired in 1977 and is still a seasonal favorite.

Jug bands have continued to exist and evolve to the present day. John Sebastian still leads the J-Band, which included not only musicians from the modern folk revival such as the late Fritz Richmond from the Kweskin band, but also Yank Rachell, [mandolin](#) player and jug band leader from the original era. Some bands remain faithful to the original roots, while others continually expand the jug band repertoire to include other [folk music](#), [popular music](#), and [classical music](#) forms. A popular young string band in Austin, Texas calls itself 'The South Austin Jug Band' though it has never had a jug player in its lineup. It is not related to the earlier Austin Jug Band which featured virtuoso jug player Jack Otis Moore.

There has been an Annual Battle of the Jug Bands in Minneapolis, Minnesota held since 1980. Over 20 jugbands compete for the "Coveted Holliwood Waffle Iron" trophy, including the Jook Savages, a jugband that predates Kweskin's band and is still together. The competition is held the Sunday after the SuperBowl.

An annual **JugFest** gathering of jug bands is held each October in Sutter Creek, California, and a Jug Band Jubilee is planned for Louisville, Kentucky, the probable birthplace of jug band music, in October 2006.

American roots music

Appalachian | [Blues](#) ([Ragtime](#)) | Cajun and Creole (Zydeco) | [Country](#) ([Bluegrass](#)) | [Jazz](#) | [Native American](#) | [Spirituals](#) and [Gospel](#) | Tejano

_____ | _____
Jug band - [Country blues](#) - [Delta blues](#) - [Jump blues](#) - Piano blues - [Fife and drum blues](#)
[Jazz blues](#) - [Blues-rock](#) - [Soul blues](#)

African blues - [British blues](#) - [Chicago blues](#) - [Detroit blues](#) - Kansas City blues - [Louisiana blues](#) - [Memphis blues](#) - [Piedmont blues](#) - [St. Louis blues](#) - [Swamp blues](#) - [Texas blues](#) - [West Coast blues](#)

Musicians

Styles of American folk music

Appalachian | [Blues](#) ([Ragtime](#)) | Cajun and Creole (Zydeco) | [Country](#) ([Bluegrass](#)) | [Jazz](#) | [Native American](#) | [Spirituals](#) and [Gospel](#) | Tejano

Categories: [Country music](#) | [Musical groups](#)

Jump blues

The **jump blues** is a type of [blues](#) music, influenced by [big band](#). It is characterized by a [jazzy](#), [saxophone](#) (or [brass instruments](#)) sound, driving rhythms and shouted vocals. Unlike most other types of blues, the jump blues relegates the [guitar](#) to the rhythm section.

The jump blues first appeared in the early 1940s, becoming popular in the latter part of the decade. Jump blues was an early manifestation of what became [rock and roll](#). Jump Blues continues today with bands like MoPac and The Blue Suburbans, and Mitch Woods and His Rocket 88s.

Big Joe Turner
Jackie Brenston
Jimmy Liggins & His Drops of Joy
Louis Jordan
Louis Prima
Wynonie Harris
Jimmy T99 Nelson
Joe Liggins
Smiley Lewis
MoPac and The Blue Suburbans
Mitch Woods and His Rocket 88s

Jump-Up

Jump-Up is a [subgenre](#) of [jungle](#) and [drum and bass](#) that was popular with fans of drum and bass in the late 1990s. It is characterized by deep [synthesizer](#) basslines and highly energetic and uptempo drum loops. It is generally more funky and less dark than other drum and bass. Classic examples include DJ Zinc's *Super Sharp Shooter* or Zinc's remix of the Fugees' *Ready Or Not*, which also samples Redman on the original version of his first collaboration with Method Man, *How High*; extensive use of [hiphop](#) samples is common in jumpup. It was designed to be played in [nightclubs](#) to get a crowd to "jump up" and dance. Around 2003/4, jumpup came back into vogue.

Jump Up is also the name of a record company that released hard drum and bass records from 1997-1998.

Junglist

Junglist is a slang term referring to a dedicated listener of [jungle \(music\)](#), otherwise referred to as [drum & bass](#).

Drum & bass tracks often contain shout outs to "real junglists" and "junglist krus".

Junglists are often associated with heavy marijuana usage ("smokin' da herb", a popular jungle motif), baggy camouflage clothing (cargo pants) and sweaters ("hoodies"), somewhat similar to hip-hop fashions. Many junglists take pride in their belonging to what may be referred to as a mostly UK drum & bass subculture, though it is not nearly as distinct as [goth](#) or [punk](#).

Ali G is a parody junglist (i.e. dressing in camouflage and listening to loud drum & bass music in his car), though he can also be treated as a parody hip-hop listener, unsurprising in light of the similar clothing fashions and speech patterns.

Karaoke

Karaoke (Japanese: «^a±, from z kara, "empty" or "void", and ^aü±1Éé Mkesutora, "orchestra") is a form of entertainment in which an amateur [singer](#) or singers sing along with recorded [music](#) on microphone. The music is typically of a well-known [song](#) in which the voice of the original singer is absent or reduced in volume. [Lyrics](#) are usually also displayed, sometimes including color changes synchronized with the music, on [music video](#) to guide the sing-along.

Karaoke has been a popular form of entertainment beginning first in Japan, then the rest of East Asia, since at least the 1980s, and has since spread to other parts of the world. Karaoke engenders quite a bit of culture specific to its enthusiasts, and this culture, unsurprisingly, varies from country to country. Much of the information in this entry is currently specific to karaoke's area of origin in the Far East.

Word origin

The Japanese word stems from the words *kara* (空), meaning "empty" (as in karate, "empty hand") and *oke* which is short for *Mkesutora*, meaning "orchestra". The words together make a contraction literally meaning "empty orchestra".

This terminology used to be a slang term in media where a live performance is substituted by a pre-recorded music and thus it is written in katakana. The term karaoke can be interpreted as "virtual orchestra" because one can specify a key to the music and start singing along without the presence of a live band or orchestra. In the United States, the word is often pronounced as /kɪˈrɔɪki/. The Japanese pronunciation is /ka}aoke/. (These pronunciations are in IPA.)

It is a popular urban legend that Karaoke is Japanese for "tone-deaf". This is not true, albeit amusing.

History

It has been common to provide musical entertainment at a dinner or a party in Japan, as in the rest of the world, for a long time. This tradition appeared in the earliest Japanese mythology. For a long time, singing and dancing remained one of the few adult entertainments in rural areas. Noh was initially played at a tea party and guests were welcomed to join in for a cheer or a shout of praise. Dancing and singing was also a part of a samurai's education. It was expected that every samurai have a dance or a song they could perform. During the Taisho period, *Utage Kissa*, (literally song coffee shop), became popular and customers sung to a live performance of a music band.

The karaoke industry started in Japan in the early 1970s when singer Daisuke Inoue (Inoue Daisuke) was asked by frequent guests in the Utage Kissa where he performed to provide a recording of his performance so that they could sing along on a company-sponsored vacation. Realizing the potential for the market, Inoue made a tape recorder that played a song for a 100-yen coin. This was the first karaoke machine. Instead of selling karaoke machines, he leased them out, so that stores did not have to buy new songs on their own. Originally it was considered a fad which was lacking the "live atmosphere" of a real performance. It was also regarded as somewhat expensive since 100 yen in the 1970s was the price of two typical lunches. However, it caught on as a popular entertainment. Karaoke machines were initially placed in restaurants or hotel rooms; soon, new businesses called Karaoke Box with compartmented rooms became popular. (See below "Public

Places for Karaoke" and "Terms of Karaoke" for a description of karaoke boxes.) In 2004, Daisuke Inoue was awarded the tongue-in-cheek Ig Nobel Peace Prize for inventing karaoke, "thereby providing an entirely new way for people to learn to tolerate each other."

Early karaoke machines used cassette tapes but technological advances replaced this with CDs, VCDs, laserdiscs and, currently, DVDs. In 1992, Taito introduced the X2000 that fetched music via a dial-up telephone network. Its repertoire of music and graphics was limited, but the advantage of continuous updates and the smaller machine size saw it gradually replace traditional machines. Karaoke machines connected via fiber-optic links to provide instant high-quality music and video are becoming increasingly popular.

Karaoke soon spread to the rest of Asia and then to the United States in the 1990s. Facilities such as karaoke bars or "KTV boxes" provided the venue, equipment and software for amateur singers to entertain (or "torture") each other.

Its popularity has spread rapidly to the United States, Canada and other Western countries. Some people still regard it as "hokey" and simply a method for the intoxicated to embarrass themselves, but as the novelty has worn off and the available selection of music has exploded, more and more people within the industry see it as a very profitable form of lounge and nightclub entertainment. It is not uncommon for some bars to have karaoke performances seven nights a week, commonly with much more high-end sound equipment than the small, standalone machines noted above. Dance floors and lighting effects are also becoming common sights in karaoke bars. Lyrics are often displayed on multiple TV sets around the bar, including big screens.

It is also growing in popularity in the United Kingdom, with Martha Lane Fox, the founder of lastminute.com, helping finance what is being touted as a chain of upmarket Karaoke venues, called Lucky Voice.

Technology

A basic karaoke machine consists of audio input, a means of altering the pitch of the music (not the singer) and an audio output. Some low-end machines attempt to provide vocal suppression so that one can feed regular songs into the machine and suppress the voice of the original singer, however this is not very effective (see below). Most common machines are audio mixers with microphone input built-in with CD+G, Video CD, Laser Disc, or DVD players. CD+G players use a special track called subcode to encode the lyrics and pictures displayed on the screen, while the other formats natively display both audio and video. In some countries, karaoke with video lyrics display capabilities is called KTV.

Most karaoke machines have technology that electronically changes the [pitch](#) of [music](#) so that amateur [singers](#) can [sing](#) along to any music source by choosing a key that is appropriate for their vocal range, while maintaining the original tempo of the song. (There were some very old systems that used cassettes, and these changed the pitch by altering playback speed, but none are still on the market, and their commercial use is virtually nonexistent.)

A popular game using karaoke is to randomly type in a number and call up a song, which participants take a turn to try to sing as much as they can. In some machines, this game is pre-programmed and may be limited to a genre so that they cannot call up an obscure national anthem that none of them can sing. This game has come to be called "Kamikaze Karaoke" in some parts of the United States and Canada.

Many low-end entertainment systems (boom boxes etc) have a *karaoke mode* that attempts to remove the vocal track from general (non-karaoke) audio CDs. This is done by *center removal* which exploits the fact that in most music the vocals are in the center. This means that the voice, as part of the music, has equal volume on both stereo channels and no phase difference. To get the quasi-karaoke (mono) track the left channel of the original audio is subtracted from the right channel. The crudeness of that approach is reflected in the often poor performance of voice removal. Common effects are hearing the echo of the voice track (due to stereo echo being put on the vocals), and also other instruments that happen to be mixed into the center get removed (snare/bass drum, solo instruments), degrading this approach to hardly more than a gimmick in those devices.

MIDI applications and *.kar files

Some computer programs that serve a similar purpose to the standard karaoke machine have been developed that use MIDI instrumentation to generate the accompaniment rather than a recorded track. This has the advantage of making transposition technically trivial and also shrinks the information needed to provide the accompaniment to the point where it is easy to transfer them across the Internet, even over slow connections. The standard file format used is ***.KAR**, which is an extension of the standard **.MID** MIDI disk format, and can be played unaltered by MIDI player software.

Video game

A karaoke game was initially released for the Nintendo Famicom but its limited computing ability made for a short catalog of songs, and therefore reduced replay value. As a result, karaoke games were considered little more

than collector's items until games saw release in the higher-capacity DVD format. Karaoke Revolution, created for the PlayStation 2 by Konami and released in North America in 2003, is a console game in which a single player sings along with on-screen guidance, and receives a score based on his or her pitch, timing, and rhythm. The game soon spawned three more versions, Karaoke Revolution Vol. 2, Karaoke Revolution Vol. 3, and Karaoke Revolution Party Edition. While the original Karaoke Revolution was also eventually released for the Microsoft Xbox console in late 2004, the new online-enabled version included the ability to download additional song packs through the console's exclusive Xbox Live service.

A similar game, SingStar, published by Sony Computer Entertainment Europe, is particularly popular in the European and Australasian markets. Other similar titles in the rhythm-based game genre include Bemani's Dance Dance Revolution, Guitar Freaks, and Drum Mania.

Karaoke VCD

The takeoff of Video CDs in East and Southeast Asia is partly due to the cheap but tolerable quality, and partly due to the popularity of karaoke. Many VCD players in Southeast Asia have built-in Karaoke function. If users disable the singer's voice and leave the music alone, they can play karaoke. In the past, there were only pop-song karaoke VCDs. Nowadays, different types of karaoke VCDs are available. Cantonese opera karaoke VCD is now a big hit among the elderly in Hong Kong.

Karaoke on mobile phones

In 2003, several companies started offering a karaoke service on mobile phones, using a Java midlet which runs with a text file containing the words and a midi file with the music. This is still a budding service and it is unclear whether it will become popular; however, some Mobile Karaoke providers, such as Karaokini, have begun to achieve commercial success.

Karaoke on computers and internet

Starting in 2003, much software has been released for hosting karaoke shows, and playing karaoke songs on a personal computer. Instead of having to carry around hundreds of CD-G's or LaserDiscs, a KJ can 'rip' their entire library onto a hard drive, and play the songs and lyrics from that.

Additionally, new software permits singers to sing and listen to one another over the Internet with collaborators/audience from all around the world.

Karaoke in automobiles

Chinese automobile maker, Geely Automobile, received much press in 2003 for being the first to equip a car, their "Beauty Leopard", with a karaoke machine as standard equipment. Karaoke is often also found as a feature in aftermarket in-car DVD players.

Alternative playback devices

The CD+G format of karaoke disc, which contains the lyrics on a specially encoded subcode track, has heretofore required special—and expensive—equipment to play it. Commercial players have come down in price, though, and some unexpected devices (including the Sega Saturn videogame console) can decode the graphics; in fact, karaoke machines, including video and sometimes recording capability, are often popular electronics items for sale in toy stores and electronics stores.

Additionally, there is software for Windows, Pocket PC, Linux, and Macintosh PC's that can decode and display karaoke song tracks, though usually these must be ripped off of the CD first, and possibly compressed. Recently, Karaoke software was also made available for mobile telephones, mainly in Asian countries.

In addition to CD+G and Software-based Karaoke, microphone-based Karaoke players enjoy popularity mainly in North America and some Asian countries such as the Philippines. Microphone-based Karaoke Players only need to be connected to a TV - and in some cases to a power outlet, in other cases they run on batteries. These devices often sport advanced features, such as pitch correction and special sound effects. Some companies offer Karaoke content for paid download to extend the song library in microphone-based Karaoke systems.

CD+G and Microphone-based Karaoke systems are typically also used at home. Recently, DVD Karaoke disks became the most popular medium for home-Karaoke in North America. This is due to the large amount of DVD Players in US Households which enables consumers to simply play a DVD rather than have to hook up new equipment.

Public places for karaoke

In Asia, a **Karaoke box** (also called **KTV** or **Noraebang**) is the most popular type of karaoke venue. A karaoke box is a small or medium-sized room containing karaoke equipment for a group of friends to rent by timed

increments, providing for a more intimate and less public atmosphere. Generally, entire businesses provide karaoke as their primary function, although karaoke machines are sometimes included in hotel or other business facilities. "Going to karaoke" is considered a first step in *nanpa*.

A **karaoke bar / karaoke restaurant / karaoke club / karaoke lounge** is simply a bar or restaurant with karaoke equipment, so that people can sing publicly. This is the most common arrangement in North America and Europe. Many establishments offer karaoke on a weekly schedule, while some have shows every night. Such establishments commonly invest more in both equipment and song discs, and are often extremely popular, with an hour or more wait between a singer's opportunities to take the stage (called the 'rotation'). East Asian, North American and other Western karaoke arrangements are usually add-ons to an existing bar or social lounge. Most of these establishments allow patrons to sing for free, with the expectation that sufficient revenue will be made selling food and drink to the singers. Less commonly, the patron wishing to sing must pay a small fee for each song they sing.

In some traditional Chinese restaurants, there are so-called "mahjong-karaoke rooms" where the elderly can play mahjong and teenagers can enjoy karaoke. The result is fewer complaints about boredom but more noise.

Television's American Idol is essentially a national Karaoke contest

Terms of karaoke

Gian

A character ("Jaian" in romaji, ジャイアン) from Doraemon, known for his highly questionable singing ability. Thus someone who loves karaoke but can only sing completely out of tune, is referred as a *Gian*, pronounced like giant, but without the t sound on the end.

Ohako (18th)

Some karaoke singers have one song which they are especially good at, and which they use to show off their singing abilities. It is called *Ohako* (Akj), meaning "18th", which refers to the 18 most popular kabuki plays. It is also used to mean being good at any entertainment such as dancing or playing an instrument. "Number 18" is slang in Korean and mildly obscene because going to karaoke was one of the few occasions where a male and a female could get

together in Korea. The term took hold in Korea during the Japanese colonial period when varieties of entertainment were introduced.

In Hong Kong, such a song is called a "banquet song" (òL).

KTV, Karaoke box, Noraebang

A KTV, Karaoke box, or Noraebang (Korean for "song room") is a venue where small, private rooms can be rented for singing.

Sing K

There is a new term originating from Hong Kong which refers to "going to a karaoke box"; karaoke is abbreviated as "K". This buzzword is now particularly prevalent in Chinese-speaking countries or regions like Hong Kong, Macau, Mainland China, Taiwan, and Singapore. In fact, there are other similar new terms, of which karaoke is identically shorted as a single "K", e.g.:

- The K King / The King of K: a man who is sophisticated in karaoke singing.
- The K Queen / The Queen of K: a woman who is sophisticated in karaoke singing.
- a K song: (1)similar to "Ohako" (see above); (2) a song which is designated for karaoke, particularly due to its easy-to-remember melody and smooth lyrics, which have a negative meaning.
- KTV: Karaoke Music Video.
- K lunch / K buffet: meals (buffet) served in karaoke boxes; people can sing songs while enjoying their food.
- K hours: going to a karaoke box in happy hours, usually with special discounts.
- K fun: karaoke discount coupons, or the act of going for karaoke

Bandoke

Karaoke for musicians. All band's members may perform their part along the pre-recorded backing. There are at least 16 tracks of each song on a DVD, the full performance and tracks with variations of missing instruments or lead vocals. The first Bandoke DVD is Hits Of Iron Maiden, produced in Finland by KSF. For decades, Pocket Songs has made similar recordings with one missing instrument - the series is called "Music Minus One".

Karaoke in fiction

Karaoke appears in a variety of fictional settings in Asia, often as a place young people gather for fun. The small size of a karaoke room makes for an intimate and simple setting.

Karaoke in film

Karaoke has been depicted in movies and television shows. Examples include the 1996 comedy film *The Cable Guy*, and the 1997 Korean movie *No. 3*, a gangster comedy film, in which some of the characters are depicted drunk and singing off-key. A more recent example is *Lost in Translation*. *Rush Hour 2* includes a karaoke performance by Chris Tucker, where he upstages one of the tone-deaf locals, by singing Michael Jackson's *Don't Stop 'Til You Get Enough*. Karaoke is central to the 2000 movie *Duets*, which was reasonably well researched, and presents the topic in a fairly positive light. Karaoke is the central theme of *The Karaoke King*, an independent film scheduled for release in 2006.

Categories: [Singing](#)

Kaval

The **kaval** [kaˈvɑl] is a chromatic [end-blown flute](#) traditionally played throughout Azerbaijan, Turkey, Bulgaria, Republic of Macedonia, Kosova / Albania (Kavall), northern Greece (Kavali or Dzhamara), southern Romania (Caval), Armenia (Blur) and Kurdish (Blul). The kaval is primarily associated with mountain shepherds throughout the Balkans and Anatolia and in the book "*KAVAl: Traditional Folk Melodies for Balkan & Anatolian Folk Flute*", author Pat MacSwyney suggests that the kaval was spread throughout these regions by Yoruk nomads who inhabited the Pindus, Shar, Pirin, Rhodope mountains of the southern European Balkan peninsula and the Taurus mountains of southern Turkey.

Unlike the transverse flute, the kaval is fully open at both ends, and is played by blowing on the sharpened edge of one end. The kaval has 8 playing holes (7 in front and 1 in the back for thumb) and usually 4 "devil's holes" down near the bottom of the kaval. The devil's holes are supposed to improve tone and intonation. There is a Bulgarian folk tale in which the devil tries to out-play a shepherd in a musical duel. While the shepherd is sleeping, the devil drilled holes in the shepherds kaval but instead of ruining the kaval, this only served to enhance the shepherd's kaval playing thus thwarting the devil. While typically

made of wood, kavals are also made from *Arundo Donax* (Persian Reed), metal and plastic.

Categories: [End-blown flutes](#)

Key

In [music theory](#), the **key** identifies the tonic triad, the [chord](#), major or minor, which represents the final point of rest for a piece, or the focal point of a section. Although the key of a piece may be named in the title (e.g. Symphony in C), or inferred from the key signature, the establishment of key is brought about via functional harmony, a sequence of chords leading to one or more cadences. A key may be major or minor; music in the Dorian, Phrygian, and so on are usually considered to be in a mode rather than a key. When a particular key is not being described in the English language, different key naming systems may be used.

Although many musicians confuse key with [scale](#), a *scale* is an ordered set of notes typically used in a key, while *key* is the center of gravity, established by particular [chord progressions](#).

The chords used within a key are generally drawn from the major or minor scale associated with the tonic triad, but may also include borrowed chords, altered chords, secondary dominants, and the like. All of these chords, however, are used in conventional patterns which serve to establish the primacy of the tonic triad.

Cadences are particularly important in the establishment of key. Even cadences which do not include the tonic triad, such as *half cadences* and *deceptive cadences*, serve to establish key because those chord sequences imply a unique [diatonic context](#).

Short pieces may stay in a single key throughout. A typical pattern for a simple [song](#) might be as follows: a phrase ends with a cadence on the tonic, a second phrase ends with a half cadence, then a final, longer, phrase ends with an authentic cadence on the tonic.

More elaborate pieces may establish the main key, then modulate to another key, or a series of keys, then back to the original key. In the Baroque it was common to repeat an entire phrase of music, called a *ritornello*, in each key once it was established. In Classical [sonata form](#), the second key was typically marked with a contrasting theme. Another key may be treated as a temporary tonic, called tonicization.

In [common practice period](#) compositions, and most of the Western popular music of the 20th century, pieces always begin and end in the same key, even if (as in some [Romantic-era](#) music) the key is deliberately left ambiguous at first. Some arrangements of popular songs, however, will shift up a half-step sometime during the song (often in a repeat of the final [chorus](#)) and thus will end in a different key.

Instruments in a key

Certain [musical instruments](#) are sometimes said to play in a certain key, or have their music written in a certain key. Instruments which do not play in the key of C are known as [transposing instruments](#). The most common kind of [clarinet](#), for example, is said to play in the key of B flat. This means that a scale written in C major in [sheet music](#) will actually sound as a B flat major scale when played; that is, notes sound a whole tone lower than written. Likewise, the [horn](#), normally in the key of F, sounds notes a [perfect fifth](#) lower than written.

Similarly, some instruments may be said to be *built* in a certain key. For example, a [brass instrument](#) built in B flat will play a fundamental note of B flat, and will be able to play notes in the harmonic series starting on B flat without using valves, fingerholes, slides or otherwise altering the length of the vibrating column of air. An instrument built in a certain key will often, but not always, have its music written in the same key (see [trombone](#) for an exception). However, some instruments, such as the diatonic [harmonica](#), are in fact designed to play only one key at a time.

The concept of Keys in composition and the effects thereof

In Western musical composition, the key of a song has important ramifications for its composition:

- As noted earlier, certain instruments are said to be designed for a certain key, as playing in that key can be physically easier or harder. Thus the choice of key can be an important one when composing for an orchestra, as one must take these elements into consideration.
- In the world of the professional clarinetist, for example, it is common to carry two instruments tuned a semitone apart (B-flat and A) to cope with the needs of composers. Even so, it is not unheard of for a piece published in B-flat to include notes a semitone (or more) below the range of the common B-flat clarinet. The piece must then be played on a more exotic instrument, or transposed by hand (or at sight) for the slightly larger 'A' clarinet. As a last resort, it is also not unheard of for a player to roll up a page of the score and insert it into the end of the instrument in order to lengthen it.

- Besides this though, the [timbre](#) of almost any instrument is not exactly the same for all notes played on that instrument. For this reason a song that might be in the key of C might sound or "feel" somewhat different (besides being in a different pitch) to an observer if it is transposed to the key of A. This effect is more pronounced on instruments like the piano where certain notes have more strings associated with them or a thicker string. However, it is observed that some musicians overstate this element, and in fact this is a joke in the movie *This Is Spinal Tap* where the guitarist, in response to a question about a particular piece, says that it is "in D minor which is the saddest of all keys, I find. People weep instantly when they hear it, and I don't know why."
- In addition, since many composers often utilized the piano while composing, the key chosen can possibly have an effect over the composing. This is because the physical fingering is different for each key, which may lend itself to choosing to play and thus eventually write certain notes or chord progressions compared to others, or this may be done on purpose to make the fingering more efficient if the final piece is intended for piano.

Categories: [Musical terminology](#).

Keyboard instrument

A **keyboard instrument** is any musical instrument played using a musical keyboard. The most common of these is the [piano](#), which is used in nearly all forms of western music. Other widely used keyboard instruments include various types of [organs](#) as well as other mechanical, electromechanical and [electronic instruments](#). In common language, it is mostly used to refer to keyboard-style [synthesizers](#).

History

Among the earliest keyboard instruments are the organ, the clavichord, and the harpsichord. The organ is doubtless the oldest of these, appearing in the 3rd century BC, although this early instrument--called hydraulis--did not use a keyboard in the modern sense. From its invention until the 14th century, the organ remained the only keyboard instrument. Often, the organ didn't feature a keyboard at all, rather buttons or large levers which were operated by a whole hand. Almost every keyboard until the 15th century had 7 naturals to each octave.

The clavichord and the harpsichord appeared during the 14th century, the clavichord probably being the earliest. During their development, a B-flat key was added to the keyboard in order to remedy the tritone between F and B, and

the other semitones were added later. The harpsichord and the clavichord were both very common until the widespread adoption of the [piano](#) in the 18th century, after which their popularity decreased. The piano was revolutionary because a pianist could vary the volume (or dynamics) of the sound by varying the vigor with which each key was struck. The piano's full name is "gravicembalo con piano e forte" meaning "harpsichord with soft and loud" but can be shortened to "piano-forte", which means "soft-loud" in Italian.

Keyboard instruments were further developed in the 20th century. Early electromechanical instruments, such as the Ondes Martenot appeared in the early in the century.

The earliest fully electronic keyboard instruments were [electronic organs](#) that used oscillators and frequency dividers, together with a network of filters, to produce waveforms.

Much effort went into finding an instrument which sounded like the piano but lacked its size and weight. The electric piano and electronic piano were early efforts that, while being useful instruments in their own right, were not successful in convincingly reproducing the [timbre](#) of the piano. Electric and electronic organs were developed during the same period.

Significant development of the [synthesizer](#) occurred in the 1960s and has continued ever since. The most notable early synthesizer is the [Moog synthesizer](#), which used analog circuitry. In time, digital synthesis became common.

Tape replay keyboards were invented in the 1940s and saw popularity in the late 1960s and 1970s. The most well known example is the Mellotron. These instruments became obsolete with the invention of [samplers](#), which replay digital samples at any pitch.

List of keyboard instruments

[Chordophones](#)

- Clavichord
- Electric piano
 - Clavinet
 - Pianet
 - Rhodes piano
 - Wurlitzer electric piano
- Harpsichord
- [Piano](#)
- Tangent piano

- Viola organista

Aerophones

- [Accordion](#)
- [Concertina](#)
- [Harmonium](#)
- Melodeon
- [Organ](#)
 - [Pipe organ](#)
 - Reed organ

Idiophones

- Carillon
- Celesta
- Glasschord
- Pianet
- Toy piano

Electrophones

- Chamberlin
- Digital piano
- Electronic piano
- [Electronic organ](#)
 - Hammond organ
 - Farfisa
- [Music workstation](#)
- Ondes Martenot
- [Synthesizer](#)
 - [Moog synthesizer](#)
- [Sampler \(musical instrument\)](#)

Category: [Musical instruments](#)

Khene

The **khene** (also spelled "khaen", "kaen" and "khen"; Thai: A) is a mouth-organ whose pipes are connected with a small, hollowed-out wooden reservoir into which air is blown. It is a polyphonic instrument and hence is important to the history of music. Today associated with the Lao of Laos and Northeast Thailand, similar instruments date back to the bronze age of Southeast Asia. The Chinese adopted mouth organs at an early point, and the now-obsolete *yu* may have been similar in construction to the modern *khaen*. The Chinese today call their most widely used mouth organ *sheng*.

The most interesting characteristic of the khene is its [free reed](#), which is made of brass. It is related to Western free-reed instruments such as the [harmonium](#), [concertina](#), [accordion](#), [harmonica](#), and bandoneon, which were developed beginning in the 18th century from the Chinese *sheng*, a related instrument, a specimen of which had been carried to St. Petersburg, Russia.

The khene uses a pentatonic scale in one of two modes (*thang sun* and *thang yao*), each mode having three possible keys. It is played as a solo instrument, as part of an ensemble, or as an accompaniment to [mor lam](#).

In Thailand, one of the top virtuoso *khaen* soloists is the blind musician Sombat Simla. The khene has also attracted a few non-Asian performers, most notable of whom is the U.S. performer Christopher Adler (a professor at the University of San Diego), who also composes for the instrument.

Tuning

It has seven tones per octave, with intervals similar to that of the Western diatonic scale: A-B-c-d-e-f-g.

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Categories: [Free reed aerophones](#)

Kiowa music

[Native American/First Nation music:](#)

Topics

[Chicken scratch](#)

[Ghost Dance](#)

[Hip hop](#)

[Native American flute](#)

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Powwow

Tribal sounds

[Arapaho](#)

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[Innu](#)

[Inuit](#)

[Iroquois](#)

Kiowa

[Navajo](#)

Omaha

[Kwakiutl](#)

Pueblo (Hopi, Zuni)

Seminole

[Sioux](#) (Lakota, Dakota)

[Yuman](#)

Related topics

[Music of the United States](#) - Music of Canada

The Kiowa are a Native American tribe. Their traditional [music](#) is strongly focused on [dancing](#), such as the Sun Dance (k'aw-tow), when the people gather to build a lodge out of cottonwood trees; courtship is a traditional part of k'aw-tow celebrations, and this facet is often reflected in the music. A dance called the Brush Dance commemorates these gatherings. Both of the Dances were very important to the Kiowas.

Kiowa music, one of the most heavily recorded American Indian musics, is part of the larger Southern Plains Indian music that is heavily influenced by the Omaha, often through the Ponca via the Omaha. The Kiowa adapted their flag song from the Arapaho, their memorial song and the dance bustle in the O-Ho-Mah Lodge warrior society from the Cheyenne. The Smithsonian Institute made recordings during the 1930s, '40s, and '50s that are close to 19th century music, while Indian House Records and Canyon Records began commercial recording in the '60s and '70s and Soundchief began recording in the '40s. (Carney and Foley 2003, p.287)

Much of Kiowa music is related to the warrior societies of the 20th century. The Kiowas significant contributions to world music include the maintenance of traditions such as the Black Leggings Society, the Oh-Ho-Mah Lodge, the Kiowa Gourd Clan, [Peyote songs](#), and sacred Kiowa hymns. (ibid, p.286)

Cornel Pewewardy (flautist and full blood Comanche/Kiowa) is a leading performer of Kiowa/Southern Plains music, including Kiowa Christian [hymns](#) which include prominent glissandos. (Broughton and Ellingham 2000, p.586)

Source

- Broughton, Simon and Ellingham, Mark (2000). *Rough Guide to World Music Volume Two: Latin and North America, the Caribbean, Asia & the Pacific*. ISBN 1858286360.
- Carney, George and Foley, Hugh Jr. (2003). *Oklahoma Music Guide: Biographies, Big Hits, and Annual Events*. ISBN 1581071043.

Categories: [American Indian music](#)

Korean music

Korean music includes both [folk](#) and [classical](#) styles from the countries of North and South Korea

Folk Music

Korean [folk music](#) is varied and complex, but all forms maintain a set of rhythms and a loosely defined set of melodic modes.

Pansori

Pansori is long vocal and percussive music played by one singer and one drummer. The lyrics tell one of five different stories, but is individualized by each performer, often with updated jokes and audience participation. One of the most famous p'ansori singers is Pak Tongjin.

Nongak

Nongak is a rural form of [percussion](#) music, typically played by twenty to thirty performers. A smaller band version of nongak became very popular in Korea in the late 1970s, and some bands, like Samul Nori, even found some international success.

Sanjo

Sanjo is entirely instrumental that shifts rhythms and melodic modes during the song. Instruments include the changgo drum set against a melodic instrument, such as the gayageum or ajaeng. Famous practitioners include Kim Chukp'a, Yi Saenggang and Hwang Byungki.

Classical music

The fine range of Korean symphonic orchestras have been bolstered by notable performers, and soloists, as well as highly skilled orchestra directors.

Internationally known Korean composers of classical music include such notables as: Lee Soo-in, who specializes in music for children, and his famous ""Song of My Homeland".

Korean classical music can be divided into at least four types: courtly, aristocratic, scholarly, and religious.

Court music

Modern orchestral Korean court music began its development with the beginning of the Choson Dynasty in 1392. It is now rare, except for government sponsored organizations like the National Center for the Korean Traditional Performing Arts.

There are three types of court music.

One is called aak, and is an imported form of Chinese ritual music, and another is a pure Korean form called hyangak; the last is a combination of Chinese and Korean influences, and is called tangak.

Aak

Aak was brought to Korea in 1116, and very popular for a time before dying out. It was revived in 1430, based on a reconstruction of older melodies. The music is now highly specialized, and uses just two different surviving melodies, and is played only at certain very rare concerts, such as the Sacrifice to Confucius in Seoul.

Tangak

Modern tangak, like aak, is rarely practiced. Only two short pieces are known; they are Springtime in Luoyang and Pacing the Void.

Hyangak

By far the most extant form of Korean court music today, hyangak includes a sort of [oboe](#) called a piri and various kinds of [stringed instruments](#).

Aristocratic chamber music

Originally designed for upper-class rulers, to be enjoyed informally, chongak is often entirely instrumental, usually an ensemble playing one of nine suites that are collectively called Yongsan hoesang. Vocals are mainly sung in a style called kagok, which is for mixed male and female singers and is accompanied by a variety of instruments.

Traditional music of Korea

Korean music is based on Buddhist and native shamanistic beliefs. Buddhist and shamanistic dancing, and shamanistic drum music, are extant, as is a [melodic, jazzy dance music](#) called sinawi. Traditional Korean instruments can be broadly divided into three groups: string, wind and percussion instruments. The 12-string zither (gayageum) and geomungo (six-string plucked zither) are part of the string fold instruments. The haegum (two-string vertical fiddle) and the seven-string zither is part of the string T'ang. String court include seven-string zither and the 25-string zither. The daegum (large transverse flute), small flute, piri (cylindrical oboe) and grass flute are all called wind folk. Wind T'ang includes the Chinese oboe, vertical flute and hojok or taepyongso (conical oboe). The saenghwang (mouth organ), panpipes, hun (globular flute), flute with mouthpiece, danso (small-notch vertical flute), and flute are wind court instruments. Percussion folk instruments include large gong, small gong, folk drum, sound drum and folk hourglass drum. The clapper and the jangu (hourglass drum) are the percussion T'ang instruments. Percussion court includes the bronze bells, *pyeongyeong* (stone chimes), square wooden box with mallet and tiger-shaped wooden instrument.

Western Christian imported music

With the importation of Christianity, the evangelical use of music for prosletizing has led to many choirs, both within and without churches, and the importation of many traditional American styles of Christian folksongs sung in Korean.

Modern world music

Korean traditional instruments have been integrated into western percussion, and are beginning a new wave of Korean [world music](#) since 1998. Traditional instruments are amplified, and sampled, with traditional songs rescored for [new age](#) audiences.

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Categories: [Classical music](#)

Krautrock

Krautrock is a generic name for the experimental bands who appeared in Germany in the early 1970s. It was originally a derogatory term coined by the British music press from the slang term "Kraut" (in use mostly during WWII), meaning "a German person" and taken from the traditional German dish of pickled cabbage, Sauerkraut. However, because much of the music produced by these bands has since come to be very highly regarded, the term "krautrock" can now generally be seen as an accolade rather than an insult. It must be noted that the term has not been in use for more than 30 years, indeed during the 1970s, the 1980s and the 1990s Kosmische musik, Elektronische musik, German electronic music and German prog rock were commonly used instead of krautrock.

Bands that typified the sound in the early 1970s included Tangerine Dream, Faust, Can and others associated with the celebrated Cologne-based producers and engineers Dieter Dierks and Conny Plank, such as Neu!, Kraftwerk and Cluster. Bands such as these were reacting against the post-WWII cultural vacuum in Germany and tending to reject Anglo-American popular culture in favour of creating their own more radical and experimental new German culture.

Mostly instrumental, the signature sound of krautrock mixed [rock music](#) and "rock band" instrumentation ([guitar](#), [bass](#), [drums](#)) with [electronic](#) instrumentation and textures, often with what would now be described as an [ambient music](#) sensibility. It also featured a pulsing rhythm section so steady that its practitioners dubbed it "*motorik*" -- a mongrel word meaning, roughly, "mechanical music."

By the end of the 1960s, the American and British counterculture and hippie movement had moved rock towards [psychedelia](#), [heavy metal](#), [progressive rock](#) and other styles, incorporating, for the first time in popular music, socially and politically incisive lyrics. The 1968 German student movement, French protests and Italian student movement had created a class of young, intellectual continental listeners, while nuclear weapons, pollution and war

inspired protests and activism. Music had taken a turn towards [electronic](#) avant-garde in the mid-1950s.

These factors all laid the scene for the explosion in what came to be termed *krautrock*, which arose at the first major German rock festival in 1968 in Essen. Like their American and British counterparts, German rock musicians played a kind of psychedelia. In contrast, however, there was no attempt to reproduce the effects of drugs, but rather an innovative fusion of psychedelia and the electronic avant-garde. That same year, 1968, saw the foundation of the Zodiak Free Arts Lab in Berlin by Hans-Joachim Roedelius, Klaus Schulze and Conrad Schnitzler, which further popularized the psychedelic-rock sound in the German mainstream.

Originally krautrock was a form of Free art, which meant that krautrock bands gave their records away for free at Free Art Fairs.

The next few years saw a wave of pioneering groups. In 1968, Can formed, adding [jazz](#) to the mix, while the following year saw Kluster (later Cluster) begin recording [keyboard](#)-based instrumental music with an emphasis on static drones. In 1971, the bands Tangerine Dream and Faust began using electronic synthesizers and advanced production techniques to make what they called kosmische musik. The band Ash Ra Tempel and the related Cosmic Jokers project also began experimenting with these new sounds.

In 1972, two albums incorporated European rock and electronic psychedelia with Asian sounds: Popol Vuh's *In Den Gaerten Pharaos* and Deuter's *Aum*. Meanwhile, kosmische musik saw the release of two double albums, Klaus Schulze's *Cyborg* and Tangerine Dream's *Zeit* (produced by Dieter Dierks), while a band called Neu! began to play highly rhythmic music. By the middle of the decade, one of the most well-known German bands, Kraftwerk, had released albums like *Autobahn* and *Radio-Activity*, which laid the foundation for [electro](#), [techno](#) and other styles later in the century.

The release of Tangerine Dream's *Phaedra* in 1974 marked a divergence of that group from krautrock to a more melodic sequencer-driven sound that was later termed Berlin School. In that same year Klaus Schulze delivered one more LP of pure krautrock (*Blackdance*) before pursuing a similar musical trajectory to Tangerine Dream.

By the late 1990s and early 2000s, with the resurgence of electronic music and a new generation rediscovering much of the early work of German music in that period, krautrock came to be considered a style in and of itself. Contemporary [post-rock](#) and [electronica](#) artists such as Stereolab, Laika, Boredoms, Mouse on Mars, Radiohead and Tortoise have often cited bands in the krautrock canon as being among their more significant influences; some of these bands have also performed covers of seminal krautrock works, such as Radiohead's cover of Can's *The Thief*.

Krautrock has also undoubtedly influenced other genres of rock - the band Wilco, for instance, shows a growing krautrock influence in their music,

specifically on Yankee Hotel Foxtrot and several songs on A Ghost is Born (especially Spiders (Kidsmoke)). In interviews Jeff Tweedy (the band's lead singer/songwriter/guitarist) has often mentioned his admiration for bands such as Can and Neu!

Julian Cope, the *Arch-Drude* has always cited a massive krautrock influence, even going as far as to write a book on the subject.

Notable artists

Amon Düül I
Amon Düül II
Ash Ra Tempel
Audience
Birth Control
Braiticket
Can
Cluster
Cosmic Jokers
Holger Czukay
Dies Irae
Eloy
Faust
Guru Guru
Harmonia
Jane
Kraftwerk
La Düsseldorf
Neu!
Popol Vuh
Klaus Schulze
Tangerine Dream
Troya
Thirsty Moon
Wallenstein
Witthüser & Westrupp

Categories: [Progressive rock](#) | [Electronic music genres](#)

Kwaito

Kwaito is a [music genre](#) that emerged in Johannesburg, South Africa in the early 1990s. It is based on [house music](#) beats, but typically at a slower tempo

and containing melodic and percussive African samples which are looped, deep basslines and often vocals, generally male, shouted or chanted rather than sung or rapped. The name Kwaito is derived from the Afrikaans slang word *Kwaai*, meaning "cool" or "mean".

Kwaito's lyrics are usually in indigenous South African languages or in English, although several languages can be found in the same song. More recently, Kwaito artists like Zola have [rapped](#) their lyrics in a [hip-hop](#) style, while others such as BOP and Oskido have sped up their beats and toned down the male chants to create a softer form of Kwaito or African house. Other prominent kwaito artists include Arthur, Zola, Mandoza and Mzekezeke.

History

House music arrived in Cape Town in the early 1990s at raves like the World Peace Party and in clubs like Eden, Uforia and DV8. This spread northward where, in the mid 1990s, Chicago house was becoming a popular genre in Johannesburg clubs, and local artists fused its sound with that of South African music. Arthur Mafokate, Makhjendlasi (Arthur's brother), Oskido and Mdu Masilela were the first artists to produce a huge Kwaito hit and popularise it in and outside the black townships with his track Kaffir. However, it is only after 2001 that Kwaito artists and music have found their way to Europe and the United States.

As Kwaito became increasingly mainstream in South Africa, collaborations, such as that between South African [R&B](#) artists Danny K and Mandoza, have become more common. Kwaito hits often attract a bit of media attention, as Arthur's August 2005 release "Sika Lekhekhe" (a Zulu phrase literally meaning "Cut the cake" and figuratively "Have sex with me") did. The song was banned by a SABC radio station and Arthur had to reshoot the video after several complaints from viewers offended by its sexually suggestive content. Similarly, kwaito band Boom Shaka was widely criticised by the political establishment for its rendition of the national anthem to a kwaito beat.

The kwaito industry is growing fast and there is more competition between the kwaito stars, old and new. Popular artists include Zola, Mandoza, Mzekezeke, Brown Dash, Mahoota, Spikir, Mzambiya, Chippa, Msawawa, Mshoza, Thembi Seite, Thandiswa Mazwayi, Unathi and the late African [pop](#) and kwaito star Branda Fassie.

TS, Ghetto Ruff, Kalawa Jazz Me and Bulldogs are the main recording companies that have discovered kwaito musicians. Jam Alley is a South African talent show that has been a venue for many young kwaito artists like Mandoza, Mzambiya, Zola as well as other pop stars. Some kwaito artists have even

transcended a musical career. Zola, for instance, now hosts a talk show called "Zola 7" on SABC1.

For now, kwaito's appeal remains largely a South African phenomenon and it has not yet generated the kind of interest that other South African musicians have created for the country's music in the rest of the world.

Kwakiutl music

[Native American/First Nation music:](#)

Topics

[Chicken scratch](#)

[Ghost Dance](#)

[Hip hop](#)

[Native American flute](#)

[Peyote song](#)

Powwow

Tribal sounds

[Arapaho](#)

Blackfoot

[Dene](#)

[Innu](#)

[Inuit](#)

[Iroquois](#)

[Kiowa](#)

[Navajo](#)

Omaha

Kwakiutl

Pueblo (Hopi, Zuni)

Seminole

[Sioux](#) (Lakota, Dakota) [Yuman](#)

Related topics

[Music of the United States](#) - **Music of Canada**

The Kwakiutl are an Aboriginal people in Canada. Their [folk music](#) is primarily religious and ritual, and is based around percussive instrumentation, especially rattles and whistles. The four-day Klasila festival was an important cultural display of song and dance; it occurs just before the advent of the tsetseka, or winter.

Categories: [American Indian music](#)

Lai

A **Lai** was a song form composed in northern Europe, mainly France and Germany, from the 13th to the late 14th century.

The poetic form of the lai usually has several stanzas, none of which have the same form. As a result, the accompanying [music](#) consists of sections which do not repeat. This distinguishes the lai from other common types of musically important verse of the period (for example, the rondeau and the [ballade](#)). Towards the end of its development in the 14th century, some lais repeat stanzas, but usually only in the longer examples. There is one very late

example of a lai, written to mourn the defeat of the French at the Battle of Agincourt (1415), (*Lay de la guerre*, by Pierre de Nesson) but no music for it survives.

There are four lais in the *Roman de Fauvel*, all of them anonymous. The lai reached its highest level of development as a musical and poetic form in the work of Guillaume de Machaut; 19 separate lais by this 14th-century [ars nova](#) composer survive, and they are among his most sophisticated and highly-developed secular compositions.

Other terms for the lai, or for forms which were very similar to the lai, include the *descort* (Provençal) and the *leich* (German).

Composers of lais

Aimeric de Peguilhan
Guilhem Augier Novella
Charles d'Anjou
Tannhäuser
Gautier de Coinci
Gautier de Dargies
Guillaume li Vinier
Adam de Givenchi
Thomas Herier
Guillaume de Machaut
Philippe de Vitry (uncertain; works attributed to him may be anonymous)
Marie de France

See also

- [Virelai](#)

Categories: [Musical forms](#) | [Medieval music](#)

Lamellaphone

Lamellaphone describes any of a family of [musical instruments](#). The name comes from the Latin root "lamella" for "plate", and the Greek root "phone" for "sound". The name derives from the way the sound is produced: the instrument has a series of thin plates, or "tongues", each of which is fixed at one end and

has the other end free. When the musician depresses the free end of a plate with a finger, and then allows the finger to slip off, the released plate vibrates. A tongue may be plucked either from the top or from the bottom.

Lamellaphones are a category of plucked [idiophones](#); included in this category are the African "thumb-pianos" described below, as well as the various forms of Jew's Harp and the European mechanical music box.

A large number of lamellaphones originate in Africa, where they are known under the names sanza, kisanji, likembe, mbira, mbila, and kalimba. They were reported as early as in the 16th century, but there is no doubt they have a much longer history. The Caribbean marimbula is also of this family.

The tongues may be arranged in the manner of a [piano](#) and may be made small enough to play with individual fingers, hence the colloquial name "thumb piano".

Some conjecture that African lamellaphones were derived from [xylophones](#) and marimbas. However, similar instruments have been found elsewhere; for example, the indigenous peoples of Siberia know primitive wooden and metallic lamellaphones with a single tongue.

Lamellaphones may be made with or without resonators.

Categories: [Musical instruments](#)

Lament

A **lament** or **dirge** is a [song](#) or poem expressing grief or regret. Many of the oldest and most lasting poems in human history have been laments. Laments are present in both the Iliad and the Odyssey, in the Hindu Vedas, and in ancient Near Eastern religious texts, including the Mesopotamian city laments such as the Lament for Ur and the Jewish Tanakh (or Old Testament).

In the traditional music of Scotland, a lament is also a genre of musical composition for the bagpipes. In Scots Gaelic, these pieces are often called piobaireachd or pibroch (an Anglicised spelling representing the pronunciation). In form, these slow pieces are a theme and variations, beginning with a slow air (called the urlar) which is played with variations and embellishments; the simple melody returns to finish the piece. These pieces are usually named after a person; traditionally, the person for whom they were composed was a warrior slain in battle.

Language of the birds

A **language of the birds**, a mystical, perfect or divine language, or a mythical or magical language used by birds to communicate with the initiated, is postulated in mythology, medieval literature and occultism.

History

Birds played an important role in Indo-European religion, used for divination by augurs, and according to a suggestion by Walter Burkert, these customs may have their roots in the Paleolithic when during the Ice Age, early humans used to look for carrion by observing birds.

From the [Renaissance](#), it was the inspiration for some magical a priori languages, in particular musical languages. Whistled languages based or constructed on or articulated natural languages used in some cultures are sometimes also referred to, and compared with, the language of the birds.

Mythology

According to Apollonius Rhodius, the figurehead of Jason's ship, the Argo, was built of oak from the sacred grove at Dodona and could speak the language of birds. The language of birds in Greek mythology may be attained by magical means. Democritus, Anaximander, Apollonius of Tyana, Tiresias, Melampus and Aesopus were all said to have understood the birds.

In Celtic mythology, birds usually represent prophetic knowledge or bloodshed (especially crows). Morrigan adopted the shape of a bird to warn the Brown Bull. Echoing stories of the Edda and the Mabinogion, Richard Wagner's Siegfried understands the birds after he tasted Fafner's blood.

Folklore

The concept is also known from many folk tales (including Welsh, Russian, German, Estonian, Greek), where usually the protagonist is granted the gift of understanding the language of the birds either by some magical transformation, or as a reward for some good deed by the king of birds. The birds then inform or warn the hero about some danger or hidden treasure.

Religion

In Sufism, the language of birds is a mystical language of angels. The Conference of the Birds (mantiq at-tair) is a mystical poem of 4647 verses by the 12th century Persian poet Farid ud-Din Attar .

Francis of Assisi is said to have preached to the birds.

In the Talmud (Louis Ginzberg, Legends of the Bible, 1909), Solomon's proverbial wisdom was due to his being granted understanding of the language of birds by God.

Alchemy

In Kabbalah, Renaissance magic, and alchemy, the language of the birds was considered a secret and perfect language and the key to perfect knowledge, sometimes also called the *langue verte*, or green language (Jean Julien Fulcanelli, Heinrich Cornelius Agrippa *de occulta philosophia*).

Culture

In medieval France, the language of the birds (*la langue des oiseaux*) was a secret language of the Troubadours, connected with the Tarot, allegedly based on puns and symbolism drawn from homophony, e. g. an inn called *au lion d'or* "the Golden Lion" is allegedly "code" for *au lit on dort* "in the bed one sleeps" [2] (note that this particular pun cannot be medieval, since final t was pronounced until Middle French, c.f. e.g. the 14th century loanword *bonnet*).

Compare also the rather comical and satirical *Birds of Aristophanes* and *Parliament of Fowls* by Chaucer.

"The language of the birds" (*Die Sprache der Vögel*) is a 1991 German movie. Jean Sibelius composed a wedding march titled "The language of the birds" in 1911.

Science

Recent research into bird song has revealed a certain amount of combinatorial phonology, an aspect shared with human languages.

See also

- [Musical language](#)
- [Whistled language](#)
- [Birdsong](#)

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Categories: [Musical languages](#)

Latin house

Latin house is an electronic dance music subgenre that mixes together [house](#) and [Latin American music](#), such as that of Brazilian, Cuban and Colombian origin.

Origins

In the second half of the eighties, some the pioneers of house music of Latin-American descent gave birth to this genre by releasing house records in Spanish. Early examples include "Amor puertorriqueño" by Raz on DJ International and "Break 4 Love" by Raze is another excellent record (not be mistaken with the former in spite of the similar name). However, the undisputed queen without a crown back then was the American-Puerto Rican singer Liz Torres, who released Spanish versions of her songs "Can't Get Enough", "Mama's Boy" and "Payback Is A Bitch".

In the late eighties and early nineties other records are released. Some examples? DFC's "Sueño latino" by Sueño Latino (produced by Andrea Gemolotto) and "Hazme soñar" by Morenas. Mr. Marvin remixes "Love Me Or Leave Me" by Armante. Besides, other productions like Johanna's "El Freak" and Sandee's "Notice Me" become international hits.

1990s

In the nineties a new generation of producers and labels breaks into the market. Nervous Records releases "Quiero Saber" by the Latin Kings, produced by the Masters at Work. Other interesting records on this label are "Utopia" by Shades of Sound, "Everything's All Right" by Arts of Rhythm and "Philly The Blunt" by Trinidad. Strictly Rhythm employs producer Armand van Helden, who releases a great EP "Pirates of The Caribbean Vol. III". Also, on

the same label DJ Dero's "Sube", The Tribe's "Go-san-do", R.A.W.'s "Asuca" produced by Erick Morillo, Rare Arts' "Boricua Posse", Escandalo's "Mas Buena" and Fiasco's "Las Mujeres" produced by Norty Cotto, Latin Kaos' "El Bandolero" and last but not least "Muevete Mama" and "Sugar Cane" by Afro-Cube.

During the same period (1991 -1992) Chicago-native Pizarro produces great tunes like "The Five Tones", "New Perspective EP", "Plastica", "Caliente" and "Perdoname". Other producers like Ralphie Rosario and the Masters at Work do not forget their roots and now and then create unforgettable Latin house classics, for instance Ralphie's production "Da-Me-Lo" and his remix of Albita's "No se parece a nada" as well as "Sul Chu Cha" by Rosabel, while Louie Vega and Kenny Gonzales remix "Sume Sigh Say" by House of Gypsies.

In the meantime hybrid experiments are put on the market by the likes of New York's Proyecto Uno, who combine house and merengue in their LPs "Todo el mundo" and "In Da House". Their female counterpart is Lisa M from Puerto Rico, a hot tempered woman who can be heard on the "No lo derrumbes" and "Flavor of the Latin" albums. Besides, another merengue-house record worth of mention is "Así mamacita" by Henry Rivera on Los Angeles Aqua Boogie. Duo Sandy & Papo releases two great LPs "Sandy & Papo" and "Otra Vez".

During the mid-nineties Cutting breaks into the Latin house scene and becomes the most representative label of this genre and Cutting's DJ Norty Cotto becomes the most representative producer of Latin house. Among the various hits are 2 In A Room's "Las Mujeres", "Carnival" and "Dar la vuelta", Fun City's "Padentro" and "Baila", Sancocho's "Tumba la Casa", "Alcen las manos" and "Que siga el party" (LP) and Los Compadres' "La Rumba". The Wepaman is often featured on these productions and his unforgettable voice invites you to party. Norty Cotto's mixed compilations become classics. Last but not least, we must not forget Fulanito and their LP "El hombre mas famoso de la tierra", a good combination of house and Latin-American rhythms.

Latin house DJ's and producers

- Cae Davis | Addys D'Mercedes (Spain | Germany | Cuba)
- Cubanito aka Alex Carmenates (USA)
- El Latino Man (Italy)
- Hot Hands (Switzerland / Italy)
- Pedro del Moral (Spain)
- Grant Nelson (UK)
- David Ferrero (Spain)
- Martin Morales (UK)

- Carlos le calamar (France)
- DJ Chus (Spain)
- Chip-Chop Gonzales (NY)
- Davidson Ospina (NY)
- Richie Santana (NY)
- Mike Cruz (NY)
- Andres Mijangos (Tijuana, Mexico)
- Pablo Flores (Puerto Rico/Miami)
- Carlos Sargeant (Miami)
- Baron Lopez (NYC)
- DJ Lucho (NYC)
- Byron Brizuela (Los Angeles)
- DJ Prieto (Chicago)
- Gil Rodriguez (Miami)
- DJ Sugar (Puerto Rico)
- DJ Leony (Orlando)
- Ivan Robles (Puerto Rico)
- DJ Rubin (Los Angeles)
- DJ Pollo (Mexico D.F.)
- DJ Piolo (Monterey)
- Luis Montes De Aca (Mexico D. F.)
- DJ Bogard (Acapulco)
- DJ Dero (Buenos Aires)
- DJ Grego (Rio De Janeiro/Miami)
- Costantino "Mixmaster" Padovano (USA/Italy)
- Mangoes Reef

Not exclusively Latin house, but also playing a producing Latin house:

- Ralphie Rosario (USA)
- George Morel (USA)
- Erick Morillo (USA)
- Louie Vega (USA)
- Kenny McCormick (USA)
- Armand van Helden (USA)
- Roger Sanchez (USA)
- Ian Pooley (Ger)

House

Acid - Ambient - Chicago - Dark - Deep - Dream - Garage - Ghetto - Hard - Hip
 - Italo - Latin - Minimal - Microhouse - Progressive - Pumpin' - Tech - Tribal

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Latin jazz

Latin jazz is the general term given to music that combines rhythms from African and Latin American countries with jazz harmonies from the United States.

The two main categories of Latin Jazz are Brazilian and Afro-Cuban.

- Brazilian Latin Jazz includes bossa nova and samba.
- Afro-Cuban Latin Jazz includes salsa, merengue, songo, son, [mambo](#), bolero, charanga and cha cha cha.

Latin Jazz originated in the late 1940s when Dizzy Gillespie and Stan Kenton began to combine the rhythm section and structure of Afro-Cuban music, exemplified by Machito and his Afro-Cubans, with jazz instruments and solo improvisational ideas. Stan Kenton released an arrangement of the Afro-Cuban tune The Peanut Vendor, which is considered by many to be the first authentic Latin Jazz recording.

In 1947, Dizzy Gillespie collaborated with Machito conga player Chano Pozo to perform the "Afro-Cuban Drums Suite" at Carnegie Hall. This concert brought Latin-Jazz into mainstream awareness, and Pozo remained in Gillespie's band to produce "Cubana Be, Cubana Bop".

In comparison to American Jazz, Latin Jazz employs straight rhythm, rather than swung rhythm. Latin Jazz rarely employs a backbeat, using a form of the clave instead. The [conga](#), timbale, güiro, and claves are percussion instruments which often contribute to a Latin sound.

Samba originates from nineteenth century Afro-Brazilian music such as the Lundu. It employs a modified form of the clave. Bossa Nova is a hybrid music based on Samba's rhythm but influenced by European and American music from Debussy to US jazz. Bossa Nova originated in the 1960s, largely from the efforts of Brazillians Antonio Carlos Jobim, João Gilberto, and American Stan Getz. Its most famous song is arguably The Girl from Ipanema sung by Gilberto and his wife, Astrud Gilberto.

Latin jazz music, like most types of jazz music, can be played in small or large groups. Small groups, or combos, often use the [Be-bop](#) format made popular in the 1950s in America, where the musicians play a standard melody, many of the musicians play an improvised solo, and then everyone plays the melody again. In Latin jazz bands, percussion often takes a center stage during a solo, and a [conga](#) or timbale can add a melodic line to any performance.

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz

- [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - **Latin jazz** - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Latin music in the United States

Latin music has long influenced American popular music, [jazz](#), [rhythm and blues](#), [rock](#) and even [country music](#). For an early example (1914), the bridge to "Saint Louis Blues"--"Saint Louie woman, with her diamond rings"--has a habanera beat, prompting Jelly Roll Morton to comment, "You've got to have that Spanish tinge." Many an American band has added a [conga](#) player, maracas, or other Latin [percussion](#) for just that reason.

The Argentine tango was a worldwide success in the 1930s. Tango dancers and records could be found from Los Angeles to Beijing.

In more recent times, artists such as Carmen Miranda, Desi Arnaz, Xavier Cugat, and Pérez Prado ("The Mambo King") were popular with audiences of all cultures. Judy Garland's first hit, as a member of the "Gumm Sisters", was "La Cucaracha", right down to the line about marijuana.

It was common in dance halls in the 30s and 40s for a Latin orchestra, such as that of Vincent Lopez, to alternate with a [big band](#) because dancers insisted on it. Latin music was extremely popular with dancers, not only the samba, paso doble, rumba, and [mambo](#), but even the [conga](#). In the 50s, Perez Prado made the Cha-cha-cha famous, and the Afro-Cuban jazz of Dizzy Gillespie opened many ears to the harmonic, melodic, and rhythmic possibilities of Latin music and is still influential in salsa.

The "Spanish tinge" was also a common feature of [rhythm and blues](#) in the 50s. The monster hit "Little Darling" was driven by the clave beat and Chuck Berry's "Havana Moon" was a great success. Richie Valens, born Ricardo Valenzuela, blew the roof off the hit parade with "La Bamba", originally a Mexican wedding song.

Likewise, Tex-Mex and Tejano style featured the conjunto sound, resulting in such important music as "Tequila" by The Champs, "96 Tears" by Question Mark and the Mysterians, Sam the Sham & the Pharaohs, Thee Midnites, and the many combinations led by Doug Sahm, including the Sir Douglas Quintet and the Texas Tornados. The Texas Tornados featured Freddy Fender, who brought Latin soul to country music. And the Tornados' Flaco Jiménez is a genuine conjunto hero, a third-generation accordionist whose grandfather learned the instrument from German settlers in Texas. Johnny Rodriguez is another Latin country star.

In the modern [rock and roll](#) era, Carlos Santana featured a full-blown Latin approach. Joe King Carrasco y las Coronas play [punk rock](#) Tex-Mex style. See also rock en español.

During the second part of the decade of the 1990s, Latin music exploded into the mainstream thanks to popular artists like Ricky Martin, Christina Aguilera and Jennifer Lopez. While Latin music has been popular for many years, its current popularity in the mainstream may have come only after the untimely death of the popular Tex Mex singer Selena. Many attribute Jennifer Lopez's discovery as a talented actress and artist as a result of her title role as Selena in the biographical movie of the same name. Selena was murdered by her fan-club president.

Present day Latin music

Nowadays, Latin music encompasses a broad spectrum of sounds, artists, genres, and tastes--from Rock en español (with groups like Mana and artists like Shakira) to new Latin hip-hop artists like J Lo (otherwise known as Jennifer Lopez) and Big Pun, to banda music played in Los Angeles, to salsa and merengue crossover artists such as Marc Anthony. Another important Latin American singer is Pilar Montenegro. Major record companies have branches specialized in the Spanish American market.

Latin percussion

The term **Latin percussion** refers to any number of a large family of musical percussion instruments used in Latin music, which in turn is a very loosely related group of musical styles, mainly from the Latin American region, and ultimately having roots or influences in African tribal music.

That definition is good enough for many people, and is true so far as it goes, but before getting into details, it should be pointed out that Latin music can be, and indeed, is, played on any number of instruments, percussion and otherwise. This is an extremely percussive style of music, and many [percussion instruments](#) used in the styles roughly known as Latin music cross into different categories.

Particular instruments

Again, though many different instruments can be used in Latin American music (and, in fact, often whole percussion sections are occasionally supplemented or even replaced by a [Drum Kit](#), for the purposes of getting a more [rock](#), [pop](#), or [jazz](#) sound, or for financial or other constraints), there are a number of instruments that are typically and particularly meant for Latin music.

A "typical" percussion section would be hard, if not impossible, to define, but a more or less full sound can be obtained with [congas](#), bongos, timbales, maracas, guiros, gourds, shakers, and cowbells. In large ensembles, it is not unusual to find a different percussionist responsible for each individual instrument. More often in modern times, though, two, three or four musicians will split the duties of all instruments, with, perhaps, a designated congalo, bongocero, and/or timbalero.

Latin rap

Latin rap is not a homogeneous musical style but rather a term that covers all [hip hop music](#) recorded by Latinos, as in Chicano Rap, Hip Hop Latino, and Hip Hop en español.

Spanglish Rap

The first bilingual ("Spanglish") rappers were a group from Bronx, New York by the name of Mean Machine. They put out the very first bilingual rap song in 1981 on Sugarhill Records. The record was called "Disco Dream". The emcees

were Mr. Schick, DJ Julio, Mr. Nice, and Jimmy Mac. Nuyorican DJ and producer Tony Touch also mentions (in an interview on blackmagazine.it) the track "Spanglish" by Spanish Fly & The Terrible 2, which came out in the same year on Enjoy Records. Other early Puerto Rican rap pioneers from NY include Rubie Dee and Prince Whipper Whip of the Fantastic Five, DJ Charlie Chase of the Cold Crush Brothers, Master OC and Devastating Tito of the Fearless Four.

Latin Rap on the West Coast

In the late 1980's and early 1990's, most Latin Rap came from the West Coast of the United States. Cuban-American artist Mellow Man Ace was the first Latino artist to have a major bilingual single attached to his 1989 debut. Mellow Man, referred to as the "Godfather of Latin Rap" and a Hip Hop Hall of Fame inductee, brought mainstream attention to Spanglish rhyming with his platinum single "Mentiroso". A year later, fellow West Coast artist Kid Frost further brought Latinos to the rap forefront with his single "La Raza." Cypress Hill, of which Mellow Man Ace was a member before going solo, would become the first Latino rap group to reach platinum status one year after Kid Frost's debut. The group has since continued to release other gold and platinum albums. Ecuadorian born rapper Gerardo received heavy rotation on video and radio for his single "Rico, Suave", while commercially watered-down, the album enjoyed a status of being one of the first mainstream Spanglish CDs on the market.

East Coast Latin Rap

On the East Coast, Latin artists such as the The Beatnuts emerged in the early 90's, with New Jersey native Chino XL earning recognition for his lyricism and equal controversy for his subject matter. In the late 90's, Puerto Rican rapper Big Pun became the first Latino solo artist to reach platinum sales for an LP with his debut album Capital Punishment. Other Latin artists on the East Coast would follow and receive a great deal of support from Latino consumers including rappers such as Cuban Link and Immortal Technique.

Southwest and Chicano Rap

Latin Rap (as well as its subgenre of Chicano Rap) has thrived along the West Coast, Southwest and Midwestern states with little promotion due to the large Latino populations of those regions. Texas artists such as Chingo Bling,

Baby Bash, South Park Mexican and Juan Gotti have enjoyed steady sales and have headlined a number of successful Southwest tours. San Diego artist Lil Rob opened doors for Chicano Rap by receiving mainstream attention for his single "Summer Nights", and artists Sinful of the Mexicanz and Kemo the Blaxican have continued to improve the popularity of Spanglish Rap on the West Coast.

Urban Regional

In recent years the term "Urban Regional" was coined to refer to Spanish rap performed over beats infused with the sounds and melodies from popular Latin music styles such as Banda, Norteno and Cumbia. Rappers such as Akwid, Flakiss, Crooked Stilo and David Rolas are among the most popular urban regional Latin rap artists today.

Reggaeton Movement

In Panama and Puerto Rico a new style was created, inspired by hip hop: Reggaeton. While Puerto Rican rappers from the US like Big Pun made their mark in the American industry of hip hop, hip hop was merged with Caribbean music, electronic styles and raggamuffin into a new style in many Latin American countries. Popular reggaeton rappers include Tego Calderon, Daddy Yankee, Voltio, and Don Omar.

Rap Overseas

Latin Rap has been a hit specially in countries with a large number of migrators to the United States. In Puerto Rico, for example, where many of its residents have moved to New York, Miami and Chicago, Illinois over the years, Latin rap was jumpstarted by a wave of singers that included Ruben DJ and Vico C. Ruben DJ's hit, *La Escuela*, (*The School*) and Vico C's hit, *La Recta Final*, (*The way to the End*) received considerable radio time during the late 1980s.

It should also be noted that a number of [East Coast rappers](#) usually identified as African American have Latin ancestry as well, usually from the Dominican Republic or Puerto Rico. This list includes Noreaga (N.O.R.E.), Lloyd Banks, Kane & Abel, Joe Budden, AZ, Juelz Santana, and Fabolous.

Noted Latino rappers and hip hop DJs

Latino Society Kru
7 Notas 7 Colores
Actitud María y Marta
A.D.O.R.
Afro-Rican
Akwid
Beatnuts
Big Pun
Cap N1ne
Cenzi
CPV (Club de los Poetas Violentos)
Crooked Stilo
Cypress Hill
Cuban Link
Daddy Yankee
Darkroom Familia
Delinquent Habits
DJ Kun
DJ Laz
DJ Yulian
El General
Ese Ceazah
Fat Joe
Frankie Cutlass
Gerardo
Hip Hop Hoodíos
Hurricane G
Illya Kuryaki and the Valderramas
Immortal Technique
Jae-P
Jazzy Mel
Joe Bataan
Jonny Z
JV
Kid Frost aka Frost
Kurios
Latin Alliance
Latin Empire
Latin Prince
Lighter Shade of Brown

Lil Rob
Lil Al
Lil Uno
Lito y Polaco
Los Nativos
Mangu
Makiza
The Mean Machine
Mellow Man Ace
Mesanjarz of Funk
Mexican
Mr. Shadow
Mr. Lil' One
Orishas
Pitbull
Play-N-Skillz
Proper Dos
Proyecto Uno
The Real Roxanne
Razer
Rhyme Poetic Mafia
Ruben DJ
Sindicato Argentino del Hip Hop
Sondoobie
Tempo
Triple Seis
Tiro de Gracia
Tony Touch
Varick Pyr
Vico C
VKR (Verdaderos Kreyentes de la Religión de Hip Hop)
Zona 7

See also

- [Freestyle music](#)

[African](#) - [American](#) - [Australian](#) - **Latin American**

— — — — —
[DJing \(Turntablism\)](#) - [History](#) ([Roots](#) - [Timeline](#))

—————
[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) -
[Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) -
[Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) -
[Jazz rap](#) - **Latin rap** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) -
[Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) -
[Urban Pasifika](#)

Category: [Hip hop genres](#)

Laude

Laude (singular: *lauda*, or *lauda spirituale*) is the most important form of vernacular sacred [song](#) in Italy in the late [medieval](#) era and [Renaissance](#). It remained popular into the nineteenth century.

Originally, the *lauda* was a [monophonic](#) (single-voice) form, but a polyphonic type developed in the early fifteenth century. The early *lauda* was probably influenced by the music of the [troubadors](#), since it shows similarities in rhythm, melodic style, and especially notation. Many troubadors had fled their original homelands, such as Provence, during the Albigensian Crusade in the early 13th century, and settled in northern Italy where their music was influential in the development of the Italian secular style.

A monophonic form of the *lauda* spread widely throughout Europe during the 13th and 14th centuries as the music of the flagellants; this form was known as the Geisslerlieder, and picked up the vernacular language in each country it affected, including Germany, Poland, England and Scandinavia.

After 1480 the singing of *laude* was extremely popular in Florence, since the monk Savonarola (and others) had prohibited the dissemination of any other style of sacred vernacular music. Many of Josquin's [motets](#) and [masses](#) are based on melodies he heard in *laude* during his sojourns in Italy around this time.

Laude had a resurgence of popularity again at the time of the Counter-Reformation, since one of the musical goals of the Council of Trent was to increase the intelligibility of text, and the simple, easily understood *laude* provided an ideal example.

The *lauda* declined in importance with the development of the [oratorio](#).

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Learning music by ear

Learning music by ear is done by repeatedly listening to other [musicians](#) and then attempting to recreate what one hears. This is how people learn [music](#) in any musical tradition in which there is no complete [musical notation](#). Many people in cultures which do have notation still learn by ear, and [ear training](#) is common practice among those who use notation extensively.

In the West learning by ear is associated with traditional and [folk music](#), but many [classical](#) music forms throughout the world lack notation, and have therefore been passed from generation to generation by ear.

The Suzuki method of teaching music focuses on playing by ear from a very young age. In his book "Teaching from the Balance Point," Edward Kreitman, a US based Suzuki Teacher, clearly distinguishes "learning by ear" as a separate, completely different process from "learning by rote".

See also

- [Music lesson](#)

Leitmotif

A **leitmotif** (also spelled **leitmotiv**) is a recurring [musical theme](#), associated within a particular piece of music with a particular person, place or idea. The

word has also been used—by extension—to mean any sort of recurring theme, whether in music, literature, or the life of a fictional character or a real person.

Although usually a short [melody](#), it can also be a [chord progression](#) or even a simple [rhythm](#). Leitmotifs can help to bind a work together into a coherent whole, and also enable the composer to relate a story without the use of words, or to add an extra level to an already present story.

The word is usually used when talking about dramatic works, especially [operas](#), although leitmotifs are also used in other musical genres, such as instrumental pieces, cinema or video game music.

The word itself has a mixed etymology as the German word Motiv is borrowed from the French motif, meaning motive or theme. Prefixing it with Leit- (coming from German leiten, to lead), produces Leitmotiv (German plural Leitmotive), meaning "**leading motif**".

Usage in classical music

Carl Maria von Weber was probably the first composer to make extensive use of leitmotifs. Indeed, the first use of the word "leitmotiv" in print was by the critic F. W. Jähns whilst describing Weber's work, although this was not until 1871.

Beethoven made inventive use of a harmonic leitmotif in his late string quartets. The motif—which consists of a melody descending in pitch by a semitone, a minor third and another semitone—can be most easily heard in the final movement of his String Quartet in C-sharp minor, but also inverted in the Große Fuge and the opening of the String Quartet in A minor. Curiously, Beethoven's first usage of this motif appears as the opening statement in one of his pre-Quartet experiments, the String Trio in C minor. Beethoven also employed **motto themes**. For example, in his Fifth Symphony, a particular melody is said to be representative of "fate", after a critic famously described the recurring musical phrase as "The sound of fate knocking on the door".

The idea of the **idée fixe** was coined by Hector Berlioz in reference to his Symphonie Fantastique, a purely instrumental work that has a recurring melody representing the love of the central characters.

It is Richard Wagner, however, who is the composer most often associated with leitmotifs, and his operas make liberal use of them. His cycle of four operas, Der Ring des Nibelungen, uses dozens of leitmotifs, representing characters, things, or situations; while some of these leitmotifs occur in only one of the operas, many occur throughout the entire cycle. Wagner used the word "Grundthema" (basic idea) when speaking about his leitmotifs, although the first use of the term with reference to Wagner's music was in 1887 by H.

von Wolzogen, the editor of the *Bayreuther Blätter*, in discussing *Götterdämmerung*.

Since Wagner, the use of leitmotifs has been taken up by many other [composers](#). Richard Strauss used the device in many of his operas and several of his [symphonic poems](#). The Russian composer Sergei Prokofiev made heavy use of leitmotifs in his work Peter and the Wolf, a musical story with narration; in it, each character is represented by a specific instrument in the orchestra, as well as an associated melodic theme.

Movie scores

Leitmotifs are very common in movie scores; a well known example is the Star Wars Imperial March associated with Darth Vader and his previous self, Anakin Skywalker, in the Star Wars series of films composed by John Williams. Themes for the characters Luke Skywalker, Leia Organa, Emperor Palpatine, and Yoda also recur throughout the movies. John Williams also composed music for the Indiana Jones films that uses a very memorable Leitmotif.

The work of Howard Shore in his Lord of the Rings scores includes extensive use of leitmotifs which occur throughout the length of the three films. The themes represent different characters, cultures, and places. Some film critics have made connections (if only by name) between Shore's work on Lord of the Rings and Wagner's monumental *Ring* operas.

In the James Bond films, the James Bond Theme music is heard during action sequences. Among Westerns, perhaps the most famous film to make use of leitmotifs is Sergio Leone's *Once Upon a Time in the West*. The television soap opera *Dynasty* also used musical themes for each character, as did the action cartoon *Batman: The Animated Series*. Angelo Badalamenti wrote possibly the most famous television example, Laura Palmer's Theme on *Twin Peaks*.

Popular music

Perhaps the first extensive use of leitmotifs in rock music is found in *Tommy*, the "rock opera" performed by The Who and written, for the most part, by the band's principal songwriter Pete Townshend in 1969. Townshend intentionally used four leitmotifs in The Who's 1973 rock opera *Quadrophenia* to represent the four personalities of the album's fictional protagonist, Jimmy Cooper, a British youth with a multiple personality disorder. The four leitmotifs are also meant to represent the four members of The Who.

Trent Reznor of Nine Inch Nails uses a leitmotif on the album *The Downward Spiral*. The motif is a downward chromatic scale followed by Eb x2, D, F, F (down one octave from previous F). The motif is used at the end of *Closer*, the high point of the album, and foreshadows the death of the protagonist by the album's end, "Hurt." The motif makes a brief appearance in *Every Day is Exactly the Same* off of *With Teeth*.

The Japanese composer Nobuo Uematsu used leitmotifs in many of his *Final Fantasy* RPG series soundtracks, where many characters in the games had their own recognisable musical "theme".

The American progressive metal band *Symphony X* used leitmotifs extensively in their concept album, *V: The New Mythology Suite*.

The [progressive rock](#) band *dredg* named their first album *Leitmotif*, and, as the title suggest, leitmotifs are used extensively throughout the album.

Les Six

Les Six is a name, inspired by *The Five*, given in 1920 by critic Henri Collet to a group of six composers working in Montparnasse whose music is often seen as a reaction against Wagnerism and [Impressionism](#).

Members

Formally the *Groupe des Six* members were:

Georges Auric (1899–1983)

Louis Durey (1888–1979)

Arthur Honegger (1892–1955)

Darius Milhaud (1892–1974)

Francis Poulenc (1899–1963)

Germaine Tailleferre (1892–1983)

Many more were involved, notably Erik Satie, Jean Cocteau and Jean Wiéner.

Prelude: *Les Nouveaux Jeunes*

In 1917, when many theatres and concert halls were closed because of the war, Blaise Cendrars and the painter Moise Kisling decided to put on a concert at 6 Rue Huyghens, the studio of the painter Emile Lejeune. For this event, the walls of the studio were decorated with canvases by Picasso, Matisse, Leger, Modigliani and others. Music by Satie, Honegger, Auric and Durey was played. It was this concert that gave Erik Satie the idea of assembling a group of

composers around himself to be known as *Les Nouveaux Jeunes*, forerunners of Les Six.

Les Six

According to Milhaud:

"[Collet] chose six names absolutely arbitrarily, those of Auric, Durey, Honegger, Poulenc, Tailleferre and me simply because we knew each other and we were pals and appeared on the same musical programmes, no matter if our temperaments and personalities weren't at all the same! Auric and Poulenc followed ideas of Cocteau, Honegger followed German Romanticism, and myself, Mediterranean lyricism! (Ivry 1996)"

But that is only one reading of how the Groupe des Six originated: other authors, like Ornella Volta, would stress the manoeuvrings of Jean Cocteau to become the leader of an avant-garde group devoted to music, like the cubist and surrealist groups had srang in visual arts and literature shortly before, with Picasso, Apollinaire and Breton as their key representatives. The fact that Satie had abandoned the Nouveaux Jeunes less than a year after starting the group, was the "gift from heaven" that made it all come true for Cocteau: his 1918 publication *Le Coq et l'Arlequin* is said to have ticked it off.

After World War I, Jean Cocteau and Les Six began to frequent *Le Boeuf sur le Toit* (The Ox on the Roof), which inspired the famous ballet by Milhaud. On the bar's opening night, pianist Jean Wiéner played tunes by George Gershwin and Vincent Youmans while Cocteau and Milhaud played percussion. Among those in attendance were Russian impresario Serge Diaghilev, Pablo Picasso, filmmaker René Clair, singer Jane Bathori, and Maurice Chevalier.

The Group was officially launched in January 1920 by a series of two articles by the French music critic and composer Henri Collet in the French journal "Commedia". While it seems apparent that Cocteau was behind these articles, the actual name of the Group was selected by Collet who decided to compare the Six with the Five Russians.

The group published an album of piano pieces together (the famous "Album des Six"). Five of the members also collaborated together on the music for Cocteau's work "Les Mariés de La Tour Eiffel" which was produced by the Ballets Suédois, the rival to the Ballets Russes. Cocteau had originally proposed the project to Auric, but as Auric did not finish rapidly enough to fit into the rehearsal schedule, he then divided the work up among the other members of the Les Six. Durey, who was not in Paris at the time, did not participate. The première was the occasion of a public scandal which rivaled that of "Le Sacré du Printemps" only years before. In spite of this, "Les Mariés

de la Tour Eiffel" was in the repertoire of the Ballets Suédois throughout the 1920s.

It is not correct to say that *Les Mariés de la Tour Eiffel* marked "the end of the Group des Six", as Durey was present for every concert and other manifestation that marked the anniversaries of the founding of the Group. Les Six did not ever cease to exist, they simply took their own individual paths that they had announced from the beginning.

The legacy of Les Six is present even today in their surviving children, spouses and associates.

Music by Erik Satie and Les Six

- *Parade* – Satie, and some noise-making instruments added by Cocteau (no direct relation with Les Six: composed and premiered before the first ideas about the *Nouveaux Jeunes* emerged, by people that would never formally be members of the Groupe des Six: Satie, Cocteau, Picasso, Ballets Russes)
- (presented as a *Nouveaux Jeunes* production:) Second set of [furniture music](#): *Chez un 'bistrot'* and *Un Salon* (1920) – Satie (premiered with Milhaud)
- *Les Mariés de la Tour Eiffel* (1921) – collaboration project by Milhaud - Auric - Tailleferre - Honegger - Poulenc, on a scenario by Cocteau.
- *Mercury* – Satie, and *Salade* – Milhaud, premiered 1924 in a production of Count Etienne de Beaumont (for these productions there was however more involvement of Ballets Russes performers, than of the Groupe des Six).
- *La Nouvelle Cythère* – Tailleferre, written in 1929 for the Ballets Russes and unproduced because of Diaghilev's sudden death
- *Romance sans paroles* – Durey
- *Cinq Bagatelles* – Auric
- *Sonate pour violoncelle et piano* – Poulenc
- *Scaramouche* – Milhaud
- *Le Boeuf sur le Toit* – Milhaud
- *Sonate pour violon seul* – Honegger
- *Suite Burlesque* – Germaine Tailleferre (composed in 1980, when only Tailleferre and Auric remained alive)

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Libretto

A **libretto** is the complete body of words used in an extended musical work such as an [opera](#), [operetta](#), masque, sacred or secular [oratorio](#) and [cantata](#), [musical](#), and [ballet](#). The term "libretto" is also sometimes used to refer to the text of major liturgical works, such as [mass](#) and requiem.

The libretto includes the stage directions, the lyrics to the musical numbers, and any spoken passages or pantomime, as applicable. The word *libretto* is an Italian word which translates literally as "little book." It is distinct from a synopsis or scenario of the plot.

The relationship of the librettist (i.e., the writer of a libretto) to the composer in the creation of a musical work has varied over the centuries, as have the sources and the writing techniques employed.

Sources of plots

Operatic libretti have been adapted from myths and legends, historical events, biographies, plays, poems, short stories, novels, and sometimes even non-literary sources (as with *Goyescas*, by Enrique Granados, inspired by paintings of Francisco Goya). The librettist Francesco Maria Piave adapted works by Victor Hugo, the Duke of Rivas, and others. Many other libretti do not derive from a pre-existing work, as with the libretti Hugo von Hofmannsthal wrote for Richard Strauss.

The works of William Shakespeare have inspired many composers, including Purcell, Gounod, Verdi and Britten. Goethe's *Faust* also spawned a

large number of opera adaptations. Pushkin's works have provided the source for many Russian operas.

Perhaps more rare is to have an existing work of musical drama inspire other hands to write another one. Such is the case with Bizet's opera *Carmen*, which was refashioned as an African-American musical (with dialogue) *Carmen Jones* by Oscar Hammerstein II. Goethe himself wrote a libretto for a projected sequel to Mozart's opera *Die Zauberflöte*.

Naturally it is easier to work with a source for a new libretto if the source is in the public domain, but even with the new work, of course, both the music and the text can be copyrighted.

Relationship of composer and librettist

Libretti for operas, oratorios, and cantatas in the 17th and 18th centuries generally were written by someone other than the composer, often a well-known poet. Metastasio (1698–1782) (real name Pietro Trapassi) was one of the most highly regarded librettists in Europe. His libretti were set many times by many different composers. Another noted 18th century librettist was Lorenzo da Ponte, who wrote the libretto for three of Mozart's greatest operas. Eugène Scribe was one of the most prolific librettists of the 19th century, providing the words for works by Meyerbeer (with whom he had a lasting collaboration), Auber, Bellini, Donizetti, Rossini and Verdi. The French writers' duo Henri Meilhac and Ludovic Halévy wrote a large number of opera and operetta libretti for the likes of Jacques Offenbach, Jules Massenet and Georges Bizet. Arrigo Boito, who wrote libretti for, among others, Giuseppe Verdi and Amilcare Ponchielli, composed two operas of his own.

The libretto is not always written before the music. Some composers, such as Mikhail Glinka, Alexander Serov, Rimsky-Korsakov, Puccini, and Mascagni wrote passages of music without text and subsequently had the librettist add words to the vocal melody lines. (This has often been the case with American popular song and musicals in the 20th century, as with Richard Rodgers and Lorenz Hart's collaboration, although with the later team of Rodgers and Hammerstein the lyrics were generally written first.)

Some composers wrote their own libretti. Richard Wagner is perhaps most famous in this regard, with his transformations of Germanic legends and events into epic subjects for his operas and music dramas. Alban Berg adapted Georg Büchner's play *Woyzeck* for the libretto of *Wozzeck*.

Sometimes the libretto is written in close collaboration with the composer; this can involve adaptation, as was the case with Rimsky-Korsakov and his librettist Bel'sky, or an entirely original work. In the case of musicals, the music, the lyrics, and the "book" (i.e., the spoken dialogue and the stage directions)

may each have their own author. Thus, a musical such as *Fiddler on the Roof* has a composer (Jerry Bock), a lyricist (Sheldon Harnick), and the writer of the "book" (Joseph Stein)

Other matters in the process of developing a libretto parallel those of spoken dramas for stage or screen. There are the preliminary steps of selecting or suggesting a subject and developing a sketch of the action in the form of a scenario, as well as revisions that might come about when the work is in production, as with out-of-town tryouts for Broadway musicals, or changes made for a specific local audience. A famous case of the latter is Wagner's 1861 revision of the original 1845 Dresden version of his opera *Tannhäuser* for Paris.

Literary characteristics

The opera libretto from its inception (ca. 1600) was written in verse, and this continued well into the 19th century, although genres of musical theater with spoken dialogue have typically alternated verse in the musical numbers with spoken prose. Since the late 19th century some opera composers have written music to prose or free verse libretti.

Musical requirements

As different musical traditions developed over time in different places, libretti were sometimes subjected to changes because of local requirements of performance practice. For example, an 18th-century Italian comic opera like Pergolesi's *La Serva Padrona* was to be sung all the way through in Italy, but in France the recitatives had to be converted into spoken dialogue.

Language and translation

As the originating language of opera, Italian dominated that genre in Europe (except in France) well through the 18th century, and even into the next century in Russia, for example, when the Italian opera troupe in Saint Petersburg was challenged by the emerging native Russian repertory. Significant exceptions before 1800 can be found in Purcell's works, German opera of Hamburg during the Baroque, ballad opera and Singspiel of the 18th century, etc.

Just as with literature and song, the libretto has its share of problems and challenges with translation. In the past (and even today), foreign musical stage works with spoken dialogue, especially comedies, were sometimes performed

with the sung portions in the original language and the spoken dialogue in the vernacular. Availability of printed or projected translations today makes singing in the original language more practical, although one cannot discount the desire to hear a sung drama in one's own language.

Status of librettists and the libretto

Many writers of libretti have been sadly overlooked today in the receipt of credit for their work. Certainly some still are recognized as part of famous collaborations, as with Gilbert and Sullivan. Often in the 17th and 18th centuries the librettist was considered equal to or more important than the composer; this state of affairs was emphasized by the fact that libretti were more easily printed then, and the music was left in manuscript or even lost. However, today the composer (past or present) of the musical score to an opera or operetta is usually given top billing for the completed work, and the writer of the lyrics relegated to second place or a mere footnote. In some cases, the operatic adaptation has become more famous than the literary text on which it was based, as with Claude Debussy's *Pelléas et Mélisande* after a play by Maurice Maeterlinck.

On the other hand, the affiliation of a poor libretto to great music has sometimes given the libretto's author a kind of accidental immortality. Certainly it is common for works of [classical music](#) to be admired in spite of, rather than because of, their libretti.

The question of which is more important in opera -- the music or the words - has been debated over time, and forms the basis of -- of all things -- an opera, specifically Strauss's last, *Capriccio*.

Publication of libretti

Libretti have been made available in several formats, some more nearly complete than others. The text -- i.e., the spoken dialogue, sung lyrics, and stage directions, as applicable -- is commonly published separately from the music (such a booklet is usually included with sound recordings of most operas). Sometimes (particularly for [operas](#) in the public domain) this format is supplemented with melodic excerpts of [musical notation](#) for important numbers. Printed [scores](#) for [operas](#) naturally contain the entire libretto, although there can exist significant differences between the score and the separately printed text. Because the modern musical tends to be published in two separate but intersecting formats (i.e., the book, with all the words, and the piano-vocal

score, with all the musical material, including some spoken cues), both of these are needed in order to make a thorough reading of an entire show.

Categories: [Musical theatre](#)

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Lied

Lied (plural **Lieder**) is a German word, literally meaning "[song](#)"; among English speakers, however, it is used primarily as a term for European [classical music songs](#), also known as art songs. Typically, *Lieder* are arranged for a single singer and [piano](#). Sometimes *Lieder* are gathered in a *Liederkreis* or "song cycle" – a series of songs tied by a single narrative or theme. The composers Franz Schubert and Robert Schumann are most closely associated with this genre of classical music. Since the German word *Lied* simply means "song," Germans use the more specific term **Kunstlied** to refer to this.

History

Amongst German speakers, the term Lied has a much older and longer history, ranging from 12th century troubadour songs (Minnesang) via folk songs (Volkslieder) and church hymns (Kirchenlieder) to 20th-century satirical or [protest songs](#) (*Kabarettlieder*, *Protestlieder*).

In Germany, the great age of song came in the 19th century. German and Austrian composers had written music for voice with accompaniment before then, but it was with the flowering of German literature in the Classical and Romantic eras that composers found high inspiration in poetry that created the genre known as the Lied. The beginnings of this tradition are seen in the songs of Mozart and Beethoven, but it is with Schubert that a new balance is found between words and music, a new absorption into the music of the sense of the words. Schubert wrote over 600 songs, some of them in sequences or song cycles that relate a story – adventure of the soul rather than the body. The tradition was continued by Schumann, Brahms, and Hugo Wolf, and on into the 20th century by Strauss and Mahler. The body of song created in the Lied tradition, like that of the Italian [madrigal](#) three centuries before, represents one of the richest products of human sensibility.

Other national traditions

The *Lied* tradition is closely linked with the actual sound of the German language. But there are parallels elsewhere noticeably in France, with the melodies of such composers as Fauré, Debussy and Francis Poulenc, and in Russia, with the songs of Mussorgsky in particular. England too had a flowering of song in the 20th century represented by Vaughan Williams and Benjamin Britten.

Lindy Hop

Lindy Hop is an African American vernacular dance which evolved in Harlem, New York, United States in the late 1920s and early 1930s. It is frequently described as either a jazz dance (in reference to its close relationship with the development of [jazz music](#), particularly [Swing](#) - Lindy Hop was developed to Jazz Music, and in it's turn helped evolve Jazz music in response to the dance) or as a street dance, a term which means much the same as vernacular dance. It is a member of the [swing dance](#) family.

Originally an Afro-American dance, Lindy Hop combines the movements and improvisation of African dances with the formal 8-count structure of European dances. Lindy hop combines elements of solo dancing with partner dancing in its foundational step the swingout, where the European partner dancing format was adapted to allow men and women to dance together in closed position (a practice usually forbidden in African dances), and yet also to improvise 'alone' in open position without disturbing the structure and flow of the dance.

Lindy Hop is an organic fusion of many of the dances which preceded it and were popular during its development, but is predominantly based on jazz, tap, Breakaway and the Charleston.

Lindy Hop History

Born in African American communities in Harlem, New York in the United States in the 1920s as the breakaway, the development of breakaway into lindy hop is popularly associated with dancers such as "Shorty" George Snowden, though perhaps the most famous surviving lindy hopper today is Frankie Manning. Al Minns and Leon James, as well as surviving dancer Norma Miller also feature prominently in contemporary histories of lindy hop.

Lindy hop entered mainstream American culture in the 1930s, popularised by touring dance troupes (including the Whitey's Lindy Hoppers, which was also known as the Harlem Congaroos), dance sequences in films (such as Hellzapoppin' and A Day at the Races (film) and other features with white dancer Dean Collins) and dance studios (such as those of Arthur Murray and Irene and Vernon Castle).

Lindy Hop moved off-shore in the 1930s and 40s, again in films and news reels, but also with American troops stationed overseas, particularly in the United Kingdom, Australia, New Zealand and other allied nations. Despite their banned status in countries such as Germany, lindy hop and jazz were also popular in other European countries during this period.

Lindy hop disappeared from popular culture in the 1950s as [rock and roll](#) music and dancing replaced jazz, and jazz itself cooled and moved towards [bebop](#). Though it was still danced in isolated pockets throughout the world, in the 2000s there are very few dancers still alive who were dancing lindy in the 1930s or 40s.

In the 1980s American and European dancers (such as Sylvia Sykes and the The Rhythm Hot Shots respectively) went about 'reviving' lindy hop using archival films such as Hellzapoppin' and A Day at the Races and by contacting surviving dancers such as Frankie Manning, Al Minns, Norma Miller, Jewel McGowan and Dean Collins. The popularity of neo swing music stimulated

mainstream interest in the dance, and led to the founding of local lindy hop communities in many cities. Lindy hop is now popular in many countries around the world.

Lindy Hop Today (2000 to Present)

Lindy Hop Scenes around the world

While the United States is home to the largest number of lindy hoppers in the world, there are thriving communities throughout Europe (Including Russia, the Ukraine, Hungary and other Eastern European countries, England, Ireland, Spain, France, Netherlands, Denmark, Finland, Sweden, Switzerland, Germany and Lithuania), in Australia, Canada, New Zealand, Japan, Korea, Singapore and Buenos Aires, Argentina. The small village of Herräng in Sweden (north of Stockholm) has unofficially become the international Mecca of Lindy Hop due to the annual Herräng Dance Camp. Los Angeles also features prominently, with scores of clubs like The Brown Derby and Sugar Foot Stomp, lots of exchanges, and the annual Camp Hollywood.

Lindy Hop tends to be concentrated in small local scenes in different cities in each of these countries, although regional, national, and international dance events bring dancers from many of these scenes together. It is worth noting that the local swing dance communities in each city and country (for whom lindy hop is almost always the most important dance) feature different local cultures, though they do share common general traditions and practices.

Many Internet forums have emerged in these dance scenes. These message boards serve to provide information to dancers about Lindy Hop and dance events in the geographic area. Yehoodi has become the largest of these and now caters to an international audience, although many smaller local forums (such as Swingmonkey) also exist. Local swing dance related internet forums often reflect the local variations in scenes' cultures and dancing. Because swing dancers travel to dance quite regularly, internet forums are an important medium for communication between local scenes, and for dancers visiting a particular city or country.

Lindy Hop dancing today

Lindy Hop today is a living art form and difficult to describe with a single sweeping definition. In general, however, it is possible to say that Lindy Hop continues to develop through the study of historic Jazz dance and the elegance and fluidity of motion as well as relentless energy demonstrated by the original

Lindy Hop dancers. It is also the product of contemporary dance and musical influences.

Lindy Hop as it is danced today varies not only between local scenes through the influence of local cultures and teachers, but as individual dancers model their movements on the styles of influential dancers of both contemporary and past eras. These historical influences may include the African American lindy hoppers of the Savoy Ballroom (including Frankie Manning and the Whitey's Lindy Hoppers), white dancers from the west coast (including Dean Collins and Jewell McGowan), or dancers from even more specific periods in history. The 'style wars' of the 1990s and early 2000s (where lindy hoppers debated the relative merits of different eras and dancers) resulted in terms such as Savoy-Style Lindy Hop (generally associated with original New York City African American dancers) and Hollywood-Style Lindy Hop (based on the Lindy Hop of white dancers in Hollywood films). The current international lindy hopping community recognises a far greater diversity not only in lindy hop styles than is accounted for by these two terms, but also in swing dances more generally.

Lindy hop today is not only influenced by historic dance forms, but also by popular contemporary dances and music such as Soul, Groove, Funk, hip hop (styling and music), West Coast Swing and Salsa while others explore Jazz, Tap, Blues and other Traditional Jazz and Afro-American dances as resources to expand and enrich Lindy Hop.

Social, performance and competition dancing

Many dancers with an interest in lindy hop as a historical dance insist that social dancing is essential to developing the skills of an accomplished dancer. These dancers frequently cite Frankie Manning's insistence that his dance troupes social dance every night as well as train for performances, in order to maintain their dancing at its highest level. Lindy hop today, however, is danced as a social dance, as a competitive dance, as a performance dance and in classes and workshops.

In each, partners may dance alone or together, with [improvisation](#) a central part of social dancing and many performance and competition pieces. Solo sequences in Lindy Hop are sometimes executed as part of a partner dance when one or both of the partner initiates a "breakaway" causing the partners to separate their connection and dance solo with each other using (if at all) visual lead and follow cues. These sequences may include Charleston moves, traditional Jazz moves (such as boogie steps, shorty george (dance move), Suzie Q (dance move), etc.) and contemporary jazz and modern dance movements.

Choreographed routines are frequently danced on the social floor as well as in competitions, performances and classes, including:

- the Shim Sham
- Jitterbug Stroll
- Lindy Chorus
- Madison (dance)
- Big Apple
- Tranky Doo
- California Routine
- First Stops

Social dancing

Social dancing etiquette and traditions

Social lindy hop dancing varies in each city and country, with each local scene having its own unique dance etiquette and social conventions. Generally, lindy hop is danced by a lead and follow (dance) partnership, with the lead most frequently being a man, and the follow being a woman. This gendering is not essential - men are as capable of dancing the follow role as women, and vice versa. In many local scenes women often feel more comfortable dancing with other women, though there are frequently wider social and cultural conventions which discourage men from dancing together.

Dance floor etiquette varies in each scene, where, for example, one scene may encourage men to ask women to dance, another encourage advanced dancers to ask beginners and in a third only friends ask each other to dance. In some scenes it is considered rude to leave a partner without having a second dance, and in many scenes there are unspoken conventions about teachers dancing with students, more experienced dancers dancing with beginners and so on. There are no consistent rules between local scenes, though there are often national or international patterns.

Social lindy hop not only involves partners dancing unchoreographed dances, but also a range of other traditions and activities. Jam circles, are a tradition dating back to the 1930s and earlier in African American vernacular dance culture, and have much in common with musical cutting contests in jazz. Malcolm X describes 'jam circles' in his autobiography as a loose circle forming around a couple or individual whose dancing was so impressive it captured the attention of dancers around them, who would stop and watch, cheering and clapping. This tradition continues in most lindy hop communities today, with other couples interrupting, joining, or replacing the original couple in the cleared 'circle'. Dancers usually leave or enter at the end of a musical phrase. Many lindy hoppers insist that these jams be unchoreographed, with dancers entering

or leaving the circle independently, though many jams are choreographed, whether as part of a performance, or simply because a local scene does not practice unchoreographed jams. The jam format is often used to celebrate a special event (a birthday, engagement, wedding, etc), to welcome a visitor or to farewell a local. These jams are often announced by the DJ, the focus dancer or couple begin in a cleared circle, with other dancers gathering to clap and cheer. These watching dancers will 'cut in' or 'steal' one of the partners in a couple, or the 'special' dancer to dance with them in the circle until they are in turn replaced.

Social dancing events

Social dancing events run by dancers are diverse and vary in duration, theme and venues between local communities. Dancers usually distinguish between regular events or 'after-class' practice sessions, dancing to live bands at 'public' events not run by dancers and special 'dances' or the more formal ball (dance). Social dancing events may be held as part of a lindy exchange or camp, or be regular parts of the scene's calendar. Live bands frequently provide the opportunities for social dancing in many new or small scenes, and attract groups of dancers attending gigs at local bars or clubs to dance socially.

Social, dancer-run lindy hop dances are held in a range of spaces, from private parties to church and town halls, bars, gymnasiums, university halls, night clubs and pub function rooms. Individual events may attract anywhere from ten to a thousand dancers, and may run from as little as half an hour to all night. Music may be provided by [DJs](#), by live bands, or by music left to play unattended on a sound system, depending on the local scene's conventions and the nature of that particular event. DJs and bands may play a range of music from the 1920s to today, tending to concentrate on [big band](#) music from the 1930s and 1940s. Bands can play a wide variety of music from big band standards to [blues](#) to original compositions. There are ongoing debates about the types of music most appropriate for lindy hop and other swing dances, with the discussions focussing on whether the music should be historically accurate (ie matching a dance style with the popular music of the day) or include other musical styles and forms.

Social dances attract dancers from a range of ages and backgrounds, and dress may range from rigorously 'vintage' or historically accurate to a particular 'swing era' (1920s, 30s, 40s, 50s, etc) to casual sports or street wear, again depending on local culture and the event itself.

Performance dancing

Lindy Hop is a dynamic and exciting dance to watch. Lindy performances may combine choreographed routines, improvised sequences, solo and partner dancing and frequently feature the aerial (dance move) steps for which it is perhaps most famous. Contemporary lindy hoppers often recreate or perform historical choreographed routines found in films or taught by 'swing era' dancers such as Frankie Manning. The most well known of these include the Lindy chorus, the 'Hellzapoppin routine from the film Hellzapoppin' and the Big Apple from the film Keep Punchin'. Performances are often held at social dancing events as part of a brief floor show, often to showcase a visiting teacher, a local troupe or to display a particular dance style. Solo performances and performances by couples are as important as troupes, and performances by all types are often integrated into a social dancing event rather than held as separate events. There are exceptions to this, with the Rhythm Hot Shots touring internationally and holding [swing dance](#) shows as part of teaching tour. Lindy hop dance schools and clubs frequently include a performance troupe, with membership in these troupes determined by a range of factors, from general auditions, by invitation, as a prerequisite for a teaching position with a school or to display a rare dancing skill or style.

Performance groups that had an impact on the development of Lindy Hop include the following:

Whitey's Lindy Hoppers (aka Harlem Congaroos, Hot Chocolates, the Big Apple Dancers), New York City, founded in 1935

The Rhythm Hot Shots, from Sweden, founded in 1985, now called the Harlem Hot Shots. The Hot Shots have been a major driving force in the worldwide revival of Lindy Hop from the 1980s onward.

Minnie's Moochers, Ithaca, New York

Loose Change, San Francisco, California. Blends Lindy Hop with hip hop and African-modern dance.

Silver Shadows - American/Swedish troupe comprised of young dancers performing historical African American lindy hop.

Lindy hop performance troupes are often quite different to a professional modern dance or ballet company. They are usually amateur groups, their members may vary in experience and ability, and they often serve as promotional vehicles for lindy hop schools and clubs. Lindy hop's nature as a predominantly social dance with its roots as a self-learned vernacular dance, combined with the comparative lack of experts, resources, and public demand in many local communities also contribute to its differences. As does the fact that most lindy hoppers come to the dance in the twenties or late teens.

Reasons to form or be in such a troupe vary, but usually belong to one or more of the following categories:

- Artistic reasons (pursuing the art of dancing, and the continuous artistic expression through jazz dance and Lindy Hop),
- Commercial reasons (to perform at paid "gigs" - essentially continuing the tradition of Vaudeville and supplying entertainment for those who pay for it),
- Competition (to compete with a selected team, set choreographies and test one's skills versus other dance teams)
- Practice (to enhance the dancers of the participating dancers, work on new materials or engage in dance movement that is not possible on the social dance floor - such as aials or other moves that require pre-arranged agreement between the dancers/partners)
- Pleasure (in performing or dancing)
- Promotion for a particular lindy hop school or club, or to encourage people to take up the dance

Competition dancing

Competitions have a long history in lindy hop, from the informal dance rivalries carried out in jam circles and on the social dance floor, to more formal competitions such as the Harvest Moon Ball competitions of the 1920s and 30s, where Shorty George Snowden is popularly attributed with naming the dance. Today, lindy hop competitions vary in form and intent, from lindy hop categories in [ballroom dancing](#) and Dancesport competition, to 'national' events run by particular schools or dancing associations, to competitions held as part of a camp or exchange weekend, to small and informal competitions in local communities. There are ongoing discussions and debates about the relevance of competitions in lindy hop culture, from criticisms that formal, showcase type events encourage a movement away from the improvised spontaneity and energy of lindy hop as a vernacular dance, to arguments that competitions hone dancing and performance skills. Whichever position a dancer takes on the issue, it is suffice to say that different competition forms and specific events develop different dancing skills and serve different social, political and economic purposes.

There are a range of competition types, and competition nights frequently feature categories in each of the following styles. There are some exceptions, such as the Hellzapoppin' competition, which only features the 'no-rules' competition format.

Almost all of these competitions are couple dances, though some involve elements of solo dancing. Many lindy hop competitions distinguish between professional and amateur dancers, include invitation-only categories, offer cash prizes and are judged by well respected lindy hop dancers. Most are not regulated by any national or international body.

Jack and Jill

Jack and Jill (dance) competitions imitate social dancing. Dancers enter as individuals, as either a 'jack' (leader) or 'jill' (follower). Most competitions do not dictate jills be female or jacks male. There are, however, 'jack and jack' and 'jill and jill' competitions where men and women are paired seperately. Entrants are paired with partners randomly and then dance to music (whose duration varies). They are then allocated with another random partner. Jack and Jill competitions vary in strict format, with some ending at this point, and judges awarding points for performances to that stage. Many Jack and Jills often continue, with dancers paired with a third partner (or remaining with their second) for the remaining rounds of the competition. Partners dance to different tempo and style songs, either in 'all skates' where all dancers are on the floor, or 'shines' where couples take to the floor alone, usually at phrase-long intervals.

Entrants are judged on their ability to 'lead' and 'follow', though criteria and judging style and importance vary between competitions and scenes.

Showcase

Entrants in showcase competitions perform choreographed performance routines. Showcases can be for pairs or groups (though usually not in the same competition), can involve pairings of 'amateur' and 'professional' dancers (pro-am), and can be judged by any combination of criteria.

No-rules

The 2000s have seen the increasing popularity of lindy hop competitions 'without rules'. The Hellzapoppin' competition, named for the film Hellzapoppin', was held for the first time in 2002 and coordinated by the American Institute of Vernacular Jazz Dance. It was originally designed as an alternative to the strictly regulated and ruled 'showcase' type competitions which dominated the lindy hop competition culture at that time. These were frequently run by competitive or performance dance organisations such as Dancesport or by dancing academies who did not emphasise or promote social lindy hop dancing. The no-rules style competition was presented as an alternative to these formal competitions, and were designed to emphasise social dancing skills and some references to the vernacular dance tradition of lindy hop. The 'no-rules' approach was just that - any dance move or style was allowed - again a reaction to the heavily codified showcase style competitions. Despite this 'no-rules' mandate, couples are frequently disadvantaged if they use extensive

choreography in their performance. No-rule competitions often involve some degree of audience approval judging.

These competitions usually involve the turn-taking and shine/all-skate formats described in the Jack and Jill section, though in a range of combinations. While they may also be invitation-only, they are frequently open to all competitors, from all experience levels.

Despite the emphasis on partner dancing in these sorts of competitions, there is often much interaction between competitors and between the audience and competitors, frequently in the employment of comic devices (such as "silly walks" or impersonations) or showy and physically impressive "stunt" moves such as aerial (dance move)s. This type of interaction is typical of the call and response of West African and African American music and dance. In this call and response, audiences and fellow competitors encourage dancers with cheers, shouts, applause, physical gestures and other feedback.

Lindy hop competitions

Some of the major Lindy Hop competitions include the following:

- Hellzapoppin' Lindy Competition (a no-rules competition, held annually in the USA, though with local rounds in countries such as Australia)

- Ultimate Lindy Hop Show Down (an American competition weekend including categories from all competitions styles)

- American Lindy Hop Championship (an American competition with an emphasis on showcase categories)

- Canadian Swing Championships

- Harvest Moon Ball

- National Jitterbug Championship

- World Jitterbug Championship

Dance movement, moves and patterns

Partnering technique

Partnering technique is the element of Lindy Hop which controls the communication of the dancers engaged in the dance - the [dance partners](#). Partnering technique allows both dancers to lead and follow dance movement, move together, and/or communicate dance ideas to each other either in an open conversation or a call and response structure.

Dancers at social events usually have a wide range of skill levels, so cooperating with one's partner matters as much as dancing skill. Dancing with a

new partner is a study in flexibility and calibration. What can the new partner do? What are his or her limitations? What does he or she like to do? Dancing with a regular partner is an opportunity to play and practice difficult moves, such as aerials (which are dangerous without regular practice).

More important than moves is connection (in simple form, any point of body contact between partners is connection), which allows both partners to communicate. Social dancers are generally concerned about connection, whether their partner "feels good," rather than whether their partner is capable of doing a number of moves in succession. This connection also allows both partners to style with each other and the music, resulting in a totally improvised, musical dance.

Musicality

Musicality is the skill allowing the dancer to create and execute [choreography](#) (either prepared in advance or improvised on the spot on the dance floor) to match - and, more significantly, represent the [music](#) - including the [melody](#) and the [rhythm](#).

Dancers with a good sense of musicality respond to all elements of the music to which they are dancing. They may choose to accentuate certain elements to make an artistic statement about the music through movement. When watching dancers with good musicality, viewers should be able to "see" the song in the dancers' movements, so that even without music, the song would still be recognizable through the dance itself. In [jazz](#) music, there are many elements in a song to which a dancer could respond. These elements could be the melody, the counter-melody, the phrases and [breaks](#) in the melody, the beat, the back beat, the [drums](#), the bass, the keys of the [piano](#) and any other musical or rhythmic components..

The musicality develops slowly over time. New dancers frequently focus on moves independent of the music, whereas more advanced dancers will match their movements to what they hear in the music. In order to dance with musicality a dancer must have a strong sense of rhythm and a good ear for music, as well as a solid base of knowledge about the techniques and basic moves for his or her style of dance.

Music to dance to

Lindy Hop, as a [Jazz](#) dance, is most suited to the [music](#) from which it originated - Jazz with a swinging rhythm - including [swing_jazz](#), [Dixieland](#), traditional jazz, Hot Jazz and most rhythmic forms of jazz from the jazz era (1920s to 1940s). After the end of the jazz era, Lindy Hop continued to be

danced to the various musical forms that evolved, as long as they had a clear swinging rhythm. Such forms include [blues](#), [rhythm and blues](#), [jump blues](#), jazz, groove, and [soul](#).

Today Lindy Hop is danced to a variety of music, and most times, the choice of musical style depends on the venue and dance scene. While some clubs prefer dancing to swing jazz music, some clubs play other types of music, or modern music.

The topic of which music is Lindy Hop's music is hotly debated in the swing community, and it is the cause of much artistic discussion as to the definition of the dance.

In an interview at a Northern California Lindy Society workshop, Frankie Manning has said the following: "Lindy is most interesting when danced to live bands. Traditionally, Lindy Hop is danced to swing jazz, but dancers also enjoy [ragtime](#) jazz, [bebop](#), blues, rhythm and blues, [rockabilly](#), and [rock and roll](#), and [rap](#), that has a moderate speed. With live bands, dancers cannot predict the songs so easily, so they must pay closer attention which helps them improvise. Originally, musicians would imitate the dancers." (*Reference: Frankie Manning, Northern California Lindy Society workshop interview, 2002*)

Musical styling

The artistic Development of the dance is well connected and shaped to the type of [music](#) used for the pursuit of dancing. While there is no definite "black and white" division between various schools of Lindy Hop and their music, we can define three main groups of Lindy Hop music and musical styling:

- Schools of Lindy Hop which pursue [swing jazz](#) and authentic jazz music generally display a style of dancing borrowing and expanding the original Lindy Hop of the 1930s, complete with high energy, bouncy steps, aerial steps, Charleston steps, tap steps, complex rhythmic patterns, and jazz movement.
- Schools of Lindy Hop which pursue more [bluesy](#) or modern jazz music display a style which is slower, smoother, "groovier", borrows movement from hip hop or [Blues](#), fluid and relaxed body movements and isolations, and usage of simpler rhythmic patterns.
- Lindy Hop styles based on other types of music such as [rock and roll](#), [rockabilly](#) or [jump blues](#) are generally a minority niche and less of an influence on the development of the dance form.

See also

Related swing dances

Lindy hop is commonly placed in the [swing dance](#) family. *For more information about other swing dances see the [swing dance](#) article.*

Categories: [Swing dances](#)

Lindy Hop moves

[Lindy Hop](#) is a fusion of many American dances from 1900 to 2000. It originally emphasized basics, sugar pushes, side passes, swing outs, and Charlestons. However, Lindy Hop also uses aerials, jazz, hip hop, and other dance moves:

Basic moves (also Freezes). Also lists basic positions in Lindy

- Hop
- Sugar push
- Side pass
- Swing out
- Circle
- Groucho
- Skip up
- Aerial (also Slides and Tricks)
- Silly
- Dip
- Jazz
- Charleston
- Big apple
- Hip hop
- Blues

Dances that use these moves include

- Lindy Hop
- West Coast Swing
- East Coast Swing
- Charleston
- Jazz
- Modern Jive
- Shag
- Balboa
- Big apple
- Swing rueda
- Blues

Line dance

A **line dance** is a formation [dance](#) in which a [group](#) of people dance in a line formation or in lines, and they all execute the same dance moves individually.

The term is applied to two slightly different types of dances.

Folk dances

In a number of cultures there are line dances that may be considered a variation of [circle dances](#), where people are joined by hands in chain, e.g., the Dabke dance of Middle East. In fact, with small numbers of dancers most circle dances, such as hora, may be danced in a line formation, rather than in a circle.

Modern social line dancing

Description

In a small group there may be only one line, but usually there are several parallel lines, one behind the other. A dance teacher, or more experienced dancer, will usually perform on a stage or in the center of the first line. Inexperienced dancers are encouraged to take positions in the middle of the group to allow watching other dancers' feet in front of them. Experienced dancers are encouraged to take positions on the outside edges of the group to help others.

In this parallel line formation, the dancers dance in a synchronized manner, but independently of each other. There are usually no moves that require any interaction between the dancers, other than they execute the maneuvers at the same time. Each dance has a different sequence of movements that must be learned.

There are several variations to this parallel lines set-up. There may, for example, be two sets of lines where the dancers face in directly towards each other. In larger groups these will become several sets of in-facing parallel lines. In these "contra" line dances, the dancers will dance with the others in the facing lines. The dancers often weave in and out, exchanging places, or dance up to each other, and make momentary contact, such as a hand clap, or a swing, or take hold in Promenade position for a few counts, and then move on. This has its roots in Square or Round Dancing.

These contact maneuvers are more likely in the variation where line dancing takes place in two concentric rings which are facing each other, such as a Barn Dance or Indian Outlaw.

Music

Line dancing has had a cowboy image, and it was danced predominantly to [country-western music](#). This has been changing since the late 1990s, as more young people became involved. Today, country music may make up the minority of a DJ's play list, with the balance spread through a variety of many different musical styles both new and old. Genres including Celtic, Swing, Pop, Rock, Big Band, Folk, and almost anything else that has a regular beat.

History

Line dance is sometimes thought of as originating in the Wild West. In fact, it has a much more diverse background. Many [folk dances](#) are danced in unison in lines, usually single lines, and often with a connection between dancers. Such unison movements done by separate individuals in line might be traced back to old styles of group exercise. There have been line dances during the heyday of many modern popular music styles, including [swing](#), [rock and roll](#), and [disco](#).

Line dancing's current popularity grew out of the disco period, when the country-western dance and music communities continued to explore and develop this form of dancing.

Billy Ray Cyrus' 1992 hit Achy Breaky Heart, helped catapult western line dancing back into the musical mainstream's public consciousness, and in 1998, the band Steps created further interest with the [techno](#) dance song "5,6,7,8". Line dancing is a popular recreation activity and is practiced and learned in country-western dance bars, social clubs, dance clubs and ballrooms worldwide. It avoids the problem of imbalance of male/female partners that plagues ballroom/swing/salsa dancing clubs. It is sometimes combined on dance programs with other forms of country-western dance, such as two-step, shuffle, and western promenade dances, as well as western-style variants of the [waltz](#), [polka](#) and [swing](#).

Two popular dances that technically classify as line dances are the Nutbush (performed to *Nutbush City Limits* by Tina Turner) and the Macarena.

Line dancing in the late 90's, and so far through the 2000's, has changed in some line dance clubs with the main bulk of the dancing done to [pop music](#). This has brought with it a renewed interest in the dance form for people of all ages.

Line dancing is now seen not just as a form of dance but also as good exercise and as a good social scene.

Terms

Count

A dance will have a number of *counts*, for example a 64-count dance. This is the number of beats of music it would take to complete one sequence of the dance. This is not necessarily the same number of steps in the dance as steps can be performed on an *and* count between two beats, or sometimes a step holds over more than one beat.

Step

A dance is made up of a number of movements called *steps*. Each step is given a name so teachers can tell dancers to perform this step when teaching a dance. The most well-known is the *grapevine* (or *vine* for short), a four-count movement to the side.

Tag

A *tag* (or *bridge*) is an extra set of steps not part of the main dance that are inserted into one or more sequences to ensure the dance fits with the music.

Basic

A *Basic* is one repetition of the main dance from the first count to the last not including any Tags or Bridges.

Wall

Each dance can be described to consist of a number of *walls*. A wall is the direction in which the dancers face at any given time, which would be the front, the back or one of the sides.

- A *one-wall dance* would mean that at the end of the routine, the dancers would be facing in the same direction as they had started and so each sequence would repeat exactly the same.
- A *two-wall dance* would mean the start of each routine alternates between two walls (almost always the front and back walls)
- A *four wall line dance* is one in which at the end the whole routine of dance moves, the dancers turn 90 degrees, so that they would face all four walls in turn during four repetitions of the routine.

Liquid funk

Liquid Funk is a style of [drum and bass](#). While it uses the same basslines and bar layouts, it contains less bar-oriented samples and more progressive synths, harmonies, and ambience, producing a calmer atmosphere directed at a home listener rather than [nightclub](#) audiences. Examples of liquid funk can be found on the Good Looking Records music label founded by LTJ Bukem (a.k.a. Danny Williamson), although this label is strongly cross-genred with *atmospheric drum and bass*.

In 2000, Fabio began championing a new form of drum n' bass he called "Liquid Funk", with a compilation release of the same name on his Creative Source label. This was characterised by influences from [disco](#) and [house](#), and widespread use of vocals. Although slow to catch on at first, the style grew massively in popularity around 2003-2004, and by 2005 it was established as one of the biggest-selling subgenres in drum n' bass, with labels like Hospital Records, and artists including High Contrast, Calibre, Nu:Tone, London Elektricity and Logistics among its main proponents. Other labels popular in the scene include: Liquid V and Rubik Records.

It could be argued that atmospheric and liquid funk are essentially the same, but liquid funk has subtle differences, perhaps more soca, latin, and [jazz](#) influences, while atmospheric has a "colder" sound to its calm nature, omitting these "real instrument" samples and replacing them with smooth synth and sampler lines. Other artists related to liquid funk are DJ Marky, Drumagick, Patife, Bailey, Mad Zoo, John B, A-Sides, XRS, Makoto, Commix, D Kay & Epsilon, Cyantific, Syncopix, Kubiks, BCee, Lomax, Electrosoul System, Young AX, 4 Hero, Influx Datum, Ramilson Maia, Koloral, DJ Andy and arguably, Lemon D, Drumsound & Bassline Smith, EZ Rollers, Greg Packer, Future Prophecies, Shy FX, DJ Suv.

List of album covers containing nudity

The following is an alphabetical **list of album covers containing nudity**. Note that in some cases, the [album's](#) international cover may contain nudity, but not its U.S. release. Also included in this list are album covers containing nudity in the part that folds out, not necessarily on the very front cover.

- As Nasty As They Wanna Be - 2 Live Crew (1989)
- A Beautiful World – Thicke (2003)
- Angel – Ohio Players (1977)
- A Nice Pair – Pink Floyd (1973)
- A Promise – Xiu Xiu (2003)
- Abraxas – Santana (1970)
- Anarchy – Chumbawamba (1998)
- Appetite for Destruction – Guns N' Roses (1987)
- Babyteeth – Therapy? (1991)
- The Best Little Secrets Are Kept – Louis XIV (2005)
- Blind Faith – Blind Faith (1969)
- Blood Guts & Pussy – Dwarves (1990)
- Buckcherry – Buckcherry (1999)
- Choronzon – Akercocke (2003)
- Climax – Ohio Players (1974)
- Cloaca Maxima - CMX (1997)
- Cloaca Maxima II - CMX (2004)

Come Clean – Dwarves (2000)
Come Clean – Puddle of Mudd (2001)
Congregation – The Afghan Whigs (1990)
Contradiction – Ohio Players (1976)
Country Life - Roxy Music (1974)
Cut – The Slits (1979)
Electric Ladyland – Jimi Hendrix Experience (1968)
Ecstasy – Ohio Players (1973)
The Fantastic Plastic Machine - Fantastic Plastic Machine (1997)
Felona e Sorona – Le Orme (1973)
Fire – Ohio Players (1974)
Free Your Mind... And Your Ass Will Follow – Funkadelic (1971)
Gallery of Suicide by Cannibal Corpse (1998)
Grave Dancer's Union – Soul Asylum (1992)
Hefty Fine - The Bloodhound Gang (2005)
Homo Sapiens - YUP (1994)
Honey – Ohio Players (1975)
Hooked – Great White (1991)
Houses of the Holy – Led Zeppelin (1973)
Indelibly Stamped – Supertramp (1971)
In the Flat Field - Bauhaus (1980)
Is This It (international cover) – The Strokes (2001)
Jass-Ay-Lay-Dee – Ohio Players (1978)
Lego My Ego – Mercury Rev (1992)
Lemonade and Brownies - Sugar Ray (1995)
Lovedrive – Scorpions (1979)
Lovesexy - Prince (1988)
Misery is a Butterfly – Blonde Redhead (2004)
Nevermind – Nirvana (1991)
Nice – Rollins Band (2001)
Nothing's Shocking – Jane's Addiction (1988)
Pain – Ohio Players (1971)
Pleasure – Ohio Players (1972)
Permission to Land – The Darkness (2003)
Pressure Drop – Robert Palmer (1975)
The Pros and Cons of Hitch Hiking – Roger Waters (1984)
Pure – The Golden Palominos (1994)
Rattlesnake – Ohio Players (1975)
Remedy – Basement Jaxx (1999)
Ritual de lo Habitual - Jane's Addiction (1990)
Please Yourself - Thee Shams
Seduction of Madness – Garden Wall (1995)
Skin Tight – Ohio Players (1974)

Slave to the Thrill – Hurricane (1990)
 Surfer Rosa – The Pixies (1988)
 Tenderness – Ohio Players (1981)
 Tomb of the Mutilated by Cannibal Corpse (1992)
 Tom Waits – Small Change (1976)
 Trollhammaren by Finntroll (2004)
 Unfinished Music No.1: Two Virgins – John Lennon and Yoko Ono (1968)
 Virgin Killer – The Scorpions (1976)
 Waterloo to Anywhere - Dirty Pretty Things
 The Wretched Spawn – Cannibal Corpse (2004)

List of albums

These are **lists of [albums](#)**. Choose a list to view.

Performers are listed by the first letter (number, symbol) of their names. For groups, ignore articles like "The"; for people, use their *first* names.

Here are some specialized lists:

- [List of best-selling albums](#)
- [List of album covers containing nudity](#)
- [Pop albums that have consistently appeared in top lists](#)

List of Asian folk music traditions

Lists of folk music traditions
Americas : North, Central, Latin, South America and the Caribbean
Asia : East, Central, North, South, Southeast
Europe : Northern, Eastern, Southeastern, Southern, Western
Middle East and North Africa : Southwest Asia
Oceania and Australia : Melanesia, Micronesia, Polynesia
Sub-Saharan Africa : Central, East, Southern and West

This is a **list of folk music traditions**, with styles, dances, instruments and other related topics. The term *folk music* can not be easily defined in a precise manner; it is used with widely-varying definitions depending on the author, intended audience and context within a work. Similarly, the term *traditions* in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are

distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works.

These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to a distinct group of people and with characteristics undiluted by contact with the music of other peoples; thus, the folk music traditions described herein overlap in varying degrees with each other.

East Asia

A traditional erhu performer A Japanese geisha A sanjo gayageum, a (at right) in Shamshuipo playing a shamisen traditional Korean folk instrument

Country	Elements	Dance	Instrumentation	Other topics
Hakka	bayin - gezaixi - shan'ge - tea-picking opera		suona	
Han	chuiguishou - funereal music - hua'er - Jingyan dagu - Nanguan ballad - pingtan - sheng-guan - sizhu - wedding music - Xi'an drum music	bunso - yangge - yo	dizi - erhu - erxian - gaohu - guanzi - pipa - qin - sanxian - shawm - sheng - suona - xiao - yangqin - yunluo - zheng	
Holo	beiguan - budaixi - gezaixi - nanguan		dongxiao - erxian - pipa - sanxian - suona - yueqin	quguan
Hui	hua'er			
Japanese	danmono - gagaku - hikyoku - honkyoku - jigoe - kiyomoto - kouta - ma - matsuri-bayashi - min'yo - nogaku - yuri	bon odori - shishi mai - shishi odori - tanko bushi	biwa - fue - ko-tsuzumi - koto - nakan - o-tsuzumi - odaiko - okedo - sawari - shakuhachi - shamisen - shimedaiko - shinohue - shirabe - taiko - yosuke	geisha - iemoto - Komuso - matsuri - suizen
Korean	chapka - min'yo - nongak - p'ansori - sanjo	sinawi	ajaeng - changgo - ching - haegum - kayagum - kkwaenggwari - komun'go - p'iri - puk	kyemonyonjo
Li		pole dance	xylophone	
Miao	lusheng		flute - Jew's harp - mouth organ	

Naxi	Baisha Xiyue - Dongjing music		jizi - juejie - lengnong - qiben - suona	
Okinawa	katcharsee - shima uta - umui	eisa-daiko - zatsu odori	sanshin - yonshin	
Salar	hua'er			

South Asia

Country	Elements	Dance	Instrumentation	Other topics
Baluchi			sorud - tanburag	osta
Baul			dotara (lute) - ektara - khamak (pitched drum) - napur (ankle rattle)	
Garo			horsehair fiddle - trumpet	
Gujarati	dandiya			
Kashmiri			sarangi	
Keralan	chenda melam - keli - kuzhal pattu - paandi melam - tayambaka		chenda (barrel drum) - kombu (trumpet) - kuzhal (oboe) - maddalam (barrel drum)	
Manipuri			Dhon Dholok Cholom - Pung Cholok - Rasa Lila - Sita Harana	
Maria		bison-horn dance - wedding dance	drum - flute	
Murung			plung	
Nepalese	panchaj baja		arbajo - barrel drum - Jew's harp - kettle drum - madal - sarangi - shawm	gaine - damai
Newar	caca - jogi - malasri		barrel drum - dhimay baja - flute - nava dapha - naykhin - shawm	bisket jatra
Punjabi	bhangra - dafjan - giddha	bhangra	dhol	
Rajasthani			bhapang - kamayacha (fiddle) - khatal (castanets) - harmonium - jantar (zither) - murali (double clarinet) - pungji (double flute) - ravanhatha - sarangi - satara (double flute) - surnai (oboe)	Bhopa - Jogi - Langa - Manganiyar - Sapera
Santal			chodro banam	
Sri	cantiga - kaffirinha	baila		

Lankan	Kolam Nadagam Sokari	-		
Uttar Pradesh	kajaris	charkula		

Southeast Asia

Country	Elements	Dance	Instrumentation	Other topics
Batak	gendan keteng-keteng - gondang		bonang -kendbang - keteng-keteng - kulcapi - mangkuk - trompong	
Cambodian	ayai - kam nap - pleing kar	ramvong	tro	
Hmong	gaeng			
Iban			gong	
Indonesia	ketuk tilu - kroncong - langgam jawa	ronggeng - tapanuli ogong	cello - celumpung - flute - guitar - kecrek - kempul - kendhang - ketuk - kroncong - pelog - rebab - ronggeng - violin	komedi stambul - pelog
Karen			flute - gong - xylophone - zither	
Khmer	jariang - cho-kantrum - ruem-trosh		ching - krab - tro	
Lao	lam luang - lam phi fa - lam pun - lam tan san - lam tan yao - lam toei - mor khaen - mor lam - mor lam dio - mor lam mu - mor lam pee fah - sarup - soeng - tet lae - wai khru		ching - khaen - khui - phin - ranat - so	
Lun Bawang	bamboo band			
Malaysian	asi - ronggeng - Zikir Barat	accordion - gambus - gong - joget - violin - zapin		
Orang Ulu			keluré - sapé	
Thai	bong lang - lam tad - likay - nang taloon - pii klong - pleng choi	fon		Ngan Wat
Vietnamese	ca tru - hat - hat chau van - hat cheo - hat noi - hat tuong - gui thu - nhac dan toc cai bien - nhac tai tu - quan ho - roi nuoc		bao - da - day - ken - k'longput - luc huyen cam - nguyet - nhi - sinh tien - song lang - tranh - trong com - t'rung - ty ba	

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Categories: [Folk music](#) | [Music genres](#)

List of best-selling albums worldwide

The **world's best-selling album** cannot be listed officially, since there is no international body to count global record sales. Historical data before the 1980s and from developing countries are also incomplete. Information is also lacking for non-English language albums.

Albums are listed in alphabetical order, rather than albums sold. Groupings are based on different sales benchmarks. Entries marked with an asterisk (*) are [double albums](#), but they are counted once for each sale. Multiple entries from the same artist are listed in chronological order:

Albums claimed to have sold 40 million or more units

Artist	Album	Year of release	Genre
AC/DC	<i>Back in Black</i>	1980	Hard Rock
The Bee	<i>Saturday Night Fever (soundtrack)*</i>	1977	Disco

Gees			
The Eagles	<i>Their Greatest Hits (1971-1975)</i>	1976	Rock
Pink Floyd	<i>Dark Side of the Moon</i>	1973	Rock
Michael Jackson	<i>Thriller</i> (This is the official greatest selling album of all time, according to Guinness Book of World Records)	1982	Pop/R&B/Rock

Albums claimed to have sold 30 million or more units

Artist	Album	Year release	of Genre
Whitney Houston	<i>The Bodyguard</i>	1992	Pop/R&B
Backstreet Boys	<i>Millennium</i>	1999	Pop
The Beatles	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	1967	Rock
The Beatles	<i>1</i>	2000	Rock/Pop
Céline Dion	<i>Falling Into You</i>	1996	Pop
Céline Dion	<i>Let's Talk About Love</i>	1997	Pop
Fleetwood Mac	<i>Rumours</i>	1977	Rock
James Horner	<i>Titanic</i> (soundtrack)	1997	Classic
Michael Jackson	<i>Dangerous</i>	1991	Pop/R&B

Albums claimed to have sold 25 million or more units

Artist	Album	Year of release	Genre
Backstreet Boys	<i>Backstreet Boys</i>	1997	Pop
The Beatles	<i>Abbey Road</i>	1969	Rock
Céline Dion	<i>All the Way... A Decade of Song</i>	1999	Pop
Mariah Carey	<i>Music Box</i>	1993	Pop/R&B
Mariah Carey	<i>Daydream</i>	1995	Pop/R&B

Guns N' Roses	<i>Appetite for Destruction</i>	1987	Hard Rock
Michael Jackson	<i>Bad</i>	1987	Pop/R&B
Queen	<i>Greatest Hits</i>	1981	Rock
Santana	<i>Supernatural</i>	1999	Rock
Simon & Garfunkel	<i>Bridge Over Troubled Water</i>	1970	Folk/Rock
Various Artists	<i>Grease</i> (soundtrack)	1978	Pop
Britney Spears	<i>...Baby One More Time</i>	1999	Pop

Albums claimed to have sold 20 million or more units

Artist	Album	Year release	of Genre
ABBA	<i>Gold - Greatest Hits</i>	1992	Pop
Ace of Base	<i>Happy Nation/The Sign</i>	1993	Pop
The Beatles	<i>1962-1966*</i>	1973	Rock/Pop
The Beatles	<i>1967-1970*</i>	1973	Rock/Pop
The Bee Gees	<i>Spirits Having Flown</i>	1979	Disco
Blondie	<i>Parallel Lines</i>	1977	Pop/Rock
Bon Jovi	<i>Slippery When Wet</i>	1986	Rock
Céline Dion	<i>The Colour of My Love</i>	1993	Pop
Dire Straits	<i>Brothers in Arms</i>	1985	Rock
The Eagles	<i>Hotel California</i>	1976	Rock
Michael Jackson	<i>Off The Wall</i>	1979	R&B
Norah Jones	<i>Come Away With Me</i>	2002	Jazz
Carole King	<i>Tapestry</i>	1971	Pop
Madonna	<i>Like a Virgin</i>	1984	Pop
Madonna	<i>True Blue</i>	1986	Pop
Madonna	<i>The Immaculate Collection</i>	1990	Pop
Ricky Martin	<i>Ricky Martin</i>	1999	Pop (Latin)
MC Hammer	<i>Please Hammer Don't Hurt 'Em</i>	1990	Rap
Metallica	<i>Metallica a.k.a. The Black Album</i>	1991	Metal
Pink Floyd	<i>The Wall</i>	1979	Rock
Lionel Richie	<i>Can't Slow Down</i>	1983	R&B
Simon & Garfunkel	<i>Simon and Garfunkel's Greatest Hits</i>	1972	Folk/Rock

Britney Spears	<i>Oops!... I Did It Again</i>	2000	Pop
Spice Girls	<i>Spice</i>	1997	Pop
Bruce Springsteen	<i>Born In The U.S.A.</i>	1984	Rock
Tina Turner	<i>Private Dancer</i>	1984	Rock/Pop
U2	<i>The Joshua Tree</i>	1987	Rock
various artists	<i>The Sound of Music</i> (soundtrack)	1965	Pop
Whitney Houston	<i>Whitney Houston</i>	1985	Pop

Albums claimed to have sold 15 million or more units

Artist	Album	Year of release	Genre
Abrar-ul-Haq	<i>Billo De Ghar</i>	1995	Bhangra
Christina Aguilera	<i>Christina Aguilera</i>	1999	Pop
The Beatles	<i>The Beatles</i> a.k.a. <i>The White Album*</i>	1968	Rock
Andrea Bocelli	<i>Romanza</i>	1997	Opera/Pop
Bon Jovi	<i>Cross Road - The Best Of Bon Jovi</i>	1994	Rock
Backstreet Boys	<i>Black & Blue</i>	2000	Pop
Boston	<i>Boston</i>	1976	Rock
Garth Brooks	<i>No Fences</i>	1990	Country
Mariah Carey	<i>Mariah Carey</i>	1990	Pop/R&B
Mariah Carey	<i>Merry Christmas</i>	1994	Pop/R&B
Mariah Carey	<i>Butterfly</i>	1997	Pop/R&B
Mariah Carey	<i>#1's</i>	1998	Pop/R&B
Eric Clapton	<i>Unplugged</i>	1992	Rock
Phil Collins	<i>No Jacket Required</i>	1985	Pop
Phil Collins	<i>...But Seriously</i>	1989	Pop
The Cranberries	<i>No Need to Argue</i>	1994	Rock
Bing Crosby	<i>Merry Christmas</i>	1957	Pop (Traditional)
Def Leppard	<i>Hysteria</i>	1987	Rock
Celine Dion	<i>These Are Special Times</i>	1998	Pop
The Eagles	<i>The Eagles Greatest Hits, Vol. 2</i>	1982	Rock

Eminem	<i>The Marshall Mathers LP</i>	2000	Rap
Eminem	<i>The Eminem Show</i>	2002	Rap
Enya	<i>A Day Without Rain</i>	2000	New Age
Evanescence	<i>Fallen</i>	2003	Hard Rock
Peter Frampton	<i>Frampton Comes Alive*</i>	1976	Rock
The Fugees	<i>The Score</i>	1996	Hip-Hop/R&B
Genesis	<i>We Can't Dance</i>	1991	Rock
Green Day	<i>Dookie</i>	1994	Rock (Alternative)
Green Day	<i>American Idiot</i>	2004	Rock (Alternative)
Guns N' Roses	<i>Use Your Illusion I</i>	1991	Hard Rock
Guns N' Roses	<i>Use Your Illusion II</i>	1991	Hard Rock
Lauryn Hill	<i>The Miseducation of Lauryn Hill</i>	1998	R&B/Hip-Hop
Hootie & Blowfish	<i>The Cracked Rear View</i>	1994	Rock
Whitney Houston	<i>Whitney</i>	1987	Pop/R&B
Janet Jackson	<i>janet.</i>	1993	Pop/R&B
Billy Joel	<i>Greatest Hits, Vols. 1 & 2*</i>	1985	Pop/Rock
Elton John	<i>Greatest Hits</i>	1974	Pop/Rock
Elton John & Hans Zimmer	<i>The Lion King (soundtrack)</i>	1994	Pop
Journey	<i>Greatest Hits</i>	1988	Rock/Pop
Kenny G.	<i>Breathless</i>	1992	Jazz (Contemporary)
Avril Lavigne	<i>Let Go</i>	2002	Rock/Pop
Led Zeppelin	<i>Led Zeppelin II</i>	1969	Hard Rock
Led Zeppelin	<i>Houses of the Holy</i>	1973	Hard Rock
Led Zeppelin	<i>Physical Graffiti*</i>	1975	Hard Rock
Linkin Park	<i>Hybrid Theory</i>	2000	Hard Rock
Madonna	<i>Like a Prayer</i>	1989	Pop
Madonna	<i>Ray of Light</i>	1998	Pop/Dance
Madonna	<i>Music</i>	2000	Pop/Dance
Bob Marley	<i>Legend</i>	1984	Reggae
Matchbox Twenty	<i>Yourself or Someone Like You</i>	1996	Rock (Alternative)
Meat Loaf	<i>Bat Out of Hell II: Back into Hell</i>	1993	Rock

George Michael	<i>Faith</i>	1987	Pop
Nirvana	<i>Nevermind</i>	1991	Rock (Grunge)
No Doubt	<i>Tragic Kingdom</i>	1995	Rock (Ska)
'N Sync	<i>No Strings Attached</i>	2000	Pop
Oasis	<i>(What's the Story) Morning Glory?</i>	1995	Rock
Mike Oldfield	<i>Tubular Bells</i>	1973	Rock
Pearl Jam	<i>Ten</i>	1991	Rock (Grunge)
Prince	<i>Purple Rain</i>	1984	Pop/Rock
Queen	<i>Greatest Hits II</i>	1991	Rock
R.E.M.	<i>Automatic for the People</i>	1992	Rock
Red Hot Peppers	Chilli <i>Californication</i>	1999	Rock
Kenny Rogers	<i>Greatest Hits</i>	1980	Country
Shakira	<i>Laundry Service</i>	2001	Pop/Rock (Latin)
Spice Girls	<i>Spice World</i>	1997	Pop
Supertramp	<i>Breakfast in America</i>	1979	Rock
TLC	<i>CrazySexyCool</i>	1994	R&B
Shania Twain	<i>The Woman in Me</i>	1995	Country/Pop
Usher	<i>Confessions</i>	2004	R&B
U2	<i>Achtung Baby</i>	1991	Rock
Vanilla Ice	<i>To the Extreme</i>	1990	Rap

List of classical music competitions

This is a list of [classical music](#) competitions.

- Géza Anda Piano Competition, Zurich.
- Bathroom Divas: So You Want To Be An Opera Star?
- Bartok-Kabalevsky-Prokofieff Piano Competition
- BBC Singer of the World competition,
- Cleveland International Piano Competition, summer of each odd numbered year, \$50,000 1st prize.
- Concert Artist's Guild, a series of competitions for younger, up-and-coming musicians,
- Concurso Internacional de Piano Paloma O'shea (also known as Concurso de Piano de Santander)
- CyberSing 2004, an international web-based art song competition,

- Ferruccio Busoni International Competition
- 5 Town Music Piano Competition,
- Guido Cantelli Conducting Competition, one winner was Eliahu Inbal.
- Glenn Gould Prize.
- Kingsville International Piano Concerto Competition
- Leeds International Pianoforte Competition
- Marguerite Long-Jacques Thibaud Competition Paris
- Naumburg International Piano Competition
- The Queen Elisabeth Concours, located in Brussels, Belgium, it is a competition for performers.
- International Frederick Chopin Piano Competition - The most prestigious competition of its kind in the world.
- International Franz Liszt Piano Competition
- Sydney International Piano Competition of Australia, June 2004 marks the 8th annum
- Terence Judd Award
- International Tchaikovsky Competition
- The Van Cliburn International Piano Competition, held by the Van Cliburn Foundation. Van Cliburn himself was a winner of the Tchaikovsky.
- Henryk Wieniawski Violin Competition in Poznan, Poland
- International Jean Sibelius Violin Competition, Finland
- International Paganini competition

List of country genres

This is a list of [music genres](#) derived from and related to [country music](#)

- [Alternative country](#)
- Appalachian
- [Bakersfield sound](#)
- [Nashville sound](#)
- Americana
 - Cosmic American music
- [Bluegrass](#)
 - New traditional bluegrass
 - Old-time bluegrass/Appalachian bluegrass
 - [Progressive bluegrass](#)
- Cajun
- Close harmony
- Country gospel
- Country pop/Cosmopolitan country

- Country soul
- New country
- Urban cowboy
- [Country rock](#)
 - [Folk Rock](#)
 - [Rockabilly](#)
 - [Southern Rock](#)
- [Deathcountry](#)
- Instrumental country
- Neotraditional Country
- Oldtime
- [Outlaw country](#)
- Truckin' songs
- Western
 - [Western swing](#)
- Zydeco

_____ |
[Bakersfield sound](#) - [Bluegrass](#) - Close harmony - [Country blues](#) - Lubbock
 sound - [Nashville sound](#) - New Traditionalists - [Outlaw country](#) - [Australian
 country music](#)

[Alternative country](#) - Country pop - [Country rock](#) - [Psychobilly](#) - [Deathcountry](#) -
[Rockabilly](#) - [Country-rap](#)

Appalachian | [Blues](#) ([Ragtime](#)) | Cajun and Creole (Zydeco) | [Country](#) ([Bluegrass](#)) | [Jazz](#) | [Native
 American](#) | [Spirituals](#) and [Gospel](#) | Tejano

List of electronic music genres

[Music genres](#)

[Genres of music](#) : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular
 Blues](#) · [Country](#) · **Electronic** · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) ·
[Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

Contemporary [electronic music](#) includes many different styles or [musical
 genres](#), such as:

- | | | |
|--|--|--|
| <ul style="list-style-type: none"> • Ambient <ul style="list-style-type: none"> ◦ Ambient dub ◦ Ambient Goa ◦ Ambient house ◦ Chillout | <ul style="list-style-type: none"> • Electro <ul style="list-style-type: none"> ◦ Electro bass ◦ Electroclash ◦ Electropop ◦ Eurodance | <ul style="list-style-type: none"> • Jungle/Drum and
 Bass <ul style="list-style-type: none"> ◦ Clownstep ◦ Darkcore ◦ Darkstep |
|--|--|--|

- [Dark ambient](#)
 - [Dronology](#)
 - [Illbient](#)
 - [Lowercase](#)
 - [New Age](#)
 - [Psybient](#)
 - Sub Dub
- [Breakbeat/Breaks](#)
 - Baltimore breaks
 - Big beat
 - [Breakcore](#)
 - [Brokenbeat](#)
 - Cut & paste
 - Florida breaks
 - [Grime](#)
 - [Nu skool breaks](#)
 - Progressive breaks
 - [Raggacore](#)
- [Disco](#)
 - [Euro disco](#)
 - [Italo disco](#)
 - [Spacesynth](#)
- [Downtempo/IDM](#)
 - [Acid jazz](#)
 - [Balearic Beat](#)
 - [Bitpop](#)
 - [Chiptune](#)
 - Minimal
Electronica/[Glitch](#)
 - [Nu jazz](#)
 - [Trip Hop](#) (aka The
Bristol Sound)
 - [Turntablism](#)
- [Miami bass](#)
- Hardcore
 - [4-beat](#)
 - [Bouncy techno](#)
 - [Breakbeat
hardcore](#)
 - [Digital hardcore](#)
 - [Gabber](#)
 - [Happy hardcore](#)
 - [Hardcore techno](#)
 - Nu style gabber
 - [Speedcore](#)
 - [Terrorcore](#)
- [House](#)
 - 2Step
 - [Acid house](#)
 - Chicago house
 - Dark Progressive
 - [Deep house](#)
 - [Eurodance](#)
 - [French house](#)
 - Freestyle house
 - Funky house
 - [Garage](#)
 - [Ghetto house](#)
 - Hard house
 - [Hi-NRG](#)
 - [Hip house](#)
 - Italo house
 - [Minimal
house/Microhouse](#)
 - [Pumpin' house](#)
 - Progressive
house
 - [Tribal house](#)
 - [Tech house](#)
- [Drill n bass](#)
 - [Drumfunk](#)
 - [Hardstep](#)
 - [Jump-Up](#)
 - [Liquid funk](#)
 - [Neurofunk](#)
 - [Oldschool jungle](#)
 - Ragga jungle
 - Techstep
- [Techno](#)
 - [Acid techno](#)
 - [Detroit
techno/U.S.
techno](#)
 - [Electroclash](#)
 - [Freetekno](#)
 - [Ghettotech](#)
 - [Minimal
techno/Glitch
techno](#)
 - New beat
 - [Nortec](#)
 - [Rave music](#)
 - [Schranz](#)
 - U.K. techno/Euro
techno
 - Yorkshire Bleeps
and Bass
- [Trance](#)
 - [Acid trance](#)
 - [Goa trance](#)
 - [Nu-NRG](#)
 - [Hard trance](#)
 - [Hardcore trance](#)
 - [Minimalist trance](#)
 - Progressive
trance

- [Electronic art music](#)
 - Berlin School
 - [Electroacoustic](#)
 - [Synthpop](#)
- [Industrial](#)
 - [Aggrotech](#)
 - [Electronic body music](#)
 - [Futurepop](#)
 - Industrial techno
 - [Noise music](#)
 - [Power noise](#)
 - [Technoid](#)
- [Psychedelic trance](#)
- [Vocal trance](#)
- [Uplifting trance](#)
- [Hardstyle](#)
- Hands-up
- [Euro-Trance](#)

[Electronic music](#) | **Genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music](#)

List of EPs

This is an alphabetic **list of [extended play \(EP\) records](#)** (or mini-albums) by name of the EP. Some bands are notable for releasing a large amount of their material on EPs, such as My Bloody Valentine (with ten EPs), Belle and Sebastian (with ten EPs), and Radiohead (with eight EPs).

0-9

1,000 Hours (1989) - Green Day
 1981-1982 New Order (1982) - New Order
 2000 A.D.D. (2000) - Relient K
 27:00 (2005) - 27/Twin Zero (split EP)
 336 (2002) - AFI
 3.. 6.. 9.. Seconds Of Light (1997) - Belle & Sebastian

4-by the Beatles (1964) - The Beatles
504 Hrs (2003) - Aconite Thrill
8x12 - The Stitches

]

A

A Split of Nightmares (2004) - Aiden (Also featuring Stalin's War)
Abba-esque (1992) - Erasure
The Abbey Road E.P. (1988) - Red Hot Chili Peppers
AC/EP (2004) - MxPx
Acoustic EP (Jordan's First Choice) (2001) - Against Me!
Aesthetic EP (2003) - From First To Last
Against Me! EP (2000) - Against Me!
Ageless Medley (1983) - Amy Grant
Airbag/How Am I Driving? (1998) - Radiohead
Alice (1982) - The Sisters of Mercy
All Hallow's (1999) - AFI
Amnesiac College EP (2001) - Radiohead
Another 700 Miles (2003) - 3 Doors Down
Apathetic EP (2005) - Relient K
The Arcade Fire (2003, re-released in 2005) - The Arcade Fire
American Idiot (2004) - Greenday

B

Battersea EP (1999) - Hooverphonic
Bayside/Name Taken Split (2001) - Bayside/Name Taken
The Bens (2003) - The Bens
Between Order & Model (2002) - Funeral For A Friend
To Be You & Me (2005) - Broken Social Scene
Billy Bones (2003) - Mandy Kane
The Bird Who Ate the Rabbit's Flower (1997) - Of Montreal
The Bird Who Continues to Eat the Rabbit's Flower (1999) - Of Montreal
Black Market Clash (1980) - The Clash
Blew (1989) - Nirvana
The Blue Room EP (1999) - Coldplay
Books (2004) - Belle & Sebastian
Boss Buckle EP (1995) - 36 Crazyfists

Bowling Bowling Bowling Parking Parking (1996) - Green Day
Broken (1992) - Nine Inch Nails
Burial Plot Bidding War (2000) - Every Time I Die
Burning Skies (1983) - Tones on Tail
Burst and Bloom (2001) - Cursive

C

Champion Versions (1997) - The Beta Band
A Change Of Seasons (1995) - Dream Theater
Chronic Town (1982) - R.E.M.
The Cloak And Dagger Club EP (2002) - Spitalfield
COM LAG (2+2=5) (2004) - Radiohead
Come On (1994) - The Jesus and Mary Chain
Come On Pilgrim (1987) - Pixies
Counterfeit EP (1989) - Martin L. Gore
Crackers International (1989) - Erasure
The Creepy EP (2001) - Relient K
Crime, As Forgiven By (2001) - Against Me!
Cut Yourself (2005) - Gutslice

D

Daylight (2002) - Aesop Rock
The Death of Me EP (2005) - City and Colour
Deflated Chime, Foals Slightly Flower Sibylline Responses (2006) -
Of Montreal
Demolition Plot J-7 (1990) - Pavement
The Disco Before the Breakdown (2002) - Against Me!
Dis-Infected EP (1993) - The The
Dive (1996) - Propellerheads
Dog on Wheels (1997) - Belle & Sebastian
Dog Days (2000) - Goatsnake
Drill (1992) - Radiohead
Dudu (2003) - Tarkan

E

East Grand Blues (2005) - The Greenhornes
Ecstasy (1987) - My Bloody Valentine
Employee of the Month (2002) - Relient K
Endless (2002) - Unearth
Enjoy Incubus (1997) - Incubus
EP (2005) - Mission Veo, The
EP+6 (2001) - Mogwai
Eraser Cut (1998) - The Creatures
Evanescence EP (1998) - Evanescence
Everywhere & His Nasty Parlour Tricks (2001) - Modest Mouse
Everything Is - Neutral Milk Hotel
Evil Inside (1999) - The Shizit
Extended Play (1994) - Dive
Extended Play (1998) - Propellerheads

F

Falling Into Place (2001) - Finch
Far Gone and Out (1992) - The Jesus and Mary Chain
Feedback (2004) - Rush

Fell In Love At 22 (1999) - Starflyer 59
A Fire Inside (1998) - AFI
Five Live (1993) - George Michael and Queen with Lisa Stansfield
Five Stars For Failure (1995) - Joy Electric
Five Stories Falling (2002) - Thursday
Five Swing Live (1997) - The Cure
Fixed (1992) - Nine Inch Nails
For All of This (2003) - The Early November
The Forbidden Love (2000) - Death Cab for Cutie
Forever Scorned (2002) - It Dies Today
Four by the Beatles (1964) - The Beatles
Four Ways to Scream Your Name (2003) - Funeral For A Friend
Fractures in the Facade of Your Porcelain Beauty (2001) - Atreyu
Friend of Mannequin (2004) - Joy Electric
From the Depths of Dreams (2002, 2003) - Senses Fail
The Fruit That Ate Itself (1997) - Modest Mouse
Furniture + 2 (2001) - Fugazi
Foot In Mouth (1996) - Greenday

G

Gardening at Night (1982) - R.E.M.
Geek (1985) - My Bloody Valentine
Girl/Boy EP (1996) - Aphex Twin
Glider (1990) - My Bloody Valentine
Glitter Gulch (EP) (2006) - Nine Black Alps
God of Thunder (1989) - White Zombie
Gods on Voodoo Moon (1985) - White Zombie
Goodbye (1969) - Cream
The Guce EP (2005) - Guce
G N' R Lies - Guns N' Roses

H

Heads Up! (2002) - Death from Above 1979
Hell Yes (2005) - Beck
History (2004) - controller.controller
Hopkins: Witchfinder General (1995) - Cathedral
Blood Meridian EP (March 2006) - Hope of the States
Hormoaning (1992) - Nirvana

Hucklebuck EP, The - Love Equals Death
Hjärta & Smärta EP, The - Kent
Hybrid Theory EP (1999) - Linkin Park

I

I Am for You (2004) - Waking Ashland
I Lost You to the City EP - The Subways
I Might Be Wrong (2001) - Radiohead
I Never Said That I Was Brave (EP) (2001) - MewithoutYou
I'm Waking Up to Us (2001) - Belle & Sebastian
An Ideal for Living (1978) - Joy Division
Impetus (1997) - Clutch
In an Off White Room (2001) - The Album Leaf
In Chrysalis (1998) - boysetsfire
Infinity EP (1998) - Devin Townsend
The Inhuman Condition (2002) - Sam Roberts
Instant O in the Universe - Stereolab
Interlude (1994) - Siouxsie Sioux & Morrissey
Insomniac's Dream - (2002) - Adema
In the Skin EP (1997) - 36 Crazyfists
Itch (1996) - Radiohead
In The Reins (2005) - Iron & Wine

J

Jar of Flies (1994) - Alice in Chains
Jonathan David (2001) - Belle & Sebastian

K

The Kicking Pigeons EP (1998) - [spunge]
Klee (2002) - Bauer
Knut (2001) - Knut
Keep Your Receipt EP (1997) - Reel Big Fish
Kill, I Oughtta (1997) - Mudvayne
Know Nothing Stays The Same - (2004) - Copeland

L

The Land of Misfits (1998) - Joy Electric
The Last Laurel (2004) - Starflyer 59
Lazy Line Painter Jane (1997) - Belle & Sebastian
Le Vainqueur (1995) - Starflyer 59
Legal Man (2000) - Belle & Sebastian
Life Continues (2006) - Eason Chan
Limited Edition Bonus EP (1999) - P.O.D.
The Lion and the Witch (2002) - Weezer
Live for Today (2002) - boysetsfire
Live Like a Suicide (1986) - Guns N' Roses
Long Stories Short (2001) - Bayside
Long Tall Sally (1964) - The Beatles
The Lost and Found, 2nd Edition (2003) - Rasputina
Lost Wishes (1992) - The Cure
Live Tracks (1995) - Greenday

M

Madrigals EP (2003) - Howie Day
Magical Mystery Tour (1967) - The Beatles
The Magickal Mystery D Tour (1986) - Psychic TV
Major Leagues (1999) - Pavement
The Make Yourself at Home EP - (2003) - The Starting Line
Margin Walker (1989) - Fugazi
Memorial Address (2003) - Ayumi Hamasaki
Milk EP - The Subways
Missing EP (2005) - City and Colour
Mote/Dust EP (2001) - The Faint
Motorcycle (1989) - Love and Rockets
Move To Bremerton (1996) - MxPx
MTV Unplugged EP (1992) - Mariah Carey
Music For Nurses EP (2004) - Oceansize
My Iron Lung (1994) - Radiohead

N

Nature Bears a Vacuum (1999) - The Shins
Nebula/Lowrider (1998) - Nebula/Lowrider (Split EP)
Nervous Breakdown (1978) - Black Flag
Nervous and Weird (1992) - Everclear
The New Record by My Bloody Valentine (1986) - My Bloody Valentine
Nightrocker EP - The Chalets
No Comment (1984) - Front 242
No Surprises/Running From Demons (1997) - Radiohead
NYHC (2003) - Madball

O

Octagon Octagon Octagon (2003) - The Mint Chicks
Oddity EP (1998) - Cold
Old Wives Tales (1996) - Joy Electric
On the Cover (1995) - MxPx
One Jug of Wine, Two Vessels (2004) - Bright Eyes and Neva Dinova
Opiate (1992) - Tool
Origin (2000) - Evanescence
Over the Hills and Far Away (2001) - Nightwish

P

Pacific Trim (1996) - Pavement
Penelope EP (1999) - Coheed & Cambria (performed as Shabutie)
Pig Heaven (1986) - White Zombie
Perfect Sound Forever (1991) - Pavement
Platypus EP - The Subways
Pyewackit (1997) - Soul Whirling Somewhere
Petrified/Remember The Name - EP - Fort Minor
Port Rhombus EP (1996) - Squarepusher
Prepare To Be Wrong (2005) - Straylight Run
Psycho-Head Blowout (1987) - White Zombie

Q

Quadpus (1985) - The Cure
Quaternary (1994) - Mötley Crüe
A Quick Fix of Melancholy EP (2003) - Ulver

R

Rattled by la Rush (1995) - Pavement
The Renaissance EP (2001) - MxPx
Reptile House (1983) - The Sisters of Mercy
Reverb EP, The (2005) - Abandoned Pools
Reverence (1992) - The Jesus and Mary Chain
Rufio (2003) - Rufio
Rock and Roll Queen EP - The Subways
Rollercoaster (1990) - The Jesus and Mary Chain
Round one Knockout
Romantic Rights (2004) - Death From Above 1979
Rules of the Game (1996) - Catch 22

S

Sap (1994) - Alice In Chains
Safety EP (1998) - Coldplay
Safety Second, Body Last (2005) - The Locust
Same Girl, New Songs (2001) - The All-American Rejects
Searching for Satori (1982) - Bauhaus
Seven Ways to Scream Your Name (2003) - Funeral For A Friend
Shady Lane (1997) - Pavement
She's The Queen (1994) - Starflyer 59
Shine So Hard (1981) - Echo & the Bunnymen
Shoe Box E.P. (1996) - Barenaked Ladies
Signals, Calls and Marches (1981) - Mission of Burma
Skript Kiddie (2000) - The Shizit
Slappy (1990) - Green Day
Slay Tracks (1933-1969) (1989) - Pavement
Slow Riot for New Zerø Kanada (1999) - Godspeed You! Black Emperor
Soft Science (2006) - Sproll
Sound Asleep EP (1999) - Evanescence
Sound of Speed (1993) - The Jesus and Mary Chain
The Special Two EP (2005) - Missy Higgins

So Cold (2004) - Breaking Benjamin
Solo EP (2000) - dc Talk
Spit on a Stranger (1999) - Pavement
Starcadia (2002) - Joy Electric
Starfighter Pilot (1997) - Snow Patrol
Stay on My Side Tonight EP (2005) - Jimmy Eat World
Still Becoming Apart (2000) - The Smashing Pumpkins
Strawberry Wine (1987) - My Bloody Valentine
Stray Blues (B-Sides) (2000) - Beck
Stumble.Stop.Repeat (2003) - 65daysofstatic
Subterranean (1994) - In Flames
Suffer Tree EP (1997) - 36 Crazyfists
Summer's Stellar Gaze (2000) - Silverstein
Sun Creature (1998) - Nebula
Sunny Sundae Smile (1987) - My Bloody Valentine
Super Black Market Clash (1994) - The Clash
Supersexy Swingin' Sounds (1996) - White Zombie
Sweet Children (1987) - Green Day
The Switcheroo Series: Burning Down The Pine Room (2005) -
Alexisonfire vs. Moneen
Static Anonymity (2001) - Metric

T

Talk Is Cheap (2006) - Dave Melillo
Telescopes (EP) (2006) - Waking Ashland
The Tick Tock Companion (2003) - Joy Electric
Tides of Tomorrow (2002) - Cave In
The Otherside (2004) - Godsmack
They Make Beer Commercials Like This (2004) - Minus The Bear
Things Falling Apart (2002) - Nine Inch Nails
This Crying This Screaming, My Voice is Being Born (1996) -
boyssetfire
This Is Just a Modern Rock Song (1998) - Belle & Sebastian
This Is Your Bloody Valentine (1985) - My Bloody Valentine
The Thorn (1984) - Siouxsie & the Banshees
Trashed, Lost & Strungout (2004) - Children of Bodom
Tomorrow Comes Today (2000) - Gorillaz
Tones on Tail (1982) - Tones on Tail
Transylvanian Regurgitations (1997) - Rasputina
Tremolo (1991) - My Bloody Valentine

Tremulant EP (2002) - The Mars Volta
Try Honesty EP (2003) - Billy Talent
Twist and Shout (1963) - The Beatles
Tune In, Tokyo Greenday

U

Untitled (2002) - Pelcan
The Unquestionable Truth (2005) - Limp Bizkit
Un-UK (1999) - Pitchshifter
The Underdog EP - Yellowcard

V

Le Vainqueur (1995) - Starflyer 59
Veins - Charlotte Martin
Visions (1998) - Atreyu

W

Walking with a Ghost - The White Stripes
War on 45 - D.O.A.
The Warriors EP (1998) - P.O.D.
The Warriors EP, Volume 2 (2005) - P.O.D.
Watery, Domestic (1993) - Pavement
When the Shadows Beam (2002) - Silverstein
Who The Fuck Are Arctic Monkeys (2006) - Arctic Monkeys
Wild Things (1981) - The Creatures
With Hopes of Starting Over (2001) - The Starting Line
Worldwide Underground (2003) - Erykah Badu
Woman King (2005) - Iron & Wine
Wolf Parade (2005) - Wolf Parade

Y

Yeah Yeah Yeahs (2001) - Yeah Yeah Yeahs
 You Made Me Realise (1988) - My Bloody Valentine
 Young God (1984) - Swans
 Young Liars (2003) - TV on the Radio

List of European folk music traditions

<u>Lists of folk music traditions</u>
<u>Americas</u> : North, Central, Latin, South America and the Caribbean
<u>Asia</u> : East, Central, North, South, Southeast
Europe : Northern, Eastern, Southeastern, Southern, Western
<u>Middle East and North Africa</u> : Southwest Asia
<u>Oceania and Australia</u> : Melanesia, Micronesia, Polynesia
<u>Sub-Saharan Africa</u> : Central, East, Southern and West

This is a **list of folk music traditions**, with styles, dances, instruments and other related topics. The term *folk music* can not be easily defined in a precise manner; it is used with widely-varying definitions depending on the author, intended audience and context within a work. Similarly, the term *traditions* in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works.

These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to a distinct group of people and with characteristics undiluted by contact with the music of other peoples; thus, the folk music traditions described herein overlap in varying degrees with each other.

Europe

Country	Elements	Dance	Instrumentation	Other topics
Albanian	aheng - ballad (lieder) - epic	ajsino oro - arnaout - Osman	bousouk - buzuk - cifteli - clarinet -	kurbet - pare

	(këngë trimash, këngë kreshnikësh) - kaba - kantadha - Kefalonitika - këputje fjalësh - Korçare - lament - llazore - lullaby - maje krahi - Albanian iso-polyphony - prcjellsi - rapsodi - saze orchestra - serenata - wedding music - work song	Taka - pušteno - sherianqe - shota - valle	dajreja - def - fyell - grrneta (clarinet) - lahuta (fiddle) - llautë (lute) - lodra - mandolin - sharki - violin - zumarë (clarinet)	
Andalusian	See Spanish	-	-	-
Andorran	See Catalan	-	-	-
Arbereshi	See Albanian	-	-	-
Austrian	Faschingsbriefe - Schnadahüpf (Gstanzl, Gsetzl, Trutzgsangl) - schrammelmusik - string quartet - Wienalied - yodeling (Jodler, Wullaza, Hullaza, Almer) - Zettellandler	Volkstanz: Blasmusik - Boarischer - Eiswalzer - Hiatamadl - Jägermarsch - Kontratänze - Krebspolka - Kreuzpolka - Kuckuckspolka - landler - ländler - Lunzer Boarischer - mazurka - Neudeutscher - polka - Poschater Zwoaschritt - Rediwa (Sprachinseltänze - Schnitterhüpf - schuhplattler (Plattler) - Rheinländer - Siebenschritt - Steirischer - Studentenpolka - Zwiefacher - waltz [3]	accordion - alphorn - clarinet - double bass (contrabass) - dulcimer - fiddle - flute - grazer - guimbard (Jew's harp) - guitar - harp - Styrian harmonica (accordion) - tamburica - trumpet - violin - zither	heurigan - tracht - Volkssänger
Auvergnat	See French	-	-	-
Balearic Islander	See Catalan	-	-	-
Basque	bersolari - bikoia - chant - choir -	Abaltzisketa - ariñ ariñ - Aurreku - azeri - baso -	alboka (double clarinet) - atabal (bass drum) - chirula -	aintzara-yoku - alardes - Basque picnic - dantzaris

	dawn song - errena - trikitrixa	basauri - Berastegi - Beti Alai Arku - brokel - dantzari - Donostia-San Sebastian - Euskaldunak - ezpata - eztai- soinu - garay - gizon - Ingurutxo - jorrai - Karrika- Soinu (biribilketa) - larrain - legazpi - makil - Markina- Xemein - Matelota - Miel Otxin - mutildantza - Muxico (Mutico) - paloteados - sagar - San Juan - soka - sorgin - troquel - txino - Uztai Txiki - Yantza-Luze - zagi - zortziko	gaïta - harriparta - Kirikoketa - makilak (sticks) - pandereta - silbote - tarogato - tenora (shawm) - tobera - trikitrixa (concertina) - ttun- ttun (drum) - txalaparta - txistu (whistle) - txun-txun - xirula (flute)	- herren - kolaris - mascarada - Pastorale - religious procession - txakun
Bavarian	See German	-	-	-
Belarusan				
Bohemian	See Czech	-	-	-
Bosnian	gange - gusle - ilahije - izvorna bosanska muzika - Ladino song - novokomponovana narodna muzika - ravne pjesme - sevdalinka (sevdah) [6]	line dance - kolo	accordion - bagpipe - clarinet - daire - double bass - flute - guitar - sargija (lute) - saz - snare drum - violin	sijela
Breton	bagad (bagadoù, pipe band) - chant de marin (sea shanty) - couples de sonneurs (sonner par couple) - gwerz (gwerzioù) - kan a boz - kan ha diskan - kantik (hymn) - kost ar c'hoat - quête - sôn (sonioù)	an dros (an dro) - bals - plinn - fisel - gavotte - jabadao - hanter dro - laridé (ridée) - pach-pi - rond	accordion - binou (bagpipe, kozh, braz, bihan, pib veur) - binou braz - bombarde (oboe) - hurdy-gurdy - telenn (harp) - treujenn-gaol (clarinet, trognon d'chou) - veuze (bagpipe) - violon (violin, fiddle)	chanteurs engagés (protest singer) - Dastum - diskaner - fest- noz (festou noz, bal breton) - kaner - roots revival - sonerion
Bulgarian	choir - Koleduvane - kopanica - Laduvane - Lazaruvane - na	Horó: acano mlada nvesto (line dance) - buchimish (line dance) - chetvorno - chope - daichovo	clarinet - kaba gaida - kaval (flute) - gadulka - gaida (bagpipe) - tambura (lute) -	Koprivshitsa - nestinarstvo - sedyanki

	trapeza - wedding music	(line dance) - dunavsko - elenino (line dance) - eleno mome - iove male mome - kopanica - kopanitsa (line dance, gankino) - nestinari - paidushko - petrunino - povarnato (devetorka) - pravo horo (line dance) - rachenitsa (ruchenitsa, couple dance) - sandansko - sedenka - sedi donka - trite puti (line dance) - tropoli	tarabuka (drum) - tŌpan (drum)	
Burgenland Croat	See Croatian	-	-	-
Calabrian	See Italian	-	-	-
Castilian	See Spanish	-	-	-
Catalan	ball the bastons - ball de gitanes - besones - caramelles - cercaviles - colla - colles diableres - cobla - galops - gloses (glosada, estribot) - gotxos - habanera - ida y vuelta - lullaby - passos - porfèdia - redoblada - regateix - redoblat - uc - work song	bolero - contrapàs - copeo - cossiers - habaneres - jota - marratxa - mateixa - sa filera - Saint Anne's dance - sardana (circle dance) - sardana curta - sardana llarga - sardana de lluiment - sardana revessa - ses dotze rodades - ses nou rodades	bandúrria - bimbau (Jew's harp) - castanet - fiscorn (horn) - flabiol (flute) - gralla (oboe) - guitarró (guitar) - sac de gemecs (bagpipe, coixinera, caterineta, borrega, manxa borrega, bot, noia verda, mossa verda, ploranera, sac de les aspres, buna, cornamusa) - tambori - tambourine - tarota (oboe) - tenora (shawm) - tible - xeremia (clarinet) - ximbomba	cantada - correfoc - esbartades - sonador - vetlada - xacota
Cham	See Albanian	-	-	-
Channel Islands	bachîn ringing	bérouisse - cotillion - danse des chapieaux (the hat dance) - ronde (round dance) - sonneur	accordion - bachîn - chifournie (hurdy gurdy) - violin	
Cornish	Cornish carol	cushion dance - jig - hornpipe - reel -	bagpipe - bombarde - crowdy crawn (croder	gorsedd

		troyll	croghen) - fiddle (crowd) - hand drum - harp	
Corsican	See French	-	-	-
Croatian	bearac - deseterac - epic poetry - klapa - tamburica band - tamburitza	drme - kolo (round dance) - lindjo - moreska (Korcula sword dance) - zvecke	accordion - berda - bisernice - brac - bugarija - clarinet - curla - diple - fiddle - gange - gusle - lijerica (lirica, fiddle) - roznica - samica - sargija (dulcimer) - sopila - tambura (mandolin) - tamburica - violin - zither	Istrian scale - kukeri
Cypriot	See Greek or Turkish	-	-	-
Czech	gaidosska muzika - hudecka muzika - lidovka - skripacka - staroprazske pisnieky - tramp music (trampska hudba)	polka - sedlacka - tahla - verbunk	accordion - bagpipe - cimbalom - clarinet - double bass - fiddle - viola - violin	
Dalmatian	See Croatian	-	-	-
Danish		fanik - firtur - hopsa - polka - pols - rheinländer - schottische - sønderhoning - trekanter - tretur - vals	accordion - fiddle - humle - nyckelharpa	
Dutch		mâtelot - mazurka - polka - Seven Sault - waltz	accordion - doedelzak - guitar - hurdy-gurdy - pijpzak - violin	
Emilian	See Italian	-	-	-
English	broadside ballad - Child ballad - wassailing [17]	clogging - country dance - horn dance - hornpipe - long sword - Maypole dance - morris dance - rapper dance	accordion - concertina - fiddle - mouth organ - Northumbrian smallpipe	ballad meter - obby oss
Estonian	runo-song - swing- song	polka	accordion - bagpipe - concertina - fiddle - hiiu-kannel - kannel - tallharpa - trumpet - whistle - zither	Kalevipoeg
Faeroese	kingosalmar - kvæði - skjaldur - tættir - visur	circle dance - Faeroe two-step		
Finnish	itku - rekilaulu -	humppa - jenkka -	accordion - clarinet -	Kalevala

	runolaulu	mazurka - minuet - pelimanni - polka - purpuri - schottische - waltz	fiddle - harmonium - horn - jouhikko - kantele - tallharpa - whistle	
Flemish				
Florentine	See Italian	-	-	-
Formentera	See Catalan	-	-	-
Frisian		galop - polka - skoetsploech - skots - wals	accordion - fiddle - melodeon - rommelpot	
French	bal-musette - Corsican polyphonic song - paghjella - regret	bourrée - branle - contredanse - farandole - quadrille - rigaudon	aboè - accordion - bodega - boha - cabrette - chabrette - cornemuse - fifre - galoubet - graille - grand cornemuse - hurdy-gurdy - pifre - tambourin - violin	
Galician	coplas verdes	danza de damas y galanes - jota - muiñeira	gaita - pandereta	
Gascon	See French	-	-	-
Genoese	See Italian	-	-	-
German	anacrusis - German ballad - volksmusik - yodeling	bacchu-ber - perchtentanz - schuhplatteltanz - waltz	alphorn - zupfgeige	Kriegsspiele - Stadtfeite
Gheg	See Albanian	-	-	-
Greek	amané - dhimotika tragoudhia - kalanda - kantadhes - kleftiko - Klephtic song - miroloyia - nisiotika - rebetiko - skaros - taxim - tis tavlas	çifte telli - hasaposerviko - kalamatiano - karsilama - khasapiko - syrto - tsamiko - zebekiko	askomandra - baglamas - bouzouki - daouli - defi - gaïdla - kavali - kithara - klarino - laouto - lautokithara - lyra - outi - santouri - toumberleki - tsambouna - violi - zournas	demotiki - dromoi - manges - paniriya - rebetes - tekes
Gypsy	See Roma (Gypsy)	-	-	-
Hungarian	hajnali - parlando- rubato - tempo- giusto - verbunkos	csardas - legenyés - szolo - verbunkos	bagpipe - cimbalom - cowbell - fiddle - gardon - hurdy-gurdy - violin - zither	tanchaz
Ibiza	See Catalan	-	-	-
Icelandic	organum - rimur	ballad dancing	fidla - langspil	saga
Irish	aisling - amhrain - ballad - bard - caoineadh -	carol - céilidh - clogging - highland - hornpipe - jig -	accordion - bodhrán - bouzouki - concertina - fiddle - flute - guitar -	American wake conyach - crack -

	diddling - drinking song - Fonn Mall - harp music - keening (lament, caoning) - macaronic song - Ossian ballad (Fenian ballad) - rebel song - reverdie - sean nós	polka - quadrille - reel - slide - slip jig - step dance - strathspey	harp - uilleann pipe - whistle [30]	feis - fleadh - session
Istrian	See Croatian	-	-	-
Italian	baride - endecasillabo - gozo - maggio - Sardinian polyphony - tammorriata - trallalero - villanella	ciociora - forlana - ruggera - saltarello - siciliana - su ballu - tarantella - trescona	accordion - clapper - clarinet - flute - guitar - Jew's harp - launedda - lira - mandolin - melodeon - ocarina - panpipe - piffero - rattle - tamburello - tamorra - tamura - violin - zampogna	tarantolati
Karelian	See Finnish	-	-	-
Kosovar	See Albanian	-	-	-
Kvarnerian	See Croatian	-	-	-
Lab	See Albanian	-	-	-
Latvian	balss - daina - dziesma - ligotne - runo-song - sadzives - zinge		citara - dulcimer - kokle	
Lithuanian	daino - dvejines - keturines - sutartines - trejines	polka - quadrille - rateliai - waltz	accordion - balalaika - bandoneon - basetle - birbynes - clarinet - concertina - daudytes - fiddle - guitar - harmonica - kankle - lamzdeliai - mandolin - pusline - ragai - sekminiu ragelis - skuduciai - svilpas - tabala	
Lombard	See Italian	-	-	-
Mallorca	See Catalan	-	-	-
Manx	Carvalyn Gailckagh - lament - Manx carol			
Macedonian	calgia - narodni orkestri		accordion - cemane - clarinet - def - dzumbus - gajda - kanun - kaval - supelka - tambura -	narodna muzika - nove narodne pesme novokomponirana

			tarabuka - tupan - ut - zurla	
Minorca	See Catalan	-	-	-
Moldovan	See Romanian	-	-	-
Montenegrin	Montenegrin epic poetry		gusle	
Moravian	See Czech	-	-	-
Neapolitan	See Italian	-	-	-
Norwegian	bansuller - kveding - halling - laling - lokking - Norwegian ballad - slattar - stev - tralling	brumarsj - bygdedans - gammeldans - gangnar - halling - pols - rull - springar - springdans - springleik	bukkehorn - fiddle - Hardanger fiddle - harp - langeleik - lur - Meraker - seljefløyte - trekspele - tungehorn	kappleikar
Occitan	See French	-	-	-
Piedmontese	See Italian	-	-	-
Pityusan Islander	See Catalan	-	-	-
Polish	lidyżowanie	chodzony - cimba@y - krakowiak - krzesany - mazurka - obertass - ozwodna - polka - polonaise - zboknicki	cello - diable skryzypce - fiddle - gensle - kozio - maryna - mazanka - suka - violin	dozynki
Portugal	castiço - fado - modinha - Romanceiro - tamborileiro - zés-pereiras	dança dos homens - fofa - lundum	adufe - bandolim - bexigoncelo - bombo - briquinho - caixa - cântaro com abanho - castanholas - cavaquinho - concertina - concha - ferrinhos - flauta pastoril - gaita-de-foles - genebres - guitarra - pandeireta - pandeiro - pifaro - reco-reco - sanfona - sarronça - tamboril - transcanholas - viola - zaclitracs	fadista - ranchos folclóricos - saudade
Provenç	See French	-	-	-
Puglian	See Italian	-	-	-
Roma (Gypsy)	bulerías - calgia - cantes - cimbalom - fandango - fasil - flamenco - jaleo -	alegrias - belly dance - bulerías - farruca - garrotin -	accordion - buzuq - cimbalom - clarinet - cümbü_ - darbuka - davul - djumbus -	braceos - cuadro - juerga - Karagöz shadow theatre - taraf

	koumpaneia - loki djili - oral-bassing - siguiriyas - soleares - taksim - tientos - tangos	marianas - moritas - khelimaske djili	dombak - kaman - kanun - ney - rebab - tabla - ud - violin - zurna	
Romanian	ballad - colinde - doina - lament - taraf - Transylvanian wedding music	briu - fluier - geamparale - hora - sirba	cetera - cimbalom - cobza - doba - double bass - fiddle - nai - taragot - viola - violin - zongora	capra
Rousillon	See Catalan	-	-	-
Russian	byliny - chastushka - plachi - protiazhnaia pesnia - wedding music - zmires	broyges tants - kaketke - kozatske - krakovyak - khorovodi - mitsve tants - sher - shrayer	accordion - balalaika - domra - tsimbl	badkhn - fakelore
Sami	joik - lavlu		gievri - kobdas	noaite
Sardinian	See Italian	-	-	-
Scottish	ballad - Border ballad - bothy ballad - brosnachadh - cauld wind pipe - ceol beg - ceol mor - flyting - lilt - muckle sang - pibroch - piobaireachd - psalm - puirt-a-beul (mouth music) - Scottish work song - Shetland fiddling - trowie - urlar - waulking song	battement - Highland fling - hornpipe - jig - minuet - quickstep - reel - shean treuse - strathspey - sword dance	accordion - Border pipe - clarsach - concertina - fiddle - flute - gue - harp - Highland pipes - Lowland pipe - pastoral pipe - pibroch - smallpipe - tin whistle	Cape Breton fiddling - conyach - Feisean - mod - tryst
Serbian	izvorna - narodna muzika - novokomponovana narodna muzika - sevdalinka [46]	kolo - sa-sa	frula - gusle - sargija - violin	
Sicilian	See Italian	-	-	-
Slavonian	See Croatian	-	-	-
Slovak		cardas	cello - flute - fujara - gajdy - violin	
Slovenian	velike goslarije - Slovenian harmony singing		meh - panpipe - sopile - zither	
Spanish	copla - jaleo - jota - Romanceiro	aragonesas - bolero - bolerio viejo o parado -	castanet - chacara (large castanet) - dulzaina - guitarra -	cafécute cantates - duende - juerga

		cachuca - chaconne - danza Antigua de Hermigua - Danza del Paloteo y el Cordón a La Virgen de La Piedad - Danza del Cordón, de la Carrera y del Paloteo al Cristo de la Viga - Danza de las ánimas - Danza de los Diablos - danzantes y pecados - S'a llarga y S'a curta - S'escandalari - fandango - gallega - gitana - jota - jota de vendimia - malagueñas - manchegas - meloneras - milonga - mollaras - murciano - panaderos - quipuzcoanas - seguidilla - sevillana - soleares - torrás - valldemosa - vallenciana - verdiales - zambra - zarabanda	mandolin - tambourine	
Swedish	ballad - halling - kulning - laling - lockrop - lokking	cobbler's dance - daldans - gammaldans - gangar - kadrijs - pols - polska (polskor) - rudl - runddans - skralat - springar - springdans - springleik - vafva vadna - vingakersdans	ackordcitra - dragspel - fiddle - hackbräde - hummel - mungiga - nyckelharpa - säckpipa - sälgpipa - skalmeja - spelpipa - stråkharpa - vevlira	spelmanslag - Zorn Badge
Swiss	yodeling		alphorn	
Tosk	See Albanian	-	-	-
Transylvanian	See Hungarian and Romanian	-	-	-
Turkish	türkü - uzun hava		duduk - klemence - ney - saz - zurna	Huseni

Ukrainian	dumy - troista muzyka	kolomyjka	bandura - fiddle - floyara - frilka - kobza - lira - sopilka - trembita - tsymbaly - tylynka	kobzari - lirnyky - pryspiv - zaspiv
Valencian	See Catalan	-	-	-
Venetian	See Italian	-	-	-
Vlach			bagpipe - fiddle	Pomana
Walloon			fiddle	
Wales	pennillion - Welsh choral music	clogging (Welst step dance) - hornpipe - twmpath	crwth - pibacwd - pibcorn - Welsh harp (triple harp)	dategeiniad - eisteddfod - gwerin - gwyl werin

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Categories: [Folk music](#) | [Music genres](#)

List of famous operas

This page lists **famous** [operas](#) arranged by composer.

Standard operatic repertory

This list comprises the standard operatic repertory, arranged alphabetically by composer followed by city and date of first staged performance. All the operas in this list are discussed in standard guidebooks, such as *The Penguin Guide to Opera*, ed. Amanda Holden, 1994. Many splendid and under-appreciated masterpieces, aside from operatic curiosities, can be found in entries under the names of their individual composers.

In many opera houses this international repertory is supplemented by local standards. An American list, for example, might include George Gershwin's *Porgy and Bess*, Carlisle Floyd's *Susannah*, Douglas Moore's *Ballad of Baby Doe*, or Samuel Barber's *Vanessa*. Debate over the accepted canon tends to be most intense around the periphery.

Details of plot, anecdotes and history of composition and production, etc. are found in the operas' individual entries (linked). These lists are not complete: complete lists of composers' operas are to be found in the composers' individual entries (linked).

Béla Bartók

Bluebeard's Castle (Budapest 1918)

Ludwig van Beethoven

Fidelio (Vienna 1805)

Vincenzo Bellini

La sonnambula (Milan 1831)

I puritani (Paris 1835)

Norma (Milan 1831)

Alban Berg

Wozzeck (Berlin 1925)

Lulu (Zurich 1937)

Hector Berlioz

Les Troyens (Paris 1863)

Georges Bizet
Les pêcheurs de perles (The Pearl Fishers) (Paris 1863)
Carmen (Paris 1875)
Arrigo Boito
Mefistofele (Milan 1868)
Alexander Borodin
Prince Igor (Saint Petersburg 1890)
Benjamin Britten
Albert Herring (Glyndebourne 1947)
Peter Grimes (London 1945)
Billy Budd (London 1951)
A Midsummer Night's Dream (Aldeburgh 1960)
Gustave Charpentier
Louise (Paris 1900)
Francesco Cilea
Adriana Lecouvreur (Milan 1902)
Claude Debussy
Pelléas et Mélisande (Paris 1902)
Léo Delibes
Lakmé (Paris 1883)
Gaetano Donizetti
L'elisir d'amore (Milan 1832)
Maria Stuarda (Naples 1834)
Lucia di Lammermoor (Naples 1835)
La fille du Regiment (The Daughter of the Regiment) (Paris 1840)
Don Pasquale (Paris 1843)
Friedrich von Flotow
Martha (Vienna 1847)
Umberto Giordano
Andrea Chénier (Milan 1896)
Fedora (Milan 1898)
Christoph Willibald Gluck
Orfeo ed Euridice (Paris 1774)
Alceste (Paris 1776)
Iphigénie en Tauride (Paris 1779)
Charles Gounod
Faust (Paris 1859)
Roméo et Juliette (Paris 1867)
Antonio Carlos Gomes
Il Guarany (Milan 1870)
George Frideric Handel
Agrippina (Venice 1710)
Alcina (London 1735)

Ariodante (London 1735)
Giulio Cesare (London 1724)
Semele (London 1744)
Serse (Xerxes) (London 1738)
Engelbert Humperdinck
Hansel und Gretel (Weimar 1893)
Leoš Janáček
Jenofa (Brno 1904)
The Cunning Little Vixen (Brno 1924)
Ruggiero Leoncavallo
Pagliacci (Milan 1892)
Pietro Mascagni
Cavalleria Rusticana (Rome 1890)
Jules Massenet
Werther (Paris 1892)
Manon (Paris 1884)
Thaïs (Paris 1894)
Giacomo Meyerbeer
Les Huguenots (Paris 1836)
L'Africaine (Paris 1865)
Wolfgang Amadeus Mozart
Idomeneo (Munich 1781)
Die Entführung aus dem Serail (The Abduction from the Seraglio)
(Vienna 1782)
Le nozze di Figaro (The Marriage of Figaro) (Vienna 1786)
Don Giovanni (Prague 1787)
Così fan tutte (Vienna 1790)
La clemenza di Tito (Prague 1791)
Die Zauberflöte (The Magic Flute) (Vienna 1791)
Modest Mussorgsky
Boris Godunov (Saint Petersburg 1874)
Khovanshchina (Saint Petersburg, 1886)
Carl Otto Nicolai
Die lustigen Weiber von Windsor (The Merry Wives of Windsor)
(Berlin 1849)
Jacques Offenbach
Les contes d'Hoffmann (Paris 1881)
Amilcare Ponchielli
La Gioconda (Milan 1876)
Francis Poulenc
Dialogues des Carmelites (Dialogues of the Carmelites) (Milan
1957)
Sergei Prokofiev

The Love for Three Oranges (Chicago 1921)
The Fiery Angel (Venice 1955)
War and Peace
Giacomo Puccini
La bohème (Turin 1896)
Tosca (Rome 1900)
Madame Butterfly (Milan 1904)
Il trittico (Il tabarro, Suor Angelica, Gianni Schicchi) (New York City 1918)
Manon Lescaut (Turin 1893)
Turandot (Milan 1926)
La fanciulla del West (New York City 1910)
Henry Purcell
Dido and Aeneas (Chelsea, London, 1689)
Nikolai Rimsky-Korsakov
The Golden Cockerel (Saint Petersburg 1907)
Gioacchino Rossini
L'Italiana in Algeri (Venice 1813)
The Barber of Seville (Il barbiere di Siviglia) (Rome 1816)
La Cenerentola (Rome 1817)
Camille Saint-Saëns
Samson et Dalila (Weimar 1877)
Dmitri Shostakovich
The Lady Macbeth of the Mtsensk District (Leningrad 1934)
Bedrich Smetana
The Bartered Bride (Prague 1866)
Johann Strauss
Die Fledermaus (Vienna 1874)
Richard Strauss
Salome (Dresden 1905)
Elektra (Dresden 1909)
Der Rosenkavalier (Dresden 1911)
Ariadne auf Naxos (Stuttgart 1912; Vienna 1916)
Die Frau ohne Schatten (Vienna 1919)
Igor Stravinsky
The Rake's Progress (Venice 1951)
Pyotr Ilyich Tchaikovsky
Eugene Onegin (Moscow 1879)
The Queen of Spades (Pique Dame) (Saint Petersburg 1890)
Ambroise Thomas
Mignon (Paris 1866)
Giuseppe Verdi
Nabucco (Milan 1842)

Ernani (Venice 1844)
Macbeth (Florence 1847)
Rigoletto (Venice 1851)
Il trovatore (Rome 1853)
La traviata (Venice 1853)
Un ballo in maschera (Rome 1859)
La forza del destino (The Force of Destiny) (Saint Petersburg 1862)
Don Carlos (Paris 1867)
Aida (Cairo 1871)
Simon Boccanegra (revised) (Milan 1881)
Otello (Milan 1887)
Falstaff (Milan 1893)
Richard Wagner
Der fliegende Holländer (The Flying Dutchman) (Dresden 1843)
Tannhäuser (Dresden 1845)
Lohengrin (Weimar 1850)
Tristan und Isolde (Munich 1865)
Die Meistersinger von Nürnberg (Munich 1868)
Der Ring des Nibelungen (The Ring of the Nibelung) (complete tetralogy: Bayreuth 1876)
Das Rheingold (Munich 1869)
Die Walküre (Munich 1870)
Siegfried (Bayreuth 1876)
Götterdämmerung (The Twilight of the Gods) (Bayreuth 1876)
Parsifal (Bayreuth 1882)
Carl Maria von Weber
Der Freischütz (Berlin 1824)

Historically significant operas

Most of the operas in the previous list are historically significant. This is a supplementary list of operas which are historically significant but not performed with any regularity. They are ordered chronologically by first performance.

Jacopo Peri

Euridice (Florence 1600); considered the first opera in European history

Claudio Monteverdi

Orfeo (Mantua 1607); first operatic masterwork

Francesca Caccini

La liberazione di Ruggiero (Warsaw, 1628); first Italian opera performed outside of Italy, first opera by a woman

Stefano Landi

Il Sant'Alessio (Rome, 1632); first opera on a historical rather than mythological subject

John Blow

Venus and Adonis (London or Windsor, 1683); first English opera

Gian Carlo Menotti

The Old Maid and the Thief (NBC, Radio, 1939); first opera composed for radio

Amahl and the Night Visitors (New York, 1951); first opera composed for television

Philip Glass

Einstein on the Beach (Avignon, 1976); first opera composed using minimalism

John Adams

Nixon in China (Houston, 1987); first opera based on recent events

See also

The Opera Corpus – A list of more than 1,250 operas by more than 360 individual opera composers, arranged by composer, giving a general idea of the present depth and consistency of coverage of opera on Wikipedia.

List of operas – A list of operas with entries in Wikipedia sorted alphabetically by title.

Music by continent

[Folk music](#) is one of the major divisions of [music](#). There are many styles of folk music, all of which can be classified into various traditions, generally based around some combination of ethnic, racial, religious, tribal, political or geographic boundaries.

- [North, Central and South America](#): Caribbean, Latin America
- [Asia](#): East, Southeast, Northern, Central, Caucasus and South Asia
- [Europe](#): Northern, Eastern, Southeastern, Western and Southern Europe
- [Middle East and North Africa](#): Southwest Asia, North Africa
- Oceania and Australia: Polynesia, Australasia, Melanesia, Micronesia
- [Sub-Saharan Africa](#): East, Southern, Central and West Africa

Categories: [Folk music](#) | [Music genres](#)

List of genres of hip hop

[Hip hop music](#) can be subdivided into subgenres, fusions with other genres and regional hip hop scenes.

Subgenres

- [Alternative hip hop](#)
 - [Abstract hip hop](#)
 - [Nerdcore hip hop](#)
- [Christian hip hop](#)
- [Conscious hip hop](#)
 - [Political hip hop](#)
- [Electro](#)
- [The golden age of hip hop](#)
- [Hardcore hip hop](#)
 - [Gangsta rap](#)
 - [G-funk](#) - originally from Los Angeles
 - Rap dogba - originally from Côte d'Ivoire
 - [Acid rap](#)
 - [Hyphy](#) - originally from the San Francisco Bay Area
 - [Mobb Music](#) - originally from the San Francisco Bay Area
 - [Dirty South](#) - originally from the Southern United States
 - [Chopped and screwed](#) - originally from Houston, Texas
 - [Crunk](#) - originally from the Southern United States
 - [Memphis rap](#)
 - [Snap music](#)
- [Instrumental hip hop](#)
 - [Turntablism](#)
- Islamic hip hop
- Low Bap - originally from Greece
- New school hip hop
- [Old school hip hop](#)

Descendant genres

These are genres based in part on hip hop. They may be performed anywhere, not only in their respective places of origin.

- [Grime](#) - from London
- [Trip hop](#) (or Bristol sound) - from Bristol

Fusion genres

These are combinations of hip hop with other genres.

- Baltimore Club - from Baltimore, Maryland
 - Bamabounce - from Alabama
- [Country-rap](#)
- [Cumbia rap](#) - from Colombia
- [Electro hop](#)
- [Freestyle music](#)
- [Ghetto house](#) - from Chicago, Illinois
- [Ghettotech](#) - from Detroit, Michigan
- [Hip hop soul](#) - [R&B](#) and [East Coast hip hop](#) or [gangsta rap](#)
- [Hip house](#) - from New York
- [Hip life](#) - hip hop and highlife from Ghana
- [Jazz rap](#)
- [Kwaito](#) - South African house/hip hop fusion
- [Merenrap](#) - from the Dominican Republic
- [Miami bass](#) - from Miami, Florida
 - [Brazilian funk](#)
- [Neo soul](#) - [R&B](#), 1970s [soul](#), and hip hop
- [New jack swing](#) - 1980s [R&B](#) and hip hop
- [Pop-rap](#)
- [Ragga](#) - from Jamaica
- [Rapcore](#) (or rap [rock](#) or rap metal)
 - [Nu metal](#)
- Reggaeton - from the Caribbean, mostly Puerto Rico
- Songo-salsa
- Timba - from Cuba
- UKG: UK Garage and Two-step - from the United Kingdom
- [Urban Pasifika](#) - from New Zealand

United States

Some [American hip hop](#) scenes are listed below.

- [Chicano rap](#)
- [East Coast hip hop](#)
- Midwest rap
 - [Chicago hip hop](#)
- Native American hip hop
- [Southern rap](#)
- [West Coast hip hop](#)

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - **Mafioso** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Music genres

[Genres of music](#) : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular](#)
[Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · **Hip hop** · [Heavy metal](#) · [Industrial](#) · [Jazz](#) · [Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

Categories: [Hip hop genres](#)

List of genres of music: A-F

Music genres

[Genres of music](#) : **A-F** · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular](#)
[Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) · [Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

#

- 2Step
- [4-beat](#)

A

- A cappella - any singing performed without instrumental backing

Aa-Ad

- Aak - Korean court music
- Aaroubi - evolved form of al-andalous classical music which comes from Algiers
- Abaimajani
- Abajeños - folk music of the Perépecha of Mexico
- Aboriginal rock - rock and roll mixed with Australian aborigine music, began in 1980s
- [Abstract hip hop](#)
- Abwe
- Acoustic Rock
- Acid croft - mixture of traditional Scottish music with [house](#) influences
- [Acid house](#) - [house music](#) using simple tone generators with tempo-controlled resonant filters
- Acid groove
- [Acid jazz](#) - [jazz](#) mixed with [soul](#), [hip hop](#) and [funk](#)
- [Acid rock](#)
- [Acid techno](#)
- Adai-adai
- Aduk-aduk
- Adult contemporary

Af-Ak

- Afoxé
- African blues

- African jazz
- [Afrobeat](#) - African rhythms mixed with American [funk](#)
- [Afro-Cuban jazz](#) - [jazz](#) mixed with merengue, salsa or other Latin forms
- Afro-Cuban rumba
- Afro-juju
- Afro-Manding blues
- Afro-reggae
- Afro-soul
- Afro-zouk
- Afroma
- Aguinaldo
- Ahouach
- Ahidus
- Air
- Akyn - Kazakh folk music made by travelling musicians also called *akyn*

AI

- Al-âla
- Alb-pop - Albanian pop music
- Aleatoric music - music the composition of which is partially left to chance
- Algerias
- Alomaco
- Alpine New Wave
- Alpunk
- [Alternative country](#) - reaction against the 1990s highly-polished [Nashville sound](#)
- [Alternative hip hop](#) - opposite of [gangsta rap](#), usually includes socially or politically aware lyrics (also known as alternative rap or Bohemian hip hop)
- [Alternative metal](#) - catch-all term for [heavy metal](#) mixed with [punk](#), [funk](#), [hip hop](#) or other influences
- [Alternative rock](#) - broad movement born in the 1980s generally relegated to the underground music scene and operating outside of the mainstream

Am-An

- Amanédhes
- [Ambient](#) - atmospheric [electronic music](#) combined with [jazz](#), [New Age](#) and other influences

- Ambient acoustic
 - Ambient breakbeat
 - Ambient dub
- Ambient house
 - Ambient groove
 - Ambient techno
 - Ambient trance
- American fingerstyle guitar (American primitive guitar)
- Americana
- Anadolu rock - Turkish rock music
- [Anarcho-punk](#) - 1970s mixture of [punk rock](#) with anarchist lyrics
- Andártika
 - Andean New Age - a mixture of native Peruvian and Western musics which arose in tourist areas in Lima, Cuzco and Ollantaytambo
 - Angklung - Osinger and Balinese style of gamelan performed exclusively by young boys
 - Angolan merengue
- [Anti-folk](#)
- Antiphonal

Ap-Ax

- Apala
 - Appalachian folk - in the United States, commonly referred to as simply folk music
 - Arabesk - Turkish popular music
 - Areito
- [Arena rock](#) - 1970s catchy, bombastic mixture of [hard rock](#), [prog](#) and [pop music](#)
- Argentinean rock
 - Arpa grande - a style of rural Mexican folk music
 - Arribeño - lyrical folk music from Sierra Gorda, Mexico
- [Ars antiqua](#)
- [Ars nova](#)
- Art metal
 - Art pop
 - Art punk
- [Art rock](#)
- Ashiq - Azeri bards who sing and accompany themselves on a saz (a kind of lute)

Ashoug

Asian Underground - British-based form of Indian and Western fusion

- [Australian country music](#) (see also [Country music](#))
- Australian pub rock
- [Australian hip hop](#)
- Australian humour
- Australian warmetal
- [Avant-garde jazz](#)
- Avant-garde music - any kind of experimental music incorporated bizarre ideas, structures or instrumentation
- Axé - pop music from Salvador, Bahia

B

Bac-Bal

- Bachata
- Baião
- [Bakersfield sound](#) - gritty, hard-edged reaction against 1950s pop country ([Nashville sound](#))
- Bakshy - Turkmen folk music made by travelling musicians also called bakshy
- Baiáo - Dance music created by a trio of triangle, bass drum and accordion
- Baila - Sri Lankan dance music derived from African slaves held by the Portuguese
- Baisha xiyue - a song and dance suite from the Naxi of Lijiang, China
- Bajourou
- Bakou - trilling vocals that accompany Wolof wrestling
- Bagad
- Bal granmoun
- Bal-musette
- Balakadri
- [Ballad](#) - generic term for usually slow, romantic, despairing and catastrophic songs
- Ballad calypso
- Ballata
- [Ballet \(music\)](#)
- Balkan music
- Balss

Bam-Bay

- Bamberas
Bamboo band - originally from the Solomon Islands, music played by hitting bamboo tubes with sandals
- Bamboula wake
- Bambuco
- Banda - Mexican brass norteño pop music invented in the 1960s
- Bangsawan
- Bantowbol
- Barbarian Black Metal - extreme black metal about paganism and barbarism
- Barbershop music - extremely melodic a cappella vocal style
- Barndance
- [Baroque music](#) - 17th-18th century European [classical music](#)
- Baroque metal
- Bass music (Miami bass, Booty bass) - electro influenced form of hip hop dance music arising in Miami, Florida
- [Bastard Pop](#)
- Batá
Batá-rumba
- Batucada
- Batuco
- Bayin - Taiwanese Hakka instrumental music

Be-Bh

- Beach music
- Beatboxing
- [Bebop](#) - 1940s [jazz](#) style with complex improvisation and a fast tempo
- Bedoui
Bedoui citadinisé
- Beguine (biguine)
- Beguine moderne
- Beguine vide
- Beiguan - Taiwanese instrumental music
- Bel canto - Italian vocal style which arose in the late 16th century and which ended in the mid-19th century
- Belair
- Bend-skin
- Benga

Bhajan - a northern Hindu religious song

Bhakti

Bhangra - originally Punjabi dance music which became popular in the UK

Bhangra-wine

Bhangragga

Bhangramuffin

Bi-BI

- [Big band music](#) - large [orchestras](#) which play a form of [swing music](#)
- Big Beat - 1990s electronic music based on breakbeat with other influences
- Big Hip
- Biguine - Martinican folk music
- Biguine moderne - Martinican biguine adapted to pop forms and including reggae and other influences
- [Black metal](#) - highly distorted and swift form of [heavy metal](#)
- Bloco afro
- [Bluegrass](#) - American [country music](#) mixed with Irish and Scottish influences
- Blue-eyed soul
- [Blues](#) - African-American music from the Mississippi Delta area
- [Blues ballad](#)
- [Blues-rock](#)
- Blurcore
- Big Drum Dance
- Bigono duu
- [Bitpop](#)

Bo

- Bocet
- Boi - Central Amazonian folk music
- Bolero - Spanish and Cuban dance and music
- [Bomba](#)
- Bombay pop
- Bongo - distinctive African drum and style of drumming
- Bongo wake
- Boogie rock
- Boogie woogie - style of piano-based blues popular in the 1940s US
- [Boogaloo](#) - [soul](#) and [mambo](#) fusion popular in 1960s United States

- Booty bass ([Miami bass](#), Bass music)
- Borbangnadyr
Borbannadir - type of Tuvan xoomii said to sound like the rapids of a river
- [Border ballad](#)
- Bossa nova
- [Bouncy techno](#)
- [Boy band](#)

Br-Bu

- [Brass band](#)
- Brass Hop
Brazilian funk
Brazilian jazz - bossa nova and samba mixed with American jazz
- [Breakbeat](#)
- [Breakbeat hardcore](#)
- [Breakcore](#)
- [Bright disco](#)
- Brill Building Pop
Britfunk
- [Britpop](#)
- [British blues](#)
- British folk
British Invasion
- [Broadside ballad](#)
- [Brokenbeat](#)
- Brown-eyed soul
Broxa (brozca)
Brukdown - rural Belizean creole music
- [Bubblegum pop](#) - sometimes synonymous with [pop music](#), especially that performed by teen idols; can also refer to specific styles of South African or Japanese pop
- Buiasche
Bikutsi
- [Bulerias](#)
- Bumba-meu-boi
Bunggul
Bunraku - Japanese style originated from a kind of puppet-theater.
- Burger-highlife
- [Burgundian School](#)

C

Cad-Cam

- Ca din tulnic
Ca pe lunca
Ca tru - (hat a dao) Vietnamese folk music
- [Cabaret](#)
- Cadence
Cadence-lypso - guitar-dominated Cadence music combined with calypso horns
Cadence rampa
Café-aman
Cai luong - Vietnamese opera
Cajun music
Cakewalk
Calenda - Trinidadian drum dance
Calentanos - folk music of the Balsas River Basin, Mexico
Calgia - traditional urban ensemble music from Macedonia
Calipso - Venezuelan calypso music
Calypso - Trinidadian folk, and later pop, genre
Calypso-style baila - Sri Lankan baila mixed with calypso influences
Campursari - Indonesian modern folk music, a fusion of dangdut, langgam, and pop music
Campillaneros

Can-Car

- Caña
Candombe
Canon
Cante chico
Cante jondo
Canterbury Scene
Cantiñas
Cantiga - Portuguese ballad form
Cantique
Canto livre - Portuguese modernized fado

Canto nuevo - Bolivian pop-folk music which evolved out of Chilean nueva cancion

Canto popular - Uruguayan singer-songwriter nativist music

Cantopop - western-style pop music from Hong Kong

Canzone napoletana - urban songs from Naples

Capoeira music

Caracoles

Carceleras

Cardas

Caribbean

Carimbó - dance music of Belém, Brazil

Cariso

- [Carnatic music](#)
- [Carol](#)
- Cartageneras

Cas-Cav

- Cassé-co
- [Cassette culture](#)
- Castilian
- Cavacha

Cc-Ce

- CCM (Contemporary Christian Music)
- Celempungan
- [Cello rock](#)
- [Celtic](#)
- Celtic metal
- Celtic reggae

Cha

- Cha-cha-cha
- Chakacha
- Chamamé - Argentinian folk music
- Chamber jazz
- Chamber pop

- [Chamber music](#)
- Champeta - Colombian musical form derived from African communities in Cartagena
Champoo
Changuí
- [Chanson](#)
- Charanga
Charanga-vallenato - 1980s mixture of salsa, charanga and vallenata
Charikawi
Chastushki - humorous Russian folk songs
Chau van - Vietnamese trance music

Che-Chi

- Chemical breaks
Chèo
Chill-Out
- [Chicago house](#)
- Chicken scratch - Arizona-based Native American music
Chimurenga (mbira)
Chinese music
Chinese rock - rock and roll from China, often with protest lyrics
Chip music

Cho-Chr

- Chongak - Korean aristocratic chamber music
Chouval bwa
Chowtal
- [Chicago blues](#)
- [Chicago house](#)
- Chicago jazz ([Dixieland jazz](#))
- Chicago soul
Chicha - a Peruvian fusion of rock and roll, cumbia and huayno
Cho-kantrum - the most traditional form of Cambodian kantrum
Choctaw Social Dance
Chorinho
Choro - Brazilian folk music
Christian alternative
- [Christmas carol](#)

- [Christian hip hop](#)
- [Christian metal](#)
- [Christian rock](#)
- Chylandyk - type of xoomii which sounds like the chirping of crickets

Chu

- Chumba
- Chut-kai-pang
- Chutney - popular Indo-Trinidadian music
- Chutney-bhangra
- Chutney-hip hop
- Chutney-soca - Chutney mixed with calypso and other influences

Ci-CI

- Cigányzene
- Cînd ciobanu s-i a pierdut oile
- Cîntec batrînesc
- Ciobanul
- Circus metal
- [Classic metal](#)
- [Classical music era](#)
- Clicks n Cuts
- Close harmony

Coc-Cor

- Cocobale
- Coimbra fado - a form of refined fado from Coimbra, Portugal
- Colombianas
- Comedy rock
- [Comic opera](#)
- Comparsa
- Compas direct
- Compas meringue
- Concert overture
- [Concerto](#)
- [Concerto grosso](#)

- Congo - Panamanian [dance music](#)
- Congolese sound
 - Conjunto
 - Contemporary Christian Music (CCM)
 - Contonbley
 - Contradanza
- [Cool jazz](#)
- Cocorrido
 - Coladeira
 - Coldwave (or industrial rock)
 - Combined Rhythm - music of the Dutch Antilles
 - Corsican polyphonic song
 - Cothoza mfana

Cou-Cow

- [Country blues](#)
- [Country music](#)
- [Country rock](#)
- Countrypolitan
 - Couple de sonneurs - Breton dance music
 - Cow punk

Cr-Cu

- Crapcore
 - Creative jazz
 - Creole
- [Crossover music](#)
- [Crunk](#)
- [Crust punk](#)
- Csárdás
 - Cuarteto - Argentinian folk music
 - Cueca
- [Cumbia](#) - popular [dance music](#), originally Colombian but now popular across Latin America, especially Mexico
- Cumbia panameña - Panamanian cumbia
 - Cumfa
 - Cybercore
- [Cumbia villera](#) - Argentinian type of cumbia which contains marginal lyrics

D

Da

- Dabka - Palestinian dance music for weddings
- Dadra
- Daina - Latvian sung poetry
- Daino - Lithuanian traditional music
- Dalauna
- [Dance \(music\)](#) - dance (form of musical composition)
- [Dance music](#) - any [rhythmic](#) music intended for [dancing](#)
- Dance pop - contemporary form of dance music with pop music structures
- [Dance-punk](#)
- Dancehall
- Dangdut - popular Indonesian dance music with influences from Arabic and Indian music
- Danube New Wave - mixture of Viennese schrammelmusik and American blues and rock and roll
- Danza
- Danzón
- [Dark ambient](#)
- Dark trance
- [Darkwave](#)
- Dementia - relating to the style of music popularized by the Dr. Demento Show

De-Dh

- De codru
- De dragoste
- De jale
- De pahar
- Death industrial
- [Death metal](#)
- [Death rock](#) (also known as death punk)
- Death techno
- Deblas

- Deboche - Brazilian fusion of electric frevo and ijexá
- Décima
- Degung
- [Delta blues](#)
- [Deep house](#)
- Deep soul
- Dementia
- Desi - Indian folk music
- [Detroit blues](#)
- [Detroit techno](#)
- Dhamar - a type of highly-ornamented dhrupad
- Dhimotiká - traditional Greek songs
- Dhrupad - Hindustani vocal music performed by men singing in medieval Hindi
- Dhun

Di-Dr

- Dialect rock - rock music sung in various Swiss-German dialects
- Digital hardcore
- Dirge
- [Dirty South](#) (also known as Southern rap)
- [Disco](#)
- Disco house
- Disco Polo - Polish nightclub dance music.
- Dixieland jazz (Chicago jazz)
- Djambadon
- Dodempa - Japanese tango
- Doina
- Dombola
- Dondang sayang - slow folk music that mixes Malaysian forms with Portuguese, India, Chinese and Arabic music
- Donegal fiddle tradition
- Donjiang - Chinese Naxi form of folk music, related to silk and bamboo music from China
- Doo wop
- [Doom metal](#)
- Dopé
- Downtempo
- Dream pop
- [Drill and bass](#)

- [Dronology](#)
- [Drum and bass](#) (DNB)

Du-Dz

- [Dub](#)
- Dub techno
 - Dundun - Yoruban drum music
 - Dunedin Sound - early 1980s alternative rock sound based out of Dunedin, New Zealand and Flying Nun Records
 - Dutch jazz
 - Dutch trance
 - Dziesma
 - Dzoke - type of yang chanting

E

Ea-En

- [Early music](#)
- East Coast blues
- [East Coast hip hop](#)
- Eastern Tradition of Sephardic music
 - Easy listening
 - Pasillo
 - Yaraví
 - Elafrolaikó
 - Electric blues
- [Electro](#)
- [Electro hop](#)
- [Electroclash](#)
- Electrofunk
- [Electronic art music](#)
- [Electronic body music](#) (EBM, also known as industrial dance)
- Electronic luk thung - Dance-ready form of Thai pleng luk thung
- [Electronic music](#)
- [Electronica](#)

- [Electropop](#)
- Elektro
Elevator music (or Muzak)
Emeba
- [Emo](#)
- Endecasillabo - Central Italian 11-syllabic song form
English funk
English madrigal
Enka - Japanese pop music, using native forms
Éntekhno

Ep-Ez

- [Epic metal](#)
- Eremwu eu
Euba
Eurobeat
- [Eurodance](#)
- Europop
- [Eurotrance](#) (traditional dance music)
- [Exotica](#)
- [Experimental music](#)
- Experimental noise
Experimental rock
Ezengileer - type of Tuvan xoomii said to imitate the trotting of horses

F

Fa-Fr

- F-Step - variant of hardcore jungle with simultaneous, overlapping beats
Fado - Portuguese roots-based popular music
Falak - Tajik folk music
- [fandango](#) - Spanish [dance music](#)
- Farruca - a genre of flamenco
Filk - modern, science fiction-oriented music
- [Film scores](#)

- [Filmi](#) - Indian film music
- Filmi-ghazal - filmi based on Hindustani ghazal
- Finger-style
- Fjatpangarri - Aboriginal Australian music local to Yirrbala
- [Flamenco](#) - [dance music](#) of Spanish Gypsies
- Foaie verde - classical form of Romanian Gypsy doina
- Fofa
- [Folk metal](#)
- [Folk music](#)
- Folk pop
- [Folk punk](#)
- [Folk rock](#)
- [Folktronica](#)
- Fonn Mall
- Forró - extremely popular music of Northeastern Brazil
- Franco-country
- Freak-folk
- [Free improvisation](#) - freeform musical improvisation
- [Free jazz](#) - improvised 1960s [jazz](#)
- [Free music](#)
- Freestyle house - a cross-culture mix of hip-hop/electro/house/pop
- [Freetekno](#)
- Frevo - folk music from Recife, Brazil
- Fricote - dance music from Salvador, Brazil

Fu

- Fuji - Yoruban vocal and percussion music
- Fulia - Afro-Venezuelan percussion music
- Funacola
- Funana
- [Funk](#) - a bass-heavy outgrowth of [soul music](#)
- [Funk metal](#) - 1980s combination of [funk](#), [heavy metal](#) and [punk rock](#)
- Funky breaks - a type of breaks electronic music
- Funky highlife - fusion of funk and Ghanaian highlife
- [Furniture music](#) - Erik Satie's invention of [Background music](#)
- Fusion bhangra (New Wave bhangra) - bhangra combined with rock and roll, reggae, hip hop, ragga and funk
- Fusion jazz - mixture of rock and jazz
- Future jazz
- [Futurepop](#) - outgrowth of [synthpop](#), [EBM](#) and [darkwave](#)

Category: [Music genres](#)

List of genres of music: G-M

[Music genres](#)

[Genres of music](#) : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular](#)
[Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) ·
[Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

G

- [G-funk](#)

Gab-Gal

- [Gabba](#) (also spelled as Gabber)
- Gagá
Gagaku - Japanese classical music derived from ancient court traditions
Gaikyoku
- Gaita - Afro-Venezuelan form of percussion music
- [Galant](#)

Gam-Gan

- Gamad - Malay-style ballad
Gambang kromong - popular, highly-evolved form of kroncong, originally adapted for the theater
Gamelan - diverse Indonesian classical music, making use of a vast array of melodic percussion
Gamelan angklung - Balinese gamelan played for cremations and festivals
Gamelan bebonangan - Balinese cymbal-based processional gamelan
Gamelan degung - a form of popular Sundanese gamelan
Gamelan bang - Balinese sacred gamelan played for cremations
Gamelan buh - Balinese form of gamelan
Gamelan gede - ceremonial gamelan from the temple of Bator
Gamelan kebyar - an energetic form of large Balinese gamelan
Gamelan salendro - gamelan dance music from Sunda, known as lower-

class music

Gamelan selunding - possibly the oldest style of gamelan, played only in the village of Tenganan in Bali

Gamelan semar pegulingan - sensual form of gamelan from Bali

Gammeldan

Gandrung - Osing music performed at weddings and other celebrations

- [Gangsta rap](#) - American form of [hip hop music](#) which focuses on underground lifestyles and illegal activities

Gar-Gay

- Gar - Tibetan [classical music](#)
- [Garage](#)
- [Garage rock](#)
- Garage techno
- Garrotin
- Gavotte
- Gay - Afro-Trinidadian call and response work song

Ge-Gn

- Gelugpa chanting - form of Tibetan Buddhist chanting, very austere and restrained
- Gender wayang - Indonesian gamelan that accompanies shadow plays and other puppet plays
- Gending - a distinct gamelan music from southern Sumatra
- Gharbi
- Gharnati
- Ghazal - vocal form originally Persian but since spread to Central Asia, Iran, Turkey and India
- Ghazal-song - a modernized version of ghazal influenced by filmi
- [Ghetto house](#) - form of [Miami bass](#) influenced by [house music](#) which arose in Chicago
- [Ghettotech](#) - form of [Miami bass](#) which developed in 1990s Detroit
- [Girl group](#) - Girls singing rock songs
- [Glam rock](#)
- [Glitch](#)
- Gnawa

Go-Gr

- Go go
- [Goa](#) (also known as goa trance)
- Golden Period of Karnatic classical music - music composed by the legendary Trimurti
- Goombay - Bahamanian percussion music
- Goregrind
- Goshu ondo - a form of popularized Okinawan folk music
- [Gospel music](#)
- Gospel-soca
- Gothenburg sound
- [Gothic metal](#)
- [Gothic rock](#)
- Granadinas
- [Gregorian chant](#) (plainchant)
- [Grime](#) - new Garage
- [Grindcore](#)
- Group Sounds - Japanese pop music from the 1960s, which included Appalachian folk music and [psychedelic rock](#)
- [Grunge](#)
- Grupera - a mixture of Mexican ranchera, [norteño](#) and [cumbia](#)

Gu-Gy

- Guaguanbo
- Guajira
- Guitarra baiana - from Pernambuco, Brazil, a style of playing frevo using electric guitars
- Guitarradas
- Gumbe
- Gunchei
- Gunka - military marches with Japanese influences, created during the Meiji Restoration
- Guoyue - invented conservatoire style of national Chinese music
- Gwerz
- Gwo ka - Guadeloupan percussion music
- Gwo ka moderne - modernized gwo ka
- Gypsy jazz
- Gyurke - form of Tibetan Tantric chanting

H

Hab-Has

- Habanera - Africanized danzón
- Haiducesti
- Hair metal
- Hajnali - Hungarian-Transylvanian wedding songs
- Half calypso (semi-tone calypso)
- Hakka
- Hambo
- Hapa haole - a mixture of traditional Hawaiian music and English lyrics
- [Happy hardcore](#)
- Haqibah
- [Hardcore hip hop](#)
- [Hardcore punk](#)
- [Hardcore techno](#)
- [Hard bop](#) (hard bebop)
- Hard house
- [Hard rock](#)
- Hard techno
- [Hard trance](#)
- Harepa - harp-based music of Pedi people of South Africa
- Harmonica blues
- Hasaposérviko

Hat-Haz

- Hat cheo - an ancient form of Vietnamese stage opera
- Hát a dào - (ca tru) Vietnamese folk music
- Hát cai lung - Vietnamese popular opera
- Hat chau van - a popular spiritual folk music of Vietnam
- Hát tuông (Hát bôi) - Vietnamese operatic music
- Hawaiian steel guitar - (kila kila) invented by Joseph Kekuku, who slid a solid object across slacked guitar strings
- Hawzi - evolved form of al-andalous classical music which developed in Tlemcen
- Hazzanut

He-Ho

- Heavy compas
Heavy dance
- [Heavy metal](#)
- Heshher
- [Hi-NRG](#)
- Highlands
Highlife
Highlife fusion
Hillybilly music
Hiplife
- [Hip hop](#)
- Hip hop and soul (HNS)
- [Hip house](#)
- [Hindustani classical music](#)
- Hiragasy
Hiva usu - unaccompanied vocal Christian music of Tonga
- Honkyoku
Hora lunga
Hornpipes
- [Horror punk](#)
- Hot rod music
- [House music](#)

Hu-Hy

- Hua'er
Huasteco - folk music from Huasteco, Mexico
Huaynos - Andean dance music now most widespread in Peru
Hula
Humppa
Hunguhungu
Hyangak - Korean court music
Hypnofolkadelia - see Acid croft
- [Hymn](#)

- Ibiza music
- Ibo
- Ice metal
- Igbo-highlife
- Ijexá
- Ilahije
- [Illbient](#)
- [Impressionist music](#)
- [Incidental music](#)
- Indie folk
- Indie garage
- [Indie rock](#)
- [Indie pop](#)
- Indo jazz - jazz mixed with forms of Indian music
- Indo rock
- Indoyíftika
- Industrial dance (or EBM, [electronic body music](#))
- [Industrial music](#)
- [Industrial musical](#) (also known as corporate musical)
- [Industrial metal](#)
- [Industrial rock](#) (or coldwave)
- Instrumental pop
- [Instrumental rock](#)
- [Intelligent dance music](#) (IDM, also known as intelligent techno, listening techno or art techno)
- International Latin - pop ballads from various Latin countries, especially Colombia
- Inuit - music of the Inuit
- Iscathamiya
- Isikhwela jo
- Isolationist
- [Italo Disco](#) - Italian nightclub music
- Itsmeños - folk music of the Zapotecs of Mexico
- Izvorna Bosanska muzika - modernized folk music from Drina, Bosnia

J

- J-pop - Japanese [bubblegum pop](#)

Ja-Je

- Jaipongan - unpredictably rhythmic dance music from Sunda, Indonesia
- Jaliscienses - Folk music of Jalisco, Mexico, and the origin of mariachi
- Jam band
- Jam rock
- Jamana kura
- Jamrieng samai
- Jangle pop
- Japanese pop - Japanese pop music using Western structures
- Jarana
- Jariang - Cambodian folk narratives
- Jarochos - folk music from Veracruz, Mexico
- Jawaiian - Hawaiian reggae
- [Jazz](#)
- [Jazz blues](#)
- Jazz from night
- [Jazz fusion](#)
- Jazz groove
- [Jazz rap](#)
- Jegog - Giant Bamboo ensemble of Bali, Indonesia
- Jenkka

Ji-Ju

- Jibaro
- Jig
- Jing ping
- [Jingle](#) - form of music used in television commercials
- Jit
- Jive
- Joged - a generic term for various types of dance music all over Indonesia
- Joged bumbung - a popular form of joged ensemble
- Joik
- Joropo
- Jota
- J'Ouvert
- Jug band

Juke joint blues

Juju

- [Jump blues](#)

- [Jungle](#)

- Junkanoo

Juré

K

Ka

- Käng
- Kaba - Southern Albanian instrumental music
- Kabuki - lively and popular form of Japanese theater and music
- Kadans
- Kagok - Korean aristocratic vocal music accompanied by strings, wind and percussion instruments
- Kagyupa chanting - form of Tibetan Buddhist chanting
- Kaiso
- Kalamatianó
- Kalattuut - Inuit polka
- Kalinda (kalenda, ti kannot)
- Kamba pop
- Kan ha diskan
- Kansas City blues
- Kantádhes
- Kantrum
- Kargyraa
- Karma
- Kaseko - Surinamese folk music
- Katcharsee - lively, celebratory Okinawan folk music
- Kattajjaq - competitive Inuit throat singing
- Kawachi ondo - a form of modernized Okinawan folk music
- Kayokyoku - traditionally-structured Japanese pop music

Ke-Kh

- Ke-kwe
- Kebyar - see gamelan gong kebyar above
- Kecak - Balinese "monkeychant"
- Kecapi suling - instrumental, improvisation-based music from Java
- Kélé
- Kertok - Malaysian xylophone music played in small ensembles
- Khaleeji - popular folk-based music of the Persian Gulf countries
- Khap
- Khplam wai - a type of mor lam with a slow tempo which originated in Luang Prabang, Laos
- Khelimaski djili - Hungarian Gypsy dance songs

Khene
Khrung sai - type of Thai classical music
Khyal - Hindustani vocal music that is informal, partially improvised and very popular
Khoomei
Khorovodi - Russian dance music

Ki-Kp

- K)kiyi pop
- Kilapanda
- Kinko
- Kirtan
- Kiwi rock
- Kizomba
- Klape - Dalmatian male choir music
- Klasik
- Kléftiko
- Klezmer
- Kliningan
- Kochare - Armenian folk dance
- Kolomyjka
- Komagaku
- Konpa
- Koumpaneia - Greek Gypsy music
- Kpanlogo

Kr-Kw

- Krakowiak
- [Krautrock](#)
- Krill Krill
- Kriti (krithi) - a Hindui hymn
- Kroncong - popular Indonesian music with strong Portuguese influence
- Krzesany
- Kulning - Swedish folk songs
- Kumina - music (and religion) of the Bongo Nation of Jamaica
- Kun-borrk
- Kunderere
- Kundiman - traditional Filipino songs adapted to Western song structure

- Kussundé
- Kutumba wake
- Kvæði
- Kveding - traditional Norwegian songs
- [Kwaito](#)
- Kwassa kwassa
- Kwela

L

La

- La la - Louisianan Creole music
- Laba laba
- Laikó
- Lais
- Lam
- Lam saravane - Laotian ensemble music from a town of the same name in southern Laos
- Lam sing
- Lambada - Bolivian and Brazilian dance music which arose from sayas and became internationally popular in the 1980s
- Lancer
- Langgam jawa - type of kroncong mixed with gamelan, popular around Solo, Indonesia
- Laremuna wadauman
- [Latin jazz](#) - [jazz](#) mixed with Latin musical forms like bossa nova or salsa
- Lavlu
- Lavway

Le-Lo

- Le leagan
- Legényes - Hungarian-Transylvanian men's dance
- Letka
- Letka-jenkka
- Lhamo - form of Tibetan opera

Liedermacher

Likanos

Light Music - 20th Century light orchestral music (mainly British)

Light Music (Nepalese) - Nepalese pop music, blending traditional styles, Western pop and Indian filmi

Line dance

Liquindi

Llanera - Venezuelan music

Llanto - a flamenco-influenced genre of Panamanian folk music

- [Lo-fi](#)
- Lo-pop Pop or Disco with extreme cheap touch
- Loki djili - traditional Hungarian Gypsy songs
- Long-song - traditional Mongolian slow songs
- [Louisiana blues](#)
- [Lounge music](#)
- Lovers rai
- Lovers rock
- Lowercase - see [Lowercase \(music\)](#)

Lu

- Lu - unaccompanied Tibetan folk music
- Lubbock country music
- Lucknavi thumri - a type of thumri from Lucknow
- Luhya omutibo
- Luk grung - Popular Thai music from the early 20th century
- [Lullaby](#)
- Lundu
- Lundum

M

Mad-Mam

- Madchester
- [Madrigal](#)

- Mafioso hip hop
- Maglaal (tuuli)
- Magnificat
- Mahori - type of Thai classical music
- Makossa
- Makossa-soukous
- Malagueñas
- Malawian jazz
- Maloya
- Maluf - evolved form of al-andalous classical music which developed in Constantine, Algeria
- [Mambo](#)

Man-Map

- Manaschi - Kyrgyz folk music made by travelling musicians also called manaschi
- Mandarin pop - early Taiwanese pop sung in Mandarin and popular with young listeners
- Manding swing
- Mangulina
- Manikay
- Manila sound - Early 1970s development in Pinoy rock which mixed Tagalog and English lyrics
- Manouche
- Manzuma
- Mapouka
- Mapouka-serré

Mar-Maz

- Marabi
- Maracatu - African and Portuguese music popular around Recife, Brazil
- Marching music
- Marga - Indian classical music
- Mariachi - pop form of son jalisciense
- Marimba
- Maritime folk
- Marrabenta

Marrabenta rap
Maskanda - popularized Zulu-traditional music

- [Mass](#)
- Martinetes
Matamuerte
- [Mathcore](#)
- [Math rock](#)
- [Mazurka](#)

Mb-Mg

- Mbalax
Mbaqanga (township jive)
Mbira (Chimurenga)
Mbube
Mbumba
Medh
- [Meditation](#)
- [Medieval music](#)
- Mejorana
Melhoun
Melhûn
Melodic trance
- [Memphis blues](#)
- [Memphis rap](#)
- Memphis soul
Mento
Merengue
Merengue típico moderno
Merengue-bomba - Puerto Rican fusion of bomba and merengue
Méringue
Meringue
Merseybeat
- [Metal](#)
- Mexican son - a broad group of Mexican folk music
Meyjana
- [MPB](#) (musica popular Brasileira)

Mia-Mil

- [Miami bass](#) (booty bass) (Bass music)
- [Microhouse](#)
- Milo jazz
- Mini compas
- Mini jazz
- Minuet
- Missouri harmony
- Miami Sound - a popular form of salsa music
- [Milongas](#)

Min-Mir

- Min'yo - Japanese folk music
- Mineras
- Mini-jazz - Caribbean jazz
- [Minimalist music](#)
- [Minimalist trance](#)
- Minstrel show
- Minneapolis sound
- Mirabras
- Mirolóyia

Mo-MP

- Mod
- Modinha
- Modern classical music
- Modern rock
- Modinha
- Mohabelo - neo-traditional music from South Africa and Lesotho
- [Mor lam](#) - Laotian ensemble music for vocals with accompaniment
- [Mor lam sing](#) - popular form of Laotian traditional music developed by Laotians in Thailand
- Morna
- Motown
- Mozambique
- [MPB](#) (música popular brasileira) - catch-all term for multiple varieties of Brazilian pop music

Mu

- Mugam - classical music of Azerbaijan, featuring sung poetry and instrumental passages
 - Muntuno
 - Musette
 - Music drama
 - Music Hall
 - Música campesina - Cuban rural music
 - Música criolla - a coastal Peruvian music from the early 20th century, consisting of a variety of Western fusions
 - Música de la interior - indigenous folk music from Colombia
 - Música llanera - harp-based form of folk music from Los Llanos, Colombia
 - Música nordestina - Northeast Brazilian popular music, centered around Recife
 - Música tropical - a form of Colombian salsa music
 - Musiqi-e assil - Persian classical music
 - Musique concrète (also known as electroacoustic music)
 - Mutuashi
 - Muwashshah
 - Muzak (or elevator music)
- Category: [Music genres](#)

List of genres of music: N-R

[Music genres](#)

[Genres of music](#) : [A-F](#) · [G-M](#) · **[N-R](#)** · [S-Z](#) · [Classical](#) · [Popular](#)
[Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) ·
[Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

N

- Na trapeza - Greek-Turkish slow songs
- Nagauta - Japanese style of shamisen-playing
- Naghmehs
- Nakasi - Taiwanese musical form
- Naked funk
- Nangma - Tibetan dance music
- Nanguan - Taiwanese instrumental music

Narcocorrido - Spanish for "Drug ballad", this Mexican music's theme was equivalent to gangster rap

Narodna muzika - Serbian folk music

Nasheed - a capella music closely related with Islamic revival in the 20th century

- [Nashville Sound](#) - pop-[country music](#) based out of Nashville, Tennessee
- Native American gospel - gospel music performed by Native Americans
- Nederpop - popular music of the Netherlands, especially in the Dutch language
- Néo kýma
- Neomelodici - modern Neapolitan pop songs
- [Neo-classicism](#)
- Neo-clerical ghazni
- Neo-ska - late 20th century revival of Jamaican ska
- Neo-swing - late 20th century revival of swing music
- Nerdcore hip hop
- Neue Deutsche Welle - a kind of German New Wave music
- Neue Volksmusik
- [New Age music](#) - numerous varieties of music associated with [New Age](#) spirituality and culture, especially including atmospheric and natural sounds
- New Beat - a downtempo music style from Belgium, contemporary to Chicago House and Detroit Techno.
- New Instrumental
- [New Jack Swing](#) (*New Jack R&B, Swingbeat*) - late 1980s American fusion of [hip hop music](#), [R&B](#), doo wop and [soul music](#)
- New Orleans blues - piano and horn-heavy blues from the city of New Orleans, Louisiana
- New Orleans contemporary brass band
- New Orleans jazz
- [New Romantic](#) - popular British [New Wave](#) from the early 1980s
- New rumba
- New school hip hop - generic term for hip hop music recorded after about 1989
- New Taiwanese Song - modern Taiwanese pop music which combines ballads, rock and roll and hip hop
- New Wave bhangra (Fusion bhangra)
- New Wave of British heavy metal (NWOBHM) - mid- to late 1970s heavy metal coming out of the United Kingdom
- [New Wave](#) - melodious pop outgrowth of arty [punk rock](#), also used as description of an emerging sound in any genre (e.g. *Alpine New Wave*)
- New York blues - jazzy, urban blues from the early 20th century
- Newgrass - progressive bluegrass
- Nganja

Nhac dan toc cai bien - modernized forms of Vietnamese folk music which arose in the 1950s

Nhac tai tu - Vietnamese chamber music which accompanies cai luong
Nha Nac

Nisiótika - folk songs of the Greek islands

No Wave - avant-garde late 1970s outgrowth of New Wave and punk rock

Noh - highly-stylized Japanese theater and music style

- [Noise music](#) - style of avant-garde music, most closely associated with Japan
- [Noise pop](#) - experimental 1990s outgrowth of punk
- [Noise rock](#) - atonal [punk rock](#) from the 1980s
- Nongak - Korean folk music played by 20-30 performers on different kinds of percussion instruments
- Norae Undong - Korean rock music with socially aware lyrics
- Nordic folk music
- Nordic folk dance music
- [Nortec](#) - electronic style from Tijuana, Mexico
- [Norteño](#) (*Tex-Mex*) - Modernized corridos [pop music](#) of Mexico
- Northern harmony
- Northern Soul - late 1960s variety of soul music from northern England
- Northumbrian smallpipe music
- Nota
- Nova canção - popular 1950s and 60s fado in Portugal and folk-based singer-songwriters in Spain
- Novokomponovana narodna muzika - modernized Serbian folk music
- Nu breaks
- [Nu jazz](#) - fusion of late 1990s jazz and electronic music
- [Nu metal](#) - fusion of [heavy metal music](#) with genres such as [hip hop](#), [funk](#), [grunge](#) and [electronic music](#)
- [Nu-NRG](#) - a harder and faster version of [Hi-NRG](#)
- Nu soul (neo soul) - popular fusion of hip hop music and soul music
- Nueva canción - Chilean pop-folk music which influenced by native Chilean and Bolivian forms
- Nyingmapa chanting - form of highly rhythmic and elaborate Tibetan Buddhist chanting

O

- [Oi!](#) - 1980s style of British [punk rock](#)

- [Old school hip hop](#) - generic term for [hip hop music](#) recorded before approximately 1989
- Old time country
 - Old-time - archaic term for many different styles that were an outgrowth of Appalachian folk music and fed into country music
 - Olonkho - Yakut epic songs
 - Oltului
 - Omutibo
 - Ondo
 - On ikki muqam - Uyghur classical suite in 12 parts
 - Oom pah band
- [Opera](#) - theatrical performances in which all or most dialogue is sung with musical accompaniment
- Oratorical calypso
- [Oratorio](#) - similar to [opera](#) but without scenery, costumes or acting
- [Orchestra](#) - a large ensemble, especially one used to play Western classical music
- Orchestre
 - Organic ambient - often acoustic ambient music which uses instruments and styles borrowed from world music
 - Organic house
 - Organum - Middle Ages polyphonic music
 - Oriental Foxtrot
- [Oriental metal](#) - Israeli fusion of [death](#) and [doom metal](#)
- Orovela - eastern Georgian work songs
- Orgel (Organ Orgue) - keyboard instrument with/without pedals
- Orquestas Tejanas
- Ottava rima - Italian rhyming stanzas
- [Outlaw country](#) - late 1960s and 70s form of [country music](#) with a hard-edged sound and rebellious lyrics
- Outsider music - generic term for music performed by outsiders
 - Özgün
 - Ozwodna

P

- [P-Funk](#) - 1970s fusion of [funk](#), [heavy metal](#) and [psychedelic rock](#), most closely associated with the bands Funkadelic and Parliament, who shared many members collectively known as *P-Funk*

- Padams
 - Paisley Underground - 1980s style of alternative rock that drew heavily on psychedelia
 - Palm wine - fusion of numerous West African, Latin American and European genres, popular throughout coastal West Africa in the 20th century
 - Palos
 - Panambih - tembang sunda that uses metered poetry
 - Panchai baja - Nepalese wedding music
 - Pansori - Korean folk music played by a singer and a drummer
 - Parisian soukous
 - Parranda - Afro-Venezuelan form of music
 - Parody - humorous renditions of various songs
 - Payada de contrapunto
 - Pambiche (Merengue estilo yanqui)
 - Paranda - Garifuna music of Belize
 - Parang - Trinidadian Christmas carols
 - Partido alto
 - El pasacalle
 - Paseo
 - Pasillo
 - Peace Punk
 - Pedo punk
 - Pelimanni music - Finnish folk dance music
 - Pennywhistle jive
 - Peroveta anedia
 - Petenera
 - Peyote Song - a mixture of gospel and traditional Native American music
 - Philadelphia soul - soft 1970s soul that came out of Philadelphia,
 - Pennsylvania
 - Phleng luk tung
 - Piano blues
 - [Piano rock](#)
 - [Piedmont blues](#)
 - Pineal Polka
 - Pinoy rock - rock and roll sung in Tagalog from the Philippines
 - Pinpeat orchestra
 - Piphat - ancient form of Thai classical musical ensemble
 - Pirekaus - traditional love songs of the Purépecha of Mexico
 - Pisiq - Greenlandic folk song
 - Piyyutim
 - Plachi - melancholic Russian folk songs
 - Plainchant (Gregorian chant)

Plena

Pleng phua cheewit - Thai protest rock

Pleng Thai sakorn - a Thai interpretation of Western classical music

Poco-poco - Indonesian modern music which fuses disco with eastern Indonesian dance music

Polihet

Political Grindcore

- [Polka](#)

- Polo

Polonaise

Pols - Danish fiddle and accordion dance music

Polska

Pong lang

Pop-makossa

Pop melayu - Malay pop music with dangdut overlay

Pop mop - Mongolian pop music

- [Pop music](#)

- [Pop punk](#)

- Pop rai

Pop sunda - Sundanese mixture of gamelan degung and pop music structures

- [Popular music](#)

- Porngroove - A variation on Funk-Hop with a distinctive emphasis on 'Bow Chicka Bow Wow' pioneered by Northwood Hills super group GGNXTMAP

Porro - Colombian big band music

Portuguese Shangaan - South African and Mozambiquan mixture of traditional Tsonga and Portuguese music

- [Post-minimalism](#)

- [Post punk](#)

- [Post-rock](#)

- Post-romanticism

Power electronics

- [Power metal](#)

- [Power noise](#) (or rhythmic noise)

- [Power pop](#)

- Pow-wow - Native American dance music

Ppongchak - Korean pop music developed during the Japanese occupation

Praise song

Pre-Computer

Presleyan music - Elvis Presley meshes so many different sounds that it is difficult to place him in any one genre of music and with a hitlist like his he is practically his own genre. Err... it's rock-'n-roll

Primus

Program symphony

Progressive Acoustic Urban Math Folk

- [Progressive electronic music](#)
- Progressive house
- [Progressive metal](#)
- [Progressive bluegrass](#)
- [Progressive rock](#)
- Progressive trance
- [Psychedelic music](#)
- [Psych folk](#) or Psychedelic folk
- [Psychedelic trance](#) (Psy-trance)
- [Psychobilly](#)
- Psychosomatic trance
- Psych-pop
- Punjabi thumri - a type of thumri from Punjab
- Punk Cabaret - a fusion of musical theater and cabaret style music with the aggressive, raw nature of punk rock.
- [Punk rock](#)
- Punta
- Punta rock - 1970s Belizean music

Q

- Quan ho - Vietnamese vocal music which originated in the Red River Delta
- Qasidah - Epic religious poetry accompanied by percussion and chanting
- Qasidah modern - Qasidah updated for mainstream audiences
- Qawwali - Sufi religious music since updated for mainstream audiences, originally developed in Pakistan
- Quadrille
- [Queercore](#)
- Quiet Storm

R

- Rada
 - Raga rock - Swiss soul, rock and Indian music fusion
 - Ragas
 - Raggamuffin (Ragga)
 - Ragga-chutney
 - Ragga-soca
 - Ragga-zouk - a fusion of reggae, dub music and zouk
- [Ragtime](#)
- Rai - Algerian folk music now developed into a popular style
- Rake-and-scrape - Bahamanian instrumental music
- Rambutan
- Ramkbach
- Ramvong
- Ranchera - pop mariachi from 1950s film soundtracks
- Random dance
- Rap ([hip hop](#))
- Rap dogba
- Rap metal
- [Rapcore](#)
- Rapso
 - Rara
 - Rare groove
 - Rasiya
 - Rateliai
- [Rave](#)
- Rebetiko
 - Rebita
 - reel
- [Reggae](#)
- Reggae highlife
 - Reggaeton
 - Reinlender
 - Rekilaulu - Finnish rhyming sleigh songs
 - Rembetiko
- [Renaissance music](#)
- Rhapsody
 - Rhyming spiritual - Bahamanian hymns
- [Rhythm and blues](#) (R&B)
- Rhythmic noise (or [power noise](#))
- Ricercar
 - Rímur - Icelandic heroic epic songs
 - Ring Bang - the Barbadian sound of soca

- Riot grrl
 - Rob Schneider
 - [Rock](#)
 - Rock opera
 - [Rock and roll](#)
 - Rock en espanol
 - [Rockabilly](#)
 - Rocksteady
 - Rococo
 - Rodeo music
 - Rokon fada
 - Romantic period in music
 - Romeras
 - Rondeaux
 - Ronggeng - a folk music from Malacca, Malaysia
 - [Roots reggae](#)
 - [Roots rock](#)
 - Roots rock reggae
 - Ruem trosh - Cambodian traditional music
 - [Rumba](#)
 - Rumba gitana - French Gypsy music
 - Runddan
 - Runolaulu - Finnish folk songs
 - Runo-song - Estonian folk music
- Category: [Music genres](#)

List of genres of music: S-Z

[Music genres](#)

[Genres of music](#) : [A-F](#) · [G-M](#) · [N-R](#) · **S-Z** · [Classical](#) · [Popular](#)
[Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) ·
[Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

S

- Sabar - drumming style found in Senegal
- Sacred Harp
- Sadcore
- Saetas

Saibara

Saiyidi - folk music of the upper Nile Delta

Sakyapa chanting - form of Tibetan Buddhist chanting

Salegy

Salsa - fusion of multiple Cuban- and Puerto Rican-derived pop genres from immigrants in New York City

Salsa erotica - lyrically explicit form of salsa romantica

Salsa gorda

Salsa romantica - a soft, romantic form of salsa music

Saltarello

Salve

Samba - form of Brazilian popular music

Samba-reggae - a genre of samba with a choppy, reggae-like rhythm.
samba and reggae fusion

Samba de breque - traditional samba with social humorous comentaries and characterized by a silence break (hence, "breque") of 2 compass or more, while the singer keeps the lyrics*

Samba-canção - traditional samba in slow tempo and with romantic lyrics.
influenced by bolero

Samba de enredo(or Samba-enredo) - Samba played during Carnival celebrations in fast tempo

Samba de pagode - popular dance-oriented samba. (pagode is an informal gathering of neighbors and relatives in spare time for dance and meal).

Sambai

Sangeo - Afro-Venezuelan form of percussion music

Sanjo - Korean instrumental folk music

Sanjuanitos

Sarandunga

Sardinian polyphonic chanting

Sato kagura

Sawahili - folk music from the Mediterranean coast of Egypt

Sawt - urban music from Kuwait and Bahrain

Sax jive

Sayas - Bolivian dance music which was popularized as lambada in the 1980s

Sazdohol

Scandinavian metal (Viking metal)

Schottisch

Schranz

Scrumpy and Western - folk music from West Country of England

Sea shanty

Sean nós

Second Viennese School

- Sega music
- Seggae
- Seis
- Semba
- Semi-tone calypso (Half calypso)
- Sephardic music
- [Serialism](#)
- Serrana
- Set dance
- Sevdalinka - Bosnian urban popular music
- Sevillana
- Shabab
- Shabad
- Shalako - Armenian folk dance
- Shan'ge - Taiwanese Hakka mountain songs
- Shango
- Shape note
- Sharkan - American Christian chanting
- Shawm and drum - Instrumental pairing common in Gypsy music
- Shlager
- Shibuya-kei
- Shidaiqu - Hong Kong-based form of traditional music updated for pop audiences and sung in Mandarin
- Shima uta - a form of Okinawan dance music
- Shin-min'yo - a modernized form of min'yo, or folk music
- [Shoegazing](#)
- Shoka - Japanese songs written during the Meiji Restoration to bring Western music to Japanese schools
- Shomyo - Japanese Buddhist chanting
- Showtunes
- Sica
- Siguiriyas
- Silat - Malaysian mixture of music, dance and martial arts
- Sinawi - Korean religious music meant for dancing; it is improvised and reminiscent of jazz
- Singers & Standards
- Singer-songwriter
- Single tone calypso
- Sinjonjo
- Sizhu - folk ensembles from southern China
- [Ska](#)
- [Ska punk](#)

- Skacore (third wave of ska)
 - Skald
 - Skate punk
 - Skiffle
 - Skotsploech - traditional Frisian ensemble music
 - Skillingstryk
 - Slack-key guitar (kihoalu) - Hawaiian form invented by retuning open strings on a guitar
 - Slängpolska
 - Slide
 - Slow airs
 - Slowcore
 - Sludge metal
 - Smooth jazz
 - S'o wa mbe
 - Soca
 - Soca-bhangra
 - Soca-funk
 - Soft ambient
 - Soft rock
 - Solea (soleares)
 - Sombient
 - Son
 - Son-batá (batá rock)
 - Son montuno - Cuban folk music
- [Sonata](#)
- Songo - a mixture of changuí and son montuno
 - Songo-salsa - a mixture of songo, hip hop and salsa
- Sonido
- Soukous
- [Soul blues](#)
- [Soul jazz](#)
- [Soul music](#)
- Southern Harmony
- Southern hip hop
- [Southern rock](#)
- Southern soul
- Space music
- [Space rock](#)
- [Spacesynth](#)
- Spectralism
- [Speedcore](#)
- Speed garage

- [Speed metal](#)
- [Spirituals](#)
- Spouge - Barbadian [folk music](#)
- [Square dance](#)
- [St. Louis blues](#)
- St. Louis soul
- Stambolovski orkestri
- Staroprazske pisničky - pub songs from Prague
- Steelband
- Stev - short, often improvised, Norwegian folk songs
- Stoner metal
- Straight edge
- Strathspeys
- Street songs - bawdy adolescent chants of unknown authorship
- Stride
- String - 1980s Thai pop music
- String quartet
- Stubenmusik - Bavarian string ensembles
- [Suite](#)
- Suomirock
- Suomitrance
- Super Eurobeat
- Surf ballads
- Surf instrumental
- [Surf music](#)
- Surf pop
- [Surf rock](#)
- Sutartines
- Swahili sound
- Sway
- [Swamp blues](#)
- Swamp pop
- Swingbeat (New Jack Swing, New Jack R&B)
- [Swing music](#)
- Sygyt - type of xoomii (Tuvan throat singing), likened to the sound of whistling
- Symphonic black metal
- [Symphonic poem](#)
- [Symphony](#)
- Synth metal
- [Synth pop](#)
- [Synth rock](#)
- [Synthpunk](#)

- Syrtó

T

- Taarab
- Tættir
- Tai tu - Vietnamese chamber music
- Taiwanese pop - early Taiwanese pop music influenced by enka and popular with older listeners
- Tala - a rhythmic pattern in Indian classical music
- Tamborito - Panamanian dance music
- Tambu
- Tamburitza
- Tamil tiruppukazh
- Táncház - Hungarian dance music
- [Tango](#) - Argentinian dance music that became internationally popular in the 1920s
- Tango-canción - the first wildly popular form of tango in Argentina
- Tango flamenco
- Tanguk - a form of Korean court music that includes elements of Chinese music
- Tanjidor - traditional, instrumental music from Indonesia with various brass instruments, usually played in processions
- Talempong - a distinct Minangkabau gamelan music
- Taibubu
- Tapany maintso
- Tappa
- Tarabu
- Tarana - form of vocal music from northern India using highly rhythmic nonsense syllables
- Tarannum
- Tarantella
- Tarantolati - Calabrian folk healing ritual
- Taranto
- Tassou - Senegalese rapping
- Tawshih
- Tchink-system
- Tchinkoumé
- [Tech house](#)

- [Techno](#)
- Techno-tribal
- [Technoid](#)
- Tembang sunda - Sundanese sung free verse poetry
- Teen pop
- Tejano
- Television themes
- [Texas blues](#)
- Tex-Mex - American term for that which is known as norteño in Mexico
- The Birmingham Sound
- [Thrash metal](#)
- Thresher
- Thumri - a type of popular Hindustani vocal music
- Tibetan pop - pop music heavily influenced by Chinese forms, emerging in the 1980s
- Tientos
- Thillana - form of vocal music from South India using highly rhythmic nonsense syllables
- Timbila - form of folk music in Mozambique
- Tin Pan Alley
- Tina
- Tinga
- Tis távlas - drinking songs from Epirus
- Togaku
- Tonas
- Toshe - Tibetan dance music
- T'ong guitar - acoustic guitar pop music of Korea
- Township jive (Mbaqanga)
- Toziych
- [Traditional pop music](#)
- Trallalero - Genoese urban songs
- Trampská hudba - Czech urban folk music
- [Trance](#)
- [Tribal house](#)
- [Trip-hop](#)
- Trikitrixa - Basque accordion music
- Troista-country
- Troll metal
- Tropicalia
- TRT
- Truck-driving country
- Tsámiko
- Tsapika

- Tsonga disco
- Tumba
- Tuuli (Maglaal)
- Turbo-folk - aggressive form of modernized Serbian music
- [Turntablism](#)
- Tuvan throat-singing
- Twarab
- [Twee pop](#)
- Two tone (second wave of ska)

U

- Über Metal
- Ufie
- UK garage
- UK pub rock
- Umui - Okinawann religious songs
- Underground music
- Urban Cowboy
- [Urban Folk](#)
- Urban jazz
- Urtin duu
- Ute

V

- Vakodrazana
- Vakojazzana
- Vallenato - accordion-based Colombian folk music
- Vallenato-protesta
- Variet
- Vaudeville
- Verbunkos - Hungarian folk music
- Verismo
- [Video game music](#)

- Viennese-style classical music
Villancicos
- [Villanella](#) - 16th century Neapolitan songs
- [Virelais](#)
- Vísir
Visual rock
Visual techno
- [Vocal house](#)
- Vocal jazz
Vuelie

W

- Wahrani
Waila (chicken scratch) - a Tohono O'odham fusion of polka, norteño and Native American music
- [Waltz](#)
- Wangga
Warabe uta
Wassoulou
Watcha watcha
Were
- [West Coast hip hop](#)
- Western blues
- [Western swing](#)
- Western Tradition of Sephardic music
Women's music or womyn's music, wimmin's music--1970s lesbian/feminist
Wong shadow - 1960s Thai pop music
Work song
Worldbeat
- [World music](#)

X

- Xi'an drum music - popular around Xi'an, China, ensembles of percussion and wind instruments
- Xoomii (khoomii, hoomii) - a type of Tuvan throat singing

Y

- Yang - form of Tibetan Buddhist chanting
- Yanvalou
- Yé-yé
- Yo-pop
- Yodeling
- Young Brigade
- Yukar

Z

- Zairean sound
- Zajal
- Zapin - derived from ancient Arabic music, zapin is popular throughout Malaysia
- Zarzuela - a form of Spanish operetta
- Zbójnicki
- Zen (music)
- Zendani
- Ziglibithy
- Zikir Barat - Sufi vocal music from Malaysia
- Zinge - Latvian vocal music
- Zoblazo
- Zolo - characterized by hyper jerky rhythms and cacophonous/ harmonious bleeps and boings
- Zouglou
- Zouk - Antillean dance music
- Zouk chou
- Zouk funk - a fusion of zouk and funk
- Zouklove

Zout
Zulu a cappella
Zydeco - popular Louisianan Creole music

Category: [Music genres](#)

List of genres of reggae

The term "[Reggae](#)" is, in a proper sense, only supposed to cover the period in Jamaican music from 1969 to 1979 or 1985 (depending on how you look at it). However, in today's vernacular the term has come to refer to all Jamaican music from the development of [Ska](#) in the early sixties up until today. Rather than create a more confusing "List of Genres of Jamaican music but not Jamaican R&B or Mento" article it is therefore pertinent to keep everything under the Reggae name whether it warrants it or not.

The genres are listed in roughly chronological order.

- **Ska** is the first major local Jamaican genre, flourishing from 1961 or 62 to around 1966. It is characterised by a fast, syncopated rhythm guitar stroke, driving horns and boogie-style stand-up bass. Many people associate the term mainly with 1980s British [Two Tone](#) ska revival, which was a mixture of ska and [punk](#) attitude. Major ska artists include Laurel Aitken (The Godfather Of Ska), Derrick Morgan, Prince Buster and The Skatalites. [Ska](#) gave birth to [Reggae](#) in 1968.
- **Rocksteady** is a slower musical style, in time between ska and early reggae (ie. between 1966 and 68). Besides the low pace its main feature is the electric bass, which takes on the position of lead instrument with intricate melodies and a high position in the mix. Rocksteady is also known for its Impressions-styled vocal harmonies. Major artists include Alton Ellis, The Paragons and Desmond Dekker.
- **Early reggae** or **Skinhead Reggae** is generally considered to be the period before the Rastafari movement entered mainstream Jamaican music from 1968 to 1970. It can be distinguished from rocksteady by the slightly faster beat marked out by the drummer using the hi-hat, heavy organ lines, lower mixing of the bass and electronically doubled rhythm guitar stroke. It met great success in the UK especially with the skinhead youth movement. Major artists include John Holt and Toots and the Maytals, The Pioneers.

- **Nyabingi** is a roots subgenre related to the Rastafarian grouping of the same name. It's characterised by hand-drumming derived from religious ceremonies. Well known artists are Count Ossie or Ras Michael & the Sons of Negus.
- **Dub** is an instrumental genre built around the application of electronic equipment on existing recorded tracks. Its sound (built around individual instrumental tracks changing volume, appearing, disappearing, all while various effects and filters are applied to them) has proven very influential on modern dance music. Major artists include King Tubby, Lee "Scratch" Perry and Scientist.
- **DJ** is the Jamaican precursor to [hip hop](#), based on Deejays (Jamaica's emcees) toasting (talking) over instrumental tracks or [riddims](#). Famous deejays from before the dancehall era include U-Roy, Big Youth and King Stitt.
- **Roots reggae** is perhaps the best-known form of reggae today, with its Rastafarian message. Early reggae production is further developed with electronics and influences from contemporary western music. Although largely supplanted in the popular imagination by Dancehall in 1979, the style continues even today as a minority underground genre. Bob Marley is the internationally most famous exponent of the style, but Horace Andy, Black Uhuru and The Abyssinians are also well known.
- **Dancehall**, starting in 1979, is characterised by stripped-down, spacious productions, prominent basslines and the inclusion of dub-style effects, often coupled with bawdy 'slackness' lyrics. The genre spawned a new generation of Jamaican stars, including Barrington Levy, Yellowman and Eek-a-Mouse.
- **Ragga**, or **raggamuffin**, is electronic dancehall music. Beginning under producer Prince Jammy in 1985, the genre originally was produced on simple casio keyboards but eventually other synthesisers have been added. Super Cat, Shabba Ranks and Charlie Chaplin are some of the well-known artists of the eighties and early nineties.

- **Modern dancehall** is today's ragga music, with advanced synthesisers and hip-hop influences. Major artists include Beenie Man, Bounty Killer and Sizzla.
- **Rumble** is a mixture of roots reggae, garage, soul and ska first created and popularised by Mandeville the house band of the popular reggae group Me & You.

Music genres

Genres of music : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) · [Punk](#) · **Reggae** · [Pop](#) · [Rock](#)

Categories: [Genres](#) | [Reggae](#)

List of genres of the blues

[Blues](#) can be categorized into a number of [genres](#). There are also genres of music that are not blues but which can be described as *blues-like* or *bluesy*. What may also be called blues is the actual chord structure of a piece, which goes through a standard chord progression, called the blues chord progression, containing the 3 basic chords: I, IV and V, which means the first, the fourth and the fifth degree.

Genres of blues

- African blues
- [Blues-rock](#)
- Blues shouter
- [British blues](#)
- [Chicago blues](#)
- [Country blues](#)
- [Delta blues](#)
- [Detroit blues](#)
- Gospel blues
- [Jazz blues](#)
- [Jump blues](#)
- Kansas City blues
- [Louisiana blues](#)

- [Memphis blues](#)
- Piano blues
- [Piedmont blues](#)
- [Soul blues](#)
- [St. Louis blues](#)
- [Swamp blues](#)
- [Texas blues](#)
- [West Coast blues](#)

Blues-like genres

There are several genres unrelated to the blues in any factual sense but are described as *blues-like* or *bluesy*. These are typically urban in origin, simple in instrumentation and featuring plaintive, melancholy vocals that emphasize the singer's poor luck and, often, violent or criminal behavior. Anthropologist Joaquim Reis de Brito describes the phenomenon this way:

Thus, if we take together the Fado of Lisbon, the Tango of Buenos-Aires and the Rembetika of Athens, we will note firstly that all of them emerged a little before or after the middle of the 19th century in poor districts of the big port cities of the nascent industry, attracting people from the country or from abroad, and who were confined to a marginal existence. And if we look for other parallels in the development of these urban popular cultures, we will find them again: first, their obscure and repressed beginnings, then their discovery and appropriation by elements of the higher social classes, later their acceptance and admission by the establishment (often after their success outside of the native land) before ending as a subject of tourist explorations.

Note that not all of the characteristics above are common to all the genres compared to blues, and not all are true of the blues itself.

- Bikutsi - Cameroonian music
- Bolel - Ethiopian music
- Bomba - Puerto Rican music
- Bozlak - Turkish music
- Calypso - Trinidadian music
- Country - American music
- Cumbia - Colombian music
- Doina - Romanian music
- Fado - Portuguese music

Flamenco - Spanish music
Kroncong - Indonesian music
Llanto - Panamanian music
Luk thung - Thai music
Mariachi - Mexican music
Merengue - Dominican music
Morna - Cape Verdean music
Rembetika - Greek music
Rai - Algerian music
Reggae - Jamaican music
Rumba - Cuban music
Samba - Brazilian music
Schrammelmusik - Austrian music
Sevdalinka - Bosnian music
Shaabi - Egyptian music
Sawt - Kuwaiti and Bahraini music
Taarab - Tanzanian music
Tambú - Curaçao music
Tango - Argentinian music
Zilin - Beninese music
Zydeco - Cajun music

[Jug band](#) - [Country blues](#) - [Delta blues](#) - [Jump blues](#) - Piano blues - Fife and drum blues

[Jazz blues](#) - [Blues-rock](#) - [Soul blues](#)

African blues - [British blues](#) - [Chicago blues](#) - [Detroit blues](#) - Kansas City blues - [Louisiana blues](#) - [Memphis blues](#) - [Piedmont blues](#) - [St. Louis blues](#) - [Swamp blues](#) - [Texas blues](#) - [West Coast blues](#)

Styles of American folk music

[Blues \(Ragtime\)](#) | [Country \(Bluegrass\)](#) | [Jazz](#) | [Native American](#) | [Spirituals](#) and [Gospel](#)

Music genres

[Genres of music](#) : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular](#)

Blues · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) · [Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

Categories: [Music genres](#)

List of hardcore punk genres

There are several genres connected to [hardcore punk](#). There are Wikipedia articles on the following:

- [Christian hardcore](#)
- [Crust punk](#)
- [D-beat](#)

- [Funkcore](#)
- [Grindcore](#)
- [Grunge](#)
- [Hardcore Emo](#)
- Nardcore
- [Mathcore](#)
- [Moshcore](#)
- [Power violence](#)
- [Queercore](#)
- [Rapcore](#)
- Skacore
- [Ska Punk](#)
- Skate punk
- Straight edge
- [Thrashcore](#)

_____ |
[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) -
[Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#)

Categories: [Hardcore punk](#)

List of heavy metal genres

A number of overlapping **heavy metal genres** have developed since the emergence of [heavy metal](#) in the late 1960s. Even though metal genres at times are difficult to segregate, they usually show different characteristics in overall structures, instrumental and vocal styles, and tempo. Sometimes a trait of a genre is common in several more genres however, and metal genres are normally grouped by their combination of these traits.

Heavy metal subgenres

Black metal

Main article: [Black Metal](#)

Evolving from thrash metal, black metal has a dark, cold atmosphere replacing the head-on brutality of thrash metal. Though not as brutal as death it is still considered to be on the more extreme wing of the metal scales. The bass is usually played in tremolo, vocals are usually shrieked, screamed, rasped or grunted, with the lyrical themes being very often (though not always) satanist, occult, or anti-Christian in nature. The production quality of the music is often very poor, most likely an established tradition of opposing the commercial record and music industry back in the subgenre's hayday, from the late 1980s to the early 1990s.

Black metal's origins have been put to a few bands (the name black metal, is usually accredited to Venom, who coined the term, with their album called *Black Metal*), though the style itself is thought to have come out of Norway and many of the members of the scene were known to have been involved with the church burnings that took place in Norway in the 1990s. Black metal is now found throughout the world, with each region seemingly attributing their culture differently to the Black metal sound.

Death metal

Main article: [Death metal](#)

Death metal is a subsidiary of thrash metal pushed to more brutal extremes, with strange chord progressions, exotic scales and erratic time changes. Double bass drums are universally implemented, as well as rapid snare drums, blast beats, and chaotic cymbal crashes. Vocals are usually growled, but also can be shrieked, yelled, or screamed. Current death metal bands often dabble in neo-classicism, Jazz-fusion, medieval music, or folk and symphonic endeavors. The lyrical content usually deals with the darker side of human imagination, dealing with blood, death, gore, and satan. However, Death Metal is not limited to just blood, death, and gore. It can also range out to philosophy and even politics.

Doom metal

Main article: [Doom metal](#)

While most other metal genres emphasize fast tempos and technical proficiency, doom metal stresses emotion – usually melancholy, depression, and tragic irony. Doom Metal plays slower/mid tempos, with down tuned riffs and dark, somber, melodic harmonies. Most Doom Metal makes use of Death and Black Metal vocals, but clean ones are also often used to enhance the

sullen atmosphere and dark mood of the music. Classical instruments are often used as well, like the piano or violin.

Folk metal

Main article: [Folk metal](#)

Folk metal embraces metal bands that are influenced by folklore from varying cultures and origins. Originally started as a mixture of [folk rock](#), [power metal](#) and [black metal](#), the term has progressed to encompass many folk-themed metal bands, that use folk based lyrical themes and composition, including instrumentation.

Glam metal

Main article: [Glam metal](#)

Glam metal was one of the most popular styles of metal during the 1980s, often referred to by detractors as "Hair metal". The sound; as the name suggests lies somewhere between the Heavy Metal sound of Black Sabbath, Deep Purple and the Glam rock sound of the Sweet and the New York Dolls. The bands were infamous for their use of guitar solos, energetic frontmen and drummers that did not only have technical ability, but the ability to put on an entertaining show; as per Tommy Lee. Many of the bands donned make-up to achieve an androgynous look, similar to that of 1970s Glam rock bands such as Alice Cooper.

Gothic metal

Main article: [Gothic metal](#)

Gothic Metal is a genre that synthesis the guitaring styles of [doom metal](#), [black metal](#) and [death metal](#) with its own unique use of heavy keyboard atmospherics, romantic and story like lyrics and dual vocalists.

Grindcore

Main article: [Grindcore](#)

Grindcore is influenced by [thrash metal](#), and also [hardcore](#) and [punk](#), taking its name from the "grinding" sound made by the atonal riffs 'grinding' into

one another. The style is characterised by a vocal style similar to [death metal](#), rapid fire "blast beats" from double-kick drums and short songs. There are grindcore bands that are more hardcore than metal, but most bands today are heavily influenced by death metal.

Industrial metal

Main article: [Industrial metal](#)

Industrial metal (also called noise metal, cyber metal, and aggro) fuses elements of [industrial music](#) and other [electronic genres](#) such as [Synthesizers](#) and [drum machines](#) with the guitaring and lyrical styles of [heavy metal](#).

Metalcore

Main article: [Metalcore](#)

Metalcore is defined usually by bands whose music combines both the raw vocals and beat of American [hardcore](#) (generally within the Northeast US) with the guitars more often used in European thrash metal and melodic death metal.

Neo-classical metal

Main article: [Neo-classical metal](#)

Neo-classical metal incorporates elements from [classical music](#), into the normal heavy metal sound, including tempos, instrument usage, and even melodies. Yngwie J. Malmsteen is a known proponent of this branch of metal.

Nu metal

Main article: [Nu metal](#)

Nu metal is a style that combines elements of heavy metal, [hip hop](#) and [alternative rock](#) music, with a downtuned guitar technique often different from other metal subgenres. There is some contention between metal fans, particularly those of extreme metal genres, that given nu metal's alternative rock ties calling it a metal genre is a misnomer. Korn is often seen as one of the core founders of this genre.

Power metal

Main article: [Power metal](#)

Power metal is a more upbeat genre than most metal genres, taking heavy influence from thrash metal and heavy metal, with more progression replacing the electro-blues style, more virtuosity in the guitar leads and solos, and stressing, jaunty tempos. Power Metal often emphasizes on clean, melodic, high-pitched vocals, fast pacing that is mostly driven by double kick drumming and melodic lead guitar. The rhythm guitar is defined by straight power chord progressions. Power metal leans towards the positive, happy side of life seeking to empower the listener and inspire joy and courage. Power metal usually has fantasy or science fiction themes though this is not always the case. Most power metal bands are continental European, though this is not always the case with bands like Jag Panzer, Iced Earth and a few others coming from the U.S.

Progressive metal

Main article: [Progressive metal](#)

Progressive metal focuses on sophistication and complexity through constant time and tempo changes, and solos with heavy emphasis on extended instrumental segments. Vocals are generally melodic, with lyrics often touching on philosophical, spiritual, and/or political themes, and instrument virtuosity is a must. Progressive Metal is normally seen to be closely related to [progressive rock](#), commonly through earlier works of Queensrÿche and Rush.

Symphonic metal

Main article: [Symphonic metal](#)

Symphonic metal varies in form. It is known most commonly to be said to refer to any bands that use orchestral elements in their music. These include full orchestras, opera themes, vocals or keyboarding akin to that of opera or symphony music, and a more upbeat and soft nature than other metal genres.

Thrash metal

Main article: [Thrash metal](#)

Thrash metal originated, and remains, heavy metal with tempos influenced more predominantly by [hardcore punk](#). Thrash metal also caused the tritonal chord to be heavily associated with metal and intensity a key ingredient throughout most metal genres. Thrash metal songs are usually fairly complex, and frequently contain constant time and tempo changes. Thrash metal replaces melody with brutality and speed, with the use of ample distortion. Thrash also started the use of double bass drums in metal. Vocals are usually yelled, screamed, or snarled, though, at the same time, melodic.

As is true for many of the terms in this list, the moniker "thrash metal" was not always embraced by its supposed representatives; early on, Metallica referred to themselves as "power metal" (conflicting with the above definition of this term). Conversely, many bands, like Kreator, came up with equally obscure classifications for themselves, such as hate metal.

Cross-genre references

Many terms are used to group bands from across genres that share a common trait. These terms are used loosely when used, and in some places may or not be used at all. They normally group bands of several genres together into a group due to a shared trait that is not normally a feature of any of the genres of metal the individual bands are part of.

Alternative metal

[Alternative metal](#) is a cross-genre term used to describe metal bands and metal influenced bands, which some fans consider to be unique or experimental, as well as bands of the nu metal genre that lack hip hop influence.

Avant garde metal

[Avant garde metal](#) (sometimes called experimental metal), is a cross-genre grouping which contains bands from multiple genres of metal that exhibit experimentation through non-standard sounds, instruments, and song structures akin to the genre of metal they are rooted in.

Celtic metal

Celtic metal is a cross-genre grouping which contains bands from multiple genres of metal that contain strong connections to Celtic music and imagery.

Christian metal

[Christian metal](#) is another cross-genre grouping which contains metal bands that introduce christian themes into their lyrics. Often the Christian themes are melded with the subjects of the genre the band is rooted in, often giving a supposedly Christian take on the subject matter.

Classic metal

[Classic metal](#) is a cross-genre term that refers to the first batch of bands in the heavy metal, thrash metal and glam metal genres. Characterised by thumping fast bass lines, fast, but less heavy and more melodic riffs, extended lead guitar solos, high pitched vocals and anthemic choruses, this era of metal bands boomed in the early to mid 1980s.

Dark metal

Dark metal concerns bands across genres that use what is considered to be a darker atmosphere than is normal for the genre they are in. Bands of this type are normally [symphonic metal](#), [gothic metal](#), [doom metal](#) and [black metal](#) bands.

Epic metal

Epic metal is a cross-genre name given to bands that use keyboarding that is considered to be intense. Bands of this grouping often belong to [gothic metal](#), [power metal](#) and [symphonic metal](#) genres.

Extreme metal

Extreme metal is a cross-genre reference to some heavier and aggressive styles of metal including [black metal](#), [death metal](#), [grindcore](#) and [thrash metal](#).

NWOBHM

The 'New Wave of British Heavy Metal' (often abbreviated as **NWOBHM**) is a term used to describe British heavy metal artists that emerged in the late 1970s/early 1980s in the wake of the 'original wave' of British traditional metal artists, and as a reaction against pop and punk. NWOBHM was hugely popular and has been influential to most metal genres since.

Rapcore

[Rapcore](#) (sometimes called **Rap metal**) is a cross-genre reference to metal bands that institute the vocal and lyrical form of rap. It is normally used in association with the term 'alternative metal' to differentiate between nu metal bands that contain hip-hop influence, and those that do not. It is also used occasionally to refer to bands that have worked alongside hip-hop artists on tracks before.

Speed metal

[Speed metal](#) is a cross-genre reference to metal bands from the power metal and thrash metal genres. It is used mainly to focus on bands who use speeds that are faster than the common average for either genre.

Stoner metal

Stoner metal refers to bands who use low, bassy riffs and elements of heavy metal, doom metal and psychedelica. The Black Sabbath song "Sweet Leaf" is often regarded as the template for stoner metal. While not all fans are marijuana users, the tag "stoner" has stuck.

Technical death metal

[Technical death metal](#), or tech death, is sub-genre of [death metal](#) that refers to bands who perform a regular show of skill using a variety of, sometimes [jazz](#)-like, time signatures and drumming patterns. These bands also use odd sounding [chord progressions](#) or [scales](#) and sometimes play dissonant or atonal guitar riffs. Bands of this type are also labeled technical death metal if their music is more technical than is normal for the genre and use some death metal elements.

Viking metal

[Viking metal](#) is a cross-genre reference to metal bands with Norse-themed lyrics, usually about Viking tradition, culture, beliefs and other Viking related topics. As well, many people believe that there must be Scandinavian influences in the music itself to be classified as Viking metal.

Related genres

The genres listed hered are sometimes mistaken as metal genres, or have association with metal genres through influencing, or being influenced by them.

Blues rock

[Blues rock](#) is a genre which many early heavy metal performers were rooted solidly in.

Hard rock

[Hard rock](#) is a progression from [blues rock](#) and early psychedelia, and a precursor to heavy metal. It was pioneered in the mid to late 1960s. It is hard to distinguish hard rock from early heavy metal due to some artists such as Deep Purple, Thin Lizzy, and AC/DC fitting into the description of both genres.

Music genres

Genres of music : **A-F** · **G-M** · **N-R** · **S-Z** · **Classical** · **Popular**
Blues · **Country** · **Electronic** · **Folk** · **Hip hop** · **Heavy metal** · **Industrial** · **Jazz** ·
Punk · **Reggae** · **Pop** · **Rock**

Categories: **Heavy metal** | **Musical movements** | **Music genres**

List of industrial music subgenres

It should be mentioned that there is much disagreement within the industrial scene as to the current state of industrial, to the extent that some (including artists mentioned on this page) are of the belief that there is no "current state of industrial", and that **industrial music** ended with the demise of Throbbing Gristle and the Industrial Records label. Thus, the subgenre outlines that follow are by no means definitive, and indeed are often a point of contention between fans of the music.

First wave (70s to 80s)

Industrial began as an intellectual movement to challenge the idea of what music can be. The first wave of industrial musicians began performing in the mid-seventies. There are still a number of artists who create music in a fashion very similar to the original philosophies of Industrial Records. These genres all stem directly from industrial.

Avant-garde / experimental

*Main article: **Industrial music***

Popularized by Industrial Records, this sound first defined the term "industrial", but bears very little resemblance to what most people consider to be industrial music. By modern standards, most of this would better be described as "experimental noise". Featuring tape loops, cut-ups, vocal and instrumental experimentation, this first incarnation of industrial music would be considered very difficult listening for many of those familiar with modern industrial, but was widely considered to be the defining sound of industrial in the 70s.

Artists: Throbbing Gristle, Cabaret Voltaire, Factrix, Organisation/Kraftwerk, Laibach, Nocturnal Emissions, NON, Nurse With Wound, SPK
Labels: Industrial Records, Mute Records, Sterile Records.

Noise / shock

Main article: [Noise music](#)

This branch of Industrial focused more on brutal, ear shattering noise—much of it for shock value. It was and continues to be a huge influence on modern interpretations of [Noise music](#), as well as **Industrial music** in general.

Artists: Boyd Rice, Monte Cazazza

Power electronics

Main article: [Noise music](#)

Power electronics was originally related to the early industrial records scene but later became more identified with the [noise music](#) scene. It largely consists of screeching waves of feedback, analogue synthesizers making sub-bass pulses or high frequency squealing sounds, and screamed, distorted, often hateful and offensive lyrics. Deeply atonal, there are no "notes" or conventional rhythms in power electronics.

Artists: Whitehouse, The New Blockaders, Sutcliffe Jugend
Labels: Come Organisation (UK), Broken Seal (Germany), Alien8 Recordings (Canada)

Electronic / dance

A form of Industrial that was more accessible, and easier to dance to, that came about in the early 1980s. It evolved alongside [EBM](#). Many of the artists involved were originally practitioners of the classic industrial sound.

Artists: Cabaret Voltaire, Severed Heads

Second wave (80s to 90s)

Electronic body music / industrial dance

Main article: [Electronic body music](#)

EBM (short for *electronic body music*; also known as **industrial dance**): The term "EBM" was coined by Belgian act Front 242 in the eighties; it denotes a certain type of danceable electronic music. EBM beats are typically 4/4, often with some minor syncopation to suggest a "rock" rhythm. Heavy synths are usually prominent, and the vocals are often militaristic. This style was widely considered to be the defining sound of industrial in the 80s. In recent years, however, there has been somewhat of a schism within the EBM scene, and it is now not uncommon to hear electro-industrial and [futurepop](#) artists referred to as EBM. For this reason, many EBM fans have begun to refer to this earlier style as "old-school EBM".

Artists: Front 242, Bigod 20, Nitzer Ebb

Labels: Off Beat (Germany), Zoth Ommog (Belgium), Pendragon (USA), Wax Trax (USA)

Electro-industrial / elektro

Main article: [Electronic body music](#)

Electro-industrial (Now often called **elektro**, and not to be confused with the hip-hop subgenre [electro](#)) is largely a catch-all category that fills the space between power noise, EBM, old-style industrial, and [gothic](#) music. Whereas EBM was generally straightforward in structure and production, elektro became known for its deep, layered sound. Whereas EBM was generally straightforward in structure and production, elektro became known for its deep, layered sound. Typically this is a darker form of EBM, however this can often refer to acts that combine EBM with another subgenre (for example Feindflug, who combine EBM with power noise). Within North America, this style was widely considered to be the defining sound of industrial in the mid to late 1990s.

Artists: Numb, Wumpscut, Front Line Assembly, Haujobb, Out Out

Labels: Off Beat (Germany), Zoth Ommog Records (Germany), 21st Circuitry (USA), Pendragon (USA), Metropolis Records (USA).

Aggro-industrial

Main article: [Industrial metal](#). *See also:* [Industrial rock](#).

With its roots in American rock music, **aggro-industrial** (Often simply called **aggro**) fused punk-rock sensibilities with techno-industrial brutality. Known for their live performances, studio releases by these acts often employed rotating and shared lineups due to the frequency of improv and jam

sessions. Much of this style's musical output was very aggressive, with confrontational lyrics and samples. This aesthetic was furthered by the larger-than-life stage presence of many acts, which often involved costumes, pyrotechnics, elaborate sets, and horror-inspired makeup. This style was widely considered to be the defining sound of industrial in the early 1990s.

Artists: Ministry, Rammstein, Pigface, Cubanate, KMFDM, The Genitorturers, Skinny Puppy
Labels: Wax Trax! (USA), Invisible Records (USA).

Coldwave

Main article: [Industrial metal](#)

Coldwave has its roots in industrial metal acts like the Young Gods and Ministry, and exploded on the American scene in the mid-1990s. Albums like Chemlab's *Burn Out at the Hydrogen Bar* exemplified the typical coldwave sound: rock-like guitars with prominent synthesizer accompaniment, and live or sampled drums. Lyrical content varies, but is typically cyberpunk-oriented in some fashion, often with pop sensibilities. Coldwave record labels had a notoriously short lifespan. Coldwave is also known as **synthcore** and includes groups who do not use guitars such as Babyland.

Artists: Chemlab, 16 Volt, Hate Dept., Out Out,
Labels: Re-Constriction Records (USA), Fifth Colvmn Records (USA). If It Moves (USA).

Death industrial

Death industrial can be described as having much of the same source sounds as power electronics, but used to create a deep atmospheric sound with some thematic similarity to [doom metal](#) or [death metal](#). It often featured a more flowing rhythm and deeper, less abrasive sound than power electronics. The Grey Wolves are credited for pioneering the style, but many the concepts of death industrial were first seen in NON.

Artists: The Grey Wolves, Brighter Death Now, Atrax Morgue
Labels: Cold Meat Industry (Sweden), Slaughter Productions (Italy)

Dark industrial

Dark industrial is the marriage of [dark ambient](#) and industrial. Much like dark ambient, the style is a minimalist soundscape. What separates dark ambient from dark industrial is the harshness. The droning and distorted samples of dark ambient are replaced by waves of static and eerie melodies.

Artists: Gruntsplatter, Innana (artist), Keimverbreitung
Labels: Malignant Records (USA), Cold Meat Industry (Sweden), Cold Spring (UK)

Third wave (90s to 00s)

Perhaps as a reaction to the band and rock-oriented feel of the mid-nineties, industrial music made a radical shift towards computer-generated, one-person acts. Eschewing the explosive stage shows that were commonplace, many performances now consist of a single artist on stage, surrounded by computers and electronic music equipment. The structure itself is opening itself up to even further experimentation, with modern equipment making a number of previously unattainable effects and techniques fair game for anyone with enough computer savvy and patience.

Aggrotech

Main article: [Aggrotech](#)

Aggrotech is an evolution of electro-industrial that first surfaced in the mid-1990s but has been revitalised in recent years. More recently referred to as **Terror EBM** or "**Hellektro**", its sound is typified by somewhat harsh song structures, aggressive beats and lyrics of a militant, pessimistic or explicit nature. Typically, the vocals are distorted to sound hoarse, harsh and without tone. Artists also frequently use atonal melodic structures.

Artists: Aghast View, Suicide Commando, Wumpscut, Psyclon Nine, Hocico, Virtual Embrace, Tactical Sekt, Grendel, Tamtrum
Labels: NoiTekk (Germany), Mao Music

Industrial techno

Industrial techno is a cross between power noise, traditional industrial, and [techno](#). It often resembles [house music](#) in structure, while keeping the harsh sounds, noises, and fast pacing of industrial music. Although sampled

and processed guitars are not uncommon, lyrics and a verse-chorus-verse structure are very rare.

Artists: Pow[d]er Pussy, Punch Inc., Mimetic, Tarmvred, Ultraviolence
Labels: Ant-Zen (Germany), M-Tronic (France), Ad Noiseam

Power noise

Main article: [Power noise](#)

Power noise (also known as **rhythmic noise**) takes its inspiration from some of the more structured and distorted early industrial acts, such as Esplendor Geométrico. There are also certain techno and technoid influences. The term "power noise" was originally coined by Raoul Roucka, who records as Noisex. Typically, power noise is based upon a distorted kick drum from a drum machine such as a Roland TR-909, uses militaristic 4/4 beats, and is usually instrumental. Sometimes a melodic component is added, but this is almost always secondary to the rhythm. Power noise tracks are typically structured and danceable, but are known to be occasionally abstract. This genre is showcased at the annual Maschinenfest festival in Aachen, Germany, as well as at Infest in Bradford, UK.

Artists: Winterkälte, Imminent Starvation, Axiome, Converter, 5f 55. Haus Arafna
Labels: Ant-Zen (Germany), Hands Productions (Germany)

Technoid

Main article: [Technoid](#)

Technoid acts take inspiration from [IDM](#), experimental techno and noise music. The end result is usually diverse IDM-influenced rhythms with varying levels of noise and industrial influence. Artists will often use non-conventional sounds within their music, such as field recordings of natural phenomena, dated 8-bit electronic equipment, or samples from artists of a wildly different genre. It is not uncommon for two albums by the same artist to have drastically different sounds and structures, resulting in a number of acts that have evolved a great distance from where they were only years ago. German label Hymen Records is largely responsible for the term and the style.

Artists: Gridlock, Black Lung, Somatic Responses, Xingu Hill
Labels: Hymen (Germany), Mirex (Germany), <UNIT> (USA)

Drum 'n' noise

Drum 'n' noise Combines elements of [breakcore](#), [IDM](#), Industrial, [hardcore techno](#) and power noise, often with a fairly free structure similar to more chaotic IDM and breakcore artists. The term was coined by the act Winterkälte when it was used as the name for one of their albums.

Artists: Enduser, Hecate, Tuareg Geeks, Aphex Twin

List of jazz genres

- [Acid jazz](#)
- [Avant-jazz](#)
- [Bebop](#)
- [Dixieland](#)
- [Calypso jazz](#)
- Chamber jazz
- [Cool jazz](#)
- Creative jazz
- Franchessa jazz
- [Free jazz](#)
- Gypsy jazz
- [Hard bop](#)
- [Jazz blues](#)
- [Jazz fusion](#)
- [Jazz rap](#)
- [Latin jazz](#)
- Mini-jazz
- [Modal jazz](#)
- [M-Base](#)
- [Nu jazz](#)
- [Ska jazz](#)
- [Smooth jazz](#)
- [Soul jazz](#)
- [Spank jazz](#)
- [Swing](#)
- [Trad jazz](#)
- West coast jazz

Categories: [Jazz](#)

List of metalcore genres

This is a list of [metalcore](#) genres. Metalcore is a fusion genre of [heavy metal music](#) and [hardcore punk](#)

- [Deathcore](#)
- Emotional Metalcore
- [Mathcore](#)
- [Moshcore](#)
- Stachecore
- [Swede-core](#)

Categories: [Metalcore](#) | [Music genres](#)

List of Middle Eastern and North African folk music traditions

Lists of folk music traditions
Americas : North, Central, Latin, South America and the Caribbean
Asia : East, Central, North, South, Southeast
Europe : Northern, Eastern, Southeastern, Southern, Western
Middle East and North Africa : Southwest Asia
Oceania and Australia : Melanesia, Micronesia, Polynesia
Sub-Saharan Africa : Central, East, Southern and West

This is a **list of folk music traditions**, with styles, dances, instruments and other related topics. The term [folk music](#) can not be easily defined in a precise manner; it is used with widely-varying definitions depending on the author, intended audience and context within a work. Similarly, the term *traditions* in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works.

These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to

a distinct group of people and with characteristics undiluted by contact with the music of other peoples; thus, the folk music traditions described herein overlap in varying degrees with each other.

Middle East and North Africa

Berber musicians in Morocco The oud, an instrument common in Arab music

A Turkish mandolin-banjo A Turkish baglama

Country	Elements	Dance	Instrumentation	Other topics
Algerian	medh - melhun - raï - zendani		gasha - guellal	berrah - cheikha - meddhahates - mehna - wa'adat
Bahraini	See Persian Gulf region	-	-	-
Bedouin	zajal	fantasia	mijwis - mismar - yaghul	
Berber	amarg - ammussu - astara - ritual music - tabbayt	aberdag - ahidu - ahouch - ahwash	ajouag - bendir - ghaita - lotar - nakous - ney - rabab - t'bel - tinde - viol	amydaz - imdyazn - laamt - rwai
Chleuh	See Berber	-	-	-
Egyptian	Saiyidi - sawahili - wedding music	awalim	mismar saiyidi - nahrasan	
Emirati	See Persian Gulf region	-	-	-
Georgian	Georgian polyphony - krimanchuli - naduri - orovela - table song		accordion - changui - chonguri - chuniri - clarinet - duduk - panduri	
Iranian			daff - dohol - lute - ney - ney-anban - zurna	
Kabylia	See Berber	-	-	-
	See Persian			

Khaleeji	Gulf region	-	-	-
Kuwaiti	See Persian Gulf region	-	-	-
Kurdish	epic		bloor - daff - dhol - doozela - duduk - kamanche - ney - oud - santur - shimshal - tabalak - tar - tenbur - zil - zurna	chirokbej - dengbej - stranbej
Persian Gulf region	Khaleeji music - sawt		oud	
Lebanese		dabkah		
Moroccan	takht	ait atta - ait Bodar - ait Bugemaz (ait bouguemaz) - taskiwin	aghanin - bendir - darbuka - duff - garagab - ghaita - gimbri - guedra - kamanjeh - kanum - nai - nakous - oud - rabab - taarija - tabl - tan-tan - tar	moussem
Nubian			duff	
Omani	See Persian Gulf region	-	-	-
Palestinian	dalauna - meyjana - wedding music - zajal	dabka	duff - mijwiz - ney - oud - rebab - shababi - tabla - yarghoul	zajaleen
Pashtun	Afghan wedding music - kiliwali	chub bazi - atan	daireh - dhol - rubab - tanbur	landai
Persian	See Iranian	-	-	-
Qatari	See Persian Gulf region	-	-	-
Saudi	See Persian Gulf region	-	-	-
Sephardic Jewish	cantica - copla - endechas - romance - Songs for Purim -		accordion - darabouka - kanun - oud - tambourine	

	wedding music			
Sudanese Arab	haqiiba		oud - tambour	
Tuareg	See Berber	-	-	-
Turkish	bozlak - türkü	çifte telli - halay - horon - karsilama - semah - sword dance - zeybek	darbuka - davul - kemence - mey - saz - sipsi - tulum - zurna	asik - chengi - düğ'nsalonu
Yemeni			oud	ghat

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Categories: [Folk music](#) | [Music genres](#)

List of music genres

Music can be divided into **genres** in many different ways. These classifications are often arbitrary and controversial, and closely related styles often overlap. Many do not believe that generic classification of musical styles is possible in any logically consistent way, and also argue that doing so sets limitations and boundaries that hinder the development of music. While no one doubts that it is possible to note similarities between musical pieces, there are often exceptions and caveats associated. Many genres can be subdivided into narrower, more specific subgenres.

Music genres

Genres of music : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) · [Punk](#) · [Reggae](#) · [Pop](#) · [Rock](#)

Category: [Music genres](#)

List of music genres suffixed -core

This is a **list of music genres suffixed -core**, most of which are probably derived from the term *hardcore*, which denotes a style more extreme than the mainstream.

Hardcore

- [Hardcore punk](#) - an intensified version of [punk rock](#) usually characterized by short, loud, and often angry songs with exceptionally fast tempos and chord changes.
- [Hardcore techno](#) - a form of techno music closely related to [gabber music](#)
- [Breakbeat hardcore](#) - an offshot of [acid house](#) that uses [breakbeats](#) for its rhythm lines
- [Happy hardcore](#) - an evolution of breakbeat hardcore that uses twee sounding instrumentation and lyrics
- [Hardcore trance](#) a fusion of breakbeat/happy hardcore and [trance music](#)
- UK hardcore - a form of [dance music](#) that evolved after [breakbeat hardcore](#) and it's subgenres declined in popularity

-core

- Acidcore - an alternative name for freeform hardcore.
- Asscore - fusion of [hardcore hip hop](#) and [heavy metal](#)
- [Breakcore](#) - fusion of hardcore, [jungle](#) and [techno](#)
- Christcore - Christian hardcore or punk rock.
- Cuddlcore - punk-influenced [twee pop](#)
- Dancecore - fusion of eighties-esque dance music with hardcore (ex. Bloodbrothers)
- [Darkcore](#) - style of [hardcore techno](#)
- Discore - alternate term for *D-Beat* punk.
- Drillcore - a cross between breakcore and [drill 'n bass](#)
- [Emocore](#) - later and better known as *emo*
- Emo-Metalcore - fusion of [metalcore](#) and [emo](#)
- Funcore - a term used by Dutch based Babyboom Records label to describe [bouncy techno](#)
- Folkcore - fusion of hardcore punk and [folk music](#)
- [Funkcore](#) - fusion of hardcore punk and [funk](#)
- Glamcore - fusion of riot grrl, thrash and [glam rock](#)
- Gorecore - similar to goregrind but stripped of its grindcore nature blast beats & having more emphasis on sloppy or abject punk style
- Gothcore - fusion of hardcore punk and [Gothic music](#)
- [Grindcore](#) - hardcore with emphasis on absolute extremity to the exclusion of any other punk aesthetic, actually bearing more similarity to [heavy metal](#) and [death metal](#) than traditional hardcore.
- Happycore - variety of swift, hard [trance music](#)
- Hatecore - style of hardcore punk with white supremacy-themed lyrics
- Hopcore - fusion of hardcore punk and [hip hop music](#)
- Hobocore - Various forms of -core metal but with the implications of living a homeless lifestyle
- Homocore - alternate term for *queercore*
- Japcore - Japanese hardcore
- Jazzcore - fusion of [grindcore](#) and [jazz](#)
- [Mathcore](#) - a fusion of hardcore punk and [math rock](#)
- [Metalcore](#) - fusion of hardcore punk and [heavy metal](#)
- [Nerdcore](#) - style of [hip hop](#) with nerd-themed lyrics
- Noisecore - a largely anti-technical, anti-clean sounding form of grindcore, sometimes an alternate term for [noise music](#)
- Norsecore - style of [black metal](#)
- Polkacore - fusion of hardcore punk and [polka](#)
- Popcore - fusion of [hardcore](#) and street punk
- Punkcore - anarchistic hardcore mixed with [punk rock](#) samples
- [Queercore](#) - style of hardcore punk with gay and lesbian-themed lyrics
- [Raggacore](#) - fusion of breakcore and [ragga](#)
- [Rapcore](#) - fusion of hardcore, heavy metal and hip hop

- [Sadcore](#) - style of late 80s [indie rock](#) with sadness and loneliness-themed lyrics
- Skacore - fusion of hardcore and [ska punk](#)
- Skatecore - alternate term for *skate punk*
- Slowcore - alternate term for *sadcore*
- Spazzcore - term for over-the-top spastic & volatile punk.
- Synthcore - alternative name for [electroclash](#) that never found popularity
- Stenchcore - early term for the [crust punk](#) style
- [Terrorcore](#) - a subgenre of [hardcore techno](#) with "scary" or horror themed samples
- [Thrashcore](#) - fusion of hardcore punk and thrash music
- [Twangcore](#) - alternate term for *alternative country*
- Yardcore - an alternative name for raggacore

Record labels

- There are [record labels](#) called Bubblecore, Housecore Records, and Punkcore Records, and bands called Bloodcore and Redcore.

Misc

The terms *gaycore* and *fagcore* are used as an insult for any of the above listed genres, especially emo and similar styles. *Snoozecore*, [fashioncore](#), *haircore* and *mallcore* are similarly used. *Norsecore* was formerly pejorative but is now not necessarily so.

The terms *angstcore*, *brocore*, *progcore*, *whorecore*, *gospelcore*, *fightcore*, *cowcore*, *soulcore*, *skincore*, *wavecore*, *discocore*, *Celticore*, *discore*, *junglecore*, *bluecore*, *groovecore*, *countrycore*, *downcore*, *spacecore*, *altcore*, *indiecore*, *latincore*, *surfcare*, *christcore*, *glamcore*, *zydecare*, *bonecore*, *cuntcore*, *ragecore*, *bubblecore*, *electrocore*, *technocore*, *dubcore* and *psychocore* may be in use, but without a clear meaning.

Categories: [Music genres](#)

List of musical forms

A list of [musical forms](#).

Medieval

- Estampie
- [Gregorian Chant](#)
- [Motet](#)
- Organum
- Saltarello

Renaissance

- [Ballade](#)
- [Carol](#)
- [Chanson](#)
- Galliard
- [Madrigal](#)
- [Motet](#)
- [Mass](#)
- [Opera](#)
- Pavane

Baroque

- Allemande
- [Cantata](#)
- [Concerto](#)
 - [Concerto grosso](#)
- Fugue
- Gavotte
- Gigue
- [Mass](#)
- Minuet
- [Opera](#)

- [Opera buffa](#)
- [Opera seria](#)
- [Oratorio](#)
- Prelude
- Sarabande
- [Sinfonia](#)
- [Suite](#)

Classical and Romantic

- [Bagatelle](#)
- [Ballet](#)
- [Carol](#)
- [Concerto](#)
 - [Clarinet concerto](#)
 - [Concerto grosso](#)
 - [Piano concerto](#)
 - [Violin concerto](#)
- Étude
- Impromptu
- [Intermezzo](#)
- [Lied](#)
- [Mass](#)
- [Mazurka](#)
- Nocturne
- [Opera](#)
 - Ballad opera
 - [Opera buffa](#)
 - Opera comique
 - [Opera seria](#)
 - [Operetta](#)
 - [Overture](#)
 - [Singspiel](#)
 - Zarzuela
- [Oratorio](#)
- Polonaise
- Prelude
- [Quartet](#)
 - [Piano quartet](#)

- [String quartet](#)
- [Quintet](#)
 - [Piano quintet](#)
 - [String quintet](#)
- Requiem
- Rondo
- Scherzo
- Serenade
- [Sonata](#)
 - [Bassoon sonata](#)
 - [Cello sonata](#)
 - [Clarinet sonata](#)
 - [Piano sonata](#)
 - [Violin sonata](#)
- [Symphony](#).

List of musical instruments

The following is a list of [musical instruments](#), [categorized](#) by section. Please add to [List of musical instruments by Hornbostel-Sachs number](#) also.

Wind instruments

Flutes

- Atenteben (Ghana)
- Bansuri (India)
- Danso (Korea)
- Dizi (China)
- Flageolet
- [Flute](#)
 - [Piccolo](#)
 - Alto flute
 - Bass flute
 - Contra-alto flute
 - Contrabass flute
 - Subcontrabass flute
 - Double contrabass flute

- Hocchiku (Japan)
- Hun (Korea)
- Khloy (Cambodia)
- Khloi (Thailand)
- Koudi (China)
- Nose flute
- Ocarina
- Paixiao (China)
- [Pan pipes](#)
- Recorder
- Ryuteki (Japan)
- Shakuhachi (Japan)
- Shinobue (Japan)
- Slide whistle
- Tin whistle
- Tonette
- Vertical flute
- Washint (Ethiopia)
- Willow flute
- Xiao (China)
- Xun (China)

Single reed instruments

- Alboka
- Arghul
- [Clarinets](#)
 - Piccolo clarinet (A-flat clarinet)
 - Sopranino clarinet (E-flat clarinet, D clarinet)
 - Soprano clarinet (C clarinet, B-flat clarinet, A clarinet, G clarinet)
 - Basset-horn
 - Alto clarinet
 - Bass clarinet
 - Contra-alto clarinet
 - Contrabass clarinet
 - Octocontra-alto clarinet
 - Octocontrabass clarinet
- Launeddas (Sardinia)
- Mijwiz
- Octavin
- [Saxophone](#)

- Soprillo
- Sopranino saxophone
- Soprano saxophone
- Conn-o-sax
- Mezzo-soprano saxophone
- Alto saxophone
- Tenor saxophone
- C melody saxophone
- Baritone saxophone
- Bass saxophone
- Contrabass saxophone
- Subcontrabass saxophone
- Tubax
- Aulochrome
- Tarogato (modern single-reed)
- Folgerphone

Double reed instruments

- [Bassoon](#)
 - Contrabassoon
 - Tenoroon
- Bombarde (France)
- Cromorne
- Crumhorn
- Dulzaina (Spain)
- Dulcian
- Guan (instrument) (China)
- Heckelphone
 - Piccolo heckelphone
 - Terz heckelphone
- Nadaswaram (India)
- [Oboe](#)
 - Piccolo oboe
 - Oboe d'amore
 - Cor anglais/English horn
 - Oboe da caccia
 - Bass/Baritone oboe
 - Contrabass oboe
- Rackett
- Contrabass á anche

- Sarrusophone
 - Sopranino Sarrusophone
 - Soprano Sarrusophone
 - Alto Sarrusophone
 - Tenor Sarrusophone
 - Baritone Sarrusophone
 - Bass Sarrusophone
 - Contrabass Sarrusophone
- Shawm
 - Sralai (Cambodia)
 - Suona (China)
 - Surnay
 - Tarogato (original two-reed variety)
 - Trompeta china (Cuba)
 - Tromboon

Bagpipes (single and double reed)

- [Bagpipe](#)
- (see main article "[Types of bagpipes](#)" for varieties)

Brass instruments

(not necessarily made from brass)

- Alphorn
- Baritone horn
- Bazooka
- Bugle (instrument)
- Cimbasso
- Conch
- [Cornet](#)
- [Cornett/Cornetto](#)
- Didgeridoo
- Euphonium
- Flugelhorn
- Horagai
- [Horn](#)
- Jug
- Mellophone

- Ophicleide
- Roman tuba
- Sackbutt
- Saxhorn
- Serpent
- Shofar
- Sousaphone
- Tenor Horn/Alto Horn
- [Trombone](#)
- [Trumpet](#)
- [Tuba](#)
- Wagner tuba

Free reed instruments

- [Accordion](#)
- Bandoneón
- Bawu
- Bayan
- [Concertina](#)
- [Harmonica](#)
- [Harmonium](#)
- Khene
- Lusheng
- Mangtong
- Melodica
- Melodeon
- [Pipe organ](#) (some pipes; others are woodwind)
- Saenghwang
- Sheng
- Yu

[Voice](#)

- [Soprano](#)
- [Mezzo-soprano](#)
- [Alto/Contralto](#)
- Countertenor
- [Tenor](#)
- [Baritone](#)

- [Basso/Bass](#)
- Castrato
- Kazoo

Free [aerophones](#)

- Bullroarer
Lasso d'amore
Whip
- [Siren](#)

[String instruments](#)

- Aeolian harp
Appalachian dulcimer (United States)
Archlute
Balalaika (Russia)
Bandura
- [Banjo](#)
- Baryton
Berimbau (Brazil)
Biwa (Japan)
Bordonua
- [Bouzouki](#) (Greece)
- [Cello](#) (Violoncello)
- Cittern
Clavichord
Crwth
Cuatro
Dahu (China)
àn ḅṣu (Vietnam)
àn gáo (Vietnam)
àn nguỵṭ (Vietnam)
àn tranh (Vietnam)
àn tó bà (Vietnam)
Dihu (China)
Double Bass
Dutar (Central Asia)

- Duxianqin (China)
- Ektara (India)
- Erhu (China)
- Erxian (China)
- [Fiddle](#)
- Gayageum (Korea)
- Gehu (China)
- Geomungo (Korea)
- Gottuvadhyam (India)
- [Guitars:](#)
 - Acoustic bass guitar
 - [Acoustic guitar](#)
 - [Bass guitar](#)
 - [Classical guitar](#)
 - [Electric Guitar](#)
 - Slide guitar
 - Steel guitar
 - Cigar box guitar
- Guitarrón (Mexico)
- Guqin (China)
- Guzheng (China)
- Hammered dulcimer
- Hardanger fiddle (Norway)
- [Harp](#)
- Harpsichord
- Huluhu (China)
- Huqin (China)
- Hurdy gurdy
- Irish bouzouki
- Jew's harp
- Jiaohu (China)
- Kantele (Finland)
- Khim (Thailand/Cambodia)
- Kokyu (Japan)
- Komungo (Korea)
- Kora
- Koto
- Langeleik (Norway)
- Laruan (China)
- Leiqin (China)
- Lirone
- [Lute](#)
- [Lyre](#)

- Maguhu (China)
 - Mando-bass
 - Mandocello
 - Mandola
- [Mandolin](#)
- Mohan veena (India)
 - Morin khuur (Mongolia)
 - Musical bow
 - Nyckelharpa (Sweden)
 - Octave mandolin (Octave mandola)
- [Piano](#)
- Piccolo violin
 - Piccolo 'cello/violoncello piccolo
 - Pipa (China)
 - Psaltery
 - Rahab (Rabob)
 - Rebec
 - Ruan (China)
 - Rudra vina (India)
 - Sanxian (China)
 - Saung (Burma)
 - Saw sam sai (Thailand)
 - Se (China)
 - Shamisen (Japan)
 - Setar (lute) (Persia)
- [Sitar](#)
- Sopranino mandolin
 - Tar (lute)
 - Tea chest bass
 - Tenor viola
 - Theorbo
 - Tres
 - Tro (Cambodia)
 - Trumpet marine/tromba marina
 - Tuhu (China)
- [Ukulele](#)
- Valiha (Madagascar)
 - Vertical viola (and other members of the violin octet family)
 - Vichitra vina (India}
 - Vielle
 - Vihuela (Spain)
 - V+G (India)
 - Viol/Viola da gamba

- [Viola](#)
- Viola d'amore
- [Violin](#)
- Violotta
- Washtub bass
- Xalam/Khalam
- Zhonghu (China)
- Zhuihu (China)
- [Zither](#)

Percussion instruments

Drums

- Abia drum
- African drum
- Bass drum
- Bodhrán (Ireland)
- Bongo drum
- Chenda (India)
- [Conga](#) (Caribbean)
- Cuíca (Brazil)
- Darbuka (Greek name)/Dumbek (Turkish name)
- Dhol(Persia)
- Dholak
- Djembe
- Janggu (Korea)
- Khol
- Lambeg (Ireland)
- Mridangam (India)
- Naqara
- Octaban
- Octapad
- Riq
- Sabar (Senegal)
- Sampho (Cambodia)
- Slit Drum
- Snare
- Steel drum

- Surdo (Brazil)
- Tabla
- Taiko (Japan)
- O Daiko (Japan)
- Tambourine
- Tan-tan
- Taphon (Thailand)
- Thavil (India)
- [Timpani](#) (kettledrums)
- Tom-Tom
- Whip

Other percussion instruments

- Ahoko
- [Bell](#)
- Bianqing (China)
- Bianzhong (China)
- Carillon
- [Castanets](#)
- Caxixi (Brazil)
- Chimes
- Ching
- Cowbell
- Crotales
- [Cymbals](#):
 - Crash cymbal
 - Hi-hat cymbal
 - Ride cymbal
 - Splash cymbal
 - Zil (Finger cymbal)
- Fangxiang (China)
- Gamelan (Indonesia)
 - American gamelan
 - Gangsa
 - Gendér
 - Ugal
- Ganza
- Ghatam
- Glass marimba
- [Gong](#)

- Guiro
 - Glockenspiel
 - hands
 - clapping
- Handbells
- Hang
- Hosho (instrument) (Zimbabwe)
- Ipu (Hawaii)
- Maracas
- Marimba
- Marimbaphone
- Mbira
- Metallophone
- Rainstick
- Ranat ek lek (Thailand)
- Ranat thum lek (Thailand)
- Shekere
- Spoons
- Steelpan
- [Triangle](#)
- [Timpani](#)
- Udu
- [Vibraphone](#)
- Washboard
- [Xylophone](#)
- Xylorimba

Electronic instruments

- Denis d'or
 - Dubreq Stylophone
- [Drum machine](#)
- Fingerboard synthesizer
 - Hammond organ
 - Mellotron
 - Ondes Martenot
 - Rhodes piano
- [Sampler](#)
- Synclavier

- [Synthesizer](#)
- Teleharmonium
Theremin
- [Turntables](#)

Keyboard instruments

- [Accordion](#)
- Bandoneón
- Calliope
- Carillon
- Celesta
- Clavichord
- Glasschord
- Harpsichord
- Viola organista
- [Organ](#)
 - Hammond Organ
 - [Pipe organ](#)
- [Piano](#)
 - Janko piano
 - Toy piano

Other

- Glass harmonica
- Hardart
- Musical Saw
- Singing bowl
- Suikinkutsu (Japanese water zither)

Category: [Musical instruments](#)

List of musical instruments by Hornbostel-Sachs number

The following is a list of [musical instruments](#), [categorized](#) according to the [Hornbostel-Sachs](#) system by how they make sound.

1. Idiophones

[Idiophones](#) are instruments which make sound primarily by way of the instrument itself vibrating without the use of membranes or strings.

11. Struck idiophones

Idiophones set in motion by a percussion action, including 111. directly struck instruments, 112. indirectly struck. With 112.1 shaken and 112.2 scraped.

- 111. directly struck
 - [Bell](#)
 - [Cymbals](#):
 - Crash cymbal
 - Hi-hat cymbal
 - Ride cymbal
 - Splash cymbal
 - Glockenspiel
 - [Gong](#)
 - [Tambourine](#)
 - [Triangle](#)
 - [Xylophone](#)
- 112. indirectly struck
 - 112.1 shaken
 - [Castanets](#)
 - 112.2 scraped
- [Chimes](#)
- Fangxiang
- Guiro
- Hang
- Hosho
- Maracas
- Marimba
- Marimbaphone
- Metallophone
- Ranat ek lek
- Ranat thum lek
- Steelpan (steel drum)

- Toy piano
- Ugal
- [Vibraphone](#)
- Washboard
- Xylorimba

12. Plucked idiophones

Instruments set into vibration by plucking.

- Jew's harp
- Marímbula
- Mbira
- [Musical box](#) or music box

13. Friction idiophones

Instruments set into vibration by rubbing.

- Glass harmonica
- Daxophone
- Styrophone
- Musical Saw
- Nail violin

14. Blown idiophones

Instruments set into vibration by blowing or moving air.

- Aeolsklavier

2. Membranophones

[Membranophones](#) are instruments which make sound primarily by way of a vibrating membrane. This includes all [drums](#).

21. Struck drums

- Bass drum
Bodhrán
Bongo drum
- [Conga](#)
- Kettle drum
O Daiko
Octoban
Snare drum
Tabla
Taiko
- [Tambourine](#) (the jingles also make this an idiophone)
- [Timpani](#)
- Tom-Tom

22. Plucked drums

Some commentators believe that instruments in this class ought instead to be regarded as chordophones (see below).

23. Friction drums

- Cuíca
Rommelpot

24. Singing membranes

Instruments in which a membrane modifies some other sound (typically the human voice) in some way (mirlitons).

- Kazoos

3. Chordophones

[Chordophones](#) are instruments that produce sound primarily by the vibration of a string or strings.

- Gayageum
Geomungo

31. Simple chordophones

Instruments consisting of a simple string bearer and strings - there may be an additional resonator, but removing it should not destroy the instrument (so the resonator should not be supporting the strings).

- Clavichord
Harpsichord
Musical bow
- [Piano](#)
- [Zither](#)

32. Composite chordophones

Instruments in which the resonator cannot be removed without destruction of the instrument.

- Aeolian harp
Balalaika
- [Banjo](#)
- [Cello](#)
- àn nguyÇt
àn tó bà
Double Bass
- [Fiddle](#)
- [Guitars](#):
 - [Acoustic guitar](#)
 - [Bass guitar](#)
 - [Classical guitar](#)
 - [Electric guitar](#)
 - Slide guitar
Steel guitar
- Hammered dulcimer
Hardanger fiddle

- [Harp](#)
- Hurdy gurdy
- Khim
- Komungo
- Kora
- Koto
- [Lute](#)
- [Lyre](#)
- [Mandolin](#)
- Nyckelharpa
- [Sitar](#)
- Ukulele
- Vertical viola (and other members of the violin octet family)
- Vieille
- Viol
- [Viola](#)
- Viola d'amore
- [Violin](#)
- Washtub bass
- Xalam (or khalam)

4. Aerophones

[Aerophones](#) are instruments in which the vibrating air itself is the primary cause of sound. This can include a column of air being set in vibration (as in wind instruments) or an air-flow being interrupted by an edge (as in free-reeds).

41. Free aerophones

The vibrating air is not contained within the instrument.

- old car horn
- Bullroarer
- [Siren](#)
- Whip
- Lasso d'amore

412.13. Free-reed instruments

Free-reed instruments feature a reed which vibrates within a closely fitting slot (there may be an attached pipe, but it should only vibrate in sympathy with the reed, and not have an effect on the pitch - instruments of this class can be distinguished from 422.3 by the lack of finger-holes).

- [Accordion](#)
- Bandoneon
- [Concertina](#)
- [Harmonica](#)
- [Harmonium](#)
- Melodica
- Reed organ
- Sheng

413. Plosive aerophones

The sound is caused by a single compression and release of air.

- Udu "drum" or kimkim
- Boomwhacker

42. Non-free aerophones (wind instruments proper)

The vibrating air is contained within the instrument.

421. Edge-blown instruments or flutes

The player makes a ribbon-shaped flow of air with his lips, or his breath is directed against an edge.

- Conch shell
- [Flute](#)
- Hocchiku
- Huaca
- Jug
- Khloy
- Khlui
- Ocarina
- [Pan pipes](#)
- [Piccolo](#)

- Recorder
- Slide whistle
- Shakuhachi
- Tin whistle
- [Whistle](#)
- Willow flute

422. Reed instruments

The player's breath is directed against a lamella or pair of lamellae which periodically interrupt the airflow and cause the air to be set in motion.

422.1 Double reed instruments

There are two lamellae which beat against one another.

422.111 With cylindrical bore

- Cornamuse
- Crumhorn
- Hirtenschalmei
- Shawm

422.112 With conical bore

- [Oboe](#)
 - Musette (modern small oboe in e-flat)
 - Oboe d'amore
 - Cor anglais / English horn (same instrument)
 - Bass Oboe / Baritone Oboe (same instrument)
 - Heckelphone
- [Bassoon](#)
 - Tenoroon
 - Contrabassoon
- Bombarde
- Cromorne
- Sarrusophone
 - Sopranino Sarrusophone
 - Soprano Sarrusophone
 - Alto Sarrusophone

- Tenor Sarrusophone
- Baritone Sarrusophone
- Bass Sarrusophone
- Contrabass Sarrusophone
- Tarogato (traditional))
- [Bagpipes](#):
 - Great Highland Bagpipe
 - Uilleann pipes
 - Northumbrian Smallpipes
 - Musette de cour
 - Biniou
 - Gaita
 - Dudelsack

422.2 Single reed instruments (clarinets)

There is one lamella which beats against a solid surface.

422.211.2 Single clarinets, cylindrical bore, with fingerholes

- [Clarinets](#)
 - Piccolo clarinet (A-flat clarinet)
 - Sopranino clarinet (E-flat clarinet, D clarinet)
 - Soprano clarinet (C clarinet, B-flat clarinet, A clarinet, G clarinet)
 - Basset clarinet
 - Basset horn
 - Alto clarinet
 - Bass clarinet
 - Contra-alto clarinet
 - Contrabass clarinet
 - Octocontra-alto clarinet
 - Octocontrabass clarinet
- [Bagpipes](#):
 - Duda
 - Swedish bagpipes
 - Zampogna
 - (see also main article "[Types of bagpipes](#)" for many others)
- Experimental:
 - Folgerphone

422.212 Conical bore

- Octavin
- [Saxophone](#)
 - Soprillo
 - Sopranino saxophone
 - Soprano saxophone
 - Conn-o-sax
 - F mezzo-soprano saxophone
 - Alto saxophone
 - Tenor saxophone
 - C melody saxophone
 - Baritone saxophone
 - Bass saxophone
 - Contrabass saxophone
 - Subcontrabass saxophone
 - Tubax
- Tarogato (modern)

422.22 Sets of clarinets

- Zummara (Double Clarinet)

422.3

Similar to the free-reeds with a pipe attached - distinguished from them by the presence of finger-holes in the pipe.

423. Trumpets

The player's vibrating lips set the air in motion.

423.1 Natural trumpets

There are no means of changing the pitch apart from the player's lips.

- Bugle
- Didgeridoo
- Shofar
- Alphorn
- Lur

Natural trumpet
Natural horn

423.2 Chromatic trumpets

The pitch can be changed by means of keys (423.21) a slide (423.22) or valves (423.23).

- Bazooka
Sackbut
- [Trombone](#)
- Baritone horn
- [Cornett](#) (or *Cornetto*)
- Serpent
Tenor Horn / Alto Horn (same instrument)
- [Cornet](#)
- Euphonium
Flugelhorn
- [Horn](#)
- Mellophone
Sousaphone
- [Trumpet](#)
- [Tuba](#)
- Wagner tuba

5. Electrophones

Electrophones are instruments in which sound is generated by electrical means. While it is not officially in any published form of the Hornbostel-Sachs system, and hence, lacking proper numerical subdivisions, it is often considered a fifth main category.

- Denis d'or
- [Drum machine](#)
- Hammond organ
Mellotron
- [Moog synthesizers](#)
- Octapad
Ondes Martenot

- Rhodes piano
- Synclavier
- [Synthesizer](#)
- Tannerin (a.k.a. Electro-Theremin)
- Teleharmonium
- Theremin

[Hornbostel-Sachs](#) system of [musical instrument classification](#)

[Idiophone](#) | [Membranophone](#) | [Chordophone](#) | [Aerophone](#) | [Electrophone](#)

List of musical instruments by Hornbostel-Sachs number

Category: [Musical instruments](#)

List of musical intervals

- *Equal-tempered* refers to 12-tone equal temperament
- *Harmonic* means an overtone of the harmonic series (an integer multiple of the root), transposed to fit within the octave
- *Pythagorean* means 3-limit; a ratio of numbers with prime factors no higher than three
- *Just* means 5-limit just intonation; a ratio of numbers with prime factors no higher than five
- *Septimal* means a ratio of numbers with prime factors no higher than seven
- Similarly, *undecimal* a ratio of numbers with prime factors no higher than eleven and so on with *tridecimal*, *septendecimal*...

Cents	Ratio	Name
0	1:1	Unison
1	$1:2^{1/1200}$	Cent
1.95	32768:32805	Schisma
7.71	224:225	Septimal kleisma or marvel comma
8.11	15552:15625	Kleisma
13.79	125:126	Septimal semicomma or starling comma
19.55	2025:2048	Diaschisma
21.51	80:81	Syntonic comma or comma of Didymus
22.64	$1:2^{1/53}$	Arabian comma
23.46	$2^{19}:3^{12}$	Pythagorean comma
27.26	63:64	Septimal comma or comma of Archytas
34.98	49:50	Septimal sixth-tone or jubilisma
35.70	48:49	Septimal diesis or slendro diesis

41.06	125:128	5-limit Diesis or Limma
48.77	35:36	Septimal quarter tone
50		Equal-tempered quarter tone
70.67	24:25	Just chromatic semitone
84.47	20:21	Septimal chromatic semitone
90.22	243:256	Pythagorean limma
100		Equal-tempered minor second
111.73	15:16	Just diatonic semitone
119.44	14:15	Septimal diatonic semitone
150.64	11:12	Lesser undecimal neutral second
165.00	10:11	Greater undecimal neutral second
182.40	9:10	Just minor tone
200		Equal-tempered major second
203.91	8:9	Just major tone or tonus
231.17	7:8	Septimal major second
266.87	6:7	Septimal minor third or subminor third
294.13	27:32	Pythagorean minor third
300		Equal-tempered minor third
315.64	5:6	Just minor third or semiditonus
347.41	9:11	Undecimal neutral third
386.31	4:5	Just major third or ditonus
400		Equal-tempered major third
407.82	64:81	Pythagorean major third or ditone
417.51	11:14	Undecimal major third
435.08	7:9	Septimal major third or supermajor third
498.04	3:4	Just perfect fourth or <i>diatessaron</i>
500		Equal-tempered perfect fourth
519.55	20:27	5-limit wolf fourth
551.32	8:11	Eleventh harmonic
582.51	5:7	Lesser septimal tritone
600		Equal-tempered tritone
617.49	7:10	Greater septimal tritone
648.68	11:16	Inversion of eleventh harmonic
680.45	27:40	5-limit wolf fifth
700		Equal-tempered perfect fifth
701.96	2:3	Just perfect fifth or <i>diapente</i>
764.92	9:14	Septimal minor sixth
782.49	7:11	Undecimal minor sixth

792.18	81:128	Pythagorean minor sixth
800		Equal-tempered minor sixth
813.69	5:8	Just minor sixth
852.59	11:18	Undecimal neutral sixth
884.36	3:5	Just major sixth
900		Equal-tempered major sixth
905.87	16:27	Pythagorean major sixth
933.13	7:12	Septimal major sixth
968.83	4:7	Septimal minor seventh, seventh harmonic
996.09	9:16	Lesser just minor seventh
1000		Equal-tempered minor seventh
1017.60	5:9	Greater just minor seventh
1035.00	11:20	Lesser undecimal neutral seventh
1049.36	6:11	Greater undecimal neutral seventh
1088.27	8:15	Just major seventh
1100		Equal-tempered major seventh
1200	1:2	Octave or <i>diapason</i>
2400	1:4	Fifteenth or two octaves

Category: [Intervals](#)

Musical movements

This is a list of **musical movements**. These terms, helpful for curricula or anthologies, evolved over time to group musicians who are often loosely related. Some of these movements were defined by the members themselves, while other terms emerged decades or centuries after the periods in question. Ordering is approximate, as there is considerable overlap.

List of musical movements:

- [Baroque music](#)
- [Galante music](#)
- [Impressionist music](#)
- [Minimalist music](#)
- [Modernism \(music\)](#)
- [Neoclassicism \(music\)](#)
- [Neoromanticism \(music\)](#)
- [New Weird America](#)
- [Post-minimalism](#)
- [Postmodern music](#)
- Groupe des six

- [Minimalism](#)
- [Neoclassicism \(music\)](#)
- [Second Viennese school](#)
- Zero artistic movement

Category: [Musical movements](#)

List of musical punk genres

The suffix **-punk** appears in the names of a number of genres of modern fiction and music as well as cultural references. Other genres without the suffix may also be related, particularly in music. They include:

- Proto punk forerunners
- [Anarcho Punk](#)
- Anarcho-Skinheads
- [Anti-folk](#)
- Art punk
- [Cassette Culture](#)
- [Christian punk](#)
- Clockwork punk
- [Cowpunk](#)
- [Crust punk](#)
- [Deathrock](#)
- [Dance-punk](#)
- Eriecore
- [Emo \(music\)](#)
- [Folk punk](#)
- [Funkcore](#)
- Gaelic punk
- [Garage punk](#)
- Glam punk
- Gothcore
- [Grindcore](#)
- [Hardcore punk](#)
 - [List of hardcore punk genres](#)
 - [Post-hardcore](#)
 - [Queercore](#)
 - [Rapcore](#)
 - [Thrashcore](#)
- [Horror punk](#)
- Nazi Punk

- [New Wave](#)
- No Wave
- [Noise Rock](#)
- [Oi!](#)
- [Pop Punk](#) also known as *Punk Pop*
- [Post-punk](#)
- [Psychobilly](#)
- Pub Rock Australia & UK
- Punk pop (see the [Pop punk](#) article)
- [Punkabilly](#)
- Region Rock
- Riot Grrrl
- [Screamo](#)
- [Ska Punk](#)
- Skate punk
- Skinhead
- Straight Edge
- Street punk
- [Two Tone](#)
- [Urban Folk](#)

See also

- [Cassette culture](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Genres](#) | [Punk](#)

List of national anthems

This is a **list of [national anthems](#)**. The names of nations that no longer exist, or are not independent states but nevertheless have official anthems (notably as constitutive parts of (con)federal states, e.g. the Belgian regions),

are *italicized*. Dependent areas are listed only if they have an anthem separate from or in addition to that of their mother country.

A

Acadia - Ave Maris Stella (Star of the Sea, We Hail Thee)
Afghanistan - Souroud-e-Melli
Åland - Ålänningens sång (The Ålander's Song)
African Union - African Union Anthem
Albania - Hymni i Flamurit (Hymn to the Flag)
Algeria - Kassaman (We Pledge)
American Samoa - Amerika Samoa
Andorra - El Gran Carlemany (The Great Charlemagne)
Angola - Angola Avante (Forward Angola)
Antigua and Barbuda - Fair Antigua, We Salute Thee
Argentina - Himno Nacional Argentino (Argentine National Anthem)
Armenia - Mer Hayrenik (Our Fatherland)
Aruba - Aruba Dushi Tera (Aruba Precious Country)
Asturias - Asturias, patria querida (Asturias, Beloved Fatherland)
Australia - Advance Australia Fair (Royal Anthem: God Save the Queen)
Austria - Land der Berge, Land am Strome (Land of Mountains, Land on the River)
Azerbaijan - AzYrbaycan mar_1 (March of Azerbaijan)

B

The Bahamas - March On, Bahamaland
Bahrain - Bahrainona (Our Bahrain)
Bangladesh - Amar Shonar Bangla (My Golden Bengal)
Barbados - In Plenty and In Time of Need
Basque Country - Eusko Abendaren Ereserkia (Anthem of the Basque Homeland)
Bavaria - Bayernhymne (Gott mit Dir Du Land der Bayern) (Hymn of Bavaria / God be with you, land of Bavaria)
Belarus - My Belarusy (We, the Belarusians)
Belarusian People's Republic - Vajacki mars (Come, We Shall March in Joint Endeavor)
Belgium - The Brabançonne (The Song of Brabant)
Belize - Land of the Free
Benin - L'Aube Nouvelle (The Dawn of a New Day)

Bhutan - Druk tsendhen (The Thunder Dragon Kingdom)
Biafra - Land of the Rising Sun
Bolivia - Himno Nacional de la República de Bolivia (National Anthem of the Republic of Bolivia)
Bosnia and Herzegovina - Intermeco, Formerly: Jedna i Jedina (One and Only)
Botswana - Fatshe leno la rona (Blessed Be This Noble Land)
Brazil - Hino Nacional Brasileiro (Brazilian National Anthem)
Brittany - Bro Gozh ma Zadoù (Land of My Fathers)
Brunei - Allah Peliharakan Sultan (God Bless the Sultan)
Bulgaria - Mila Rodino (Dear native land)
Burkina Faso - Une Seule Nuit (One Single Night)
Burundi - Burundi bwacu (Beloved Burundi)

C

Cambodia - Nokoreach
Cameroon - Chant de Ralliement (Rallying Song)
Canada - O Canada (Royal Anthem: God Save the Queen)
Cape Verde - Cântico da Liberdade
Catalonia - Els Segadors (The Reapers)
Cayman Islands - Beloved Isles Cayman
Central African Republic - La Renaissance (The Rebirth)
Chad - La Tchadienne
Chile - Himno Nacional de Chile (Chilean National Anthem)
China, People's Republic of - The March of the Volunteers
China, Republic of (Taiwan) - National Anthem of the Republic of China
(National Banner Song is used as the alternate anthem at international events such as the Olympic Games)
China (Qing Dynasty) - Gong Jin'ou (Cup of Solid Gold)
China (other) - see: Historical Chinese anthems
Colombia - Himno Nacional de la República de Colombia (National Anthem of the Republic of Colombia)
Comoros - Udzima wa ya Masiwa (The Union of the Great Islands)
Confederate States of America - God Save the South (unofficial), Dixie (popular)
Congo, Democratic Republic of - Debout Congolais (Arise Congolese)
Congo, Republic of - La Congolaise
Cook Islands - Te Atua Mou E
Cornwall - Bro Goth Agan Tasow, Trelawny (popular)
Corsica - Dio vi Salve Regina (Hymn to the Virgin Mary)
Costa Rica - Noble patria, tu hermosa bandera (Noble Fatherland, Your

Beautiful Flag)
Côte d'Ivoire - L'Abidjanaise (Song of Abidjan)
Croatia - Lijepa naša domovino (Our Beautiful Homeland)
Cuba - La Bayamesa (The Bayamo Song)
Cyprus - Hymn to Freedom
Czech Republic - Kde domov moj? (Where is My Home?)

D

Denmark - Civil: Der er et Yndigt Land (There is a Lovely Land) — Royal:
Kong Kristian (King Christian)
Djibouti - Djibouti
Dominica - Isle of Beauty, Isle of Splendour
Dominican Republic - Quisqueyanos valientes (Valiant Sons of Quisqueya)

E

East Timor - Pátria (Fatherland)
East Turkistan - Uygur March
Ecuador - Salve, Oh Patria (We Salute You Our Homeland)
Egypt - Bilady, Bilady, Bilady (My Homeland, My Homeland, My Homeland)
El Salvador - Saludemos la Patria orgullosos (Proudly Salute the Fatherland)
England - God Save the Queen (official anthem), Land of Hope and Glory
(Commonwealth Games anthem), Jerusalem (other sporting events)
Equatorial Guinea - Caminemos pisando la senda (Let Us Tread the Path)
Eritrea - Ertra, Ertra, Ertra (Eritrea, Eritrea, Eritrea)
Esperantio - La Espero ((The) Hope)
Estonia - Mu isamaa, mu õnn ja rõõm (My Native Land, My Pride and Joy)
Ethiopia - Whedefit Gesgeshi Woude Henate Ethiopia (March Forward, Dear
Mother Ethiopia)
European Union - Ode "An die Freude" (Ode "to Joy")

F

Faroe Islands - Tú alfagra land mítt (O Faeroe Islands, My Dearest
Treasure)
Fiji - God Bless Fiji
Finland - Maamme/Vårt land (Our Land)

Flanders - De Vlaamse Leeuw (The Flemish Lion)
France - La Marseillaise
Frisia - De âlde Friezen (The Old Frisians)

G

Galicia - Os Pinos (Galician National Anthem)
Gabon - La Concorde (Concord)
The Gambia - For The Gambia Our Homeland
Georgia - Tavisupleba (Freedom), former anthem Dideba zetsit kurtheuls
(Praise Be To The Heavenly Bestower of Blessings)
German Democratic Republic - Auferstanden aus Ruinen (Arisen from Ruins)
Germany - Das Lied der Deutschen, 3rd stanza (Einigkeit und Recht und
Freiheit)
Ghana - God Bless Our Homeland Ghana
Gibraltar - Gibraltar Anthem
Greece - Imnos eis tin Eleftherian (Hymn to Freedom)
Greenland - Nunarput utoqqarsuanngoravit (Yo Our Ancient Land!)
Grenada - Hail Grenada
Groningen - Grunnens Laid
Guam - Stand Ye Guamanians
Guatemala - Guatemala Feliz (Guatemala, Be Praised!)
Guernsey - Sarnia Cherie (Guernsey Dear)
Guinea - Liberté (Freedom)
Guinea-Bissau - Esta é a Nossa Pátrai Bem Amada (This Is Our Beloved
Country)
Guyana - Dear Land of Guyana, of Rivers and Plains

H

Haiti - La Dessalinienne
Hawaii - Hawai'i Pono'i (Hawaii's Own)
Honduras - Tu bandera es un lampo de cielo (Your Flag Is A Heavenly Light)
Hungary - Himnusz (Hymn)

I

Iceland - Lofsöngur (Hymn)
India - Jana Gana Mana (Thou Art the Ruler of the Minds of All People)
Indonesia - Indonesia Raya (Great Indonesia)
Iran - Sorud-e Melli-e Iran — Imperial Salute — National anthem of Persia
Iraq - Mawtini (My Homeland)
Ireland, Republic of - Amhrán na bhFiann (The Soldier's Song)
Isle of Man - Arrane Ashoonagh dy Vannin (Isle of Man National Anthem)
Israel - Hatikvah (The Hope)
Italy - Il Canto degli Italiani (the Song of the Italians) – also known as Fratelli d'Italia and l'Inno di Mameli
Ivory Coast - see: Côte d'Ivoire

J

Jamaica - Jamaica, Land We Love
Japan - Kimi Ga Yo (Lã May 1,000 Years of Happy Reign Be Yours)
Jersey - Ma Normandie (My Normandy)
Jordan - As-salam al-malaki al-urdoni (Long Live the King!)

K

Kazakhstan - Mening Qazaqstanym (My Kazakhstan), former anthem has no title other than National Anthem of the Republic of Kazakhstan
Kenya - Ee Mungu Nguvu Yetu (Oh God of All Creation)
Kiribati - Teirake kaini Kiribati (Stand Kiribati)
North Korea - Aegukka(The Song of Love for the Country or The Patriotic Song)
South Korea - Aegukka(The Song of Love for the Country or The Patriotic Song)
Kuwait - Al-Nasheed Al-Watani
Kyrgyzstan - National Anthem of the Kyrgyz Republic

L

Laos - Pheng Xat Lao (Hymn of the Lao People)
Latvia - Dievs, svētī Latviju (God Bless Latvia)
Lebanon - Koullouna Lilouataan Lil Oula Lil Alam (All Of Us! For Our Country, For Our Flag and Glory)

Lesotho - Lesotho Fatse La Bontata Rona
Liberia - All Hail, Liberia, Hail!
Libya - Allahu Akbar (God Is Greatest!)
Liechtenstein - Oben am jungen Rhein (High Above the Young Rhine)
Lithuania - Tautiška giesm (The National Song)
Livonia - Min izmM, min sindimM (My Fatherland)
Luxembourg - Ons Hémécht (Our Homeland)

M

Republic of Macedonia - Today Over Macedonia
Macedonia (Greek region) - Famous Macedonia
Madagascar - Ry Tanindraza nay malala ô (Oh, Our Beloved Fatherland)
Malawi - Mlungu dalitsani Malawi (Oh God Bless Our Land Of Malawi)
Malaysia - Negara Ku (My Country)
Maldives - Gavmii mi ekuverikan matii tibegen kuriime salaam (In National Unity Do We Salute Our Nation)
Mali - Pour l'Afrique et pour toi, Mali (For Africa and for You, Mali)
Majorca - La Balanguera (The Balanguera)
Malta - L-Innu Malti (The Maltese Hymn)
Man, Isle of - see Isle of Man
Marshall Islands - Forever Marshall Islands
Mauritius - Motherland
Mexico - Himno Nacional Mexicano (Mexican National Anthem)
Federated States of Micronesia - Patriots of Micronesia
Moldova - Limba Noastra (Our Tongue)
Monaco - Hymne Monégasque
Mongolia - Bügd Nairamdakh Mongol
Montenegro - Oj, svijetla majska zoro (O, bright dawn of May)
Morocco - Hymne Cherifien
Mozambique - Patria Amada, formerly Viva, Viva a FRELIMO
Myanmar - Kaba Ma Kyei (Till the End of the World, Myanmar)

N

Namibia - Namibia, Land of the Brave
Nauru - Nauru Bwiema (Nauru Our Homeland)
Nepal - Rastriya Gaan (May Glory Crown You, Courageous Sovereign)
The Netherlands - Wilhelmus van Nassouwe (William of Nassau) (This is the oldest national anthem in the world)

Netherlands Antilles - Anthem without a title
Newfoundland - Ode to Newfoundland
New Zealand - God Defend New Zealand, God Save the Queen
Nicaragua - Salve a ti, Nicaragua (Hail to You, Nicaragua)
Niger - La Nigerienne
Nigeria - Arise O Compatriots, Nigeria's Call Obey
Niue - Ko e Iki he Lagi
North Korea - Aegukka (in The Patriotic Hymn – different song from that of South Korea)
Northern Ireland - God Save the Queen (football anthem), Londonderry Air (Commonwealth Games anthem)
Norway - Civil: Ja, vi elsker dette landet (Yes, We Love This Country) - Royal: Kongesangen

O

Oman - Nashid as-Salaam as-Sultani

P

Pakistan - Qaumi Tarana (National Anthem)
Panama - Himno Istmeño (Isthmus Hymn)
Papua New Guinea - O Arise, All You Sons
Paraguay - Paraguayos, República o Muerte (Paraguayans, the Republic or Death)
Peru - Somos libres, seámoslo siempre (We Are Free, Let Us Remain So Forever)
Philippines - Lupang Hinirang (Chosen Land)
Poland - Mazurek Dbrowskiego (Dbrowski's Mazurka)
Portugal - A Portuguesa (The Portuguese)
Puerto Rico - La Borinqueña

Q

Qatar - As Salam al Amiri

R

Republika Srpska - Bože pravde (God the Righteous)
Rhodesia - Rise O Voices of Rhodesia
Romania - De_teapt-te, române! (Awaken Thee, Romanian), former anthem
Trei culori (Three Colours)
Russia - National Anthem of Russia, formerly The Patriotic Song and God Save the Tsar
Rusyn - Podkarpatskije Rusiny, national song Ja Rusyn byl jesm' i budu
Rwanda - Rwanda nziza

S

St. Kitts and Nevis - O Land of Beauty!
St. Lucia - Sons and Daughters of St. Lucia
St. Vincent and the Grenadines - St Vincent Land So Beautiful
Samoa - The Banner of Freedom
San Marino - Inno Nazionale, Giubilanti d'amore fraterno (until 1894)
São Tomé and Príncipe - Independência total (Total Independence)
Saudi Arabia - Aash Al Maleek (The Royal Saudi Salut)
Scotland - Flower of Scotland (Unofficial, Sporting), Scotland the Brave (Unofficial), Scots Wha Hae (Unofficial)
Senegal - Pincez Tous vos Koras, Frappez les Balafons (Pluck Your Koras, Strike the Balafons)
Serbia - Boze Pravde (God the Righteous)
Serbia and Montenegro - Hej Sloveni (Hey, Slavs)
Seychelles - Koste Seselwa
Sierra Leone - High We Exalt Thee, Realm of the Free
Singapore - Majulah Singapura (Onwards Singapore)
Slovakia - Nad Tatrou sa blýska (Storm Over the Tatras)
Slovenia - Zdravljica (A Toast) (formerly, Naprej zastava slave (Go ahead, the Flag of Glory))
Solomon Islands - God Save Our Solomon Islands
Somalia - Somaliyaay toosoo (Somalia Wake Up)
South Africa - Nkosi Sikelel iAfrica & Die Stem van Suid Afrika (God Bless Africa & The Call of South Africa combined)
South Korea - Aegukga (The Patriotic Hymn – different song from that of North Korea)
Spain - Marcha Real (Royal March) / El Himno de Riego (former anthem)
Sri Lanka - Sri Lanka Matha
Sudan - Nahnu Djundulla Djundulwatan (We Are the Army of God and of Our Land)
Suriname - God zij met ons Suriname (God Be With Our Suriname)

Swaziland - Nkulunkulu Mnikati wetibusiso temaSwati
Sweden - Civil: Du gamla, Du fria (Thou ancient, Thou free, Thou mountainous North) — Royal: Kungssången (The Royal Anthem)
Switzerland - Swiss Psalm (Schweizerpsalm, cantique suisse, salvo svizzero)
Syria - Homat el Diyar (Guardians of the Homeland)

T

Taiwan - see China, Republic of
Tajikistan - Surudi Milli (Tajik National Anthem)
Tanzania - Mungu ibariki Afrika (God Bless Africa)
Tatarstan - Hymn of the Republic of Tatarstan
Thailand - Civil: Phleng Chat (National Song) — Royal: Phleng Sansoen Phra Barami
Togo - Salut à toi, pays de nos aïeux (Hail to thee, land of our forefathers)
Tonga - Ko e fasi »o e tu»i »o e »Otu Tonga
Trinidad and Tobago - Forged From The Love of Liberty
Tunisia - Himat Al Hima (Defender of the Homeland) (former anthem Ala Khallidi (Oh Make Eternal))
Turkey - Ostiklâl Marşı (The March of Independence)
Turkmenistan - Independent, Neutral, Turkmenistan State Anthem
Tuva - Tooruktug Dolgaï Tangdym (The Forest is Full of Pine Nuts)
Tuvalu - Tuvalu mo te Atua (Tuvalu for the Almighty)

U

Uganda - Oh Uganda, Land of Beauty
Ukraine - Shche ne vmerla Ukrainy (Ukraine's glory has not perished)
Union of Soviet Socialist Republics - National Anthem of the Soviet Union, The Internationale
United Arab Emirates - Ishy Bilady (Long Live my Homeland)
United Kingdom - God Save the Queen
United States - The Star-Spangled Banner
Uruguay - Orientales, la Patria o la tumba (Uruguayans, the Fatherland or Death!)
Uzbekistan - National Anthem of the Republic of Uzbekistan

V

Vanuatu - Yumi, Yumi, Yumi (We, We, We)
Vatican City - Inno e Marcia Pontificale (Hymn and Pontifical March)
Venezuela - Gloria al Bravo Pueblo (Glory to the Brave Nation)
Vietnam - Tiến Quân Ca (The March to the Front)
Virgin Islands, U.S. - Virgin Islands March

W

Wales - *Hen Wlad fy Nhadau (Land of My Fathers)*
Wallonia - *Li Tchant des Walons (Song of the Walloons)*

Y

Yemen - United Republic
Yugoslavia - Hej Sloveni (Hey, Slavs)

Z

Zambia - Stand and Sing of Zambia, Proud and Free
Zimbabwe - Kalibusiswe Ilizwe leZimbabwe (Blessed Be The Land of Zimbabwe), Formerly: Ishe Komborera Africa (God Bless Africa)

See also

- [Anthem](#)

List of North, Central and South American folk music traditions

[Lists of folk music traditions](#)

Americas: North, Central, Latin, South America and the Caribbean

[Asia](#): East, Central, North, South, Southeast

[Europe](#): Northern, Eastern, Southeastern, Southern, Western

[Middle East and North Africa](#): Southwest Asia

[Oceania and Australia](#): Melanesia, Micronesia, Polynesia

[Sub-Saharan Africa](#): Central, East, Southern and West

This is a **list of folk music traditions**, with styles, dances, instruments and other related topics. The term *folk music* can not be easily defined in a precise manner; it is used with widely-varying definitions depending on the author, intended audience and context within a work. Similarly, the term *traditions* in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works.

These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to a distinct group of people and with characteristics undiluted by contact with the music of other peoples; thus, the folk music traditions described herein overlap in varying degrees with each other.

Caribbean and Central America

Junkanoo
celebration in the
Bahamas

Claves, a major
instrument in Cuban folk
music

Carnival
parade in
Trinidad

A traditional
Guatemalan
marimba

Country	Elements	Dance	Instrumentation	Other topics
Aruban	See Dutch Antillean	-	-	-
Bahamian	ant'em - goombay - junkanoo - rake- and-scrape -	quadrille - ring-dance	goombay - guitar - maraca - saw	Obeah

	rhyiming spiritual - ring-play - shape-note			
Belizean mestizo	brukdown		accordion - banjo - dingaling - guitar - marimba	
Bonaire	See Dutch Antillean	-	-	-
Cuban	afros - bachata - bembé - bolero - bunga - canción - chambelona - changüí - cierre - cinquillo - cocoyé - criolla - décima - diana - estudiantina - fragaya - guaracha - guajira - habanera - kiribá - lloraos - martillo - montuno - nengones - pregón - punto - repique - rumba - salamaleco - son - sucu-sucu - tonada - toque - tumbao	areito - bembé - chuchumbé - columbia - contradanza - danón - guaguancó - guaracha - makúa - makuta - maní - mañunga - masón - quadrille - rumba - sucu-sucu - tango congo - yambú - yuba - yuka - zapateo	aberikula - agogós - bandora - bandurria - batá - biankomé - bocú - bongo - bongó del monte - bonkoenchemiyá - botija - bulá - cajón - cajoncitos de velas - cajones de bacalao - catá - cencerro - chachá - chaworó - chekere - cheré - claves - conga - cornetas chinas - ekwé - efi - efó - enú - güiro - guagua - guataca - guayo - guitar - ilú - itótele - judíos - batá - junga - kinfuiti - kuchí-yeremá - laud - maraca - marimbula - maruga - ngoma - nkembi - obí-apá - ogán - okónkolo - pailas - palito - premier - quinto - según - segundo - sese eribó - tingo talango - triple - tres - tumba - tumbadore	abakuá - aché - arará - cabildo - Casa de la Trova - clave - comparsa - controversia - íremes - iyesá - ñañigos - Palo - piquete - potencias - plantes - sandunga - Santería - toque - trovadore - tumba francesca
Curaçao	See Dutch Antillean	-	-	-
Dominican Republic	bachata - gaga - jaleo - merengue - merengue típico cibaefío - perico ripiao	merengue	accordion - cuatro - güira - guayo - güiro - marimba - palo - tambora - vaksin	misterios - velacione
Dutch Antillean				
French Antillean	biguine - chouval bwa - gwo ka - ti bwa	bel-air - bele - calinda - grage - haut-taille - laghia - mazurka - quadrille	bel-air - boula - chacha - markeur - tambour - twi ba	lewoz
French Guianese	cassé-co			
Garifuna	paranda - punta		guitar - scraper - shaker	
Guatemalan			marimba	
Haitian	kongo - ibo - mereng - méringue	carabinier - chica - gragement -	big - boula - graj - guitar - kóné - lanbi - mamman - marimba - mosquito drum - ogan - segon -	bann rara - Haitian Carnival -

	- quintolet - ra-ra - ti - yanvalou	juba - menwat - méringue	shekere - tambou - tcha-tcha - vaksin	majó jonk - Rada - Petwo - twoubadou - Vodou
Indo-Caribbean	bhajan - chowtal - tan		dantal - dholak - tabla - tassa	phagwa - picong
Jamaican	baccra - burru - etu - gumbe - kumina - mento - nyabingi - ring play - tambu	mento	banjo - bongo - fife - funde - guitar - kalimba	jonkonnu - grounation - Pocomania - Revival Zion
Kuna			gammu burui - guli	
Panamanian	copla - décima - gallina - llanto - mejorana - mesano - punto - saloma - tono - toque - torrente - valdivieso	amanojá - bunde - congo - cumbia panameña - escobillado - llanero - mejorana - paseo - seguidilla - socavone - suelta - tamborito - zapateo - zapateado	accordion - caja - churruca - flute - guitar - harmonica - maraca - mejorana - pujador - repicador - tambora - triangle - violin	cantalante - tuna
Puerto Rican	aguinaldo - bomba - copla - danza - jíbaro - plena - requinto - seis - típica	bomba	bomba - bongo - conga - cowbell - cuatro - güiro - maraca - pandereta - requinto - seguidora	controversia - parranda - trovador
Surinamese	aleko - badji - kaseko - kawina - lonsei		djas - hari kawina - koti kawina - kwatro - papai benta - rattle - skratji - timbal	ampuku - kumanti - obia pee - vodu - Winti
Trinidadian and Tobagan	bamboula - belair - calypso - gayap - juba - lavway - parang - steelpan	calinda	bandolin - bo - cuatro - dhantal - dholak - oméle - steelpan - tassa	calypso tent - camboulay - chantwell - Jamette - j'ouvert - picong - Shango - Trinidadian Carnival

North America

Musician Pete Seeger performing in 1944

[Blues](#) performer Leadbelly

A [ukulele](#), an American folk instrument

The [banjo](#), an African American folk instrument

Country	Elements	Dance	Instrumentation	Other topics
Aanishanabe	See Ojibwa	-	-	-
African American	blues - blues-harp - boat song - field holler - fife and drum band - freedom song - funereal music - gospel - lining out - shape-note - shout - spiritual - work song	blues dance - hambone - juba dance - ring dance - shout	banjo - bones - cowbell - diddly-bow - fiddle - harmonica - tambourine - washtub	blue note - camp meeting - Election Day celebration - Great Awakening - Pinkster
Anglo-American	ballad - folk hymn - protest song - sea shanty - shape note - singing	barn dance - country western two-step - longways - jig - reel - square dance	fiddle - flute - guitar - harpsichord - violin	caller - Shakers
Apache			Apache fiddle - pot drum - water drum	
Appalachian	ballad - Blue Ridge fiddling - bluegrass - Child ballad - close harmony - folk hymn - jug band - lining out - North Georgia fiddling - old-time music - scolding ballad - shape note - singing - string band [21]	clogging	autoharp - banjo - cello - cornstalk fiddle - dulcimer - fiddle - flute - guitar - harmonica - mandolin	folk revival - hillbilly
Arapaho	Ghost Dance - peyote song	rabbit dance - round dance - snake dance - Sun Dance - turtle dance		Ghost Dance
Blue Ridge	See Appalachian	-	-	-
Cajun		polka - two-step - waltz	accordion - fiddle - guitar - spoons - triangle - washboard	
Cape Breton	See Irish- and Scottish-Canadian	-	-	-
Cherokee		stomp dance		
Chickasaw		stomp dance		
Chippewa	See Ojibwa	-	-	-
Choctaw		stomp dance		

Cree			fiddle	
Dakota	See Sioux	-	-	-
Diné	See Navajo	-	-	-
English-American	See Anglo-American	-	-	-
Finnish-American	See Finnish	-	-	-
French-American	See French	-	-	-
German- and Moravian-American	collegia musica - cornet band - Moravian funereal music - trombone choir		hautboy - kettle drum - trumpet - viol	Ephrata Cloister - liederkranz - Singstude
Hopi	See Pueblo	-	-	-
Illinois		calumet dance		berdache - calumet
Inuit	ayaya - kattajaq - pisiq - throat-singing	drum dance - jig - kalattuut - reel	accordion - drum	angakkog
Irish- and Scottish-Canadian	ballad - Cape Breton fiddling - emigrant ballad - sean nos - shape note	reel - step dance - strathspey	fiddle	ceilidh
Irish-American	ballad - emigrant ballad - sean nos	clogging - hornpipe - jig - reel - step dance - square dance	banjo - dulcimer - fiddle - guitar - harmonica - mandolin	
Iroquois		Eagle Dance - Quiver Dance - Warrior's Stomp Dance	drum - rattle - water drum	
Italian-American	See Italy .	-	-	-
Japanese-American	See Japanese	-	-	-
Jewish-American	cantorial chant - klezmer	bulgar - doina - freylekh - hora - khosidl - mazurka - nigun - polka - sirba - waltz	cello - clarinet - double bass - flute - tsimbl - violin	badkhn - Freygish - kapelye
Lakota	See Sioux	-	-	-
Louisiana Creole	la la - mellows - zydeco	bamboula - ring dance	accordion - fiddle - guitar - washboard	Congo Square - fais-do-do
	Cape Breton fiddling - milling	jig - reel	accordion - fiddle -	

Maritime Canada	song		piano	
Menomini			water drum	
Metis			fiddle	
Mexican, Mejjicano, Hispanic and Tejano	alabado - bravata - California mission music - conjunto - copla - corrido - estribillo - huapango arribeño - jarabe - letra - mariachi - Matachine - Mexican son - pirekua - son huasteco - sones abajeños - sones calentanos - sones de arpa grande - sones istmeños - sones jaliscienses - sones jarochos - topada - vallena - zandunga	chotis - jarana - Matachine - mazurka - polka - raspa - redowa - waltz - xtoles - zandunga - zapateado	accordion - angelus bell - bajo sexto - fiddle - harp - huapanguera - jarana - guitarra quinta - guitarrón - mission bell - requinto - vihuela - violin	trovatore - vaquero
Moravian-American	See German-American	-	-	-
Navajo	gift song - signal song - sway song - Yeibichai	Circle Dance - Squaw Dance	pot drum - rattle - water drum	Blessingway - Enemyway - Ghostway - hataali - hozho - Nightway - Yeibichai
New England	folk hymn - lining out - Old Way of Singing - psalmody - shape note	barn dance		
Ojibwa	war song		water drum	
Omaha		pipe dance		
Pueblo	Matachine - work song	Matachine	drum - flageolet	Shalako
Quebecois	accord de pieds			
San Ildefonso	See Pueblo	-	-	-
Santo Domingo	See Pueblo	-	-	-
Scottish-Canadian	See Irish- and Scottish-Canadian	-	-	-
Sioux		Grass Dance	bell - drum - rattle	
Southern states	ballad - brass band - Delta blues - blues-harp - fife and drum band - folk hymn - jug band - Sacred Harp - shape note - Southern gospel - white spiritual	barn dance - chicken in the breadtray - clogging - fisher's hornpipe - Highland fling - jig - lancer -	banjo - dulcimer - fiddle - guitar - harmonica - mandolin	singing

		pigeonwing - polka - quadrille - reel - square dance - waltz		
Taos Pueblo	See Pueblo	-	-	-
Tejano	See Mexican	-	-	-
Tex-Mex	See Mexican	-	-	-
Tohono O'odham	chicken scratch (waila) - conjunto	chotis - mazurka - polka - waila	accordion - bass guitar - drum - fiddle - guitar	piest
Ukrainian-American and Canadian	See Ukrainian	-	-	-
Western Canada and the United States	cattle call - cowboy song - frontier ballad - holler - waltz - Western swing - work song	square dance	accordion - banjo - fiddle - guitar - harmonica	caller - Chisholm Trail - cowboy poetry - medicine show
Yaqui		Danza del Venado		
Zuni	See Pueblo	-	-	-

South America

The quena, an Andean folk instrument

The bandoneon, a particularly common instrument in Argentinian music, such as tango

Musicians accompanying Folk capoeira in Brazil, on three berimbau and one pandeiro

Country	Elements	Dance	Instrumentation	Other topics
Afro-Colombian	champeta	contradanza - currulao - mazurka - polka	drum - marimba - shaker	
Argentina	baguala - chamamé - cifra -	bataclán - chacareras - cuarteto -	accordion - bandoneón - flute - guitar -	candombé - compadrito - lunfardo

	folklorica - milóniga - payada - tango - tonada - tunga-tunga [53]	cueca - gato - milonga - tango - vidalita - zamba	guitarrón - harp - piano - violin	
Aymara			bombo - cajas - charango - kena - pinkillus - pitu - quena - siku - tarkas - wankara	
Bolivian		bailecito - cueca - huayñitos		
Brazil	boi - Capoeira song - choro - frevo - literatura de cordel - maracatú - modinha - repentismo - samba	baião - batuque - bloco - Capoeira - carimbó - cururu - fandango - forró - jongo - kankuku - lundu - maxixe - modinha - muñeres - samba - xango	agogó - atabaque - berimbau - cavaquinho - clarinet - cuícas - pandeiros - piano - reco-recos - sanfona - surdos - tamborím - triangle - viola - violão	Candomblé - Carnival - escolas de samba
Chilean		chocolate - cueca - periconas - sirillas - tras trasera - valeses chilotes		
Colombia	bambuco - contrapunteo - copla - cumbia - llanera - mapale -	bambuco - cumbia - currulao - joropo - porro	accordion - bandola - bandolin - bass drum - bombardino - bombo - caja - capacho - carrizo - clarinet - cuatro - cymbal - flauto de millo	

	paseo - porro - puya - tambora - tonada - vallenato - vallenato conjunto - vallenato merengue		- gaita - guacharaca - guache - guachos - harp - marimba - marimbula - pito - saxophone - snare drum - tambor hembra - tambor macho - tambora - tiple - trumpet - tuba	
Ecuador		currulao	bombo - marimba - panpipe	
Andean	huayno - marinera - rasgueado - vals criollo - yaraví	punchay kashwa - huayno - incaico - sayas	Andean harp - cajón - charango - guitarra - mandolin - panpipe - quena - tinya - vihuela - violin	Indigenismo - payadore
Kallawaya	k'antu		arca - ira - ch'inisku - wankara - zampona	
Peruvian		alcatraz - festejo - landó - marinera peruana		
Quechua	sanjuan - vacación	huayno - sanjuan	antara - charango - harp - kena - quena - violin	golpeador - matrimonio - misai - wawa velorio
Sirionó			None	
Suyá	akía		rattle	
Uruguay		candombe		
Venezuelan	calipso - fulia - gaita - llanera - parranda - sangeo	bamboleo - joropo - merengue - polo - tamunangue - waltz	celoepuya - cuatro - furruco - harp - mandolin - maraca - mina - quitiplas - tambor	

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Categories: [Folk music](#) | [Music genres](#)

List of Oceanic and Australian folk music traditions

Lists of folk music traditions
Americas : North, Central, Latin, South America and the Caribbean
Asia : East, Central, North, South, Southeast
Europe : Northern, Eastern, Southeastern, Southern, Western
Middle East and North Africa : Southwest Asia
Oceania and Australia : Melanesia, Micronesia, Polynesia
Sub-Saharan Africa : Central, East, Southern and West

This is a **list of folk music traditions**, with styles, dances, instruments and other related topics. The term *folk music* can not be easily defined in a precise manner; it is used with widely-varying definitions depending on the author, intended audience and context within a work. Similarly, the term *traditions* in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works.

These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to a distinct group of people and with characteristics undiluted by contact with the music of other peoples; thus, the folk music traditions described herein overlap in varying degrees with each other.

Oceania and Australia

Children at a singsing in Papua New Guinea

An indigenous Australian instrument, the didgeridoo

Country	Elements	Dance	Instrumentation	Other topics
	imene metua -		koauau - paatere -	

Cook Islander	imene tuki		purerehua	
Easter Islander			kauaha - upaupa	
Fiji		meke i wau - meke iri - meke wesi - seasea - vakamalolo	derua - slit drum	
Hawaiian	hula - kepakepa - mele - oli	hula	'ipu - pahu - puniu - rattle	
Indigenous Australian			didgeridoo	songline
Maori		haka - poi		
Marquesas Islander		haka puaka		
Marshall Islander		Jebua		
Papua New Guinea	string band		garamut - kundu - rattle - sepik - slit drum - susap	haus tambaran - singsing
Samoa	hiva usu	fa'ataupati - ma'ulu'ulu - sasa - siva Samoa	lali - logo - nafa - pandanus - pate	ali'i - fiafia - tulafale
Solomon Islander			panpipe	
Tahiti	himene tarava	'aparima - 'ote'a	slit drum	
Tongan	action-song - hiva kakala - kava papalangi	lakalaka - me'etu'upaki - 'otuhaka - ula	conch - lali - nose-flute - tapa	faikava - fiafia
Tuvalu		fatele		

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Categories: [Folk music](#) | [Music genres](#)

List of rock genres

This is a list of [music genres](#) derived from [rock and roll](#):

- [Alternative rock](#)
- Aquabeat
- [Arena rock](#)
- Art-Metal
- Art-Pop
- Art-Punk
- Avant-rock
- [Avant-progressive rock](#)
- [Blues-rock](#)
- British Blues Rock
- British Invasion
- Bubblegum Rock
- [Cello rock](#)
- Celtic rock
- Chimp rock
- [Christian rock](#)
- Classic rock
- Comedy rock
- [Country rock](#)
- [Death rock](#)
- Detroit rock
- Early Rock & Roll
- [Emo](#)
- Experimental rock
- [Folk-rock](#)
- Funk rock
- [Funk metal](#)
- [Garage rock](#)
- [Glam rock](#)
- Gorecore
- [Gothic rock](#)

- [Grindcore](#)
- Group Sounds
- [Grunge](#)
- Guitar rock
- Hair metal
- [Hard rock](#)
- [Hardcore punk](#)
- [Heartland rock](#)
- [Heavy metal](#)
- [Indie rock](#)
- [Industrial rock](#)
- [Instrumental rock](#)
- Iranian rock
- J-rock
- Jam rock
- Jet Sweat Sex Rock
- [Kraut rock](#)
- Lovers rock
- [Math rock](#)
- [Medieval rock](#)
- Mod
- Modern rock
- [New Wave Music](#)
- [Noise rock](#)
- [Piano rock](#)
- [Pop rock](#)
- [Post Punk](#)
- [Post-grunge](#)
- [Post-rock](#)
- [Power pop](#)
- [Progressive rock](#)
- [Psychedelic rock](#)
- [Psychobilly](#)
- [Punk rock](#)
- [Rockabilly](#)
- Rock en Español
- Rocksteady
- Rap Rock
- Samba-rock
- [Shoegazing](#)
- Shock rock
- [Ska punk](#)
- [Soft rock](#)

- [Southern rock](#)
- [Space rock](#)
- [Stoner rock](#)
- [Surf rock](#)
- Wagnerian rock
- Yacht rock
- Zero artistic movement

_____ | _____
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Music genres

Genres of music : [A-F](#) · [G-M](#) · [N-R](#) · [S-Z](#) · [Classical](#) · [Popular](#)
[Blues](#) · [Country](#) · [Electronic](#) · [Folk](#) · [Hip hop](#) · [Heavy metal](#) · [Industrial](#) · [Jazz](#) ·
[Punk](#) · [Reggae](#) · [Pop](#) · **Rock**

Categories: [Rock music genres](#)

List of string instruments

[String instruments](#) are usually divided by the techniques used to produce sound. Below is a list of string instruments, categorized in this manner.

String instruments usually bowed

- Banhu (China)
- Baryton
- Bowed psaltery
- [Cello](#)
 - Electric cello
- Cizhonghu (China)
- Crwth
- Dahu (China)
- àn gáo (Vietnam)
- Diyingehu (China)
- Double bass
- Erhu (China)

- Erxian (China)
- Esraj (India)
- [Fiddle](#) (colloquial term for violin)
- Gadulka (Bulgaria)
- Gaohu (China)
- Gehu (China)
- Ghaychak (Iran)
- Goje (Ghana)
- Gudok (Russia)
- Gusle
- Haegeum (Korea)
- Hardanger fiddle (Norway)
- Huluhu (China)
- Huqin (China)
- Jinghu (China)
- Kemenche (Turkey)
- Kokyu (Japan)
- Laruan (China)
- Leiqin (China)
- Lirone
- Maguhu (China)
- Morin khuur (Mongolia)
- Nyckelharpa (Sweden)
- Octobass
- Psalmodikon
- Rebec
- Sarangi (India)
- Sarinda (India)
- Saw sam sai (Thailand)
- Sihu (China)
- Tro (Cambodia)
- Trumpet marine or tromba marina
- Vielle
- Viol (viola da gamba)
 - Violone
- [Viola](#)
- Viola d'amore
- Viola pomposa
- [Violin](#)
 - Electric violin
 - Kit violin (Dancing master violin)
 - Stroh violin
 - Violin octet instruments

- Vertical viola
- Violotta
 - Yehu (China)
 - Zhonghu (China)
 - Zhuihu (China)

String instruments usually plucked

- Appalachian dulcimer (United States)
 - Autoharp
 - Balama
 - Bajo sexto (Mexico)
 - Balalaika (Russia)
 - Bandura (Ukraine)
 - Bandurria
- [Banjo](#) (American)
- Barbat
 - Begena (Ethiopia)
 - Bordonua
- [Bouzouki](#) (Greece)
- Bugarija (Croatia)
 - Cavaquinho (Portugal and Brazil)
 - Çeng (Turkey)
 - Charango (South America)
 - Chitarrone (Mexico)
 - Cittern
 - Cuatro
 - Cümbü_ (Turkey)
 - àn b\$u (Vietnam)
 - àn nguyÇt (Vietnam)
 - àn tranh (Vietnam)
 - àn tó bà (Vietnam)
 - Daruan (China)
 - Diddle bow (United States)
 - Dombra (East Europe and Middle Asia)
 - Domra (Russia)
 - Doshpuluur (Tuva)
 - Dutar

- Duxianqin (China)
- Ektara (India)
- [Electric bass](#)
 - Electric upright bass
- Gayageum (Korea)
- Gottuvadhyam (India)
- [Guitar](#)
 - [Bass guitar](#)
 - Acoustic bass guitar
 - Cigar box guitar
 - [Electric guitar](#)
 - Harp guitar
 - Resonator guitar (a.k.a. dobro)
- Guitarrón (Mexico)
- Gusli (Russia)
- Guqin (China)
- Guzheng (China)
- [Harp](#)
 - Electric harp
- Harpsichord (Europe, [keyboard instrument](#))
- Irish bouzouki
- Kacapi
- Kantele (Finland)
- Kanun (Middle East, Persia)
- Kobza (Ukraine)
- Komungo (Korea)
- Konghou (China)
- Kontigi (Nigeria)
- Kora (West Africa)
- Koto (Japan)
- Krar (Ethiopia)
- Langeleik (Norway)
- Laud
- Liuqin (China)
- [Lute](#) (Europe)
 - Archlute
 - Theorbo
- [Lyre](#)
- [Mandolin](#)
 - Mandocello
 - Mandola
 - Mando-banjo

- Mohan veena
- Monochord
- Musical bow
- Nyatiti (Kenya)
- Oud (Middle East, Greece)
- Pandura
- Pipa (China)
- Portuguese guitar
- Psaltery
- Qanún/kanun (Middle East, Persia)
- Qinqin (China)
- Requinto
- Rote
- Rubab
- Rudra veena (India)
- Sanxian (China)
- Saraswati veena (India)
- Sarod (India)
- Saung (Burma)
- Saz (Turkey}
- Shamisen (Japan)
- [Sitar](#) (India)
- Tambura
- Tamburitza (Pannonian plain)
- Tanbur
- Tar (lute)
- Tea chest bass
- Tiple
- Torban
- Tres (Cuba)
- [Ukulele](#) (Hawaii)
- Valiha (Madagascar)
- Veena (India)
- Vichitra veena (India)
- Vihuela (Spain)
- Paul Panhuysen's string installations
- Yueqin (China)
- Zhongruan (China)
- Zhu (China)
- [Zither](#)

Instruments where the strings are usually struck

- Berimbau (Brazil)
Cimbalom (Hungary)
Chapman stick
Clavichord (keyboard instrument)
Hammered dulcimer
Khim (Thailand and Cambodia)
- [Piano](#) (keyboard instrument)
- Santur (Persia)
Warr guitar
Yangqin (China)

String instruments played in some other way

Aeolian harp (air movement)
Hurdy gurdy (rotating wheel, similar in effect to a bow)
Ellen Fullman's Long String Instrument, rubbed, the strings vibrate in the longitudinal mode

Traditional string instruments by country

- North America:
 - Appalachian dulcimer
Autoharp
 - [Banjo](#)
- Benelux:
 - Hommel
Vlier
Épinette
Hakkebord
- Bulgaria:
 - Gadulka
Tambura
- Burundi: Inanga (zither) (also Burundian zither)
- China:

- Guqin (7-string zither)
- Guzheng (21-string zither)
- Huqin (family of bowed lutes)
- Erhu (2-string bowed lute)
- Gaohu (2-string bowed lute, high pitched)
- Pipa (4-string pear-shaped lute)
- Sanxian (3-string fretless lute)
- Yángqín (hammered dulcimer)
- Zhu
- Croatia: Tamburitza
- Estonia, Finland: Kannel
- Finland: Kantele
- France: Épinette
- Germany:
 - Scheitholt
 - Hackbrett
 - Hammered dulcimer
- Greece:
 - [Bouzouki](#)
 - [Lyra](#)
- Hungary: Cimbalom
- Iceland: Langspil
- India: Santoor
- Japan:
 - Ichigenkin
 - Koto
- Korea:
 - Gayageum
 - Geomungo
- Latvia: kokle
- Lithuania: Kankls
- Norway: Langeleik
- Oceania: [Ukulele](#)
- Persia: Santur
- Rwanda: Inanga (zither)
- Russia:
 - Balalaika
 - Domra
 - Gusli
- Slovenia: Drone zither
- Java: Sundanese Kacapi
- Sweden: Hummel
- Vietnam:

- Dan Tranh
Dan Thap Luc

Category: [String instruments](#)

List of Sub-Saharan African folk music traditions

Lists of folk music traditions
Americas : North, Central, Latin, South America and the Caribbean
Asia : East, Central, North, South, Southeast
Europe : Northern, Eastern, Southeastern, Southern, Western
Middle East and North Africa : Southwest Asia
Oceania and Australia : Melanesia, Micronesia, Polynesia
Sub-Saharan Africa : Central, East, Southern and West

This is a **list of folk music traditions**, with styles, dances, instruments and other related topics. The term *folk music* can not be easily defined in a precise manner; it is used with widely-varying definitions depending on the author, intended audience and context within a work. Similarly, the term *traditions* in this context does not connote any strictly-defined criteria. Music scholars, journalists, audiences, record industry individuals, politicians, nationalists and demagogues may often have occasion to address which fields of folk music are distinct traditions based along racial, geographic, linguistic, religious, tribal or ethnic lines, and all such peoples will likely use different criteria to decide what constitutes a "folk music tradition". This list uses the same general categories used by mainstream, primarily English-language, scholarly sources, as determined by relevant statements of fact and the internal structure of works.

These traditions may coincide entirely, partially or not at all with geographic, political, linguistic or cultural boundaries. Very few, if any, music scholars would claim that there are any folk music traditions that can be considered specific to a distinct group of people and with characteristics undiluted by contact with the music of other peoples; thus, the folk music traditions described herein overlap in varying degrees with each other.

Central Africa

Country	Elements	Dance	Instrumentation	Other topics
Aka	See Pygmy	-	-	-

Baka	See Pygmy	-	-	-
Bamileke	mangambe		tam tam	
Bashi			lulanga	
Bassa	assiko			
Beti-Pahuin	bikutsi	bikutsi	njang - rattle	
Efé	See Pygmy	-	-	-
Fang	chorus and drum group		mvet	bebom-mvet
Mambuti	See Pygmy	-	-	-
Mbuti	See Pygmy	-	-	-
Pygmy	hindewhu - hocket - likanos - liquindi - lullaby - yelli		flute - ieta - limbindi - molimo - ngombi - trumpet - whistle	boona - elima - jengi - molimo
São Toméan	danço-congo - dêxa - socopé - ússua - xtléva	danço-congo - puíta - ússua	cowbell - flute - rattle	Tchiloli

Central and Northern Asia

A doshpuluur, a traditional Tuvan instrument

Traditional Uzbek music and dance

Country	Elements	Dance	Instrumentation	Other topics
Armenian	ashoug	kochare - shalako	davul - dhol - duduk - kamancha - kanon - oud - tar - zurna	
Azeri	Ashiq - tanbur		balaban - daf - kemanche - tar - tulumzurna	toi
Kazakh	akyn		kui - dombra - qobuz - rubab - tanbur	toi
Kyrgyz	kui - manaschi		kyl kyyak - komuz - tanbur	toi
Mongolian	bangnadyr - bogino-duu - borbannadir - chylandyk - duulah - epic song - ezengileer - ger - hääläh - holboo - höömi - aman huur - kargiraa - long song - magtel - sigit - throat-singing - türleg - üliger - xöömi	garuda	dörvon chihte huur - flute - huuchir - igil - ikil - Jew's harp - limbe - morin huur - pyzanchy - shanz - shöör - toshpulur	
Tajik	falak		dutar - gidjak - setar - tanbur	toi
Tibetan	hua'er - lhamo - lu	sword	dramnyen - dung chen	Ge-sar -

		dance	- gyümang - lingbu - piwang - rag-dung - rgya-gling	Gelgpa
Turkmen	bakshy		dutar - tanbur	toi
Tuvan	See Mongolian	-	-	-
Uighur				
Uzbek			doira - dombra - dutar - gidjak - rubab - tanbur	toi
Yakut	olonkho		khomus	

East Africa

Country	Elements	Dance	Instrumentation	Other topics
Acholi			adungu	
Bahutu	See Rwanda-Burundian	-	-	-
Borana			chamonge guitar	
Baganda	See Buganda	-	-	-
Buganda	akadinda - entenga - okunaga - okwawula	baksimba	akadinda - engelabi - ennanga - entenga - trumpet	
Burundian	See Rwandan-Burundian	-	-	-
Dinka				
Ethiopia			kebero - krar - masenqo - washint	azmari - tedjbet
Ganda	See Buganda	-	-	-
Gusii			ground bow - obokano	
Hutu	See Rwandan-Burundian	-	-	-
Lango			okeme	
Luhya			sukuti	
Luo	benga		nyatiti	
Maasai	polyphonic song			eunoto
Mascarene Islands	maloya music - sega	sega	kayamb - maravanne - ravanne - tambour	maloya (ritual)
Mauritian	See Mascarene Islands	-	-	-
	See Mascarene	-	-	-

Réunionnais	Islands			
Rodrigues	See Mascarene Islands	-	-	-
Nuba			rababa	Kambala
Rwandan and Burundian		ikinimba	ikembe - inanga - ingoma - iningiri - umuduri	
Seychellois		contonbley - contredanse - mazurka - polka		
Soga			panpipe	
Swahili	gungu - kinanda - ngoma - wedding music	chakacha - kumbwaya - vugo	dumbak - kibangala - oud - qanun - rika - tabla - taishokoto	
Tutsi	See Rwandan-Burundian	-	-	-
Twa	See Pygmy	-	-	-
Watusi	See Rwanda-Burundian	-	-	-
Zande				
Zaramo	ngoma	msondo - ngoma	msondo	

Southern Africa

Country	Elements	Dance	Instrumentation	Other topics
Afrikaans	orkes		accordion - concertina	
Basarwa	See Bushmen	-	-	-
Bemba			babatone - kalela	
Bushmen	hocket			
Cewa	See Chewa	-	-	-
Chewa		gule wa mkulu - nyau		
Chopi	timbala		kalimba - mbila - timbila - valimba - xigovia - xipala-pala - xipendane - xitende - xizambe	
Comorian	ngoma		gabusi - msondo - ndzendze	
Henga		vimbuza		
Kaonde		kachacha		
Khoe	See Bushmen	-	-	-
Khwe	See Bushmen	-	-	-

!Kung	See Bushmen	-	-	-
Lemba			mbira	
Lomwe		tchopa		
Luvale		manchancha		
Malagasy	sega - vakodrazana	basese - salegy - sega - sigaoma - tsapika - watsa watsa	jejy voatavo - kabosy - lokanga - marovany - sodina - valiha	famadihana
Ndbele			guitar	bira
Ngoni		ingoma		
Nyanja		chitsukulumwe - gule wa mkulu - likhuba		
Pedi	harepa		harepa	
San	See Bushmen	-	-	-
Shangaan			guitar	
Shona			hosho - karimba - matepe - mbira - ngoma - njari - panpipe	bira - kushaura-kutsinhira
Sotho	mohabelo			
Tonga		mganda		
Tsonga	See Shangaan	-	-	-
Tumbuka		vimbuza		
Venda			ngoma - panpipe	
Xhosa			uhadi	
Yao		beni - likwata		
Yombe			panpipe	
Zulu	izihlabo - maskanda		guitar	ukubonga

West Africa

A talking drum, a common instrument throughout West Africa The djembe, an originally Mandinka drum that has spread across the region

Country	Elements	Dance	Instrumentation	Other topics
Abaluhya	litungo			
Adja	tchinkoumé			
	adaha - agbadza - akwete	adowa -	atumpan - seprewa	

Akan	- ashiko - asonko - dagomba - gombe - konkomba - mainline - osibisaba - sikiyi	osibisaba - sikiyi		
Appollo		abissa - fanfare - grolo - sidder	edengole	
Balanta	brosca - kussundé			
Asante	See Ashanti	-	-	-
Ashanti	adowa - kete		aburukawa - apentemma - dawuro - torowa	
Bamana	See Mande	-	-	-
Baoulé	gbébé - polyphony			
Beriberi	polyphonic song	gerewol		
Bijagos				
Cape Verdean	batuco - coladera - finaçon - funana - gaita - morna - tchabeta	batuco - funana - tabanka - torno	accordion - cavaquinho - cimbo - ferrinho - rabeca - violão - viola	badiu
Daggamba		takai	fiddle - lunga - lute - talking drum	
Dan		mask dance		
Ewe	takada	agbadza - Gadzo	atsimevu - axatse - gankogui - gboba - kaganu - kidi - simevu - sogo	
Fula			fiddle - flute	gawlo
Fulani	See Fula	-	-	-
Goun			kakagbo - hongan	
Hausa	praise song - rokon fada	asauwara - bori	aglhaita - дума - ganga - goge - kakati - kalangu - kontigi - kukkuma - molo	bòòríí
Igbo	egwu ota		obo - ufe	
Kasena	hocket - jongo - len yoro	jongo - nagila - pe zara - war dance	gullu - gungonga - korbala - kornia - sinyegule - wua - yong wui	
Lobi			xylophone	
Luo	nyatiti			
Mande	donkilo - jaliya - kumbengo - praise singing - sataro - Wassoulou hunters' song	bansango - didadi - dimba - sogominkum	balo - balafon - bolon - djembe - doundoun - fle - kamalengoni - karinyan - kontingo - kora - ngonni - soku - tama - tamani	jali - jatigui - nyamakala
Mandinka	See Mande	-	-	-
Maninka	See Mande	-	-	-

Mauritanian	al-bayda - epic - fagu - l'-gnaydiya - al-kahla - karr - labyad - lakhal - lebtayt - praise song		ardin - daghumma - tbal - tidinit	iggawin
Mossi	djambadon - griot			Larle Naaba
Pulaar	See Fula	-	-	-
Sahrawi	See Mauritanian	-	-	-
Senoufo	funereal music - poro			
Serer	polyphonic song			
Toucouleur				
Tukulor	See Toucouleur	-	-	-
Wolof		farwoudiar	halam	gewel
Yoruba	dundun		bata - dundun - gangan - gudugudu - igbin - iyalu - kakakai - sekere	spraying

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Categories: [Folk music](#) | [Music genres](#)

List of woodwind instruments

This is a listing of [woodwind instruments](#).

Single-reed

- Alboka
- Arghul
- Aulochrome
- Basset horn
- [Clarinet](#)
 - Piccolo clarinet
 - Sopranino clarinet
 - E-flat clarinet
 - Soprano clarinet
 - Basset horn
 - Alto clarinet
 - Bass clarinet
 - Contra-alto clarinet
 - Contrabass clarinet
 - Octocontra-alto clarinet
 - Octocontrabass clarinet
- Launeddas
- Mijwiz
- Rothphone
- Sarrusophone
- [Saxophone](#)
 - Soprillo
 - Sopranino saxophone
 - Soprano saxophone
 - Mezzo-soprano saxophone
 - Alto saxophone
 - Tenor saxophone
 - C melody saxophone
 - Baritone saxophone
 - Bass saxophone
 - Contrabass saxophone
 - Subcontrabass saxophone
 - Tubax
- Tárogató (after 1890)

Double-reed

Exposed

- Bassanelli
- [Bassoon](#)
 - Contrabassoon
- Bombarde (France)
Cromorne (French baroque, different from the crumhorn)
Duduk
Dulcian
Dulzaina (Spain)
Guan (China)
- Heckelphone
 - Piccolo heckelphone
- Hojok (Korea)
Mizmar (Arabic nations)
Nadaswaram (India)
- [Oboe](#)
 - Piccolo oboe
Oboe d'amore
Cor anglais (i.e. English horn)
Oboe da caccia
Bass oboe
- Rackett
Shawm (schalmei)
Shehnai
Sralai (Cambodia)
Suona (China)
Surnay
Taepyeongso (Korea)
Tárogató (up to about the 18th century)
Tromboon
Trompeta china (Cuba)
Zurna

Capped

- [Bagpipes](#) (see [Types of bagpipes](#))

- Cornamuse
Crumhorn
Hirtenschalmei
Kortholt
Rauschpfeife

Flutes

Panflute

Open

- Bansuri (India)
Dizi (China)
- [Flute](#)
 - Fife
 - [Piccolo](#)
 - Western concert flute
 - Alto flute
 - Bass flute
 - Contra-alto flute
 - Contrabass flute
 - Double contrabass flute
- Koudi (China)
Ryuteki (Japan)
Shinobue (Japan)
Venu (South India)

End-blown

- Danso (Korea)
Hocchiku (Japan)
Hun (Korea)
- [Kaval](#)
- Ney
 - Quena (South America)
 - Shakuhachi (Japan)

Xiao (China)
Xun (China)

Closed (fipple)

- Atenteben (Ghana)
Flageolet
Gemshorn
Ocarina
Recorder
Tin whistle
Tonette

Category: [Woodwind instruments](#)

Live album

A **live album** is a musical recording containing recorded concert performances. Live albums have existed since the early 1960s when the album began to be seen as an artistic entity unto itself and not simply a collection of songs.

Most successful recording artists release at least one live album at some point during their career. Most live albums are seen as expendable parts of an artists' catalogue, often failing to sell as well as studio albums. However, a few artists are known for live albums that are considered better than their studio albums, including KISS, James Brown, Allman Brothers Band, and The Grateful Dead.

Some live albums include:

- AC/DC - If You Want Blood You've Got It (1978)
- The Allman Brothers Band At Fillmore East (1971)
- Bad Religion Tested (1997)
- BB King Live at the Regal (1964)
- BB King - Live at the Cook County Jail (1971)
- Black Oak Arkansas - Raunch 'N' Roll (1973)
- Black Sabbath Past Lives (2002)
- Blue Öyster Cult - A Long Day's Night (2002)
- Blue Öyster Cult - Extraterrestrial Live (1982)
- Blue Öyster Cult - On Your Feet Or On Your Knees (1975)
- Blue Öyster Cult - Some Enchanted Evening (1978)
- The Blues Project - Live At The Cafe Au Go Go
- Bob Marley & the Wailers Live! (1975)

James Brown Live at the Apollo (1963)
James Brown Sex Machine (1970)
Jackson Browne Running on Empty (1978)
Canned Heat - Live In Europe (1971)
Johnny Cash At Folsom Prison (1968)
Johnny Cash At San Quentin (1969)
Cheap Trick At Budokan (1978)
Chicago - IV (Live at Carnegie Hall) (1972)
The Chipmunks and The Nutty Squirrels - Shirley, Squirrely & Melvin (1981)
Climax Blues Band - FM/Live
Cream - Wheels of Fire (live at the Fillmore) (1968)
Deep Purple - Made in Japan (1972)
Depeche Mode - 101 (1989)
Derek and the Dominos - Derek and the Dominos Live
Diana Ross & the Supremes Farewell (1970)
Dire Straits - Alchemy (1983)
The Doors - Absolutely Live
The Doors - Alive She Cried (1983)
Bob Dylan - Hard Rain
Bob Dylan The Bootleg Series Vol. 4: Bob Dylan Live 1966, The "Royal Albert Hall" Concert (1998)
Eric Clapton - Rainbow Concert (1971)
Eric Clapton - Live with Delaney and Bonnie Bramlett
Peter Frampton Frampton Comes Alive! (1976)
Gorillaz - Demon Days Live (2006)
Grand Funk Railroad - Live Album (1970)
The Grateful Dead Live/Dead (1969)
The Grateful Dead Europe '72 (1972)
Green Day - Bullet In A Bible (2005)
Guns N' Roses - Live Era '87-'93 (1999)
Hall and Oates - Live At The Apollo (1985)
Humble Pie - Performance Rockin' The Fillmore (1971)
Iggy & The Stooges - Metallic K.O. (1976)
Jean-Luc Ponty - Jean-Luc Ponty: Live (1979)
Jefferson Airplane - Bless Its Pointed Little Head
Jimi Hendrix Band of Gypsys (1970)
John Lennon and the Plastic Onon Band - Live Peace in Toronto (1970)
Johnny Winter And - Live
Kanye West - Late Orchestration (2006)
KISS Alive! (1975)
Led Zeppelin - How the West Was Won (2003)

The Song Remains the Same
Lynyrd Skynyrd - One More From the Road (1976)
The Meatmen - We're The Meatmen... and You Still Suck!!! (1988)
Metallica - S&M—Live with Michael Kamen and the San Francisco Orchestra (2002)
Motörhead - No Sleep 'til Hammersmith (1981)
Nine Inch Nails - And All That Could Have Been (2002)
Nirvana Unplugged in New York (1994)
Nirvana From the Muddy Banks of the Wishkah (1996)
Phish A Live One (1995)
Phish - Slip Stitch and Pass (1997)
Phish - Hampton Comes Alive (1999)
Pink Floyd - Ummagumma (1969)
Pink Floyd - Is There Anybody Out There?: The Wall Live 1980-1981 (1980)/(2000)
Pink Floyd - P*U*L*S*E (1995)
Queen - Live Killers (1979)
Ramones It's Alive (1979)
REO Speedwagon - You Get What You Play For
The Rolling Stones Get Yer Ya-Ya's Out (1970)
Roy Buchanan - Live Stock (1975)
Rory Gallagher - Irish Tour '74 (1974)
Roxy Music - Viva! (1976)
Social Distortion Live at the Roxy (1998)
Steppenwolf - Steppenwolf Live (1970)
Talking Heads - The Name Of This Band Is Talking Heads (1981)
Talking Heads Stop Making Sense (1984)
The Temptations Temptations Live! (1967)
Ten Years After - Recorded Live (1973?)
Theatre Of Hate - Retribution Over The Westworld (1996)
The Who Live at Leeds (1970)
Wings - Wings Over America (1976)
UFO Strangers in the Night (1979)

Lo-fi music

Lo-fi music is a [musical genre](#) which uses lo-fi recording practices. The aim is to sound authentic, rather than over-produced. Many lo-fi artists use inexpensive cassette tape recorders for their music.

Lo-fi's roots date back to The Beach Boys (the Smiley Smile album), The Beatles and Buddy Holly (Holly recorded some songs in a converted garage). As a genre, lo-fi is mainly associated with recordings from the 1980s onwards,

when cassette technology such as Tascam's four-track Portastudio became widely available. Prime early exponents included Daniel Johnston, Beat Happening and the label K Records, and the New Zealand music scene around the Tall Dwarfs and Flying Nun Records. Lo-fi found a wider audience with the success of Beck, Sebadoh, Pavement, Eric's Trip, and Elliott Smith.

Often lo-fi artists will record on old or poor recording equipment, originally out of financial necessity but now mainly due to the unique aural qualities available from the technologies. Many artists associated with the lo-fi movement, such as Bill Callahan or Bob Log III, have frequently rejected the use of finer recording equipment, trying to keep their sound raw instead, whereas others such as Guided By Voices and The Mountain Goats slowly moved to using professional studios.

Lo-fi techniques are espoused by some genres outside the [indie rock](#) rock world, particularly by [black metal](#) artists, where the very low-quality of the recording has become almost a desirable quality, said by fans to convey a rawness and depth of feeling otherwise unattainable. Some fans deliberately seek out extremely lo-fi concert bootlegs, such as the infamous Dawn Of The Black Hearts, which are of such low quality as to defy normal conceptions of music.

DIY Punk is also well noted for its trend toward lo-fi sound, produced for the most part on inexpensive four-track machines such as the Tascam, and copied from tape to tape on home recording equipment, degrading the quality still further. In DIY Punk lo-fi is prized mainly because it indicates a rejection of the values of commercialism.

In addition to aesthetic motivations, many bands and artists have produced lo-fi recordings for financial reasons. The use of time and equipment in a recording studio can be prohibitively expensive for artists in the early stages of their career, though in recent years digital recording techniques and equipment have put studio-quality recording within the reach of more people, at least in the Western / European countries where the "indie" aesthetic originates.

See also

- [Cassette culture](#)
- [Indie rock](#)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - **Lo-fi** - Madchester -

[Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Loudness

Loudness is the quality of a sound that is the primary psychological correlate of physical intensity. Loudness is also affected by parameters other than intensity, including: frequency, bandwidth, and duration.

Loudness is often approximated by a power function with an exponent of 0.6 when plotted vs. sound pressure or 0.3 when plotted vs. sound intensity (Stevens' power law). More precise measures have been subsequently made that show that loudness grows more rapidly (with a higher exponent) at low and high levels and less rapidly (with a lower exponent) at moderate levels.

When sensorineural hearing loss (damage to the cochlea) is present, the perception of loudness is altered. Sounds at low levels (often perceived by those without hearing loss as relatively quiet) are no longer audible to the hearing impaired, but interestingly, sounds at high levels often are perceived as having the same loudness as they would for an unimpaired listener. This can be described by a phenomenon called Recruitment. The most common cause of sensorineural hearing loss is exposure to elevated sound levels.

Units used to measure loudness:

- Sone
- Phon

Note: Loudness, a subjective measure, is often confused with objective measures of sound intensity such as decibels. Filters such as A-weighting attempt to adjust intensity measurements to correspond to loudness as perceived by the average human. However, true perceived loudness varies from person to person and cannot be measured this way.

Other uses of the word loudness

A "loudness" control on a stereo alters a frequency response curve or uses audio level compression to make a selection sound louder.

A person who emits noise (with the [voice](#) or otherwise) either loudly or a lot of the time can be described as loud. Whether this is an insult or a compliment

is a matter of personal preference: some people self-describe as "loud" while many others consider "loud" people to be intensely irritating.

Clothing that is distasteful and bright-colored may also be referred to as **loud**; this is an example of poetic synaesthesia.

Categories: [Aspects of music](#)

Louisiana blues

The **Louisiana blues** is a type of [blues](#) music that is characterized by plodding rhythms that make the sound dark and tense. As a result of this sound, a subgenre appeared called [swamp blues](#) (based largely out of Baton Rouge), which emphasizes the dark sound and laidback rhythms of the standard Louisiana blues.

Louisiana blues musicians

Nathan Abshire
Marcia Ball
Guitar Junior
Slim Harpo
Lazy Lester
Lightnin' Slim
Lonesome Sundown
Rafal Neal
Rockin' Tabby Thomas
Leroy Washington
Katie Webster
Robert Pete Williams

Lounge music

Lounge music refers to music played in the lounges and bars of hotels and casinos, or at standalone [piano bars](#). Generally, the performers include a singer and one or two other musicians. The performers play or [cover](#) songs composed by others, especially pop standards, many deriving from the days of Tin Pan Alley. Notionally, much lounge music consists of sentimental favorites enjoyed by a lone drinker over a martini, though in practice there is much more variety.

The term can also refer to laid-back [electronic music](#), also named [downtempo](#), because of the reputation of lounge music as low-key [background](#)

[music](#).

Overview

While the performers are often minimally paid, many people attempting a musical career start as lounge musicians. For example, the Beatles performed first as a lounge act at a bar in Hamburg, Germany. Billy Joel worked as a lounge musician and penned the song "Piano Man" about his experience.

Patrons of the lounge have been known to request the performers to play music which the performers are ill-equipped musically to play. For example, a duo of a singer and a piano player could be requested to perform "Immigrant Song" by Led Zeppelin. The resultant performance could be considered as bad music, a parody or both (a travesty).

An example of stereotypical interaction between a lounge musician and audience might be:

Audience member: Do you know "Rhapsody In Blue"?

Lounge musician: No, but if you hum a few bars I can fake it.

Reputedly, the most-requested lounge song is either "Smoke Gets In Your Eyes", or "Misty".

Lounge music has enjoyed brief resurgences in popularity in the 1980s and 1990s, led by deliberately ironic figures such as Buster Poindexter and Jaymz Bee. Richard Cheese's Lounge Against The Machine have added to this resurgence by covering [metal music](#), punk rock, and other [alternative rock](#) hits in the style of lounge music. Other artists have taken lounge music to new heights by recombining rock with pop, such as Jon Brion and the surrounding regulars of Café Largo.

Popular culture

Comedians have long lampooned lounge singers. The "Vegas Lounge Singer" was lampooned famously by Andy Kaufman as Tony Clifton. Bill Murray portrayed a particularly bad 1970s lounge singer on Saturday Night Live, best known for providing his own lyrics to the John Williams theme from Star Wars, and an over-the-top version of the Morris Albert hit "Feelings". Later, Will Ferrell and Ana Gasteyer portrayed a goofy married duo of lounge-style musicians, but in incongruous venues such as high school dances.

In the early 1990's a lounge revival led by groups like Love Jones, The Coctails and Combustible Edison was a direct contradiction to the [Grunge](#)

music that dominated the period. These groups wore suits and played music inspired by earlier works by Antonio Carlos Jobim, Louis Prima and many others.

The film *Swingers* was set in the "Lounge Nation" scene in Los Angeles and the Soundtrack to *Swingers* featured some newer acts like Love Jones, Joey Altruda and Big Bad Voodoo Daddy as well as legendary performers like Dean Martin, Louis Jordan and Tony Bennett.

The film *The Fabulous Baker Boys* portrayed a lounge act.

Golden Age of Lounge Music

Lounge music can also specifically refer to a form of "hip" (not "hip-hop") generally easy listening music that was popular during the 50's and 60's, yet distinct from what was "pop rock" of that era. This is considered to be the golden age of lounge music. At this time, while pop rock music was more popular with younger folks, lounge music was more popular with older folks. Typically, teenagers of the time would listen to pop rock, while their older siblings or parents would listen to lounge.

While some of the lounge music during this period was truly slow, easy listening, a lot of the music was uptempo, with the distinction being sometimes being blurred. While pop music was a generally country, blues, or rock and roll, lounge music was generally anything that wasn't strictly of those genre (or a mix of them), but that still was meant for popular consumption (and indeed, was popular with most folks who weren't interested in that pop music.)

A good deal of lounge music was pure instrumental (i.e., no main vocal part, although there could be minor vocal parts.) Sometimes, this music would be theme music from movies or TV shows, although such music could be produced independently from other entertainment productions. These instrumentals could be produced with an orchestral arrangement, or from an arrangement of instruments very similar to that found in jazz, or even rock and roll.

Often, a general theme of lounge music was exoticness, showcasing music that was popular outside the USA, such as various Latin genres (e.g., Bossa Nova, Cha-Cha-Cha, Mambo), Polynesian, French, etc. Such music could have some instruments exaggerated (e.g., a Polynesian song might have various an exotic percussion arrangement using bongos, and vocalists imitating wild animals.) One of the exotic subgenres could be called space music, which attempted to give the feeling of zooming into outer space, which is an activity that had high public interest at the time.

One interesting subgenre of lounge music was swinging music, which was nothing more than a schmaltzy continuation of the swing jazz era of the 1930's

and 40's, but with more of an emphasis on the vocalist. The legendary Rat Pack of Frank Sinatra, Dean Martin, and Sammy Davis Jr., along with similar artists such as Wayne Newton, Louis Prima and Sam Butera, are a prime example of this subgenre. Such artists performed mainly at featured lounges at Las Vegas casinos.

Category: [Music genres](#)

Low Bap

Low Bap is a sub-genre of the Greek [hip hop music](#) scene, that emerged in the mid-1990s as the sound of the prominent Greek hip hop group Active Member. It's characterized by slower tempo and [rapping](#) than usual.

Categories: [Hip hop genres](#)

Lowercase

Originally coined by minimal artist Steve Roden, **lowercase** is an extreme form of [ambient minimalism](#) in which very quiet sounds bookend long stretches of silence. Roden started the movement with an album entitled *Forms of Paper*, in which he made recordings of himself handling paper in various ways. These recordings were actually commissioned by the Hollywood branch of the Los Angeles Public Library.

Many artists have contributed to the lowercase movement, including electronic music pioneer and educator Kim Cascone, Tetsu Inoue and Bernhard Gunter.

Some of the labels that publish lowercase music include Trente Oiseaux, 12k, and raster-noton, which features famed composer Ryuichi Sakamoto in collaboration with Carsten Nicolai, a.k.a. Alva Noto.

Lullaby

A **lullaby** is a soothing [song](#) sung to children before they go to sleep. The idea is that the song sung by a familiar voice will lull the child to sleep. Lullabies written by established [classical](#) composers are often given the form-name **berceuse**, which is a French word for lullaby, or cradle song. A famous berceuse is Frédéric Chopin's berceuse for solo piano, opus 57. Perhaps the most famous berceuse of all time, though it is called a lullaby, is Johannes Brahms' song *Wiegenlied*.

Johannes Brahms wrote his famous "Lullaby" as a cradle song, and hence *Wiegenlied* to which it translates in German, originally for a young singer whom he knew, Bertha Faber, on the occasion of the birth of her first child. The English lyrics are similar to the original German lyrics.

Typically a berceuse is in triple meter, or in a compound meter such as 6/8. Tonally most berceuses are simple, often merely alternating tonic and dominant harmonies: since the intended effect is to put a baby to sleep, wild chromaticism would be somewhat out of character. Another characteristic of the berceuse--for no reason other than convention--is a tendency to stay on the "flat side" --for example the berceuses by Chopin, Liszt and Balakirev are all in Dm.

Other famous examples of the genre include one by Maurice Ravel for violin and piano, *Berceuse sur le nom de Gabriel Fauré*; the *Berceuse élégiaque* by Ferruccio Busoni; the Berceuse by Igor Stravinsky which is featured in the Firebird ballet, and Lullaby for String Quartet by George Gershwin.

In Tamil (a language of southern India), a lullaby is called a *thaalattu* (*thal* means "tongue"). A melodious sound is created by frequent movement of the tongue at the beginning of the song, hence the name.

Rock-a-bye Baby

One of the most famous lullabies, "Rock-a-bye Baby", is hardly lulling. Although it starts mildly enough, it quickly turns to disaster:

*Rock a bye baby on the tree top,
When the wind blows the cradle will rock,
When the bough breaks the cradle will fall,
And down will come baby, cradle and all.*

The author of this lullaby isn't certainly known. The *Great American Baby Almanac* reports that it was written by a pilgrim on the Mayflower and was inspired by a custom of the Wampanoag native people, who suspend their cradleboards in trees during fine weather.

Hush Little Baby

Another famous lullaby, generally known as "Hush Little Baby" makes many promises to the child if it will only be quiet and go to sleep, a sentiment with which parents will be familiar:

*Hush little baby, don't say a word,
Momma's going to buy you a mockingbird*

and goes on to promise "a looking glass", "a horse and coach", and other treasures. This song has had the unusual distinction of two separate manifestations as a popular song, first as the eponymous "Bo Diddley" and then, in a near-fugue arrangement, as "Mockingbird", a hit first for the brother-and-sister team, Inez and Charlie Foxx in 1963, and then, for then husband and wife, James Taylor and Carly Simon in 1974, singing the Foxx arrangement. Toby Keith and his teenage daughter Krystal covered the song in 2004.

In 2005 [rapper](#) Eminem adapted "*Mockingbird*" into a song for his daughter. In it, he threatens to break the bird's neck if it won't sing.

Summertime

A famous lullaby is "Summertime" from the Porgy and Bess musical of 1935. Sometimes it is also referred to as the Gershwin Lullaby. Although many of the jazz improvisations of this song have "wild chromaticism", the original is quite soothing, and somewhat slow and melancholy, in natural minor. The recurring gentle rocking back and forth between A-minor 6th and E-seventh, in the orchestral strings version, is simultaneously both sad and comforting. Additionally, many parents sing this song (unaccompanied) to their children, at bed time.

E+ Am6 E7 Am6 Summertime, and the living is easy ... So hush little baby, don't you cry.

All the Pretty Little Horses

Another famous lullaby is "All the Pretty Little Horses" which many children simply know by the first three words of the lyrics: "Hush a bye". Like Summertime this song is also played in natural minor.

Dm Hush a bye,

Gm don't you cry.

Am Bb Dm Go to sleep my little ba-by; When you wake, you'll have cake, and all the pretty little horses.

Black and bays, Dapples and greys, Coach and six little horses.

Pop Culture

In the 1998 video game *The Legend of Zelda: Ocarina of Time*, *Zelda's Lullaby* is the first song that players are taught by Impa in the Castle Courtyard. The song is said to have mystical powers, capable of doing extraordinary things. The song is played on the ocarina and is played when players press the left-c, up-c, right-c, left-c, up-c, right-c buttons on the controller while holding the ocarina.

In the 2000 video game *The Legend of Zelda: Majora's Mask*, *Goron's Lullaby* is a song players learn in the Northern Mountain. Players learn the first part from the frozen Goron Elder, and the rest from the Goron Baby in the Goron Shrine. It is used to put the Baby Goron to sleep, as well as the Giant Goron in front of Snowhead Temple. The song is played on the ocarina and is played when players press the A, right-c, left-c, A, right-c, left-c, right-c, A buttons on the controller while holding the ocarina.

Lute

The **lute** is a plucked [string instrument](#) with a fretted neck and a deep round back. The words 'lute' and 'oud' may have derived from Arabic *al'ud*, "the wood", though recent research by Eckhard Neubauer suggests that 'ud may simply be an Arabized version of the Persian name *rud*, which meant string, stringed instrument, or lute. Gianfranco Lotti suggests that the "wood" appellation originally carried derogatory connotations, because of proscriptions of instrumental music in early Islam.

The player of a lute is called a *lutenist*, *lutanist* or *lutist* and a maker of lutes (or any string instrument) is called a *luthier*.

Description of the instrument

Lutes are made almost entirely of wood. The soundboard is a thin flat plate of resonant wood (usually spruce), teardrop-shaped. In all lutes the soundboard has a single (sometimes triple) decorated soundhole under the strings, called the *rose*. The soundhole is not open, but rather covered with a grille in the form of an intertwining vine or a decorative knot, carved directly out of the wood of the soundboard. The *back* or the shell is assembled from thin strips of wood called *ribs* joined (with glue) edge to edge to form a deep rounded body for the instrument. There are braces inside to give the instrument strength; see the photo among the external links below. The *neck* is made of light wood, with a veneer of hardwood (usually ebony) to provide durability for the *fretboard* beneath the strings. Unlike most modern stringed instruments, the fretboard is mounted flush with the top. The *pegbox* for lutes before the [Baroque](#) era was angled back from the neck at almost 90° (see image), presumably to help hold the low-tension strings firmly against the *nut*. The *tuning pegs* are simple pegs of hardwood, somewhat tapered, that are held in place by friction in holes drilled through the *pegbox*. There are no gears or other aids for tuning the instrument.

The frets are made of loops of gut tied around the neck. They fray with use, and must be replaced from time to time. A few additional partial frets of wood are usually glued to the body of the instrument, to allow stopping the highest-pitched courses up to a full octave higher than the open string (see image). Strings were historically made of gut (or extremely rarely of metal), and are still made of gut or a synthetic substitute, with metal windings on the lower-pitched strings.

The lute's strings are arranged in *courses*, usually of two strings each, though the highest-pitched course usually consists of only a single string, called the *chantarelle*, in later Baroque lutes 2 upper courses are single. The courses are numbered sequentially, counting from the highest pitched, so that the *chantarelle* is the *first course*, the next pair of strings is the *second course*, etc. Thus an 8-course lute will usually have 15 strings, and a 13-course lute will have 24.

The courses are tuned in unison for high or intermediate pitches, but for lower pitches one of the two strings is tuned an octave higher. (The course at which this split starts changed over the history of the lute.) The two strings of a course are virtually always stopped and plucked together, as if a single string, but in extremely rare cases a piece calls for the two strings of a course to be stopped and/or plucked separately. The tuning of a lute is a somewhat

complicated issue, and is described in a separate section of its own, below. The result of this design is an instrument extremely light for its size.

History and evolution of the lute

The origins of the lute are obscure. Various types of lutes were in use in ancient Egyptian, Hittite, Greek, Roman, Bulgar, Ghandarese, Turkic, Chinese, Armenian/Cilician cultures. The Lute developed its familiar forms in Persia, Armenia, Byzantium and the Arab lands in the early 7th century.

As early as the 6th century the Bulgars brought the short-necked variety of the instrument to the Balkans, and in the 9th century Moors brought it to Spain/Catalonia. The long-necked Pandora/Quitra had been common Mediterranean lute previously. The Quitra didn't become extinct however, but continued its evolution, its descendants being Chitarra Italiana, Chitarrone and Colascione.

In about the year 1500 many Spanish, Catalan and Portuguese lutenists adopted vihuela de mano, a viol-shaped instrument tuned like the lute, but both instruments continued in coexistence. This instrument also found its way to parts of Italy that were under Spanish domination (especially Sicily and the papal states under the Borgia pope Alexander VI), where it was known as the viola da mano.

The most important point of transfer of the lute from Muslim to Christian European culture might have been Sicily, where it was brought either by Byzantine or later by Saracen musicians. Because these singer-lutenists were used at court following the Christian conquest of the island, it became the most-often depicted instrument in ceiling paintings in the Palermo's royal Cappella Palatina, dedicated by the Norman King Roger II in 1140. By the 14th century, lutes had disseminated throughout Italy. Probably due to the cultural influence of the Hohenstaufen kings and emperor, based in Palermo, the lute had also made significant inroads into the German-speaking lands by the 14th century.

Medieval lutes were 4- or 5-course instruments, plucked using a quill for a plectrum. There were several sizes, and by the end of the Renaissance, seven different sizes (up to the great octave bass) are documented. Song accompaniment was probably the lute's primary function in the Middle Ages. Very little music securely attributable to the lute survives from the era before 1500. Medieval and early-Renaissance song accompaniments were probably mostly improvised, hence the lack of written records.

In the last few decades of the 15th century, in order to play Renaissance polyphony on a single instrument, lutenists gradually abandoned the quill in favor of plucking the instrument with the fingertips. The number of courses

grew to six and beyond. The lute was the premier solo instrument of the 16th century, but continued to be used to accompany singers as well.

By the end of the Renaissance the number of courses had grown to ten, and during the Baroque era the number continued to grow until it reached 14 (and occasionally as much 19). These instruments, with up to 26-35 strings, required innovations in the structure of the lute. At the end of the lute's evolution the archlute, theorbo and torban had long extensions attached to the main tuning head in order to provide a greater resonating length for the bass strings, and since human fingers are not long enough to stop strings across a neck wide enough to hold 14 courses, the bass strings were placed outside the fretboard, and were played "open", i.e. without fretting/stopping them with the left hand.

Over the course of the Baroque era the lute was increasingly relegated to the continuo accompaniment, and was eventually superceded in that role by keyboard instruments. The lute fell out of use after 1800.

The lute in the modern world

The lute enjoyed a revival with the awakening of interest in historical music around 1900 and throughout the century, and that revival was further boosted by the [early music](#) movement of the second half of the Twentieth Century. Julian Bream is famous for his lute concerts during that time period, as well as Hans Neemann, Walter Gerwig, Suzanne Bloch and Diana Poulton. Lute performances are now not uncommon, there are many professional lutenists, especially in Europe where employment is to be found. And new compositions for the instrument are being produced.

Lutes built at present are invariably replicas or near copies of those surviving historical instruments that are to be found in museums or private collections. They are custom-built or must be bought second hand in a very limited market. As a result, lutes are generally more expensive than mass-produced modern instruments such as the guitar, though not nearly as expensive as the violin. Unlike in the past there are many types of lutes encountered today: renaissance lutes of 6 to 10 courses in many pitches for solo and ensemble performance of Renaissance works, the archlute of Baroque works, 11-course lutes in d-minor tuning for 17th century French, German and Czech music, 13/14-course d-minor tuned German Baroque Lutes for later High Baroque and Classical music, theorbo for basso continuo parts in Baroque ensembles, gallichons/mandoras, bandoras, orpharions and others.

Also in modern Greece there are several lute-related instruments: laouto, and outi.

The lute repertoire

Notable [composers](#) of lute music include:

Renaissance--Italy

Vincenzo Capirola

Francesco Canova da Milano,

Renaissance--Central Europe

Bálint Bakfark,

Melchior Newsidler

Renaissance--England

John Dowland,

John Johnson,

Philip Rosseter,

Thomas Campion,

Baroque--Italy

Alessandro Piccinini

Antonio Vivaldi,

Johannes Hieronymus Kapsberger

Baroque--France

Robert de Visée,

Denis Gaultier

Baroque--Germany

Johann Sebastian Bach,

Silvius Leopold Weiss,

Wolf Jakob Lauffensteiner,

Joachim Bernhard Hagen,

Adam Falkenhagen,

Karl Kohaut

Modern and Contemporary (see the Index of Contemporary Lute Music by David Parsons and Lynda Sayce)

Johann Nepomuk David--Germany

Vladimir Vavilov-- Russia

Sandor Kallosz-- Hungary and Russia

Stefan Lundgren-- Germany and Sweden

Toyohiko Satoh -- Japan and Netherlands

Ronn McFarlane -- USA

Paulo Galvão-- Portugal

Rob MacKillop--Scotland

Jozef van Wissems-- Netherlands

Aleksandr Danilevsky France and Russia

Roman Turovsky-Savchuk-- USA and Ukraine

Many historical lute pieces were published, but great many more are found only in manuscripts, perhaps belonging to the composer or perhaps belonging to some amateur lutenist who would copy in unpublished pieces, or have a renowned guest indict a new composition while visiting.

The modern repertoire is largely drawn from historical publications and manuscripts, though quite a few modern compositions do exist. The historical corpus is vast, consisting of over 40,000 pieces, and about half of it exists only in the original manuscripts and has never been published. Much material circulates among lutenists in facsimiles of the manuscripts or as photocopies of handwritten copies. Historical lute music is most commonly written in tablature, though sometimes in [ordinary musical notation](#) instead. Several computer programs now exist designed specifically for the editing and printing of lute tablature.

Ottorino Respighi's famous orchestral suites called *Ancient Airs and Dances* are drawn from various books and articles on 16th- and 17th-century lute music transcribed by the musicologist Oscar Chilesotti, including eight pieces from a German manuscript *Da un Codice Lauten-Buch*, now in a private library in northern Italy.

Tuning conventions

Lutes were made in a large variety of sizes, with varying numbers of strings/courses, and with no permanent standard for tuning. However, the following seems to have been *generally* true of the Renaissance lute: A 6-course Renaissance tenor lute would be tuned to the same intervals as a tenor viol, with intervals of a *perfect fourth* between all the courses except the 3rd and 4th, which differed only by a *major third*. The tenor lute was usually tuned nominally "in g"(there was no pitch standard before the 20th century), named after the pitch of the highest course, yielding the pattern [(G'G) (Cc) (FF) (AA) (dd) (g)] from the lowest course to the highest. (Much renaissance lute music can be played on a guitar by tuning the guitar's third string down by a half tone.)

For lutes with more than six courses the extra courses would be added on the low end. Due to the large number of strings lutes have very wide necks, and it is difficult to stop strings beyond the sixth course, so additional courses were usually tuned to pitches useful as bass notes rather than continuing the regular pattern of fourths, and these lower courses are most often played without stopping. Thus an 8-course tenor Renaissance lute would be tuned to [(D'D) (F'F) (G'G) (Cc) (FF) (AA) (dd) (g)], and a 10-course to [(C'C) (D'D) (Eb'Eb) (F'F) (G'G) (Cc) (FF) (AA) (dd) (g)].

However, none of these patterns were *de rigueur*, and a modern lutenist will occasionally be seen to retune one or more courses between performance pieces. Manuscripts bear instructions for the player, e.g. *7^e choeur en fa* = "seventh course in *fa*" (= F in the standard C scale).

The first part of the seventeenth century was a period of considerable diversity in the tuning of the lute, particularly in France. However, by around 1670 the scheme known today as the "Baroque" or "d-minor" tuning became the norm, at least in France and in northern and central Europe. In this case the first six courses outline a d-minor triad, and an additional five to seven courses are tuned generally scalewise below them. Thus the 13-course lute played by Weiss would have been tuned [(A''A') (B''B') (C'C) (D'D) (E'E) (F'F) (G'G) (A'A') (DD) (FF) (AA) (d) (f)], or with sharps or flats on the lower 7 courses appropriate to the key of the piece.

Modern lutenists tune to a variety of pitch standards, ranging from A = 392 to 470 Hz, depending on the type of instrument they are playing, the repertory, the pitch of other instruments in an ensemble and other performing expediencies. No attempt at a universal pitch standard existed during the period of the lute's historical popularity. The standards varied over time and from place to place.

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Quotations

The art of playing the lute formed a major part of instrumental music making in the Renaissance before keyboard instruments assumed central significance. It was a refined, soft, and at the same time colorful art, in sharp contrast to the agitated times in which it was practiced.

— Karl Schumann [1]

This style knows nothing of the otherwise usual requirements and prohibitions of voice-leading; it can only be understood in relation to the fingering technique; it frequently applies the sound of open strings and in no way avoids the otherwise so despised parallel 5ths and octaves or unisons. The dissonances and other conflicting sounds which appear so often...strike me as exciting and revealing.

— Carl Orff [1]

[1] Quotation taken from the liner notes to the Wergo edition of Orff's *Kleines Konzert*, with English translations by John Patrick Thomas.

See also

- [Early music](#)
 - [Medieval music](#)
 - [Renaissance music](#)
 - [Baroque music](#)
 - [Classical Music](#)
- [String instruments](#)
 - [Sitar](#)

Categories: [Musical instruments](#) | [String instruments](#)

Lute song

The **lute song** was a generic form of music in the late [Renaissance](#) and very early [Baroque](#) eras, generally consisting of a singer accompanying himself on a [lute](#), though lute songs may often have been performed by a singer and a separate lutenist.

Many of the composers of lute songs were themselves lutenists, and performed the songs themselves; many were also [madrigalists](#) or composers of [chansons](#). In general, lute songs were written from about 1550 to around

1650, though there is evidence that some music was performed this way much earlier (for instance, Baldassare Castiglione mentions that [frottola](#) were sometimes performed by solo voice and lute, presumably in the first decade or so of the 16th century.)

The lute song flourished in Italy, France and England; it had different styles and names in each location. In England, it was called the ayre (or air). Famous composers included John Dowland, Thomas Campion, and Philip Rosseter. In Italy, composers of lute songs included Vincenzo Galilei and Luzzasco Luzzaschi; the songs written later in the 16th century were the first to show Baroque characteristics. The French lute song was called the [air de cour](#), and had a somewhat longer lifespan than elsewhere, due to the influence of *musique mesurée*; it also influenced early French [opera](#).

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Categories: [Musical forms](#) | [Renaissance music](#) | [Baroque music](#)

Lyre

A **lyre** is a [stringed musical instrument](#) well known for its use in Classical Antiquity. The recitations of the Ancient Greeks were accompanied by it.

According to ancient Greek mythology, the young god Hermes created the lyre from the body of a large tortoise shell (kheilos) which he covered with animal hide and antelope horns. Lyres were associated with Apollonian virtues of moderation and equilibrium, contrasting the Dionysian [pipes](#) which represented ecstasy and celebration.

Places in southern Europe, western Asia, or north Africa have been proposed as the historic birthplace of the genus. Some of the heroes and improvers of the lyre were of the Aeolian or Ionian Greek colonies on the coasts of Asia (ancient Asia Minor, modern day Turkey) bordering the Lydian empire. Some mythic masters like Orpheus, Musaeus, and Thamyris were believed to have been born in Thrace, another place of heavy Greek colonization. The name kissar (kithara) given by the ancient Greeks to Egyptian box instruments reveals the apparent similarities recognized by

Greeks themselves. The cultural peak of ancient Egypt, and thus the possible age of creation, predates the 5th century classic Greece. Thus we can infer that the instrument might have existed in one of Greece's adjacent countries, either Thrace, Lydia, or Egypt, and was introduced into Greece at pre-classic times.

Construction

The frame of a lyre consists of a hollow body or sound-chest. From this sound-chest are raised two arms, which are sometimes hollow, and are bent both outward and forward. They are connected near the top by a crossbar or yoke. Another crossbar, fixed on the sound-chest, forms the bridge which transmits the vibrations of the strings. The deepest note was the farthest from the player; but, as the strings did not differ much in length, more weight may have been gained for the deeper notes by thicker strings, as in the [violin](#) and similar modern instruments, or they were turned with slacker tension. The strings were of gut. They were stretched between the yoke and bridge, or to a tailpiece below the bridge. There were two ways of tuning: one was to fasten the strings to pegs which might be turned; the other was to change the place of the string upon the crossbar; probably both expedients were simultaneously employed.

Number of Strings

The number of strings varied at different epochs, and possibly in different localities - four, seven and ten having been favourite numbers. They were used without a finger-board, no Greek description or representation having ever been met with that can be construed as referring to one. Nor was a bow possible, the flat sound-board being an insuperable impediment. The plectrum, however, was in constant use. It was held in the right hand to set the upper strings in vibration; at other times it hung from the lyre by a ribbon. The fingers of the left hand touched the lower strings.

There is no evidence as to what the stringing of the Greek lyre was in the heroic age. Plutarch says that Olympus and Terpander used but three strings to accompany their recitation. As the four strings led to seven and eight by doubling the tetrachord, so the trichord is connected with the hexachord or six-stringed lyre depicted on so many archaic Greek vases. We cannot insist on the accuracy of this representation, the vase painters being little mindful of the complete expression of details; yet we may suppose their tendency would be rather to imitate than to invent a number. It was their constant practice to

represent the strings as being damped by the fingers of the left hand of the player, after having been struck by the plectrum which he held in the right hand. Before Greek civilization had assumed its historic form, there was likely to have been great freedom and independence of different localities in the matter of lyre stringing, which is corroborated by the antique use of the chromatic (half-tone) and enharmonic (quarter-tone) tunings pointing to an early exuberance, and perhaps also to an Asiatic bias towards refinements of intonation.

Modern Greece

Lyre, or Lyra (lýra) is still the dominant folk instrument of some areas in Greece, such as in Crete and areas with Pontian populations in Northern Greece (Greek Macedonia). This version of Lyra is held vertically, resting on the thighs of the player, and is played with a bow like a violin.

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- *This article incorporates text from the Encyclopædia Britannica Eleventh Edition, a publication now in the public domain.*

Categories: [String instruments](#)

Lyrics

Lyrics are the words in [songs](#). Lyrics can be written as the accompanying [music](#) is composed, or added afterwards. Sometimes, however, music is adapted to or written for a song or poem that has already been written. The meaning conveyed in lyrical verses can be explicit or implicit. Some lyrics are so abstract as to be completely unintelligible. In such cases, there is a tendency to emphasize the form, [articulation](#), [meter](#), and symmetries of the expressions. There are many websites that feature lyrics to songs.

Etymology and usage

From the Greek, a **lyric** was originally a song sung with a [lyre](#). A **lyric poem** is one that expresses a subjective, personal point of view.

I would be the Lyric Ever on the lip, Rather than the Epic Memory lets slip. -Thomas Bailey Aldrich

The word *lyric* came to be used for the "words of a popular song"; this meaning was recorded in 1876 . The plural *lyrics* was used only in referring to the words of multiple songs; to refer to the words of a single song as its *lyrics* instead of its *lyric* was considered erroneous. Even so, such usage became increasingly common (probably because of the association between *lyrics* and the plural form *words*), and is predominant in modern usage. Use of the singular form *lyric* is still grammatically acceptable; it is still considered erroneous to refer to an individual word in a song as a *lyric*.

Academic study

Lyrics can be studied from an academic perspective. For example, some lyrics can be considered a form of social commentary. Lyrics often contain political, social and economic themes as well as aesthetic elements, and so can connote messages which are culturally significant. Lyrics can also be analyzed with respect to the sense of unity (or lack of unity) it has with its supporting music. Analysis based on tonality and contrast are particular examples.

Chinese lyrics (^) are Chinese poems written in the set metrical and tonal pattern of a particular song.

Madchester

Stylistic origins:	Mod, punk rock , rave culture , Psychedelic rock, Northern Soul , Post-punk , 1960's pop , Hard rock , gay and Football casual culture
Cultural origins:	mid-late 1980s, Manchester and North West England
Typical instruments:	Guitar - Bass - Drums - keyboards/Synthesiser
Mainstream popularity:	Mainly late 1980s-mid 1990s, with some continuing influence
Derivative forms:	Big influence on Britpop , with most acts going towards it, then British trad rock later.

Manchester

[Timeline of alternative rock](#)

The term **Madchester** was coined for an [alternative](#) music scene that developed in Manchester, UK, at the end of the 1980s and the beginning of the 1990s.

The scene mixed [indie rock](#) and [dance music](#). Artists associated with the scene included the Stone Roses, the Happy Mondays, the Inspiral Carpets, 808 State, James and A Guy Called Gerald. At that time, the Haçienda nightclub was a major catalyst for the distinctive musical ethos in the city.

Before Madchester

The music scene in Manchester immediately before the Madchester era had been dominated by [indie](#) bands such as The Smiths, New Order and The Fall. These bands were to become a major influence on the Madchester scene, but just as important was the Haçienda nightclub.

The Haçienda had been opened by Factory Records in 1982. For the first few years of its life it played predominantly indie music, but gradually began featuring more disco, [hip-hop](#) and [electro](#) (in this respect, the club enjoyed a relationship of mutual influence with its part-owners New Order).

In 1986, it became the first club outside the US to take [house music](#) seriously, with DJs Mike Pickering and Graeme Park hosting the *Nude* night on Fridays. This night quickly became legendary, and helped to turn around the reputation and fortunes of the Haçienda, which went from making a consistent loss to being full every night of the week by early 1987.

Other clubs in Manchester started to follow the Haçienda's lead: The Boardwalk in the city centre, the International (and later the International 2) in Longsight and the Osbourne Club in Miles Platting.

Another key factor in the build-up to Madchester towards the end of that year was the sudden arrival of the drug ecstasy in the city - legend has it that a friend of the Happy Mondays was a pioneer in bringing the drug into the country from Amsterdam. According to Haçienda DJ Dave Haslam: "Ecstasy use changed clubs forever; a night at the Haçienda went from being a great night out, to an intense, life changing experience" .

During 1988 [Acid House](#) became popular throughout the UK, another influence on the club culture building in Manchester.

Madchester artists' early careers

Although the Madchester scene cannot really be said to have started before the autumn of 1988 (the term "Madchester" would not be coined until a year after that), many of its most significant bands and artists were around on the local scene before then.

The **Stone Roses** were formed in 1984 by singer Ian Brown and guitarist John Squire, who had grown up on the same street in Timperley, a leafy suburban town to the south of Manchester. They had been in bands together since 1979, when they were both 16, but the Stone Roses was the first to release a record, "So Young", in 1985. The line-up was completed by Alan "Reni" Wren on drums and, from 1987, Gary "Mani" Mounfield on bass.

The **Happy Mondays** were formed in Salford in 1981. The members between then and the break-up of the band in 1992 were Shaun Ryder, his brother Paul, Mark "Bez" Berry, Paul Davis, Mark Day and Gary Whelan. They were signed to Factory Records, supposedly after Hacienda DJ Mike Pickering saw them at a Battle of the Bands contest in which they came last. They released two singles - "45", produced by Pickering in 1985, and "Freaky Dancin'", produced by New Order's Bernard Sumner in 1986 - before putting out an album produced by John Cale and bearing the snappy title *Squirrel and G-Man Twenty Four Hour Party People Plastic Face Carnt Smile (White Out)* in 1987.

The **Inspiral Carpets** were formed in Oldham in 1986. The line-up was Clint Boon (organ), Stephen Holt (vocals - Tom Hingley would not join up until the beginning of 1989), Graham Lambert (guitar), Martyn Walsh (bass) and Craig Gill (drums). They released a flexi-disc a year later, and in 1988 the *Planecrash* EP (on their own Cow Records) brought them to the attention of John Peel, placing them well in the frame for the onset of Madchester.

James were formed in 1981 by Paul Gilbertson and Jim Glennie (after whom the band was named), recruiting Drama student Tim Booth on vocals and Gavan Whelan on drums (Gilbertson and Whelan were to leave the band before it attained commercial success). They released their first EP, *Jim One* on Factory Records in 1983, and attracted critical enthusiasm, as well as a loyal local following and the patronage of Morrissey. However, sales of their two albums for Sire Records, *Stutter* in 1986 and *Strip-Mine* in 1988, were disappointing and, at the time Madchester hit, the band was using t-shirt sales to fund its own releases through Rough Trade Records. Madchester helped bring them their belated commercial success and single "Sit Down" became one of the most popular anthems of the era.

808 State was formed in 1988 by the owner of the Eastern Bloc Records shop on Oldham Street, Martin Price, together with Graham Massey and Gerald Simpson. The three put together an innovative live [acid house](#) set, performing at various venues around town, and releasing an acclaimed and influential album *Newbuild* on Price's own label. Simpson left soon after the release of *Newbuild*, but went on to record as A Guy Called Gerald.

Madchester begins

In the autumn of 1988, a series of record releases came together as the first rumblings of a serious new music scene in Manchester.

In October, the Stone Roses released "Elephant Stone" (produced by Peter Hook of New Order) as a single. Also in October, Happy Mondays released the single "Wrote for Luck" (followed by the Bummed album, produced by Martin Hannett, in November). In November, A Guy Called Gerald released his first solo single, "Voodoo Ray".

Although none of these singles achieved mainstream success, all three got attention in Manchester, and "Wrote for Luck" and "Voodoo Ray" were recognised as significant records nationally within the indie and dance communities respectively.

The growth of the local scene had been boosted by the success of the Hacienda's pioneering Ibiza nights in the summer of 1988 and the launch of the Hot acid house night (hosted by Mike Pickering and John Da Silva) in November.

By December, some sense had started to develop in the British music press that there was something going on in the city. According to Sean O'Hagan, writing in the NME (17/12/88): "There is a particularly credible music biz rumour-come theory that certain Northern towns— Manchester being the prime example— have had their water supply treated with small doses of mind-expanding chemicals ... Everyone from Happy Mondays to the severely disorientated Morrissey conform to the theory in some way. Enter A Guy Called Gerald, out of his box on the limitless possibilities of a bank of keyboards" .

However, the enthusiasm of the media at this stage shouldn't be overstated. The idea that the whole country should be focussing on Manchester developed slowly.

Interest in the Stone Roses increased as they gigged around the country and released the "Made of Stone" single in February 1989. This didn't chart, but was well received and the band were looking like they were on the brink of being the biggest thing in the country by the time they release their eponymous debut album (produced by John Leckie) in March.

Bob Stanley (later of Saint Etienne), reviewing the album in Melody Maker (29/4/89) wrote: "this is simply the best debut LP I've heard in my record buying lifetime. Forget everybody else. Forget work tomorrow" [3]. The NME didn't put it quite so strongly, but reported nonetheless that it was being talked of as "the greatest album ever made".

"Baggy"

In May, the Happy Mondays released the single "Lazyitis" and the Inspiral Carpets put out their first single with new singer Tom Hingley, "Joe". Like the Stone Roses, the Inspiral Carpets were producing sixties - inspired indie music. All three of the main players in the emerging scene took a dance influence, particularly from 70s funk, with disco basslines and wah-wah guitar being added to their indie jingle-jangle. The Inspiral Carpets added the distinctive sound of the Farfisa organ, a style which would also be adopted by later Manchester bands, such as The Charlatans.

This sound, which was to become known as "baggy", generally includes a combination of funk, psychedelia, guitar rock and house music. In the Manchester context, the music can be seen as mainly influenced by the indie music that had dominated the city's music scene during the 80s, but also absorbing the various influences coming through the Hacienda.

Alongside the music, a way of dressing emerged that gave baggy its name. Baggy jeans (often flared) alongside brightly coloured casual tops and general sixties style became the standard uniform of Manchester youth - frequently topped off with a fishing hat in the style sported by the Stone Roses drummer Reni. The fashion, like the music, was somewhere between [rave](#) and retro.

The majority of bands on the Manchester scene would produce music that could be described as "baggy", including James, The Charlatans, Northside and The Mock Turtles. However, in the early 1990s the sound spread across the country, with bands such as The Farm, Flowered Up, Candy Flip, Such Perfect Liars, and (early on) Blur treading where mancutians had gone before.

Baggy wasn't restricted to Manchester, but it should be remembered that Manchester wasn't restricted to baggy either. The return of 808 State with the seminal "Pacific" single later in 1989 reminds us of the role electronic music played, but the Manchester scene also gave a home to hip-hop artists Ruthless Rap Assassins and MC Tunes.

Manchester hits the big time

During the summer of 1989, interest in the Manchester scene continued to grow, and media hype was well underway by the time the Happy Mondays released a Vince Clarke remix of "Wrote for Luck" as a single in September.

November was the month when Manchester seemed to have conquered the consciousness of the country, though, with four of the defining singles of the movement being released: "Move" by the Inspiral Carpets, "Pacific" by 808 State, The Manchester Rave On EP by the Happy Mondays and "Fools Gold"/"What the World is Waiting For" by the Stone Roses.

The Happy Mondays record, featuring the lead track "Hallelujah!", coined the term "Madchester" - it had originally been suggested by their video directors the Bailey Brothers as a potential t-shirt slogan.

November was a further triumphant month for the Stone Roses in particular, who performed an ecstatically-received gig at London's Alexandra Palace, and were invited onto BBC2's high-brow Late Show (where they caused a stir when the electricity cut out during their performance and they stormed off). On 23rd November, one of the defining moments of Madchester occurred when the Stone Roses and the Happy Mondays appeared on the same edition of Top of the Pops. The "Fools Gold" single made number 8 in the UK singles chart, at that time a major feat for an indie band.

Madchester's role as an industry bandwagon from this time on is hard to deny. James were amongst the first beneficiaries of this. The local success of their self-financed singles "Come Home" and "Sit Down" (the latter becoming something of a Manchester anthem during 1989, with clubs full of people ritually sitting on the floor to it) led to a deal with Fontana, and they were to score chart hits with "How Was it For You" and a re-recorded version of "Come Home" (sounding distinctly baggier) in the summer of 1990.

The Charlatans were originally from Birmingham, but having a singer (Tim Burgess) from Northwich in Cheshire and some support slots with the Stone Roses, they became accepted as a central band to the Manchester scene. They released a debut single "Indian Rope" in January 1990 and their second "The Only One I Know" quickly became seen as a classic, making the UK top ten.

A number of other bands joined the fray during 1990, including World of Twist, New Fast Automatic Daffodils, The High, Northside and Intastella. These bands are sometimes seen as bandwagoners (Northside in particular are sometimes, probably unfairly, seen as a cynical invention of Factory Records to cash in on the Madchester scene). Others would point to a pioneering exploration of the possibilities of indie-dance crossover - a journey to which minor players gave an invaluable contribution.

Commercial success

Due to its limited promotional resources and its predominantly anti-commercial ethos, indie music had, for the most part, represented a specialist market during the 1980s. For example, The Smiths, probably the most prolific and successful indie band of the mid-80s, had struggled to make the UK top ten singles chart.

It's in the context that the chart success of Madchester bands should be measured. It should not be seen as confusing that on the one hand a review of

the UK music press of the time would give the impression that Madchester was an all-conquering cultural force, whilst on the other hand, sales of records by the bands involved seem decent but unspectacular by the standards of 2005. There is no doubt that the scene broke new commercial ground during 1990.

"Step On" and "Kinky Afro" by the Happy Mondays both made number 5 in the singles charts, whilst James scored the biggest Madchester hit, making number 2 in 1991 with a re-recording of "Sit Down". In the album charts, the Happy Mondays made number 4 with Pills 'n' Thrills and Bellyaches, and the Inspiral Carpets got to number 2 with Life. The Charlatans were the only Madchester band to take the number 1 spot, with the album Some Friendly in the autumn of 1990.

Outside the UK, the success of Madchester was limited, although some releases gained recognition in specialist charts around the world. In the US, the albums The Stone Roses, Pills 'n' Thrills and Bellyaches and Some Friendly reached the lower echelons of the US album chart. The Happy Mondays toured the US in 1990 and were alone amongst Madchester bands in troubling the Billboard 100, with "Step On" reaching number 57.

Decline

The peak of Madchester was in the summer of 1990. On May 27th, the Stone Roses performed at Spike Island in the Mersey Estuary, supported by DJs Frankie Knuckles and Dave Haslam. This concert was seen by many as a one-band Woodstock for the times.

A rapid succession of chart hits followed during the summer, including "One Love" by the Stone Roses, "This Is How It Feels" by the Inspiral Carpets, "The Only One I Know" by The Charlatans and "Kinky Afro" by the Happy Mondays.

After this, however, Madchester's recorded output slowed. The end of the year saw triumphal concerts by James and a double-header with the Happy Mondays and 808 State, both at Manchester G-Mex, which seem, in retrospect, to mark the end of the era.

The Stone Roses cancelled their June 1990 tour of the US, issuing a press statement saying: "America doesn't deserve us yet". The real reasons are probably more complicated - the Roses also cancelled a gig in Spain and an appearance on the UK chat show Wogan. They would not face the public again until the end of 1994, spending the intervening time in and out of studios in Wales (where they recorded at leisure a second album, Second Coming) and fighting in court to release themselves from their contract with Silvertone Records.

The making of the next Happy Mondays album, Yes Please! was also problematic, and it would not be released until October 1992. The band flew to

Barbados to record it, making repeated requests of Factory Records for extra time and additional funds (almost certainly in part to fuel growing drug habits). This is reputed to have been the major factor in the bankruptcy of the label in November 1992.

With the two bands seen as the most central to the scene out of action, media fascination with Madchester dwindled. James, Inspiral Carpets, 808 State and The Charlatans continued to record, with varying degrees of success, during the 1990s, but ceased to be seen as part of a localised scene.

Local bands catching the tail-end of Madchester, such as The Mock Turtles, became part of a wider baggy scene. The music press in the UK began to place more focus on shoegazing bands from the south of England and bands emerging through US [grunge](#).

Legacy

Musical legacy

The immediate influence of Madchester was in inspiring the wider baggy movement in the UK, with bands from various parts of the country producing music in the early 1990s heavily influenced by the main Madchester players. These bands included Flowered Up (from London), The Farm (from Liverpool), the Soup Dragons (from Glasgow) and Ocean Colour Scene (from Birmingham). Blur, from Colchester, certainly adopted a baggy style in their early career, although in an interview with Select Magazine in 1991 they claimed, rather implausibly, to have "killed" the genre.

Subsequently, the influence of Madchester on [Britpop](#) in the mid-1990s was fairly clear, depending on which bands are discussed. Oasis are a clear example, and their guitarist Noel Gallagher worked as a roadie for the Inspiral Carpets during the Madchester era.

The "big beat" dance music movement of the late 1990s also owed much to Madchester's eclectic approach to clubbing, with the Manchester DJ-ing duos the Chemical Brothers and Mint Royale being heavily inspired by their experiences in the Manchester clubland of the early 1990s.

More generally, the Madchester scene was groundbreaking in the way it brought together [dance music](#) and [alternative rock](#), in particular the combination of the types of drumming found in funk and disco music (and sampled in 80s hip-hop music) with jingle-jangle guitar. In the 1990s, this became a commonplace formula, found frequently in even the most commercial music. Arguably, Madchester is owed a debt (or to be blamed, depending on your viewpoint) every time a jukebox plays an Alanis Morissette song.

From a marketing point of view, it might be speculated that the Madchester experience taught the music industry a number of lessons in the selling of alternative music. Some might find it tempting to suggest that there is no coincidence in the development of hype around the grunge bands in Seattle, Washington (an industrial, north-western city of the US) soon after Madchester died down.

Impact on Manchester

The cultural impact of Madchester within its home city and surrounding administrative areas was significant, although hard to assess in the long-term, taking into account the full picture.

The mushrooming of Manchester's nightlife has certainly had a long-term impact, particularly with the subsequent development of the Gay Village and Northern Quarter. City centre living is also something that began to catch on in Manchester in the wake of Madchester. The city centre had not been seen as a residential area, but by 1994, high-end flats were selling for over a million pounds. The growth in the residential market in the centre of the city continues to this day.

The attraction of the city was such that, at the height of Madchester in 1990, the University of Manchester was the most sought-after destination for university applicants in the UK, a position shared year-on-year by Oxford and Cambridge in the normal course of things.

The scene also gave an undoubted boost to the city's media and creative industries. This was not only the case at the grass-roots. The BBC launched *The 8.15 From Manchester*, a Saturday morning kids' TV show (with a theme tune by the Inspiral Carpets, a re-write of "Find out Why"). This ran during 1990 and 1991, cashing in on the street-cred of the city at the time.

Organised crime became an unfortunate side-story to Madchester, with the vibrancy of the clubbing scene in the city (and the popularity of illegal drugs, particularly ecstasy) producing a fertile environment for gangsterism. During the 1990s, this was to get worse, with shootings becoming frighteningly regular in areas such as Moss Side and Longsight, and occurring from time to time in the city centre. Violent incidents at the Hacienda led to a campaign against it by Greater Manchester Police, and contributed to its closure in 1997.

The Stone Roses, the Happy Mondays, 808 State and James are amongst the bands commemorated on a Manchester "walk of fame" commissioned for Oldham Street in the city's Northern Quarter at the end of the 1990s.

Further reading

- Dave HASLAM: *Manchester, England*, Fourth Estate, London, 2000 (ISBN 1841151467)
- Richard LUCK: *The Madchester Scene*, Pocket Essentials, London, 2002 (ISBN 1903047803)
- Tony WILSON: *24-hour Party People*, Channel 4 Books, London, 2002 (ISBN 075222025X)
- Conor McNICHOLS (ed): *NME Originals: Madchester*, IPC, London, 2003

[Alternative metal](#) - [Britpop](#) - C86 - [College rock](#) - [Dream pop](#) - [Gothic rock](#) - [Grebo](#) - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrrl](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Madrigal

A **madrigal** is a setting for 3–6 voices of a secular text, often in Italian. The madrigal has its origins in the [frottola](#), and was also influenced by the [motet](#) and the French [chanson](#) of the [Renaissance](#). It is related mostly by name alone to the [Italian trecento madrigal](#) of the late 13th and 14th centuries; those madrigals were settings for 2 or 3 voices without accompaniment, or with instruments possibly doubling the vocal lines.

The madrigal was the most important secular form of music of its time. It bloomed especially in the second half of the 16th century, losing its importance by the third decade of the 17th century, when it vanished through the rise of newer secular forms as the [opera](#) and merged with the [cantata](#) and the dialogue.

Its rise started with the *Primo libro di Madrigali* of Philippe Verdelot, published in 1533 in Venice, which was the first book of identifiable madrigals. This publication was a great success and the form spread rapidly, first in Italy and up to the end of the century to several other countries in Europe. Especially in England the madrigal was highly appreciated since the publication of Nicholas Yonge's *Musica Transalpina* in 1588, a collection of Italian madrigals with translated texts which started a madrigal-culture of its own. The madrigal had a much longer life in England than in the rest of Europe: composers continued to produce works of astonishing quality even after the form had gone out of fashion on the Continent.

Late madrigalists were particularly ingenious with so-called "madrigalisms" — passages in which the music assigned to a particular word

expresses its meaning, for example, setting *riso* (smile) to a passage of quick, running notes which imitate laughter, or *sospiro* (sigh) to a note which falls to the note below. This technique is also known as "word-painting" and can be found not only in madrigals but in other vocal music of the period. The most important of the late madrigalists are certainly Luca Marenzio, Carlo Gesualdo, and Claudio Monteverdi, who integrated in 1605 the basso continuo into the form and later composed the book *Madrigali guerrieri et amorosi* (1638) (Madrigals of War and Love), which is, however, an example of the early [Baroque](#) madrigal; some of the compositions in this book bear little relation to the *a cappella* madrigals of the previous century.

Composers of early madrigals

Jacques Arcadelt
Adrian Willaert
Costanzo Festa
Cypriano de Rore
Philippe Verdelot
Bernardo Pisano

The classic madrigal composers

Orlandus Lassus
Andrea Gabrieli
Claudio Monteverdi
Giovanni Pierluigi da Palestrina
Philippe de Monte

The late madrigalists

Giaches de Wert
Luzzasco Luzzaschi
Luca Marenzio
Carlo Gesualdo
Sigismondo d'India

Composers of Baroque "concerted" madrigals (with instruments)

Orazio Vecchi
Adriano Banchieri

Giulio Caccini
Claudio Monteverdi
Heinrich Schütz
Hans Leo Hassler
Johann Hermann Schein

English madrigal school

William Byrd
John Dowland
John Farmer
Orlando Gibbons
Thomas Morley
Thomas Tomkins
Thomas Weelkes
John Wilbye

Madrigal comedy

Madrigal comedy is a term for a kind of entertainment music of the late 16th century in Italy, in which groups of related, generally a cappella [madrigals](#) were sung consecutively, generally telling a story, and sometimes having a loose dramatic plot. It is an important precursor to [opera](#). The term is of 20th century origin (Alfred Einstein).

The first collection of madrigals, sung as a set and telling a coherent (and highly comic) story, was *Il cicalamento delle donne al bucato* (the gossip of women in the laundry), by Alessandro Striggio, which was written in 1567. Later madrigal comedies are sometimes divided into acts, including a prologue, and while not "acted" in the sense of an opera, they may have been performed on stage with elaborate painted backdrops (for example, there is an existing woodcut showing the prologue of Orazio Vecchi's *L'Amfiparnaso* (1597): a singer is evidently in costume in a backdrop showing a city street). Vecchi's direction in the score, however, is for the singers not to act, but for the audience to fill in the action internally, using their imagination. He speaks to the audience in the prologue to the work: "the spectacle I speak of is to be seen in your mind; it enters not through your eyes, but through your ears: instead of looking, listen, and be silent."

The form was popular especially in the 1590s and few years after 1600, only in Italy, but seems to have fallen out of favor with the advent of opera right at 1600, although *a cappella* madrigals were also disappearing at this time as well. The music of madrigal comedies is light, and the subject matter was invariably comic.

Principal composers of madrigal comedy included Alessandro Striggio, Adriano Banchieri, Giovanni Croce, and Orazio Vecchi.

References and further reading

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- Gustave Reese, *Music in the Renaissance*. New York, W.W. Norton & Co., 1954. ISBN 0393095304
- *The New Harvard Dictionary of Music*, ed. Don Randel. Cambridge, Massachusetts, Harvard University Press, 1986. ISBN 0674615255

Madrigal dinner

A **Madrigal Dinner** or Madrigal Feast is an American form of dinner theater often held by schools and church groups during the Christmas season. It is set in the middle ages, and is generally comedic in nature. The meal is divided into courses, each of which is heralded with a traditional song. A play is performed between the courses, and a concert of choral music concludes the festivities.

Music

The music performed at a madrigal dinner is usually mixed choral music from the medieval to renaissance periods. Both popular and sacred songs from the renaissance are common, although modern music with renaissance or biblical texts can often be heard. Most selections are in English, Italian, German, or French. Although the dinner takes its name from the [madrigal](#) genre of music, many other styles can be heard. [Christmas carols](#) are also featured.

Several selections performed at the presentation of the meal's courses are traditional to the madrigal dinner genre. These include The Wassail Song and the Boar's Head Carol. Although they may incorporate small phrases of latin or French, the presentation songs are primarily sung in English. Each madrigal dinner has a complement of presentation music which is used every year.

Dramatics

The play is performed either after the main course has been served, or in small acts between the courses. The theme is lighthearted and romantic, reminiscent of the King Arthur legends, and often revolves around the marriage of a prince or princess. Many characters are canonical, including the King, Queen and Court Jester, and appear in every play. Other characters may be minstrels, thieves, wizards, knights, visiting royalty, Greek gods and goddesses, enchanted princesses, or many other mythical figures. The audience is invited to play a role in the proceedings, either as members of the royal court or as guests at a royal event, such as a wedding. Audience participation is often used to enforce this role.

In addition, many madrigal dinners employ roving entertainers, who perform for the guests at their tables alone or in groups. These may be jugglers, poets, beggars, instrumentalists, comedians, or singers. At some shows, the singers will break into small groups and entertain among the audience - a practice known as wenching. The songs performed here are usually modern medievally-styled tunes, christmas carols and other traditional tunes. Most wenching songs are upbeat and quick, and many are bawdy.

Food

Although intended to imitate a meal that might have been served during the middle ages, the food at a madrigal dinner is often regional and will vary from show to show. Courses usually include a wassail or drinks course, salad, a main course, and dessert. Although the Boar's Head Carol is the most popular madrigal song to announce the main course, the most popular meat for the main course is chicken.

During the song which accompanies each course, a symbolic object may be carried to the king's throne by two or more ceremonial guards. A boar's head is the universal symbol of the main course. However, since the head is not actually part of the meal and will be used for many years, most madrigal dinners use an imperishable head. Sometimes this is the head of a real boar, pig, or javelina, preserved by taxidermy, and sometimes it is a replica, made from papier-mâché or plaster. The Boar's Head Carol equates the presentation of the head with the presence of Christ in the festivities.

Madrigale spirituale

A **madrigale spirituale** (Italian; pl. *madrigali spirituali*) is a [madrigal](#), or madrigal-like piece of music, with a sacred rather than a secular text. Most examples of the form date from the late [Renaissance](#) and early [Baroque](#) eras, and principally come from Italy and Germany.

Madrigali spirituali were almost always intended for an audience of cultivated, often aristocratic amateurs. They were performed at private houses, academies, and courts of noblemen in Italy and adjacent countries, but almost certainly were not used liturgically. The *madrigale spirituale* was an a cappella form, though instrumental accompaniment was used on occasion, especially after 1600.

During the Counter-Reformation, there was to some degree a reaction against the secularization of the art of music in Italy, Spain and the southern (Catholic) portion of Germany. While this did not stop the composition of secular music—indeed the explosion of forms and styles of secular music continued unabated—many composers began to adapt the most advanced secular compositional forms to religious usage. On occasion, existing madrigals were merely fitted with a religious text, usually in Latin, without any other change (such adaptations are called "contrafacta"). But some of the *madrigali spirituali* reached heights of expressive and emotional intensity at least equal to that of the finest madrigalists in their secular compositions.

The form was probably encouraged by the Jesuits; some collections were dedicated to them, especially in the 1570s and 1580s.

Some famous examples of *madrigali spirituali* include Lassus's sublimely beautiful *Lagrime di San Pietro* (Munich, 1595); Guillaume Dufay's *Vergine bella*, (ca. 1470) setting a poem in praise of the Blessed Virgin Mary by Petrarch; Giovanni Pierluigi da Palestrina's *First Book of Madrigals* (1581), also setting Marian poems by Petrarch; Carlo Gesualdo's *Tenebrae Responsories* (1611); and the huge collection by Giovanni Francesco Anerio, *Teatro armonico spirituale* (Rome, 1619).

See also

- [Motet](#)

References and further reading

- Article "Madrigale spirituale", in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
- Gustave Reese, *Music in the Renaissance*. New York, W.W. Norton & Co., 1954. ISBN 0393095304

Madrigal (Trecento)

The **Madrigal** is an Italian musical form of the 14th century. The form flourished ca. 1300 – 1370 with a short revival near 1400. It was a composition for two (or rarely three) voices, sometimes on a pastoral subject. In its earliest development it was simple construction: Francesco da Barberino in 1300 called it a "raw and chaotic singalong".

Its origins are obscure, and debated, with one school of thought seeing it as a secular mutation of the [conductus](#) of the [ars antiqua](#), and another seeing it as deriving from 13th century secular monophonic song with an improvised accompaniment. Little Italian music from the 13th century has survived, so links between medieval forms such as the conductus and [troubador](#) song and the music of the trecento are largely inferential.

The earliest stage in the development of the madrigal is seen in the Rossi Codex, a collection of music from ca. 1350 or earlier, compiled around 1370. It has been suggested that the ornamentation of the upper voices may be improvised above a skeletal structure.

In the madrigal's later stages of development its uppermost voice was often highly elaborate, with the lower voice, the tenor, much less so. The form at this time was probably a development of *connoisseurs*, and sung by small groups of *cognoscenti*; there is no evidence of its widespread popularity, unlike the madrigal of the 16th century. By the end of the 14th century it had fallen out of favor, with other forms (in particular, the ballata and imported French music) taking precedence, some of which were even more highly refined and ornamented.

The text of the madrigal is divided into three sections: two strophes called *terzetti* set to the same music and a concluding section called the *ritornello* usually in a different [meter](#).

By the beginning of 15th century the term was no longer used musically. The later 16th century [madrigal](#) is unrelated, although it often used texts written in the 14th century (for instance by Petrarch).

Important composers of the madrigal in the [Trecento](#) include:

Jacopo da Bologna
Giovanni da Cascia
Vincenzo da Rimini

Maestro Piero
Lorenzo da Firenze
Niccolò da Perugia
Francesco Landini
Donato da Cascia
Johannes Ciconia (later revivalist)

See also

- [Music of the trecento](#)

References and further reading

- Richard H. Hoppin, *Medieval Music*. New York, W.W. Norton & Co., 1978. ISBN 0393090906
- Harold Gleason and Warren Becker, *Music in the Middle Ages and Renaissance* (Music Literature Outlines Series I). Bloomington, Indiana. Frangipani Press, 1986. ISBN 089917034X

Mafioso rap

Mafioso rap is a hip hop sub-genre which flourished in the mid-1990s. It is the pseudo-Mafia extension of East Coast hardcore rap, and was the counterpart of West Coast G-Funk rap during the 1990s.

Overview

In contrast to West Coast gangsta rappers, who tended to depict realistic urban life on the ghetto streets, Mafioso rappers' subject matter included self-indulgent and luxurious fantasies of rappers as Mobsters, or *Mafiosi*, while making numerous references towards notorious crime organizations of the Italian underworld, including the Gambino crime family and Cosa Nostra. Fantasized and fictional narratives told by Mafioso rappers are often adapted

versions of classic crime thrillers, most notably Bonnie and Clyde, The Godfather, Goodfellas, Casino, King of New York, and Scarface. Another trademark feature of Mafioso rap is the idolizing of high profile organized crime figures. These crime kingpins range from legendary gangsters of the 1920s and 1930s such as Al Capone, Frank Costello, and Lucky Luciano, to the druglords of Latin America (including Pablo Escobar).

History

The Mafia has been a staple reference for hip-hop artists since the genre's earliest days. LL Cool J, for instance, was among the first rappers to do so in his song "I'm Bad": "Not the last Mafioso, I'm an MC cop.". Similarly, Kool G Rap was one of the first rappers to make the Mafioso lifestyle a major theme in his lyrics. On his debut album, *Road to the Riches* (1989), Kool G Rap showcases graphic narratives about the "*glamorous life*" of a criminal:

*Gettin' richer and richer, the police took my picture
But I still supplied, some people I knew died
Murders and homicides for bottles of suicide
Money, jewelry, livin' like a star
And I wasn't too far from a Jaguar car
In a small-time casino, the town's Al Pacino
For all of the girls, the pretty boy Valentino
I shot up stores and I kicked down doors
Collecting scars from little neighborhood wars
Many legs I broke, many necks I choked
And if provoked I let the pistol smoke
Eyes of hate and their hearts get colder
Some young male put in jail
His lawyer so good his bail is on sale
Lookin' at the hourglass, how long can this power last?
Longer than my song but he already fell
He likes to eat hardy, party
Be like John Gotti, and drive a Maserati*

Kool G Rap's epic tales, chronicling the crime underworld of drug trafficking and the luxurious pleasures of the high-end illegal business, inspire the related Mafioso rap phenomenon of the mid-1990s, which later achieved some mainstream success and great critical acclaim with albums such as Raekwon's *Only Built 4 Cuban Linx*, AZ's *Doe Or Die*, and Jay-Z's *Reasonable Doubt*. At the genre's zenith in the mainstream music industry, mafioso-inspired albums,

including Nas's It Was Written and Biggie's Life After Death, went on to become multi-platinum commercial successes.

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#) | [Music genre](#)

Male ranges

[Sopranist](#)

[Alto](#)

[Tenor](#)

[Baritenor](#)

[Baritone](#)

[Bass-baritone](#)

[Bass](#)

Gothcore

Mallcore is a derogatory term used to describe [nu metal](#), [metalcore](#) and similar genres, most often used by fans of extreme metal claiming the genre has no noteworthy resemblance with [heavy metal](#). It is also used by fans of [hardcore punk](#) referring to metalcore, which is very often and incorrectly called hardcore.

Meaning

Some use the term in the context that the music is only modestly unsuited to be heard in a shopping mall as opposed to the more aggressive, louder "extreme metal" bands, and that it is marketed to angsty, depressed mall-going teenagers. "Mallgoth" / "Mallcore Kid" refer to fans of [nü metal](#) and [metalcore](#) bands, who are stereotypically mall-going teenagers, and who often shop at Hot Topic.

Roadrunner Records are often associated with the term mallcore, since their current artist catalog includes mostly [nü metal](#) or [metalcore](#) bands (with the exception of a few: Opeth, former band Deicide, DragonForce, newly signed [death metal](#) band Daath, and some others), as opposed to the [death metal](#) and speed metal they started with in the 1980s.

Thus, veteran Roadrunner Records fans, who claim to listen to "true" metal (Though ironically, they are mostly extreme metal fans, not the original heavy metal fans) dismiss the company as appealing to the "mall goths." The term is used typically only by detractors and not "mall goths" themselves, as they typically (and erroneously) call their music "hardcore" or "metal." (It should be noted that the term mallgoth is also used to refer to "poseurs" of the [goth](#) scene.)

"Mall metal"

"Mall metal" is another derogatory term, aimed specifically at mallcore bands who play [metalcore](#) as opposed to [nü metal](#). Mall metal is typically characterized by taking the signature styles and sounds of trademark metal acts, and marketing them to a broader, more mainstream audience. Taking its material from a variety of genres, mall metal acts typically follow a set of basic guidelines: Hardcore riffs (known to scenesters as "Jhun Jhun's") are played by one guitarist, as the other guitar player mixes the effect with simplistic solo influences, usually borrowed from trademarked [death metal](#) acts in Europe.

The overnight success of mall metal labels like Trustkill acted as a launch pad to acts in the twenty first century. Countless scores of metalcore acts were embarking on mall metal quests of their own. Bands like Atreyu, Korn, Limp Bizkit and Avenged Sevenfold paved the way and within months it seemed the sensation was just beginning to take off. Of course, with the rise of mall metal's popularity, hardcore purists were quick to disregard this sub-genre claiming its only intent was making money.

Halfway through the first decade of the new millennium, it seemed that mall metal has finally peaked. The successful U.S. nationwide mall chain, Hot Topic, helped the mall metal scene like no other source, allowing mall metal enthusiasts to have an established "base camp" at their local shopping center.

Though in 2006 thrash band Slayer announced that they were to release an EP exclusively through Hot Topic.

Categories: [Music genres](#)

Mambo

Stylistic origins: Cuban son montuno and danzon mixed with American [big band swing](#)

Cultural origins: 1940s Cubans in Havana, drawing on Haitian-Cuban influences

Typical instruments: [conga](#), bongo, timbales, claves, upright bass, [piano](#), [trombone](#), [trumpet](#), [saxophone](#)

Mainstream popularity: Significant in Cuba, sporadic in US and elsewhere, peaking in the 1950s

Cha-cha-cha - Pachanga

[Boogaloo](#) - Mozambique - Salsa music

Mambo is a Cuban musical form and [dance](#) style. The word *mambo* (*conversation with the gods*) is the name of a priestess in Haitian Voodoo, derived from the language of the African slaves that were imported into the Caribbean.

History

The history of modern mambo begins in 1938, when a danzon called "Mambo" was written by Orestes and Cachao López. The song was a danzon, descended from European [ballroom dances](#) like the English country dance, French contredanse and Spanish contradanza, but it used rhythms derived from African folk music. The contradanza had arrived in Cuba in the 18th century, where it became known as danza and grew very popular. The arrival of black Haitians later that century changed the face of contradanza, adding a syncopation called cinquillo (which is also found in another contradanza-derivative, Argentine [tango](#)).

By the end of the 19th century, contradanza had grown lively and energetic, unlike its European counterpart, and was then known as danzon. The 1877 song "Las alturas de Simpson" was one of many tunes that created a wave of popularity for danzon. One part of the danzon was a coda which became improvised overtime. The bands then were brass (orquestra típica), but was followed by smaller groups called charangas.

The most influential charanga was that of Antonio Arcano, who flourished in the late 1930s. It was Arcano's cellist, Orestes Lopez, whose "Mambo" was the first modern song of the genre. His brother, bassist and composer Cachao López, is often described as "the inventor of the mambo".

In the late 1940s, a musician named Perez Prado came up with the [dance for the mambo](#) and became the first person to market his music as "mambo". After Havana, Prado moved his music to Mexico, and then New York City. Along the way, his style became increasingly homogenized in order to appeal to mainstream American listeners.

Following in the footsteps of Prado came a wave of mambo musicians, such as Enrique Jorrin. Some experimented with new techniques, such as faster beats and the use of side steps in the dance; this latter innovation formed the foundation of chachachá, and was the result of Jorrin's experimentation. Chachachá was very pop-oriented, especially after Arthur Murray further simplified the dance. Mambo remained popular throughout the United States and Cuba until the 1960s, when a combination of [boogaloo](#) and pachanga (both modified forms of mambo) were created.

Some of New York's biggest mambo dancers and bands of the 50s included Mambo Aces, Killer Joe Piro, Paulito and Lilon, Louie Maquina, Cuban Pete, Machito, Tito Puente, Tito Rodriguez and Jose Curbelo.

By the mid-1950's mambo mania had reached fever pitch. In New York the mambo was played in a high-strung, sophisticated way that had the Palladium Ballroom, the famous Broadway dance-hall, jumping. The Ballroom soon

proclaimed itself the "temple of mambo," for the city's best dancers--the Mambo Aces, "Killer Joe" Piro, Paulito and Lilon, Louie Maquina and Cuban Pete--gave mambo demonstrations there and made a reputation for their expressive use of arms, legs, head and hands. There was fierce rivalry between bands. The bands of Machito, Tito Puente, Tito Rodriguez and Jose Curbelo delighted habitues such as Duke Ellington, Bob Hope, Marlon Brando, Lena Horne and Dizzy Gillespie, not to mention Afro-Americans, Puerto Ricans, Cubans, Upper East-Side WASPs and Jews and Italians from Brooklyn. Class and color melted away in the incandescent rhythm of the music. Even jazz musicians such as Erroll Garner, Charlie Parker, Sonny Rollins and Sonny Stitt fell under the mambo's charm, as can be heard on the many Latin recordings they made in the 1950's.

In 1954 the cha-cha-cha, a kind of mambo created by the Cuban violinist Enriqu  Jorin, a member of the Orquesta America Charanga, swept through Havana and New York. Easier to dance than the mambo, with a squarish beat and a characteristic hiccup on the third beat, it spread to Europe, before being dethroned in the early 1960's by the pachanga and then the boogaloo.

Mambo returned to prominence in the 1990s when Guinness used Perez Prado's track Guaglione in an advertising campaign featuring the dancing of Dublin actor Joe McKinney. The song was released as a single and reached number 2 in the UK charts. In 1999, Lou Bega released a remix of Mambo No. 5, another Prado original, which became a hit across Europe.

Mambo musicians

Lou Bega
P rez Prado
The big band Xavier Cugat
Benny Mor 
Arsenio Rodriguez
Orestes L pez
Yma Sumac

Mandolin

A **mandolin** is a small, plucked, stringed [musical instrument](#), descended from the mandora. It is characterized by:

- Eight strings in four pairs (courses), normally tuned to the tones g, d', a', and e" (like the violin), that are plucked with a plectrum,

- A body with a teardrop-shaped soundtable (i.e. face), or one that is essentially oval in shape,
- A neck with a flat (or slightly radiused) fretted fingerboard, and a flat nut and bridge,
- Tuning pegs inserted through the back of the neck's head, or machined metal gears and pins in lieu of the pegs,
- A soundtable with a soundhole, or f-shaped soundholes, that are open and not latticed.

In [Indian classical music](#) and Indian light music, the mandolin is likely to be tuned to E-B-E-B. As there is no concept of absolute pitch in Indian Classical music, any convenient tuning maintaining the relative pitch between the strings to E-B-E-B can be used.

Some guitarists tune a mandolin in fourths, the same as the bottom four guitar strings (E-A-D-G) or the top four guitar strings (D-G-B-E) allowing the same fingerings as a guitar.

Like the [guitar](#), the mandolin has relatively poor sustain; that is, the volume of a plucked string decays quickly. A note cannot be maintained for an arbitrary length of time as with a bowed note on a violin. Its small size and higher [pitch](#) makes this problem more severe than with the guitar, and the use of tremolo (rapid picking of one or more pairs of strings) is often used to create a sustained note or chords. This technique works particularly well with a mandolin's paired strings, where one of the pair is sounding while the other is being struck by the pick, giving a more rounded sound than a single coursed instrument can.

Mandolin forms

Mandolins come in several forms. The Neapolitan style, known as a round-back or bowl-back, (or tater-back or tater-bug, colloquial American), has a vaulted back made of a number of strips of wood in a bowl formation, similar to a [lute](#), and usually a canted, two-plane, uncarved top. The Portuguese, a flat-back style, is derived from the cittern. Another form has a [banjo](#)-style body.

Other variants include the Howe-Orme guitar-shaped mandolin (manufactured by the Elias Howe Company between 1897 and roughly 1920), which featured a cylindrical bulge along the top from fingerboard end to tailpiece, and the Vega mando-lute (more commonly called a cylinder-back mandolin manufactured by the Vega Company between 1913 and roughly 1927), which had a similar longitudinal bulge but on the back rather than the front of the instrument.

In the early twentieth century, another new mandolin-style, with carved top and back construction inspired by violin family instruments, began to supplant the European-style bowl-back instruments, especially in the United States. This new style is credited to mandolins designed and built by Orville Gibson who founded the Gibson company in 1902. Gibson mandolins evolved into two families: the Florentine or F-style, which has a scroll near the neck and two points on the lower body; and the A-style, which is pear shaped and has no points. These styles generally have either two f-shaped soundholes like a violin, or an oval sound hole directly under the strings. Naturally, there is much variation among makers, and different styles exist as well, but these are the most common. The Gibson F-hole F5-style mandolins are considered the most typical and traditional for playing American [Bluegrass music](#), while the A-style is generally more appropriate for Irish, folk, or classical music. The differences are more than cosmetic or aesthetic since the F5-style model is usually built to take much heavier strings and is consequently louder and "punchier" than the A-style model, making it more suited to the hard-driving percussive sound typical of [bluegrass music](#).

Numerous modern mandolin makers build instruments that are largely replicas of the Gibson F-5 Artist models built in the early 1920s by Gibson acoustician Lloyd Loar. Original Loar-signed instruments are sought after and extremely valuable.

As with almost every other contemporary string instrument, another modern variant is the electric mandolin.

Mandolin family

The mandolin is the soprano member of the mandolin family, as the [violin](#) is the soprano member of the [violin family](#). Its scale length is typically about 13.75 inches (350mm).

Other members of the mandolin family are:

- The **mandola** (US and Canada), termed the **tenor mandola** in Europe, Ireland and the UK, which is tuned to a fifth below the mandolin, in the same relationship as that of the [viola](#) to the [violin](#). Some also call this instrument the "alto mandola." Its scale length is typically about 16.5 inches (420mm).
- The **octave mandolin** (US and Canada), termed the **octave mandola** in Europe, Ireland, and the UK, which is tuned to an octave below the mandolin. Its scale length is typically about 20 inches (500mm), although

instruments with scales as short as 17 inches (430mm) or as long as 21 inches (530mm) are not unknown.

- The **mandocello**, which is classically tuned to an octave plus a fifth below the mandolin, in the same relationship as that of the [cello](#) to the violin. Today, it is not infrequently restrung for octave mandolin tuning or the Irish bouzouki's GDAD. Its scale length is typically about 25 inches (635 mm).
- The piccolo or sopranino mandolin is a rare member of the family, tuned one octave above the tenor mandola and one fourth above the mandolin; the same relation as that of the [piccolo](#) or sopranino violin to the [violin](#) and [viola](#). One model was manufactured by the Lyon & Healy company under the Leland brand. A handful of contemporary luthiers build piccolo mandolins, including Stephen Gilchrist of Australia and Jamie Wiens of Canada. Its scale length is typically about 9.5 inches (240mm).
- The mando-bass, which has 4 single strings, rather than double courses, and is tuned like a double bass. These were made by the Gibson company in the early twentieth century, but appear to have never been very common. Reportedly, most mandolin orchestras preferred to use the ordinary double bass, rather than a specialised mandolin family instrument.
- The Irish bouzouki is also considered a member of the mandolin family; although derived from the Greek [bouzouki](#), it is constructed like a flat backed mandolin and uses fifth-based tunings (most often GDAD, an octave below the mandolin, sometimes GDAE, ADAD or ADAE) in place of the guitar-like fourths-and-third tunings of the four-course Greek [bouzouki](#). Although the bouzouki's bass courses are most often tuned in unisons, on some instruments one of each pair is replaced with a lighter string and tuned in octaves, in the fashion of the 12-string [guitar](#). Although occupying the same range as the **octave mandolin/octave mandola**, the Irish bouzouki is distinguished from the former instrument by its longer scale length, typically from 22 inches (560mm) to 24 inches (610 inches), although scales as long as 26 inches (660mm) are not unknown.
- The modern cittern is also an extension of the mandolin family, being typically a five course (ten string) instrument having a scale length between 20 inches (500mm) and 22 inches (560mm). It is most often tuned to either

DGDAD or GDADA, and is essentially an octave mandola with a fifth course at either the top or the bottom of its range. Some luthiers, such as Stefan Sobell also refer to the octave mandola or a shorter-scaled Irish bouzouki as a cittern, irrespective of whether it has four or five courses.

Mandolin history

Mandolins evolved from the Lute family in Italy during the seventeenth and eighteenth centuries, and the deep bowled mandolin produced particularly in Naples became a common type in the nineteenth century. The original instrument was the mandola (*mandorla* is "almond" in Italian, describing the instrument's body shape) and evolved in the fifteenth century from the [lute](#). A later, smaller mandola was developed and became known as a mandolina.

Further back, around 15,000 BC to 8,000 BC, single stringed instruments have been seen in cave paintings. They were bowed, struck and plucked. From these, the families of instruments developed. Single strings were long and gave a single melody line. To shorten the scale length, other strings were added with a different tension so one string took over where another left off. In turn, this led to being able to play diads and chords. The bowed family became the rabob, rebec and then the fiddle becoming the violin and modern family by 1520 (incidentally also in Naples). The plucked family led to lute-like instruments in 2000 BC Mesopotamia, and developed into the *oud* or *ud* before appearing in Spain in 711 courtesy of the Moors.

Over the next centuries, frets were added and the strings doubled to courses, leading to the first Lute appearing in the thirteenth century. The history of the lute and the mandolin are intertwined from this point. The lute gained a fifth course by the fifteenth century, a sixth a century later, and up to thirteen courses in its heyday. As early as the fourteenth century a miniature lute or *mandora* appeared. Similar to the mandola, it had counterparts in Assyria (*pandura*), the Arab countries (*dambura*), and Ukraine (*kobza-bandura*). From this, the *mandolino* (a small gut-strung mandola with six strings tuned g b e' a' d g sometimes called the *Baroque mandolin* and played with a quill, wooden plectrum or finger-style) was developed in several places in Italy. The mandolino was sometimes called a *mandolin* in the early eighteenth century (around 1735) Naples.

The first evidence of mandolins is from literature regarding popular Italian players who travelled through Europe teaching and giving concerts. Notable is Signor Leone and G. B. Gervasio who travelled widely between 1750 and 1810.[2] This, with the records gleamed from the Italian Vinaccia family of luthiers in Naples, Italy, musicologists believe that the Mandolin was developed

in Naples by the Vinaccia family. Gennaro Vinaccia was active circa 1710 to circa 1788, and Antonio Vinaccia was active circa 1734 to circa 1796.[3] An early extant example of a mandolin is one built by Antonio Vinaccia in 1772 which resides at the Victoria and Albert Museum in London, England. Another is by Giuseppe Vinnacia built in 1763, residing at the Kenneth G. Fiske Museum of Musical Instruments in Claremont, California.[4] The earliest extant mandolin was built in 1744 by Gaetano Vinaccia. It resides in the Conservatoire Royal de Musique in Brussels, Belgium.

These early mandolins are termed *Neapolitan* mandolins, because of their origin from Naples. They are distinguished by a teardrop-shaped body with a bowled back that is constructed from curved strips of wood along its length. The soundtable is bent just behind the bridge, the bending achieved with a straight hot poker. This "canted" table aids the body to support a greater string tension. A hardwood fingerboard is flush with the soundtable. Ten metal or ivory frets are spaced along the neck in semitones, with additional frets glued upon the soundtable. The strings are brass except for the lowest string course which are gut or metal wound onto gut. The bridge is a moveable length of ivory placed in front of ivory pins that hold the strings. Wooden tuning pegs are inserted through the back of a flat pegboard. The mandolins have a tortoise shell pick guard below the soundhole under the strings. A quill or tortoise shell is used as a plectrum.

Other luthiers that built mandolins included Calace (1863 onwards) in Naples, Luigi Embergher (1856–1943), Ferrari family (1716 onwards, also originally mandolino makers) and De Santi (1834–1916) in Rome. The Neapolitan style of mandolin construction was adopted and developed by others, notably in Rome, giving two distinct but similar types of mandolin — Neapolitan and Roman.

The twentieth century saw the rise in popularity of the mandolin for celtic, bluegrass, jazz and classical styles. Much of the development of the mandolin from Neapolitan bowl-back to the flat-back style (actually, gently rounded) is thanks to Orville Gibson (1856–1918) and his chief designer Lloyd Loar.

Mandolin music

Mandolins have a long history and much early music was written for them. In the first half of the 20th century, they enjoyed a period of great popularity in Europe and the Americas as an easier approach to playing string music. Many professional and amateur mandolin groups and orchestras were formed to play traditional string repertory. Just as this practice was falling into disuse, the mandolin found a new niche in American [country](#), old-time music, [bluegrass](#) and [folk music](#). More recently, the Baroque and Classical mandolin repertory

and styles have benefited from the raised awareness of and interest in [Early music](#). Tremolo and fingerpicking methods are used while playing a mandolin.

The United States of America

The mandolin's popularity in the United States was spurred by the success of a group of touring young European musicians known as the Spanish Students, or in Spanish, the Estudiantes Españoles. The group debuted in the U.S. on January 2, 1880 in New York City. Ironically, this ensemble did not play mandolins but rather bandurrias, which are also small, double-strung instruments superficially resembling the mandolin. The success of the Figaro Spanish Students spawned several groups who imitated their musical style and colorful costumes. In many cases, the players in these new [musical ensembles](#) were Italian-born Americans who had brought mandolins from their native land. Thus, the Spanish Student imitators did primarily play mandolins and helped to generate enormous public interest in an instrument that previously was relatively unknown in the United States.

Mandolins were a fad instrument from the turn of the century to the mid-twenties. Instruments were marketed by teacher-dealers, much as the title character in the popular musical *The Music Man*. Often these teacher-dealers would conduct mandolin orchestras: groups of 4-50 musicians who would play various mandolin family instruments together. The instrument was primarily used in an ensemble setting well into the 1930s, although the fad died out at the beginning of the 1920's; the famous Lloyd Loar Master Model from Gibson (1923) was designed to boost the flagging interest in mandolin ensembles, with little success. The true destiny of the "Loar" as the defining instrument of bluegrass music didn't appear until Bill Monroe purchased F5 S/N 73987 in a Florida barbershop in 1943 and popularized it as his main instrument.

Single mandolins were first used in southern string band music in the 1930's, most notably by brother duets such as the sedate Blue Sky Boys (Bill Bolick and Earl Bolick) and the more hard-driving Monroe Brothers (Bill Monroe and Charlie Monroe). However, the mandolin's modern popularity in country music can be directly traced to one man: Bill Monroe, the father of [bluegrass music](#). After the Monroe Brothers broke up in 1939, Bill Monroe formed his own group, after a brief time called the Blue Grass Boys, and completed the transition of mandolin styles from a "parlor" sound typical of brother duets to the modern "bluegrass" style. He joined the Grand Ole Opry in 1939 and its powerful clear-channel broadcast signal on WSM-AM spread his style throughout the South, directly inspiring many musicians to take up the mandolin. Monroe famously played Gibson F5 mandolin, signed and dated July 9, 1923, by Lloyd Loar, chief acoustic engineer at Gibson. The F5 has since become the most imitated tonally and aesthetically by modern builders.

Monroe's style involved playing lead melodies in the style of a fiddler, and also a percussive chording sound referred to as "the chop" for the sound that is made by the quickly struck and muted strings. He also perfected a sparse, percussive blues style, especially up the neck in keys that had not been used much in country music, notably B and E. He emphasized a powerful, syncopated right hand at the expense of left-hand virtuosity. Monroe's most influential follower of the second generation is Frank Wakefield and nowadays Mike Compton of the Nashville Bluegrass Band and David Long, who often tour as a duet.

The other major original bluegrass stylists, both emerging in the early 1950's and active still in 2005, are generally acknowledged to be Jesse McReynolds (of Jim and Jesse) who invented a syncopated banjo-roll style of crosspicking and Bobby Osborne of the Osborne Brothers, who is a master of clarity and sparkling single-note runs. Highly-respected and influential modern bluegrass players include Herschel Sizemore and Doyle Lawson and the multi-genre Sam Bush who is equally at home with old-time fiddle tunes, rock, reggae and jazz. Ronnie McCoury of the Del McCoury Band has won numerous awards for his Monroe-influenced playing. The late John Duffey of the original Country Gentlemen and later the Seldom Scene did much to popularize the bluegrass mandolin among folk and urban audiences, especially on the east coast and in the Washington, DC area.

Jethro Burns, best known as half of the comedy duo Homer and Jethro, was also the first important jazz mandolinist. Tiny Moore popularized the mandolin in Western swing music. He initially played an 8-string Gibson but switched after 1952 to a 5-string solidbody electric instrument built by Paul Bigsby. Modern virtuosos David Grisman, Sam Bush and Mike Marshall, among others, have worked since the early 1970s to demonstrate the mandolin's versatility for all styles of music. Chris Thile of California is the best-known of the younger generation of players; the band Nickel Creek features his virtuoso playing in its blend of traditional and pop styles.

A handful of rock musicians use mandolins. One example is Tim Brennan of the Irish-American punk rock band Dropkick Murphys. In addition to electric guitar, bass, and drums, the band uses several instruments associated with traditional Celtic music, including mandolin, tin whistle, and Great Highland bagpipes. The band explains that these instruments accentuate the growling sound they favor. The 1991 R.E.M. hit "Losing My Religion" also featured a simple mandolin lick played by guitarist Peter Buck, who also played the mandolin in nearly a dozen other songs. Every song on Mark Heard's final album, 1992's *Satellite Sky*, was written on a mandolin, Heard's antique National Silvo electric mandolin was prominently featured on every track of the recording. Jack White of The White Stripes played mandolin for the film *Cold Mountain*, and plays mandolin on the song *Little Ghost* on the White Stripes album *Get Behind Me Satan*.

The United Kingdom

The mandolin has been used extensively in the traditional music of England and Scotland for generations and has recently featured in the playing of Matt Bellamy in the modern band Muse, and was introduced very clearly by Vivian Stanshall on Mike Oldfield's album "Tubular Bells". It was used extensively by the British folk-rock band Lindisfarne, who featured two members on the instrument, Ray Jackson and Simon Cowe, and whose "Fog on the Tyne" was the biggest selling UK album of 1971-1972. "Maggie May" by Rod Stewart, which hit No. 1 on both the British charts and the Billboard Hot 100, also featured Jackson's playing. It has also been used by other British rock musicians, including Led Zeppelin, whose bassist John Paul Jones is an accomplished mandolin player and has recorded numerous songs on mandolin including "Going to California", "That's the Way", and "The Battle of Evermore", and McGuinness Flint, for whom Benny Gallagher played the mandolin on their most successful single, "When I'm Dead And Gone". Gallagher was also briefly a member of Ronnie Lane's Slim Chance, and played mandolin on their hit "How Come". The popular song "Please Please Please Let Me Get What I Want" by The Smiths featured a mandolin solo played by Johnny Marr. More recently, the Glasgow-based band Sons and Daughters (band) has featured the mandolin, as played by Ailidh Lennon, on tracks such as "Fight," "Start to End," and "Medicine."

Ireland

The mandolin is becoming a somewhat more common instrument amongst Irish traditional musicians. Fiddle tunes are readily accessible to the mandolin player because of the equivalent range of the two instruments and the practically identical (allowing for the lack of frets on the fiddle) left hand fingerings.

Although almost any variety of acoustic mandolin might be adequate for Irish traditional music, virtually all Irish players prefer flat-backed instruments with oval sound holes to the Italian-style bowl-back mandolins or the carved-top mandolins with f-holes favoured by bluegrass mandolinists. The former are often too soft-toned to hold their own in a session (as well as having a tendency to not stay in place on the player's lap), whilst the latter tend to sound harsh and overbearing to the traditional ear. Greatly preferred are flat-topped "Irish-style" mandolins (remniscent of the WWI-era Martin Army-Navy mandolin) and carved (arch) top mandolins with oval soundholes, such as the Gibson A-style of the 1920s. The mandolins built by British luthier Stefan Sobell are perhaps the most highly-prized for Irish traditional music, although

many other makers, such as Ireland's Joe Foley, also make well-regarded mandolins.

Noteworthy Irish mandolinists include Andy Irvine (who almost always tunes the E down to D), Mick Moloney, Paul Kelly, and Claudine Langille. John Sheahan and Barney McKenna, fiddle player and tenor banjo player respectively, with The Dubliners are also accomplished Irish mandolin players. The Dubliners 'Live at the Gaiety' DVD features an extensive mandolin duet of a three-tune 'set', two hornpipes and a reel. The instruments used are flat-backed, oval hole examples as described above: in this case made by UK luthier Fylde.

Continental Europe

An increased interest in [bluegrass music](#), especially in Central European countries such as the Czech Republic and Slovak Republic, has inspired many new mandolin players and builders. These players often mix traditional folk elements with bluegrass; see the article on [Czech bluegrass](#) for example..

Brazil

The mandolin (called "bandolim") has a long and rich tradition in Brazilian folk music, especially in the style called choro. The composer and mandolin virtuoso Jacob do Bandolim did much to popularize the instrument, and his influence continues to the present day. Some contemporary mandolin players in Brazil include Jacob's disciple Deo Rian, and Armandinho (the former, a traditional choro-style player, the latter an eclectic innovator).

The mandolin came into Brazil by way of Portugal. Portuguese music has a long tradition of mandolins and mandolin-like instruments (see, for example, the Portuguese guitar).

The mandolin is used almost exclusively as a melody instrument in Brazilian folk music - the role of chordal accompaniment being taken over by the cavaquinho and nylon-strung [guitar](#). Its popularity, therefore, has risen and fallen with instrumental folk music styles, especially choro. The later part of the 20th century saw a renaissance of choro in Brazil, and with it, a revival of the country's mandolinistic tradition.

Greece

The mandolin has been long played in the Hellenic Islands, where the Ottoman Empire did not control. Mandolin had a long tradition in the Eptanese ([Ionian Islands]) and Crete. In ionian islands and espetically in Corfu,

Zakynthos (Zante) and Cefalonia it is common to see choirs accompanied by mandolin players (mantolinos) whereas the development of songs for mandolin has been a custom during the Venetian rule in the Ionian Islands (kantades).

In Crete along with the [lyre](#) and the [lute](#) it represents one of the main instruments of the Cretan Music. Its appearance in Crete is dated by the age of the Venetian domination on the island. It had a big impression on the residents, it was used in different variants (e.g. mantola), as an instrument to accompany the lyre, the violin and the lute. Stelios Foustalierakis has said that the mandolin and the mpougari were accompanying the lyre in the beginning of the 20th century in the city of Rethimno. There are also reports that the mandolin was mostly a woman's musical instrument as it was the only one that the women of the island were playing. Nowadays it is played mainly by its own, in musical teams, as well as in personal and family events of residents of the Ionian Islands and Crete.

Mandolin players

Renowned modern mandolinists include Bill Monroe, David 'Dawg' Grisman, Mike Marshall, Sam Bush, Nic Zuppari, Chris Thile, Mike Compton, Cas Davey, Simon Mayor, and Tim Ware - all of whom revolutionized the use of the instrument through the incorporation of various styles such as bluegrass, newgrass, classical, rock and jazz. U. Srinivas (popularly known as mandolin Srinivas) was a child prodigy who plays Indian Classical Music on the mandolin. Famous electric mandolin players include Canadian Nash the Slash and Todd Macdonald of art folk group The Winks.

David "Dawg" Grisman accords Dave Appollon as one of the most virtuosic mandolinists of all time. His complete recordings are sold through Dave Grisman's Acoustic Disc Web site,

Classical mandolinists of the past include: Samuel Adelstein, Samuel Siegel, Valentine Abt, Giuseppe Pettine, Aubrey Stauffer, and William Place, Jr. of the United States; Raffaele Calace; Silvio Ranieri; Laurent Fantauzzi, Carlo Munier of Italy and Hugo D'Alton of the UK.

Prominent modern mandolinists who play the classical repertoire include Carlo Aonzo of Savona, Italy; Caterina Lichtenberg born in Bulgaria but primarily based in Germany; Gertrude Weyhofen of Germany; Richard Walz of France; and Alison Stephens of the United Kingdom.

Jack White of the White Stripes has played the mandolin. The 2005 song, "Little Ghost" from the album "Get Behind Me Satan" features a mandolin. White has also played a mandolin live during "Little Ghost" and "The Denial Twist"

Above all, there are several virtuosos classical-mandolin players from Israel, like Jacob Reuven and Alon Sarel which play mostly violin repertoire on their special instruments (Israeli made, by Arik Kerman).

While David Grisman is known as one of today's greatest living mandolin masters, his enduring legacy may be that through his Acoustic Disc label he has made available many of the world's greatest mandolinists for the enjoyment and education of generations to come.

Categories: [String instruments](#)

Marching band

A **marching band** is a group of instrumental musicians who generally perform outdoors, and who incorporate movement – usually some type of marching – with their [musical](#) performance. Instrumentation typically includes brass, woodwinds, and percussion instruments and the music usually incorporates a strong rhythmic component suitable for marching.

In addition to traditional parade performances, many bands also perform field shows at special events (often American football games) or at marching band competitions. Marching bands are generally categorized by function and by the style of field show (if any) they perform. Increasingly, Marching Bands are performing indoor concerts, in addition to any "Pep Band" duties, that implement many of the songs, traditions, and flair from outside performances.

Types of Marching Bands

Marching bands can be categorized based on primary function, instrumentation, and style.

- *Parade bands* generally play marches. Instrumentation varies, and can contain anything from [bagpipes](#) or fifes and [drums](#) all the way to full [wind](#) and [percussion](#) sections. Many military and veterans' organizations have their own parade bands.
- *Show bands* (field shows) have the main role of performing at sporting events, usually American football games. They perform a field show before the game and at halftime (and sometimes after the game as well). Show bands typically march in time to the music, and may also participate in parades and competitions. Show bands contain [brass](#) and percussion instruments, but may or may not use [woodwinds](#) or a [percussion pit](#).

- Carnival Bands are a UK variant of Show bands. Carnival bands typically march in time to the music, and may also participate in parades and competitions. Carnival Bands contain [brass](#) and [percussion](#), but may or may not use [woodwinds](#). The main competition body for carnival bands is The Carnival Band Secretaries League (CBSL). The CBSL Champions 2001 to 2005 are the Derby Midshipmen Band
- [Scramble bands](#) are a variation on show bands. They generally do not march in time with the music, and often incorporate comedic elements into their performances.
- Historically black college and university (HBCU) bands are another variation on show bands that incorporate energetic dance moves into their field shows.
- *Drum and bugle corps* is a genre of marching ensemble that is distinctly divided into [classic](#) and [modern](#) corps. Both groups have long, continuous histories and developments separate from marching bands. As the name implies, bugles and [drums](#) form the musical background of the corps, but modern competitive drum corps incorporate other brass instruments and orchestral percussion. In the United States, Drum Corps International (DCI) is the governing body for competitive junior drum and bugle corps, while Drum Corps Associates (DCA) is the governing body for competitive all-age (or senior) drum and bugle corps.
- Ancient Fife and Drum Corps

This article will focus primarily on parade and show bands.

History

Marching bands evolved out of [military bands](#). As musicians became less and less important in directing the movement of troops on the battlefield, the bands moved into increasingly ceremonial roles. An intermediate stage which provided some of the instrumentation and music for marching bands was the modern [brass band](#), which also evolved out of the military tradition.

Many military traditions survive in modern marching band. Bands that march in formation will often be ordered to "dress" their "ranks" and "cover [down]" their "files". They may be called to "attention", and given orders like

"about face" and "forward march". Uniforms of many marching bands still resemble military uniforms.

Outside of police and military organizations, modern marching band is most commonly associated with American football, and specifically the halftime field show. Many U.S. universities had bands before the twentieth century.

Another innovation that appeared at roughly the same time as the field show and marching in formations was the [fight song](#). University fight songs are often closely associated with the university's band. Some of the more recognizable and popular fight songs, such as the University of Wisconsin's "On Wisconsin," Michigan's "The Victors," Notre Dame's "Victory March," and the United States Naval Academy's "Anchors Aweigh" are widely utilized by high schools across the country.

Other changes in marching band have been:

- adoption of the tradition by secondary schools (high schools, junior high schools, and middle schools)
- the addition of a [dance](#) team, cheerleaders (sometimes called *poms*), and/or baton twirlers
- the addition of colorguard members

Since the inception of Drum Corps International in the 1970s, many marching bands that perform field shows have adopted changes to the activity that parallel developments with [modern drum and bugle corps](#). These bands are said to be *corps-style* bands. Changes adopted from drum corps include:

- marching style: instead of a traditional high step, drum corps tend to march with a fluid roll step to keep musicians' torsos completely still
- the adaptation of the color guard, rifle, and sabre units into "auxiliaries", who march with the band and provide visual flair by spinning and tossing flags or mock weapons and using dance in the performance
- moving marching timpani and keyboard percussion into a stationary sideline percussion section (*pit*), which has since incorporated many different types of percussion instruments
- the addition of vocalists and/or electric instruments (marching bands have as a general rule adopted these aspects before drum corps, for instance the Drum Corps International circuit has only allowed electronic amplification since 2004 and has yet to permit electronic instruments without penalties)
- marching band competitions are judged using criteria similar to the criteria used in drum corps competitions, with emphasis on individual aspects of the band (captions for music performance, visual performance, percussion, guard, and general effect are standard).

Personnel and instrumentation

The size and composition of a marching band can vary greatly. Many bands have fewer than twenty members. Some have over 500. However, all share at least some of the same elements.

A marching band is typically led by one or more [drum majors](#), who conduct the band, sometimes using a large baton or mace. In most school bands, the drum major is the student leader of the band, followed by students within the band that lead a section, squad, letter, row, etc. Bands may also be led by a more traditional conductor, especially during field shows, where a stationary conductor on a ladder or platform may be visible throughout the performance. Usually clapping or a whistle is used to issue commands.

Marching instrumentation nearly always includes percussion, the instruments being adapted for mobile, outdoor use. [Marching percussion](#) (the drumline or back battery) typically includes snare drums, bass drums, and [cymbals](#). Racks of multiple tom-tom drums, also called tenor drums, quads, or tri-toms, may be used. The glockenspiel, or "marching xylophone", is another common marching band percussion instrument.

Show bands tend to have similar wind instrumentation. Woodwinds are optional but tend to include [saxophones](#) and [piccolos](#) in addition to [flutes](#) and [clarinets](#). Double-reed instruments are rare, as are all string instruments. If used, they are usually in the [pit](#). Brass sections tend to include mellophones instead of [horns](#), and sousaphones instead of [tubas](#). Bb [trumpets](#), [trombones](#), and euphoniums (though often referred to as baritones in the American usage) are common. Eb trumpets and flugelhorns are also sometimes used.

For bands that include a [pit](#) (also known as a front ensemble), stationary instrumentation may include orchestral percussion such as [timpani](#), wood blocks, marimbas, [xylophones](#), [vibraphones](#), chimes, as well as a multitude of auxiliary percussion equipment. Instruments that are more modern may include [synthesizers](#) and [electric guitars](#) as well as electric basses.

Instrumentation varies widely from band to band, so no generalization is completely correct. There are bands where members play string instruments, or bang on mailboxes and trashcans with drumsticks.

Large bands also require a number of support staff who can move equipment, repair instruments and uniforms, and manipulate props used in performances. In high school bands, these activities are usually performed by volunteers, typically parents of band members or the band members of the lower grades.

Auxiliary groups

Many bands have auxiliaries who add a visual component to the performance. For ceremonial bands, this could be a traditional color guard or honor guard. For show bands and drum corps, this could include dancers, cheerleaders, or some type of drill team. Auxiliaries may be collectively referred to as *color guard*, though the term correctly refers only to those carrying flags for ceremonial purposes.

Auxiliaries may perform as independent groups. In the early 1970s, color guards began to hold their own competitions in the winter (after the American football season, and before the beginning of the summer [drum and bugle corps](#) competitions). There are also numerous cheerleading and dance competitions in the off-season.

The color guard of a marching band or drum and bugle corps may contain sabers, rifles, and tall flags. In modern bands, other props are often used: flags of all sizes, horizontal banners, vertical banners, streamers, pom-poms, even tires and hula hoops. While military color guards were typically male, band color guards tend to be primarily female, though it is becoming more common for males to join as well. Guards most often have a special uniform or costume that is distinctive from that of band, and may or may not match. Colorguard can compete without the band in such competitions as winter guard.

Performance elements

The goal of each band's performance is different. Some bands aim for maximum uniformity and precision. Others – especially [scramble bands](#) – want to be as entertaining as possible. Many U.S. university marching bands aim for maximum sound "impact" on the audience. Some bands perform primarily for the enjoyment of their own members. However, there are some common elements in almost all band performances.

Music

The traditional music of the marching band is the military march, but since show bands evolved from the concert and brass band traditions as well, music has always been varied. Often, music from other genres is adapted for the specific instrumentation of a marching band. Commercial arrangements that are tailored for the "average" band instrumentation are also available. Military and university bands typically have a repertoire of "traditional" music associated with the organization they serve. Many competitive bands will

choose to use an arrangement of popular music varied for marching band, as well as music from a movie or other such theme.

Music may be memorized, or it may be carried on flip folders that clip onto the instruments, called lyre clips. Having music memorized is usually considered an advantage for competitive bands in addition to preventing obstruction of vision caused by the flip folders. It is also a point of honor in some bands that memorize their music.

March steps

Many bands use some variation of the glide step. This step involves bringing the heel gently to the ground with the toe pointed, and then rolling forward onto the toes before lifting the foot. Using a glide step is the easiest way for wind players to avoid bouncing the mouthpiece of their instrument on their lips or in their mouth, thus aiding in the production of a steady tone even when the band is moving.

Along with the roll or glide step, there is also a 'high step.' Many traditional style colleges and universities such as: The Spartan Marching Band, the University of Wisconsin-Madison, Ohio University, the Spirit of Troy, and University of Oklahoma execute this style. In addition, most Historically Black Colleges or Universities (HBCUs) like Prairie View Agricultural and Mechanical University, Texas Southern University, University of Arkansas at Pine Bluff, Florida Agricultural and Mechanical University, Jackson State University, Southern University and Agricultural and Mechanical College, Norfolk State University, Tennessee State University, and Alabama State University still utilize this style of marching. Some secondary schools that have deep tradition in their marching band also high step. While this historical style may slowly be replaced in some programs by "low step" marching, it is still exciting to see this style with a marching band.

Variations of the high step:

- There is one high step where the band member rolls his or her foot out to the toe, bending the knee. The knee then locks, and the leg is lifted out in front of the marcher before it is put down in the new position.

- Another high step involves bringing the foot up to the inside of the leg to the knee before coming down and forward. Some bands may refer to this as "tucking." This is also the style for many HBCU bands.

- An older high step involves the lifting of the knee with legs directly in front, thighs parallel to the ground, and toes pointed downward. When the leg is elevated, it should give the appearance of a 90-degree angle with the thigh

and leg, and the body and thigh. The leg is then lowered, and this is repeated with the other leg. This is informally referred to as the "chair." The University of Minnesota marching band uses this style.

Marking Time

When a band is not moving, the members may *mark time*, or march in place. The step used usually resembles the step that is used for marching forward, though mixing a high step mark time with a roll step march (or vice versa) produces an interesting visual effect. Some bands forgo marking time and instead come to a complete halt when not marching.

When band members are marching in one direction but want to focus their sound in another, they may rotate their bodies at the waist, so that only the upper portion of the body faces in the direction of play. This is known as "shifting" or "sliding." Percussion players, whose large drum harnesses often prevent them from twisting their torsos, and sometimes tuba and sousaphone players, will instead use a *crab step* when moving sideways. During a crab step, the musician crosses one leg over the other, either marching on the toes or rolling the foot sideways. Percussionists may also substitute roll step when their instruments would interfere with performing the high step.

Backward Marching

A *back march* may be used when the band wishes to move in the opposite direction from where it is projecting its sound. There are several ways to back march, one of which is to walk backwards, putting each foot down and rolling from the toe to the heel (the exact reverse of the roll step). Another variation involves marching on the toes, dragging the toe of the moving foot on the ground to improve balance. With this method, the heel of the foot never touches the ground. Using peripheral vision to align oneself to formations or field markings is even more important during backward marching.

Even when marking time, it is always considered good form for all band members to stay *in step* – that is, step with the same foot at the same time. A large majority of bands *step off* with, or start marching on, the left foot, the Cadets drum and bugle corps being the only exception. Staying in step is generally easier when the band is playing music or when the drums are playing a marching cadence. When the band and percussion are not playing, rhythm may be maintained in a variety of ways: a drummer may play clicks or rim shots, the drum major may clap, a drum major or band member may vocalize a sharp syllable like "hit", "hut", or "dhut" (the last is usually characteristic of the drum line, and often said before playing in the rhythm; dhut,dhut, dhut dhut

dhut dhut [one, two, one two three four]) , or band members may chant the military call of "Left, left, left right left".

Uniforms

Nearly all marching bands use some kind of uniform. Military-style uniforms are most common, but there are bands that use everything from matching T-shirts and shorts to formal wear. Capes, rank cords, and other embellishments are common. Sometimes uniforms have substantially different colors on the front and back, so if band members turn suddenly (flank) the audience will see a striking change of color. Many Ivy League band members wear a jacket and tie while performing. The University of Oregon band wears outfits that are designed to look like their football team's uniforms. Drum Majors often wear more formal outfits or costumes that match the theme of the music.

Common design elements include hats (typically shakos, helmets, or Australian-style brimmed hats) with feather plumes, capes, and the school or organization's name or symbol. Sousaphone players traditionally wear a military-style beret, as other hats may be in the way of the bell. It is also common for band uniforms to have a stripe down the leg and light-colored shoes (or spats over dark shoes) to emphasize the movement of the legs while marching. However, competitive bands may opt for dark pants and shoes to hide members who are out of step. Some bands include dark colored socks as a piece of the uniform, and members who forget, and wear white socks, will attach black electrical tape over the offending socks. This is considered a mark of shame or of inexperience among other marchers.

Some auxiliary groups use uniforms that resemble gymnastics or cheerleading outfits.

Occasionally, a band will forgo traditional uniforms in favor of costumes that fit the theme of its field show. The costumes may or may not be uniform throughout the band. This kind of specialized uniform change is usually confined to competitive marching bands.

Parade marching

For parades, the band lines up in a marching block composed of ranks (rows) and files (columns). Typically, each member tries to stay within his or her given rank and file, and to maintain even spacing with neighboring musicians. It is usually the responsibility of the people at the end of each rank and the front of each file to be in the correct location; this allows other band members to *guide* to them.

Band members also try to keep a constant pace or step size while marching in parade. This usually varies between 22 and 30 inches (56–76 cm) per stride. A step size of 22.5 inches is called 8-to-5 because the marcher covers five yards (about 4.6 m) in eight steps. A step size of 30 inches is called 6-to-5 because five yards are covered in six steps. Because yard lines on an American football field are five yards apart, exact 8-to-5 and 6-to-5 steps are most useful for field shows.

A drum cadence (sometimes called a walkbeat or street beat) is usually played when the band is marching, sometimes alternating with a song. This is how the band keeps time. Alternately, a drum click or rim shot may be given on the odd beats to keep the band in step. Between songs and cadences, a roll is usually given to indicate what beat in the measure the band is at. Cadence tempo varies from group to group, but is generally between 112 and 144 beats per minute.

Field marching

While playing music during a field show, the band makes a series of formations on the field, which may be pictures, geometric shapes, curvilinear designs, or blocks of players. These maneuvers are collectively called *drill*. Typically, each band member has an assigned position in each formation. There are as many ways of getting from one formation to the next as there are bands:

- each member can move independently – this is called *scattering*
- all the members can move together without deforming the picture – this is called *floating*
- the members can stay in their lines and arcs, but slowly deform the picture
- the members can break into ranks or squads, each of which performs a maneuver (such as a *follow-the-leader*) which may or may not be scripted – an unscripted move is sometimes called a *rank option*
- each member may have a specifically scripted move to perform – in these cases, the desired visual effect is often the move itself and not the ending formation

Many bands use a combination of the above techniques, sometimes adding dance [choreography](#) that is done in place or while marching. Players may point the bells of their instruments in the direction they are moving, or *slide* (also called traverse) with all the bells facing in the same direction. Bands that march in time with the music typically also synchronize the direction of individuals' turns, and try to maintain even spacing between individuals in formations. Sometimes bands will specifically have wind players turn their

instruments away from the audience in order to emphasize the dynamics of the music.

Auxiliaries can also add to the visual effect. Backdrops and props may be used on the field that fit the theme of the show or the music being performed. In comedic shows, an announcer may read jokes or a funny script between songs; formations that are words or pictures (or the songs themselves) may serve as punch lines.

Phasing

In addition to staying in step and marching uniformly, one of the challenges with playing in large outdoor arenas is *phasing*. This is when part of the band gets behind or ahead of another part of the band, and such an occurrence is sometimes called an *ensemble tear*.

Phasing may be a subjective effect, due to the finite speed of sound. Even if all members of a band are playing at once, the sound from their instruments may reach listeners at different times. For example, if two musicians, one standing on the front sideline of the football field and one on the back sideline, begin playing exactly when they see the beat of the conductor's baton, the sound produced by the musician on the front sideline will reach listeners in the stand before the sound played by the back musician. This is because the speed of sound is significantly slower than the speed of light. Sound may also echo off parts of the stadium or nearby buildings.

Phasing can be reduced in several ways, including:

- keeping formations compact
- having players listen to the drums in addition to watching the drum major, to get a uniform idea of tempo (this only works if the drill is not spread across the entire field)
- having musicians make constant adjustments and keep watching or listening to sources of tempo so as to try and make their sound reach the audience at the same time as other musicians
- having players located near the back of the field watch the drum major, and all other players "listen back", playing along with those watching the drum major.

Rehearsals

Some bands will perform the same field show at all of their appearances during a single season. Others will avoid repeating a performance in front of the same crowd. In either case, the amount of rehearsal required varies greatly depending on the number and complexity of the formations, and the difficulty of the music. Some bands do a new field show every week, but only practice drill for two or three hours immediately before the performance. Other bands can practice a single show upwards of 20 hours per week (or more, for some competitive [drum and bugle corps](#)) for an entire season.

Music for parade and show bands is typically learned separately, in a [concert band](#) setting. It may even be memorized before any of the marching steps are learned. When rehearsing drill, positions and maneuvers are usually learned without playing the music simultaneously – a common technique for learning drill is to have members sing their parts or march to a recording produced during a music rehearsal. Many bands learn drill one *picture* or form at a time, and later combine these and add music. Rehearsals may also include physical warm-up (stretching, jumping jacks, etc.), *music warm-up* (generally consisting of breathing exercises, [scales](#), technical exercises, chorales, and [tuning](#)), *basics* (simple marching in a block to practice proper technique), and *sectionals* (in which either staff or band members designated *section leaders* rehearse individual sections).

When learning positions for drill, an American football field may be divided into a 5-yard grid, with the yard lines serving as one set of guides. The locations where the perpendicular grid lines cross the yard lines, sometimes called *zero points*, may be marked on a practice field. Alternately, band members may only use field markings – yard lines, the center line, hash marks, and yard numbers – as guides (but note that different leagues put these markings in different places). In order for members to learn their positions more quickly, they may be given *drill charts*, which map their locations relative to the grid or field markings for each formation. In other groups, spray chalk is used to mark the location of each person after each set of drill, with a different color and shape for each move.

Members may also group into squads, ranks, sections, or (especially with [scramble bands](#) that primarily form words) letters. Instead of each member having an individual move, moves are then learned on a squad-by-squad (rank-by-rank, etc.) basis.

March steps and traditional music and drill that are unique to an organization are often taught at a band camp, a time set aside for intense rehearsal before the performance season begins. Many U.S. university bands meet for a week of band camp prior to the beginning of the autumn semester. Other band camps exist for individual band members, drum majors, and auxiliaries to practice their skills and learn generic techniques in the off-season. For many bands, band camp is actually camp: the groups board at a campground for a period of time. Other groups simply hold band camp at their

typical rehearsal facilities. Many bands have an initiation night that helps build a greater bond between the musicians.

Competitions

In competitions, bands are usually judged on criteria such as musicality, uniformity, visual impact, artistic interpretation, and the difficulty of the music and drill. Competition exists at all levels, but is most common in the U.S. among secondary school bands and drum and bugle corps. Performances designed for a competition setting usually include more esoteric music (including but not limited to adaptations of modern orchestral pieces).

National and Regional Competitions

In the United States, Bands of America holds the Grand National Championships for high school marching bands every November in the RCA Dome in Indianapolis. They also hold regional championships throughout the United States each fall. Bands are divided into three classes based on school size.

Bands in most competitions are classified by the number of wind players. Bands can ask or "petition" up a class to challenge themselves but may not move down. An example classification used in some U.S. competitions is as follows:

- A – Up to 36 wind players
- AA – 37–54 wind players
- AAA – 55–77 wind players
- AAAA – 78–100 wind players
- Open – 101 or more wind players

Local Competitions

In addition to the Bands of America competitions, many states also hold local championships for high school marching band. In this case, school size is the determining factor in which class bands compete in, rather than the amount of wind players. Examples of these local circuits include:

- New York State Field Band Conference
Musical Arts Conference

Eastern Marching Band Association
Southern California School Band and Orchestra Association

The Sudler Trophy

The Sudler Trophy is an award bestowed by the John Philip Sousa Foundation on one university marching band each year. No school may win the award twice. The official description of the trophy is:

The purpose of the Sudler Trophy is to identify and recognize collegiate marching bands of particular excellence who have made outstanding contributions to the American way of life. The Sudler Trophy is awarded annually to a college or university marching band which has demonstrated the highest musical standards and innovative marching routines and ideas, and which has made important contributions to the advancement of the performance standards of college marching bands over a period of years.

The following are the recipients of the Sudler Trophy since its inception in 1982:

1982 University of Michigan
1983 University of Illinois at Urbana-Champaign
1984 The Ohio State University
1985 Florida A&M University
1986 University of Texas at Austin
1987 University of Oklahoma
1988 Michigan State University
1989 University of Kansas
1990 University of Iowa
1991 Arizona State University
1992 Northwestern University
1993 University of California, Los Angeles (UCLA)
1994 James Madison University
1995 Purdue University
1996 University of Nebraska-Lincoln
1997 West Virginia University
1998 University of Massachusetts Amherst
1999 Texas Tech University
2000 University of Georgia
2001 Texas A&M University
2002 Louisiana State University
2003 University of Alabama

2004 Auburn University
2005 Pennsylvania State University
2006 University of Arkansas

See also

- [Military band](#)
- [Brass band](#)
- [Scramble band](#)
- [Marching Percussion](#)
- [Drum and bugle corps \(classic\)](#)
- [Drum and bugle corps \(modern\)](#), governed by Drum Corps International Drum Corps Associates, and Drum Corps Midwest
- [Martial music](#)

Categories: [Musical groups](#)

Marching percussion

Marching percussion instruments are specially designed to be played while moving. This is achieved by attaching the drum(s) to a special *harness* (also called a *carrier* or *rack*) worn by the drummer. The drums are designed and tuned for maximum articulation and projection of sound, as marching activities are almost always outdoors or in large interior spaces. Articulation is paramount to producing a "clean" sound from all the drummers in the line. These instruments are used by [marching bands](#), [drum and bugle corps](#), [indoor percussion ensembles](#), and pipe bands.

Snare drums

Marching snare drums are deeper in size than snares normally used for [orchestral](#) or [drum kit](#) purposes. This gives the drum the big, full sound necessary for outdoor use. They can be 13 or 14 inches in diameter. Many snare drums utilize a metal suspension ring on the top (or *batter*) side of the drum, allowing for extremely tight tuning of aramid fiber heads without damaging the shell. The bottom (or *resonant*) side of the drum has a tightly tuned head and plastic snare wires, which are often taped to the head to limit their movement and make the sound more staccato. For outdoor use, a piece of curved plastic, called a "scoop," may be attached to the back of the bottom

hoop to help project the sound forward to the audience. Snare lines vary in size from as few as 2 or 3 drummers in small high school marching bands to as many as 12 or more in very large college marching bands. Lines of 4–5 are common in high school marching bands; 7–10 is most common in [drum corps](#) and college marching bands.

Snare drums used in pipe bands are similar in construction to standard marching snare drums, but have an additional set of snares underneath the top head, which results in a more pronounced snare sound. Some drum corps have experimented with pipe band snare drums both in place of standard marching snare drums and as a special effect used only during a segment of the show.

The head or playing surface of the snare drum can also be varied to give the drum a different sound. Depending on the music or style that the drumline plays, different brands and types of heads may be used.

The lead snare player in a drumline is almost universally referred to as the "center snare" and is often the section leader of the drumline.

Tenor drums

Modern marching bands and drum corps use multi-tenors, which consist of several single-headed tom-toms played by a single drummer. The bottoms of the shells are open and beveled to project the sound of the drum forward. Double-ply Mylar heads are typically used for increased sound projection and durability. They are typically played with wooden or aluminum mallets that have disc-shaped heads made of nylon. Mallets with felt or fleece heads, drum sticks, drum brushes, and other implements are occasionally used to achieve different [timbres](#).

A full-size set of tenors consists of 10, 12, 13, and 14-inch toms arranged in an arc, often with an additional one or two smaller (6 or 8-inch) toms called *gock* or *spock* drums inside of the arc. Because a full-sized set of tenors with a carrier can exceed 40 pounds, smaller and lighter versions of tenors outfitted with 8, 10, 12, and 13-inch toms are often used by lines with smaller or younger players. All multi-tenors based on the four-drum configuration are called *quads* despite the fact that there may be a total of five or six drums counting the gock drums. Sets with one gock drum are called *quints*, and sets with two gock drums are called *sextets*, *hexes*, or *sixpacks*. To produce different sounds between gock drums with the same diameter, head type, shell depth, and/or tuning between the two drums may vary.

Lines of as few as 1 or 2 tenor drummers are common in high schools and junior high schools. Many large college marching bands have 5 or more. Most drum corps consider 4 or 5 tenors to be optimal.

Modern multi-tenors evolved from horizontally mounted dual single-headed bass drums first used by the Boston Crusaders Drum and Bugle Corps in the late 1960s. Early multi-tenors had shells with a flat bottom. These drums sounded a lot like [timpani](#), so they were called *timp-toms*. As the drums got smaller, more drums were added. The largest sets of multi-tenors had 7 drums and were carried by both the 1977 and 1992 Spirit of Atlanta Drum and Bugle Corps tenor lines. Pipe bands and traditional marching bands and drum corps use single tenors, which are double-headed drums much like snare drums without snares. Some show bands such as those at historically black colleges and universities use both single tenors and multi-tenors.

Bass drums

Bass drums used by modern ensembles come in a variety of sizes, typically in 2-inch increments from 16 to 32 inches. Unlike tenors and snares, bass drums are mounted vertically and played on both heads. Each drummer plays and carries one drum, and a line is created by having several people carry different-sized drums. Such drums are called tonal bass drums. Despite the moniker, they are not tuned to definite pitches; they are just tuned so each drum has a distinguishable tone, often tuned with relative pitches to one another. The lowest drum in a line, however, is often tuned to have a low "thump" like a traditional bass drum rather than a tone. Many groups try to use the largest size bass drummer that is comfortable to carry as the bottom bass drum and the fact that larger people are generally more able to carry a bigger drum for long periods of time.

Unlike snare and tenor players, each bass drummer only plays one segment of the entire bass drum part. This is known as a *split part*. A *unison* is a note all the bass drummers play together. Lines can vary in size from as few as 3 players in small high schools to as many as 9 in very large college marching bands. A line of 5 is the most common in a drum corps.

Pipe bands and some traditional groups use a single bass drummer, who typically carries the pulse of the group. The drums used by these groups are usually thinner and larger than tonal bass drums to produce a "thump" rather than a tone. Some traditional groups, however, have adopted tonal bass drums.

Cymbals

Cymbals are not played just as orchestral clash cymbals, as there is a change in the grip of the straps. The hand goes through the hoop and the hand

twists causing the hand to be flat against the bell of the cymbal. – each player carries two cymbals of identical size and crashes them together, in addition to other sound effects. Cymbal players often perform *visuals* – movements that are eye-pleasing and boost the general effect of the group. There is generally a 1-to-1 or 1-to-2 ratio of cymbal players to snares, as snare drummers sometimes play on the cymbals at some point during the performance. The number of cymbal players can vary according to their use. Cymbal parts are often split in the same manner as bass drum parts – each cymbalist plays one component of a larger part. Some drum corps (or less often, marching bands) do not have marching cymbal players at all, instead choosing to march additional hornline or color guard members, or other percussion instruments. In indoor percussion ensembles, the trend seems to be towards keeping or expanding cymbal sections.

Mallet instruments

Marching mallet percussion instruments, such as glockenspiels and [xylophones](#), are not typically used except for parades, as the front ensemble plays on full-size orchestral mallet instruments. However, they were common before band and drum corps circuits allowed large percussion instruments to be grounded.

Many traditional groups still use marching mallet percussion instruments, as these groups often lack a front ensemble.

Timpani

Marching [timpani](#) are rarely used today because standard pedal timpani are used in the [front ensemble](#). They were commonly used when competition circuits required all percussion instruments to be carried. In a timpani line, each player carries one drum, which is equipped with a hand crank for tuning.

Categories: [Drum Corps](#)

Maroon music

The Maroons are a number of diverse peoples in the Caribbean, South America, North America and Central America, the descendents of escaped slaves. The Seminole music tradition of the United States is an example, as are numerous communities in Jamaica, Suriname and French Guiana.

The Surinamese, Guianan and French Guianan escaped slaves managed to hide in the dense jungles of the area, and formed communities like the Aluku, Saramaka and Ndjuka. Their traditional sung stories are called mato, and there is also a kind of popular Maroon music called aleke. Traditional dances include *awasa*, a women's social dance.

The Jamaican Maroons are known for instruments like the *abeng*, a kind of horn.

Categories: [American Indian music](#)

Martial music

Martial music/military pop

	Neoclassical
	Marches
Stylistic origins:	Industrial
	Post-industrial
	Dark ambient
Cultural origins:	Late 20th century, Europe
	Military band instrumentation
Typical instruments:	Synthesizer
	Drum machine
	Sequencer
Mainstream popularity:	Minor
Subgenres	
	none

Martial music, also known as **military pop** and **martial industrial**, is a [music genre](#) originating in late 20th century Europe. It often borrows musically from [classical music](#), [neofolk](#), [neoclassical](#), traditional European marches and from elements of [industrial](#) and [dark ambient](#).

Origins

The genre name *military pop* was coined by the Austrian musician Gerhard, founder of Allerseelen, to describe the direction his music was going at the time, leaning away from an ambient sound into something more militaristic. It has since been used by other artists such as Dernière Volonté to describe their musical sound. This term is often used in place of *martial music* or *martial industrial*.

Themes

Themes range from pounding, percussive [soundtrack](#)-like music to rally-worthy dark parade music to cabaret appropriate sexually-charged carnal declarations to mournful marches. Essentially, anything that could be made with traditional European martial instrumentation relating to the artists within this genre could be considered a part of this musical movement.

Culture

Martial music fans range from people very politically active to cultural admirers to uniform fetishists. Due to use of European uniforms, this is sometimes misunderstood as being a means of expression of a single, unified political tendency by Antifa, groups such as the Anti-Defamation League and sometimes local news agencies, though artists in this genre range from the left (such as Militia) to the right (such as Von Thronstahl) to completely apolitical.

Related genres

Neofolk Music

The work of some [neofolk](#) music artists sometimes has musical and thematic elements in common with Martial Music and developed very close to it. Many artists that could be classified as a part of this field regularly work with, could be classified as a part of or play shows with artists of this musical movement in particular.

See also

Artists

- Allerseelen
- A Challenge of Honour
- Autopsia
- Blood Axis
- Death In June
- Der Blutharsch

Dernière Volonté
In Slaughter Natives
Laibach - Inclusion refers to earlier material, prior to the release of
Opus Dei
Les Joyaux De La Princesse
Life toward twilight
Puissance
Toroidh
Von Thronstahl

Related subjects

- [Military band](#)

Record labels / Distributors

Many of these labels are also distributors.

- Athanor - FRANCE
Cold Spring - UK
Cold Meat Industry - SWEDEN
Eternal Soul - GERMANY
Equilibrium Music - PORTUGAL
Fluttering Dragon - POLAND
HauRuck! - AUSTRIA
L.O.K.I. Foundation / Power & Steel - GERMANY
Neuropa Records - BELGIUM
Slaughter In Art - FRANCE
Skuld - GERMANY
Svartvintras Productions - SWEDEN
Strange Fortune - USA
Tesco Organisation - GERMANY
Tesco USA - USA
WKN - AUSTRIA
War Office Propaganda - POLAND

Webzines

- Achtung Baby! - RUSSIA
- Apostazja - POLAND
- Dagaz Music - PORTUGAL
- compulsion - ENGLAND
- Exoteric - ITALY
- Feindesland - GERMANY
- Flux Europa - ENGLAND
- Funeral Procession - NETHERLANDS
- Heathen Harvest - USA
- Heimdallr - SWITZERLAND
- :lkonen: - GERMANY
- Judas Kiss - ENGLAND
- Lichttaufe.com - GERMANY
- Monas.nl - NETHERLANDS
- neo-form.de - GERMANY
- Occidental Congress - ITALY
- Raunend - ITALY
- Seidr - RUSSIA
- Soleilnoir - SWITZERLAND
- Sonorités Obscures - FRANCE
- Synthesis - ENGLAND

Category: [Music genres](#)

Mass

The **Mass**, a [form](#) of sacred musical composition, is a [choral](#) composition that sets the fixed portions of the Eucharistic liturgy (principally that of the Roman Catholic Church, and also the Anglican Church) to music. Most Masses are settings of the liturgy in Latin, the traditional language of the Roman Catholic Church.

Masses can be a cappella, for the human voice alone, or they can be accompanied by instrumental obbligatos up to and including a full orchestra. Many masses, especially later ones, were never intended to be performed during the celebration of an actual mass.

Form of the Mass

Generally, for a composition to be a full Mass, it must contain the following six sections, which together constitute the Ordinary of the Mass:

I. Kyrie

The Kyrie is the first movement of a setting of the Ordinary of the Mass:

*Kyrie eleison; Christe eleison; Kyrie eleison (šÁÁ¹μ μ»μ·Ã¿½; ŠÁ¹ÃÄμ
μ»μ·Ã¿½; šÁÁ¹μ μ»μ·Ã¿½)*

Lord have mercy; Christ, have mercy; Lord, have mercy.

Kyrie movements often have a structure that reflects the concision and symmetry of the text. Many have a ternary (ABA) form, where the two appearances of the phrase "Kyrie eleison" are comprised of identical or closely related material and frame a contrasting "Christe eleison" section. Famously, Mozart sets the "Kyrie" and "Christe" texts in his Requiem Mass as the two subjects of a double fugue.

II. Gloria

The Gloria is a celebratory passage praising God and Christ:

*Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus
tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus
Pater omnipotens.*

Glory to God in the highest, and on earth peace to men of good will.
We praise You, we bless You, we adore You, we glorify You, we give
thanks to You for Your great glory, Lord God, heavenly King,
almighty God the Father.

*Domine Fili unigenite, Iesu Christe, Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.*

Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son
of the Father, You who take away the sins of the world, have mercy
on us; You who take away the sins of the world, hear our prayers.
You who sit at the right hand of the Father, have mercy upon us.

*Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Iesu
Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.*

For You are the only Holy One, the only Lord, the only Most High,
Jesus Christ, with the Holy Spirit in the glory of God the Father,
Amen.

III. Credo

The longest text of the Mass, this is a setting of the Nicene Creed:

*Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et invisibilium.*

I believe in one God, the Father Almighty
Maker of heaven and earth, and of all things visible and invisible:

*Et in unum Dominum Iesum Christum,
Filium Dei unigenitum, et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,
genitum non factum, consubstantialem Patri;
per quem omnia facta sunt. Qui propter nos homines et propter nostram
salutem descendit de caelis.*

*Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est,
et resurrexit tertia die, secundum Scripturas,
et ascendit in caelum, sedet ad dexteram Patris.*

*Et iterum venturus est cum gloria, iudicare vivos et mortuos,
cuius regni non erit finis;*

And in one Lord Jesus Christ,
the only-begotten Son of God, begotten of the Father before all
worlds;
God of God, Light of Light, very God of very God;
begotten, not made, being of one substance with the Father,
by Whom all things were made;
Who for us men and for our salvation came down from Heaven, and
became man.

and was incarnate by the Holy Ghost of the Virgin Mary, and was
made man:

And was crucified also for us under Pontius Pilate; he suffered and
was buried:

And the third day he rose again according to the Scriptures:
And ascended into Heaven, and sitteth on the right hand of the
Father:

And he shall come again, with glory, to judge both the quick and the
dead:

Whose Kingdom will have no end;

*Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre (Filioque) procedit.*

Qui cum Patre et Filio simul adoratur et conglorificatur:

*qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.*

And I believe in the Holy Ghost the Lord, and Giver of Life,
Who proceedeth from the Father [*and the Son*]
Who with the Father and the Son together is worshipped and
glorified,
Who spake by the Prophets.
And I believe in One Holy, Catholic, and Apostolic Church,
I acknowledge one Baptism for the remission of sins.
And I look for the Resurrection of the Dead:
And the Life of the world to come. *Amen.*

The *Credo* movement presents unique challenges to the composer due to its length.

IV. Sanctus

The Sanctus is a doxology praising the Trinity:

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth; pleni sunt coeli et terra gloria tua

Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of
Your glory.

Hosanna in excelsis

Hosanna in the highest.

V. Benedictus

The *Benedictus* is a continuation of the Sanctus:

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord

Hosanna in excelsis is usually repeated after the *Benedictus* section, often with musical material identical to that used after the *Sanctus*, or very closely related.

In Gregorian chant the *Sanctus* (with *Benedictus*) was sung whole at its place in the mass. However, as composers produced more embellished settings of the *Sanctus* text, the music often would go on so long that it would run into the consecration of the bread and wine. This was considered the most

important part of the Mass, so composers began to stop the *Sanctus* halfway through to allow this to happen, and then continue it after the consecration is finished. This practice was forbidden for a period in the twentieth century.

VI. Agnus Dei

The *Agnus Dei* is a setting of the "Lamb of God" litany:

*Agnus Dei, qui tollis peccata mundi,
miserere nobis*

Lamb of God, who takes away the sins of the world,
have mercy upon us.

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, who takes away the sins of the world,
give us peace.

In a Requiem Mass, the words "*dona nobis pacem*" are replaced by "*dona eis requiem*" (grant them rest).

Other Sections

In a liturgical Mass, there are other sections that may be sung, often in [Gregorian chant](#). These sections, the "Proper" of the Mass, change with the day and season according to the Church calendar, or according to the special circumstances of the mass. The Proper of the Mass is usually not set to music in a Mass itself, except in the case of a Requiem Mass, but may be the subject of [motets](#) or other musical compositions. The sections of the Proper of the Mass include the Introit, Gradual, Alleluia or Tract (depending on the time of year), Offertory and Communion.

Mass Compositions of the Middle Ages and Renaissance

Prior to individual composers composing music for the Mass, the music of the Mass was purely Gregorian chant. Gregorian chant offered many Mass music options which were supposed to be sung on certain days. In these different forms (such as the *Missa Angelis*), the melodies were specified for many other sections besides the ones shown here. However, individual composers only wrote music for the *Sanctus*, *Gloria*, etc. So a composer's Mass would "override" those sections which the composer composed, but the

rest of the parts sung in Gregorian chant would remain according to the rules of Gregorian chant.

These sections of the Mass as a musical composition have been standard since the Middle Ages; the very earliest Masses may include other parts, and omit some of the standard ones. The first complete Mass we know of whose composer can be identified was the *Messa de Nostre Dame (Mass of Our Lady)* by Guillaume de Machaut in the 14th century. Many masses by Guillaume Dufay and others in the 15th and 16th centuries used melodies from popular songs, such as *L'homme armé* as *cantus firmus*, scandalizing the conservative-minded. Such a practice was of great antiquity, however; it had been attributed to the 4th century heretic, Arius, that he allowed his sacred songs or hymns contained in his book *Thaleia* to be set to melodies with infamous associations.

The mass as a musical form flourished during the Renaissance, where it served as the principal large-scale form of composition for most composers. Many important masses were composed by Josquin des Prez. At the end of the 16th century a cappella choral counterpoint reached an apogee in masses by the English William Byrd, the Castilian Tomas Luis de Victoria and the Roman Giovanni Pierluigi da Palestrina, whose Mass for Pope Marcellus is credited with saving polyphony from the censure of the Council of Trent. By the time of Palestrina, however, the mass had already been replaced by other forms, principally the [motet](#) and the [madrigale spirituale](#), as the most significant outlet for expression in the realm of sacred music; composers such as Lassus wrote relatively few masses, preferring the greater latitude for expression offered by the other forms.

Baroque through present day

After the Renaissance, the mass tended not to be the central genre for any one composer, yet some of the most famous of all musical works of the Baroque, Classical, and Romantic periods are masses. Many of the most famous of the great masses of the Romantic era were Requiem masses. In the 20th century, composers continued to write masses, in an even wider diversity of style, form and function than before.

Among the Masses written for the Ordinary of the Mass are:

The Mass in B Minor by Bach (coincidentally a staunch Lutheran)

The Mass in C minor and 18 others by Mozart

The masses of Joseph Haydn, including Nelson Mass and Mass in Time Of War

The Mass in C major and Missa Solemnis by Beethoven

Missa Choralis and Hungarian Coronation Mass by Liszt
 Mass in G Major and 5 others by Schubert
 Mass in F minor and 2 others by Bruckner
 Messe Solennelle and Caecilienmesse by Gounod
 Petite Messe Solennelle (1863) by Gioacchino Rossini
 Mass of Life by Frederick Delius
 Mass in G Minor by Ralph Vaughan Williams
 The Mass by Igor Stravinsky
 The Mass by Leonard Bernstein
 The Mass by David Maslansky
 The Mass of the Children by John Rutter

Musical reforms of Pius X

Pope St. Pius X initiated many regulations to the mass music in the early 20th century. He felt that most of the masses composed by the famous composers were not appropriate for a church setting, and advocated primarily gregorian chant and polyphony. He was primarily influenced by the work of the Abbey of Solesmes. Some of the rules he put forth include the following:

- That any Mass be composed in an integrated fashion, not by assembling different compositions for different parts
- That all percussion instruments should be forbidden
- That ideally the choir should be all male
- That the congregation itself should ideally be trained to sing along with the Gregorian chant.

Math rock

Stylistic origins:	rock , punk rock , heavy metal , minimalism , and progressive rock
Cultural origins:	Late 1980s United States, Chicago, Pittsburgh, San Diego, Japan
Typical instruments:	Guitar - Bass - Drums
Mainstream popularity:	little, in small underground circles in the late 1980s and early to mid 1990s

[Instrumental rock](#) - [Post-rock](#)

[Mathcore](#) - Tech metal

Chicago - San Diego - Pittsburgh - Boston - St. Louis - Japan

[Minimalist music](#)

Math rock is a style of [rock music](#) that emerged in the late 1980s. It is characterised by complex, atypical [rhythmic](#) structures, stop/start dynamics and angular, dissonant riffs.

Characteristics

Whereas most rock music uses a basic 4/4 beat (however accented or syncopated), math rock frequently uses odd-time meters such as 7/8, 11/8, or 13/8, or features constantly changing meters based on various groupings of 2 and 3. This rhythmic complexity, seen as "mathematical" in character by many listeners and critics, is what gives the genre its name. Musically, math rock derives from other rock genres, including [rock](#), [heavy metal](#), [progressive rock](#) or [punk rock](#). Math rock often sounds familiar but somehow "off". It fits into those genres but is never a classic example.

Musicians who purposely turn to mathematics to find new creativity in their music are also classified math rockers. They manipulate, twist and syncopate to confuse, to delay, to create something that is a twist on rock, punk, or pop, something familiar but "wrong", something new. Some math rock artists and fans refer condescendingly to rock bands who do not use complex meters as merely "4/4 bands."

Lyrics are generally not the focus of math rock; the voice is treated as just another sound in the mix. Often, lyrics are not overdubbed, and are positioned low in the mix, as in the recording style of Steve Albini. Several math rock groups have been entirely [instrumental](#).

Development

While a few artists who emerged from the 1960s, like Henry Cow, Captain Beefheart and Frank Zappa, and many more bands of the 1970s and 1980s such as Genesis, Gentle Giant, Rush, King Crimson, Jethro Tull, and Pink

Floyd had experimented with unusual meters, such groups were generally grouped under the heading [progressive rock](#). Canadian punk rock group No Means No (founded in 1979) have been cited as a "secret influence" on some math rock.

In the 1990s a heavier, rhythmically complex style grew out of the broader noise rock scenes active in Chicago and other Midwestern cities, with influential groups also coming out of Japan and Southern California. These groups shared influences ranging from the music of 20th century composers such as Igor Stravinsky, John Cage, and Steve Reich, as well as the chaotic free-jazz approach of John Zorn's Naked City, and critics soon dubbed the style "math rock."

Midwestern groups

During the 1990s, the greatest concentration of math rock bands was in the urban centers of the U.S.'s Midwestern "Rust Belt," ranging from Minneapolis to Buffalo, with Chicago being a central hub. The Chicago-based engineer Steve Albini is a key figure in the scene, and many math rock bands from around the country have enlisted him to record their albums, giving the genre's recorded catalog a certain uniformity of sound, and lumping his bands past and present, Shellac, Rapeman, and Big Black into the pigeonhole as well. Also, many math rock records were released by Chicago-based Touch and Go Records, as well as its sister labels, Quarterstick Records and Skin Graft Records.

Some key bands of this period include Bastro, Table, Cheer-Accident, Shellac, and Breadwinner. Also out of the Chicago area, from nearby DeKalb, Illinois, is U.S. Maple, which formed out of the ashes of the Jesus Lizard-esque Shorty. U.S. Maple took a more deconstructive approach to their brand of rock music, similar to that of Captain Beefheart. Their music has a free-form approach to rhythm, with songs only occasionally coalescing into conventional rock beats. Thus, aesthetically, the group is not as "mathy" as other bands in the genre, but the same thought process of dismantling rock music still applies.

Several other math rock groups of the 1990s, all characterized by extreme rhythmic complexity and sonic brutality, were based in Midwestern cities: Cleveland's Craw and Keelhaul, St. Louis's Dazzling Killmen, and Minneapolis' Colossamite.

Pittsburgh groups

The city of Pittsburgh is home to one of the most defining examples of the math rock genre: the four-piece Don Caballero. Formed in 1991, "Don Cab," as

the group is affectionately known, successfully blends heavy noise rock sounds with avant-garde [jazz](#) influences and the fierce non-stop drumming of Damon Che. Like many other bands in the style, the band despises the "math rock" label applied to them by critics. Even so, it should come as no surprise that a temporary bass player Matt Jencik, a member of another former Pittsburgh math rock band, Hurl, also spent time in Don Caballero. The group's former guitarist Mike Banfield has noted Breadwinner to be an important early influence on the band's sound. Their other former guitarist, Ian Williams, drew quite heavily from the minimalist works of Steve Reich, shown especially in the group's final release, American Don. Williams has taken this approach further with his newest outfit, Battles. Don Caballero disbanded in 2001 after a van accident that abruptly ended their support tour of American Don. However, Che reformed the band in 2004 with an entirely different lineup consisting of members of the Pittsburgh-based math rock band Creta Bourzia.

San Diego groups

Formed in 1990, San Diego's Drive Like Jehu, which featured the off-kilter guitar of John Reis from Rocket from the Crypt was a blistering, shining example of technical rock music, highly demonstrated on the band's swan song, Yank Crime. The group disbanded in 1994. Other San Diego bands of the time that have been likened to Jehu include Antioch Arrow, Clikitat Ikatowi, and Heavy Vegetable. The latter band took a more melodic approach than the previous two, and featured the songwriting genius of Rob Crow who was able to fuse melody and harmony as well as complex rhythms seamlessly.

Japanese groups

Several math rock groups from Japan developed close relationships with Chicago's Skin Graft label, leading to a cross-fertilization between the math rock scenes in the two nations. The most important Japanese groups include Zeni Geva and Ruins, with Yona-Kit being a collaboration between Japanese and U.S. musicians. It is very likely that Japanese math rock exerted an early influence on some (if not many) of the earliest U.S. math rock groups, as both Zeni Geva and Ruins were formed several years before their North American counterparts became active in the genre.

D.C. area groups

Washington, D.C. also contributed to the sound of math rock with the bands Faraquet, Frodus, 1.6 Band, Autoclave, later Jawbox, and Circus Lupus

among some others. The latter is said to have influenced the sound of early Q and Not U. However, since D.C.-oriented bands tended to throw in odd-meters into their already eclectic mix of influences, some were branded with the genre name.

Richmond based Breadwinner spawned a number of later math rock bands in the town. While direct descendents of Breadwinner include Sliang Laos and Ladyfinger, there were many other notable Richmond area bands in the genre: Alter Natives, Mao Tse Helen, Mulch and King Sour.

Buzzard a band originally from Norfolk Virginia included metal elements that eventually evolved into an entirely original instrumental math rock outfit at place with any RIO or Canterbury ethos.

The Louisville sound

In 1991, Slint, then a young band out of Louisville, released the album *Spiderland*. It is considered an extremely influential landmark album to not only math rock but across the underground music network and beyond. The short-lived group's sound, based on the interlocking of multiple "clean" (non-distorted) guitars playing in generally compound meters, was more sedate and not as metal-influenced as most other math rock groups, and thus its style (and those of its imitators) represents a separate branch of the category. Several groups which followed Slint's lead also used unusual meters; such bands include Bitch Magnet, Rodan, Crain, The For Carnation, June of 44, Sonora Pine, and Shipping News.

Vanguardia Paulista

In the early 1980s São Paulo, Brazil gave rise to a movement called **Vanguardia Paulista** ("**São Paulo Vanguard**" in English) that flourished in South America's largest city as the Brazilian military dictatorship began to crumble. The original Vanguarda Paulista was an avant-garde wing of Popular Brazilian Music ([MPB](#)) championed by artists like Arrigo Barnabé, Alice Ruiz, Hélio Ziskind, Patife Band and many others who played an angular jazz-rock with constantly shifting time signatures reminiscent of Frank Zappa or Henry Cow. In the early 21st Century, there is a [new wave](#) of art-rock bands emerging, such as Hurtmold, Objeto Amarelo and Retórica that have been heavily influenced by sounds from the Northern Hemisphere made by all of the bands mentioned elsewhere in this article. These newer Brazilian groups are sometimes referred to as the **Vanguardia Nova** or **New Vanguard**.

Contemporary math rock

By the turn of the 21st century, most of the later generation bands such as Thumbnail and Sweep the Leg Johnny had disbanded, and the genre had, like most musical movements identified in the ever-shifting and elusive underground rock scene, been roundly disavowed by most bands labeled with the "math rock" moniker. However, the influences of the movement can clearly be heard in the abiding avant-garde and [indie rock](#) scenes. Present-day bands that have managed to be tagged with the "math-rock" label include Oxes out of Baltimore, Midiron Blast Shaft out of Philadelphia, Yowie from St. Louis, Big Bear from Boston, and the San Francisco's Sleepytime Gorilla Museum.

A closely-related genre is [post-rock](#), into which some of these same bands are classified; post-rock, though, tends to be defined by a softer-edged, more jazzy and melodic sound.

See also

- [Mathcore](#)
- [Post-rock](#)

Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern blue](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Mathcore

Mathcore, also known as **tech hardcore** or **chaotic hardcore**, is a style of [hardcore punk](#) recognized for a high level of technical musicianship. The subgenre has its roots in bands like Rorschach, Deadguy, Converge, Kiss it Goodbye, Training For Utopia, Botch, The Dillinger Escape Plan, Turmoil, Coalesce, Bloodlet, Groundwork, Resurrection, Acme, and Starkweather.

The music is usually filled with discordant, somewhat technical riffing, complex time signatures and song structures, and usually indecipherable lyrics. Songs played by bands of this style tend to vary from mere seconds in

length to over 15 minutes and rarely feature a conventional verse-chorus song structure. Other styles of music, such as [blues-rock](#) and [free jazz](#) have been known to inspire various mathcore bands. Coalesce have been influenced by the former, to the extent of releasing a Led Zeppelin cover EP named 'There is Nothing New Under the Sun', whereas The Dillinger Escape Plan are known to credit the latter.

This style is currently being promoted by bands such as Playing Enemy, Knut, and Daughters.

Other notable bands in this style: As the Sun Sets, Between The Buried And Me, Psyopus, Ion Dissonance, Curl Up and Die, The End, Inner Surge, Candiria, The Power and the Glory, Creation is Crucifixion, Foreign Objects, Into The Moat, The Red Chord, Look What I Did, Chapter 13, The Number Twelve Looks Like You, Every Time I Die, The Tony Danza Tapdance Extravaganza , Evelynn, Judas Factor, Ambush, Dragbody, Indecision, Shora, Ananda, Carol, and i.m. society.

See also

- [Math rock](#)

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - **Mathcore** - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew
Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)
Regional scenes: [Australia](#)

Categories: [Metalcore genres](#) | [Hardcore punk](#)

Maxi single

A **maxi single** or **maxi-single** is a music single release with more than the usual two tracks (generally an a-side song and a b-side song).

The first maxi-singles

The term came into wide use in the 1980s, where it usually referred to 12" vinyl singles with 3 or 4 tracks. A typical practice was to release a 2-song single on 7" vinyl and cassette, and a maxi-single on 12" vinyl.

The early CD era

When CDs began to appear as a single format in the late 1980s (see [CD single](#)), songs were often released in two CD formats simultaneously, as a logical application of the vinyl record format to CD. There would be a regular single on a 3" CD with two tracks, similar to a 7" record. There would also be a full-size 5" CD, often with 3 or 4 tracks, which was considered the maxi-single despite often containing only marginally more music than its smaller counterpart.

Example: Erasure - *Sometimes* (European 5" CD maxi-single) Released by Mute in 1988 in Europe. Includes 3 different songs. Packaged in a slim jewel case with insert. Labelled "Maxi-Single-CD" on front cover.

Cassette maxi-singles

Occasionally, a cassette single would also be released in two cassette formats simultaneously: a traditional cassingle with two tracks and a cassette maxi-single with more tracks, generally remixes. This practice was experimented with in the early 1990s but was uncommon even then.

Example: Pet Shop Boys - *So Hard* (cassette maxi-single) Released by EMI in 1990 in the USA. Includes 3 mixes and one b-side. Packaged in a standard cassette case with "j-card" insert. Oddly, the spine calls it a "12 inch maxi-single" despite the fact that it's on a cassette.

1990s CD maxi-singles

Shortly after the advent of the 1990s, CD had clearly become the music format of choice. As the 1990s progressed, nearly every single released was available on CD, and vinyl and cassette single releases gradually became less common.

The UK became a thriving market for CD singles, but in 1998 the UK Chart Supervisory Committee reduced the maximum playing time of chart-eligible CD singles from 40 to 20 minutes, though 12" vinyl singles could still play for up to 40 minutes. While Maxi-CDs had been much loved among the dance community, as most if not all of the remixes that had been commissioned by the label could be released commercially, lobbying by artists in other genres who felt obliged to record extra and cover tracks to provide enough material for their single releases was to blame for the rule change. As a result, UK singles from the mid-1998 often appeared as 3 separately-sold CDs with 3 tracks each, or more commonly, 2 CDs and an extra format (such as 7", 12" or DVD single). Very often, at least 1 track was common to all formats. Single releases in the US and elsewhere still included many tracks (primarily remixes) and called themselves maxi-singles to differentiate from the 3-track UK versions.

Example: Saint Etienne - *Who Do You Think You Are?* (US CD single) Released by Warner Music in 1993 in the USA. Includes 8 different tracks, 6 of which are versions of the title song. Digipak packaging. Labelled "compact disc maxi-single" on the front cover.

Digital maxi singles

A digital maxi single is a series of [digital downloads](#) mostly containing remixes. Unlike a normal maxi single, tracks can be bought and sold based on

preference. In terms of chart usage, even if a single had a maxi single and a digital maxi single released with the exact same content, they would still be counted differently. For instance, the maxi single would be counted as two points, while the digital maxi single (if all songs were downloaded and if the single were to contain the standard five tracks) would be counted as ten points.

The maxi-single today

With music stores in the US devoting increasingly less shelf space to singles, the format's future in the US remains in doubt. In the UK, having watched sales of CDs drop since the previous rule change, and amid allegations that the consumer no longer felt that UK issued singles were good value for money, the Chart Supervisory Committee once again changed the rules governing the formats of singles released in the UK. From early 2003, a format described as a "Maxi-CD" was again reintroduced, alongside a new 2-track CD single with a lower retail price. The current UK rules allow for up to 40 minutes of audio tracks on a Maxi-CD, as long as all tracks are remixes of the title track. In practice, however, many UK Maxi-CDs still contain only 3 mixes and come nowhere near the maximum allowable playing time. However, releases on dance labels (such as EMI's Positiva, for instance) are nearly always Maxi-CDs in the true sense, with more than 3 mixes.

Example: Erasure - *Breathe* (US CD single) Released by Mute in 2005 in the USA. Includes 8 different tracks, 6 of which are versions of the title song, plus a CD-ROM section with the video of the title song. Standard jewel case packaging.

Mazurka

The **mazurka** (Polish: *mazurek*, probably named after Poland's Mazury district) is a Polish [folk dance](#) in triple time with a lively tempo, containing a heavy accent on the third or second beat. The dance became popular at balls.

Several [classical](#) composers have written mazurkas, with the best known being more than fifty composed by Frédéric Chopin for solo [piano](#). In the 1920s, Karol Szymanowski wrote a set of twenty for piano. The Polish national anthem is a mazurka.

In Swedish folk music, the quaver or eight-note polska has a similar rhythm to the mazurka, and the two dances have a common origin.

The dance was also common as a popular dance in the United States in the late 19th century. In the Southern United States it was sometimes known as a **mazuka**.

The mazurka has also been used outside Poland. In Russia, Tchaikovsky composed six for solo piano and one for his Swan Lake score; Borodin wrote

two in his Petite Suite for piano; Mikhail Glinka also wrote two, Wieniawski wrote two for violin with piano (the popular "Obertass", op. 19), and Alexander Scriabin used the form as well. In France, Impressionistic composers Claude Debussy and Maurice Ravel both wrote Mazurkas: Debussy's is a stand-alone piece, and Ravel's is part of a suite of pieces known as *La Parade*, an early work which is not very well known.

The mazurka features in Leo Tolstoy's *Anna Karenina*.

The Mazurka is an important dance in many Russian novels. As well as Tolstoy's *Anna Karenina*, the dance is prominently featured in Ivan Turgenev's novel *Fathers and Sons*. Arkady reserves the Mazurka for Madame Odintsov with whom he is falling in love.

Categories: [European dances](#)

Mbaqanga

Mbaqanga is a style of South African [music](#) that is usually sung by people from rural areas. Many South African musicians sing and enjoy this type of music. These musicians receive little money, but do it out of enjoyment. Mahlathini, a legend in this music, died poor. The reason for this is that this type of music is mostly listened to by the peoples from the rural areas who do not have access to CDs, records or cassette players, so they do not buy the music to support these musicians.

By the middle of the 1950s, the evolving indigenous South African music exploded in popularity given its increased reach to a massively growing urban population. A typical area was the township of Sophiatown near Johannesburg, which had grown since the 1930s into an area of new urban lifestyles for black city dwellers. Its unsure legal status as a "freehold" area, and its proximity to the urban centre of Johannesburg, Sophiatown attracted adventurous performers of new music and became a seed-bed for the rapidly developing black musical culture.

Thus marabi and kwela have started to come together into what is broadly thought of as mbaqanga. Singing stars such as Miriam Makeba, Dolly Rathebe and Letta Mbulu created a large base of fans. Famous mbaqanga players included Mahlathini and the Mahotella Queens and the Soul Brothers.

The cyclic structure of marabi met with traditional dance styles such as the Zulu indlamu, with influences of big band swing. The indlamu input developed into the "African stomp" style, giving a notably African rhythmic impulse to the music and making it quite irresistible to its new audiences.

Such is the power of music that it created a common arena where black people could mingle with adventurous and liberal whites attracted by its vibrancy, becoming an icon for the first real cultural and social interchange between the races to take place in 20th century South Africa.

Eventually the apartheid drive of the white Nationalist government brought this vital era to an end, forcibly removing the inhabitants of Sophiatown to townships such as Soweto, outside Johannesburg, in 1960. Sophiatown was razed and the white suburb of Triomf built in its place; in 2006, the name Sophiatown was restored to the area.

Genres of [African popular music](#)

[Afrobeat](#) | Apala | Benga | Bikutsi | Highlife | Isicathamiya | Jùjú | Kwaito | Kwela | Makossa | Mbalax | **Mbaqanga** | Mbube | Morna | Palm-wine | Raï | [Rumba](#) | Soukous/Congo/Lingala | Taarab

M-Base

M-Base (short for "macro-basic array of structured extemporization") is a concept of how to create modern [music](#) which reached its peak in the mid-to-late-80s and early 90s. It was also a word used to reference a collective of musicians, poets and dancers in this same time period who were associated with the movement. M-Base is often seen as a kind of [jazz](#), but, strictly speaking, this is not entirely accurate, and the participants do not view M-Base in this manner.

M-Base is built on the innovations of Charlie Parker, John Coltrane and especially the free funk of Ornette Coleman's electric bands, along with many other spontaneous composers. It is also influenced by the rhythmic innovations of many of the groups led by singer James Brown, as well as having direct roots in West African Music and West African cultural and philosophical ideas. One of its most noticeable musical traits is the innovative use of overlapping rhythmic cycles of various lengths inside of which the participants improvise, giving the music an unpredictable form. Other characteristics are curvilinear melodic elements, non-standard harmonic structures coupled with a mastery of improvisation based on these forms, resulting in a decidedly non-western cultural and philosophical bent.

Some of the main exponents of this concept in the 1980s – 1990s were saxophonist Steve Coleman (whose present style is an extension of these ideas), saxophonist Greg Osby, trombonist Robin Eubanks, saxophonist Gary Thomas, pianist Tim Murphy, and singer Cassandra Wilson, who are all still active in music performing and recording. Their more recent performances, especially Coleman's, still demonstrate a debt to M-Base. Additionally, many newer musicians in the spontaneous composition arena – along with various artists in other areas utilizing spontaneous creation in poetry, dance, and popular forms like Hip-Hop – are also heavily influenced by the M-Base conception.

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz

- [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - **M-Base** - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Category: [Jazz genres](#)

Medieval music

The term **Medieval music** encompasses European music written during the Middle Ages. This era begins with the fall of the Roman Empire (476 AD) and ends in approximately the middle of the fifteenth century. Establishing the end of the Medieval era and the beginning of the [Renaissance](#) is admittedly arbitrary; 1400 is used here.

Overview

Style and trends

The first proviso when approaching a putative medieval musical repertoire is to appreciate that the only music available to us today is that which was written down. As expensive items like parchment and skills in literacy of word and music were generally only found in possession of rich organisations such as the Church, what has come down to us in manuscript may or may not represent the true picture of music-making in general in the period. The general trend in manuscripts of Medieval music is toward complexity in [harmony](#), [rhythm](#), text, and orchestration. At the start of the era, the notated music is presumed to be monophonic and homorhythmic with what appears to be a unison sung text and no notated instrumental support. In earlier Medieval notation, rhythm cannot be specified, although neumatic notations can give clear phrasing ideas, and somewhat later notations indicate rhythmic modes. The simplicity of [chant](#), with unison voice and natural declamation, is most common. The notation of Polyphony develops, and the assumption is that formalised polyphonic practices first arose in this period. Harmony, in consonant intervals of perfect fifths, octaves, (and later, perfect fourths) begins to be notated. Rhythmic notation allows for complex interactions between multiple vocals lines in a repeatable fashion. The use of multiple texts and the notation of instrumental accompaniment has developed by the end of the era.

Instruments

The instruments used to perform medieval music are largely still in existence, in different forms. However, those instruments are less popular today. The medieval [cornett](#) differed immensely from its modern day counterpart, the [trumpet](#), not least in traditionally being made in ivory or wood rather than metal. Cornetts in medieval times were quite short. They were either straight or somewhat curved, and construction became standardised on a curved version by approximately the middle 15th century. In one side, there would be several holes. The [flute](#) was once made of wood rather than silver or other metal, and could be made as a side-blown or end-blown instrument. The recorder, on the other hand, has more or less retained its past form. The gemshorn is similar to the recorder in having finger holes on its front, though it is really a member of the ocarina family. One of the flute's predecessors, the [pan flute](#), was popular in medieval times, and is possibly of Hellenic origin. This instrument's pipes were made of wood, and were graduated in length to produce different pitches. Many medieval string instruments were most alike to the modern-day guitar, such as the [lute](#), [mandolin](#), psaltery, and [zither](#). The dulcimer, similar in structure to the others, was not plucked but hammered. The hurdy-gurdy was played with a rosined wheel of wood attached to a handle, as opposed to a modern day bow. String instruments without sound boxes, such as the [harp](#) and Jew's harp were popular also. Early versions of the [organ](#), [fiddle](#) (or vielle), and [trombone](#) (called the sackbut) existed as well.

Genres

In this era, music was both sacred and secular, although almost no early secular music has survived, and since [notation](#) was a relatively late development, reconstruction of this music, especially before the 12th century, is currently subject to conjecture (see [authentic performance](#)).

Theory and notation

In music theory the period saw several advances over previous practice, mostly in the conception and notation of rhythm. Previously music was organised rhythmically into "longs" and "breves" (in other words, "shorts"), though often without any clear regular differentiation between which should be used. The most famous music theorist of the first half of the 13th century, Johannes de Garlandia, was the author of the *De mensurabili musica* (about 1240), the treatise which defined and most completely elucidated the rhythmic modes, a notational system for rhythm in which one of six possible patterns was denoted by a particular succession of note-shapes (organized in what is called "ligatures"). The melodic line, once it had its mode, would generally

remain in it, although rhythmic adjustments could be indicated by changes in the expected pattern of ligatures, even to the extent of changing to another rhythmic mode. A German theorist of a slightly later period, Franco of Cologne, was the first to describe a system of notation in which differently shaped notes have entirely different rhythmic values (in the *Ars Cantus Mensurabilis* of approximately 1260), an innovation which had a massive impact on the subsequent history of European music. Most of the surviving notated music of the 13th century uses the rhythmic modes as defined by Garlandia.

Philippe de Vitry is most famous in music history for writing the [Ars Nova](#) (1322), a treatise on music which gave its name to the music of the entire era. His contributions to notation, in particular notation of rhythm, were particularly important, and made possible the free and quite complex music of the next hundred years. In some ways the modern system of rhythmic notation began with Vitry, who broke free from the older idea of the rhythmic modes, short rhythmic patterns that were repeated without being individually differentiated. The notational predecessors of modern time meters also originate in the *Ars Nova*; for Franco, a breve (for a brief explanation of the mensural notation in general, see the article Renaissance music) had equalled three semibreves (that is, half breves) (on occasion, two, locally and with certain context; almost always, however, these two semibreves were one of normal length and one of double length, thereby taking the same space of time), and the same ternary division held for all larger and smaller note values. By the time of *Ars Nova*, the breve could be pre-divided, for an entire composition or section of one, into groups of two or three smaller semibreves by use of a "mensuration sign," equivalent to our modern "time signature." This way, the "tempus" (denoting the division of the breve, which ultimately achieved the same primacy over rhythmic structure as our modern "measure") could be either "perfect," with ternary subdivision, or "imperfect," with binary subdivision. *Tempus perfectus* was indicated by a circle, while *tempus imperfectus* was denoted by a half-circle (our current "C" as a stand-in for the 4/4 time signature is actually a holdover from this practice, not an abbreviation for "common time", as popularly believed). In a similar fashion, the semibreve could in turn be divided into three "minima" or "minims" (*prolatio perfectus* or major prolation) or two (*prolatio imperfectus* or minor prolation) and, at the higher level, the longs into three or two breves (*modus perfectus* or perfect mode, or *modus imperfectus* or imperfect mode respectively).

For the duration of the Medieval period, most music would be composed primarily in perfect tempus, with special effects created by sections of imperfect tempus; there is a great current controversy among musicologists as to whether such sections were performed with a breve of equal length or whether it changed, and if so, at what proportion. In the highly syncopated works of the [Ars subtilior](#), different voices of the same composition would sometimes be written in different tempus signatures simultaneously.

Many scholars, citing a lack of positive attributory evidence, now consider "Vitry's" treatise to be anonymous, but this does not diminish its importance for the history of rhythmic notation. The first definitely identifiable scholar to accept and explain the mensural system was Johannes de Muris (Jehan des Mars), who can be said to have done for it what Garlandia did for the rhythmic modes.

For specific Medieval music theorists, see also: Isidore of Seville, Aurelian of Réôme, Odo of Cluny, Guido of Arezzo, Hermannus Contractus, Johannes Cotto (Johannes Afflighemensis), Johannes de Muris, Franco of Cologne, Johannes de Garlandia (Johannes Gallicus), Anonymous IV, Marchetto da Padova (Marchettus of Padua), Jacques of Liège, Johannes de Grocheo, Petrus de Cruce (Pierre de la Croix), and Philippe de Vitry.

Early Medieval music (-1150)

[History of European art music](#)

Medieval	(476 – 1400)
Renaissance	(1400 – 1600)
Baroque	(1600 – 1760)
Classical	(1730 – 1820)
Romantic	(1815 – 1910)
20th century	(1900 – 2000)
Contemporary classical music	

Early chant traditions

[Chant](#) (or plainsong) is a monophonic sacred form which represents the earliest known music of the Christian church. The Jewish Synagogue tradition of singing [psalms](#) was a strong influence on Christian chanting.

Chant developed separately in several European centres. The most important were Rome, Spain, Gaul, Milan, and Ireland. These chants were all developed to support the regional liturgies used when celebrating the Mass there. Each area developed its own chants and rules for celebration. In Spain, [Mozarabic chant](#) was used and shows the influence of North African music. The Mozarabic liturgy even survived through Muslim rule, though this was an isolated strand and this music was later suppressed in an attempt to enforce conformity on the entire liturgy. In Milan, [Ambrosian chant](#), named after St. Ambrose, was the standard. Celtic chant was used in Ireland.

Around 1011 AD, the Catholic Church wanted to standardize the [Mass](#) and chant. At this time, Rome was the religious centre of Europe, and Paris was

the political centre. The standardization effort consisted mainly of combining these two (Roman and Gallican) regional liturgies. This body of chant became known as Gregorian Chant.

Gregorian chant

A doctrinally unified version which came together from under the supervision of Rome in approximately the ninth century was called [Gregorian chant](#), a type of [plain song](#) that was central to the musical tradition of Europe in the Medieval era. The actual [melodies](#) that make up the repertory probably come from several sources, some as far back as the pontificate of Gregory the Great himself (c. 590–604). Many of them were probably written in the politically stable, relatively literate setting of western monasteries during the reign of Charlemagne.

The earliest surviving sources of chant showing musical notation are from the early ninth century, though the consistency of the music across a wide area implies that some form of chant notation, now lost, may have existed earlier than this. It should be noted that music notation existed in the ancient world—for example Greece—but the ability to read and write this notation was lost around the fifth century, as was all of the music that went with it.

To what extent the music of the Gregorian chant represents a survival of the music of the ancient world is much debated by scholars, but certainly there must have been some influence, if only from the music of the synagogue. Only the smallest of scraps of ancient music have survived (for instance, the Seikilos epitaph), but those that have show an unsurprising similarity of mode, shape and phrase conception to later Western music.

Chant survived and prospered in monasteries and religious centres throughout the chaotic years of the early middle ages, for these were the places of greatest stability and literacy. Most developments in western classical music are either related to, or directly descended from, procedures first seen in chant and its earliest elaborations.

Early polyphony: organum

Around the end of the ninth century, singers in monasteries such as St. Gall in Switzerland began experimenting with adding another part to the chant, generally a [voice](#) in parallel motion, singing in mostly perfect fourths or fifths with the original tune (see [interval](#)). This development is called organum, and represents the beginnings of [harmony](#) and, ultimately, [counterpoint](#). Over the next several centuries organum developed in several ways.

The most significant was the creation of "florid organum" around 1100, sometimes known as the school of St. Martial (named after a monastery in south-central France, which contains the best-preserved manuscript of this repertory). In "florid organum" the original tune would be sung in long notes while an accompanying voice would sing many notes to each one of the original, often in a highly elaborate fashion, all the while emphasizing the perfect consonances (fourths, fifths and octaves) as in the earlier organa. Later developments of organum occurred in England, where the interval of the third was particularly favoured, and where organa were likely improvised against an existing chant melody, and at Notre Dame in Paris, which was to be the centre of musical creative activity throughout the thirteenth century.

Much of the music from the early Medieval period is anonymous. Some of the names may have been poets and lyric writers, and the tunes for which they wrote words may have been composed by others. Attribution of monophonic music of the Medieval period is not always reliable. Surviving manuscripts from this period include the *Musica Enchiriadis*, *Codex Calixtinus* of Santiago de Compostela, and the *Winchester Troper*.

For information about specific composers or poets writing during the early Medieval period, see Pope Gregory I, St. Godric, Hildegard of Bingen, Hucbald, Notker Balbulus, Odo of Arezzo, Odo of Cluny, and Tutilo.

Liturgical drama

Another musical tradition of Europe originated during the early Middle Ages was the liturgical drama. In its original form, it may represent a survival of Roman drama with Christian stories - mainly the Gospel, the Passion, and the lives of the saints - grafted on. Every part of Europe had some sort of tradition of musical or semi-musical drama in the middle ages, involving acting, speaking, singing and instrumental accompaniment in some combination. Probably these dramas were performed by travelling actors and musicians. Many have been preserved sufficiently to allow modern reconstruction and performance (for example the *Play of Daniel*, which has been recently recorded).

Goliards

The Goliards were itinerant poet-musicians of Europe from the tenth to the middle of the thirteenth century. Most were scholars or ecclesiastics, and they wrote and sang in Latin. Although many of the poems have survived, very little of the music has. They were possibly influential - even decisively so - on the [troubadour](#)-trouvère tradition which was to follow. Most of their poetry is

secular and, while some of the songs celebrate religious ideals, others are frankly profane, dealing with drunkenness, debauchery and lechery.

High Medieval music (1150-1300)

Ars antiqua

The flowering of the Notre Dame school of polyphony from around 1150 to 1250 corresponded to the equally impressive achievements in Gothic architecture: indeed the centre of activity was at the cathedral of Notre Dame itself. Sometimes the music of this period is called the Parisian school, or Parisian organum, and represents the beginning of what is conventionally known as *Ars antiqua*. This was the period in which [rhythmic](#) notation first appeared in western music, mainly a context-based method of rhythmic notation known as the rhythmic modes.

This was also the period in which concepts of formal structure developed which were attentive to proportion, [texture](#), and architectural effect. Composers of the period alternated florid and discant organum (more note-against-note, as opposed to the succession of many-note melismas against long-held notes found in the florid type), and created several new musical forms: clausulae, which were melismatic sections of organa extracted and fitted with new words and further musical elaboration; [conductus](#), which was a song for one or more voices to be sung rhythmically, most likely in a procession of some sort; and tropes, which were rearrangements of older chants with new words and sometimes new music. All of these genres save one were based upon chant; that is, one of the voices, (usually three, though sometimes four) nearly always the lowest (the tenor at this point) sang a chant melody, though with freely composed note-lengths, over which the other voices sang organum. The exception to this method was the conductus, a two-voice composition that was freely composed in its entirety.

The [motet](#), one of the most important musical forms of the high Middle Ages and Renaissance, developed initially during the Notre Dame period out of the clausula, especially the form using multiple voices as elaborated by Pérotin, who paved the way for this particularly by replacing many of his predecessor (as canon of the cathedral) Léonin's lengthy florid clausulae with substitutes in a discant style. Gradually, there came to be entire books of these substitutes, available to be fitted in and out of the various chants. Since, in fact, there were more than can possibly have been used in context, it is probable that the clausulae came to be performed independently, either in other parts of the mass, or in private devotions. The clausulae, thus practised, became the motet when troped with non-liturgical words, and was further developed into a

form of great elaboration, sophistication and subtlety in the fourteenth century, the period of *Ars nova*.

Surviving manuscripts from this era include the Codex Montpellier, Codex Bamberg, and the El Codex musical de Las Huelgas.

Composers of this time include Léonin, Pérotin, W. de Wycombe, Adam de St. Victor, and Petrus de Cruce (Pierre de la Croix). Petrus is credited with the innovation of writing more than three semibreves to fit the length of a breve. Coming before the innovation of imperfect tempus, this practice inaugurated the era of what are now called "Petronian" motets. These late 13th-century works are in three, sometimes four, parts and have multiple texts sung simultaneously. These texts can be either sacred or secular in subject, and with Latin and French mixed. The Petronian motet is a highly complex genre, given its mixture of several semibreve breves with rhythmic modes and sometimes (with increasing frequency) substitution of secular songs for chant in the tenor. Indeed, ever-increasing rhythmic complexity would be a fundamental characteristic of the 14th-century, though music in France, Italy, and England would take quite different paths during that time.

Troubadours and trouvères

The music of the [troubadours](#) and trouvères was a vernacular tradition of monophonic secular song, probably accompanied by instruments, sung by professional, occasionally itinerant, musicians who were as skilled as poets as they were singers and instrumentalists. The language of the troubadours was Occitan (also known as the langue d'oc, or Provençal); the language of the trouvères was Old French (also known as langue d'oïl). The period of the troubadours corresponded to the flowering of cultural life in Provence which lasted through the twelfth century and into the first decade of the thirteenth. Typical subjects of troubadour song were war, chivalry and courtly love. The period of the troubadours ended abruptly with the Albigensian Crusade, the fierce campaign by Pope Innocent III to eliminate the Cathar heresy (and appropriate the wealth of a defenceless people) which effectively exterminated the entire civilization. Surviving troubadours went either to Spain, northern Italy or northern France (where the trouvère tradition lived on), where their skills and techniques contributed to the later developments of secular musical culture in those places.

The music of the trouvères was similar to that of the troubadours, but was able to survive into the thirteenth century unaffected by the war of extermination against the Albigenses. Most of the more than two thousand surviving trouvère songs include music, and show a sophistication as great as that of the poetry it accompanies.

The Minnesinger tradition was the Germanic counterpart to the activity of the troubadours and trouvères to the west. Unfortunately, few sources survive from the time; the sources of Minnesang are mostly from two or three centuries after the peak of the movement, leading to some controversy over their accuracy.

For information about specific composers writing secular music in middle Medieval era, see Berenguer de Palou, Arnaut Daniel (one of the finest poets of the age, in addition to being a composer), Giraut de Bornelh, Marcabru, Peire Cardenal, Raymond Lull, Bernart de Ventadorn, Bertran de Born (Dante), Jaufré Rudel, Alfonso X of Castile, Wolfram von Eschenbach, Walther von der Vogelweide, and Niedhart von Reuenthal.

Late Medieval music (1300-1400)

France: *Ars nova*

The beginning of the [*Ars nova*](#) is one of the few clean chronological divisions in medieval music, since it corresponds to the publication of the Roman de Fauvel, a huge compilation of poetry and music, in 1310 and 1314. The Roman de Fauvel is a satire on abuses in the medieval church, and is filled with medieval motets, lais, rondeaux and other new secular forms. While most of the music is anonymous, it contains several pieces by Philippe de Vitry, one of the first composers of the isorhythmic motet, a development which distinguishes the fourteenth century. The isorhythmic motet was perfected by Guillaume de Machaut, the finest composer of the time.

During the *Ars nova* era, secular music acquired a polyphonic sophistication formerly found only in sacred music, a development not surprising considering the secular character of the early Renaissance (and it should be noted that while this music is typically considered to be "medieval", the social forces that produced it were responsible for the beginning of the literary and artistic Renaissance in Italy—the distinction between Middle Ages and Renaissance is a blurry one, especially considering arts as different as music and painting). The term "*Ars nova*" (new art, or new technique) was coined by Philippe de Vitry in his treatise of that name (probably written in 1322), in order to distinguish the practice from the music of the immediately preceding age.

The dominant secular genre of the Ars Nova was the [*chanson*](#), as it would continue to be in France for another two centuries. These chansons were composed in musical forms corresponding to the poetry they set, which were in the so-called formes fixes of rondeau, ballade, and virelai. These forms significantly affected the development of musical structure in ways that are felt

even today; for example, the ouvert-clos rhyme-scheme shared by all three demanded a musical realization which contributed directly to the modern notion of antecedent and consequent phrases. It was in this period, too, in which began the long tradition of setting the mass ordinary. This tradition started around mid-century with isolated or paired settings of Kyries, Glorias, etc., but Machaut composed what is thought to be the first complete mass conceived as one composition. The sound world of Ars Nova music is very much one of linear primacy and rhythmic complexity. "Resting" intervals are the fifth and octave, with thirds and sixths considered dissonances. Leaps of more than a sixth in individual voices are not uncommon, leading to speculation of instrumental participation at least in secular performance.

Surviving French manuscripts include the Ivrea Codex and the Apt Codex.

For information about specific French composers writing in late Medieval era, see Jehan de Lescurel, Philippe de Vitry, Guillaume de Machaut, Borlet, Solage, and François Andrieu.

Italy: *Trecento*

Main article: [Music of the trecento](#)

Most of the music of *Ars nova* was French in origin; however, the term is often loosely applied to all of the music of the fourteenth century, especially to include the secular music in Italy. There this period was often referred to as *Trecento*.

Italian music has always, it seems, been known for its lyrical or melodic character, and this goes back to the 14th century in many respects. Italian secular music of this time (what little surviving liturgical music there is, is similar to the French except for somewhat different notation) featured what has been called the *cantilina* style, with a florid top voice supported by two (or even one; a fair amount of Italian Trecento music is for only two voices) that are more regular and slower moving. This type of texture remained a feature of Italian music in the popular 15th and 16th century secular genres as well, and was an important influence on the eventual development of the trio texture that revolutionized music in the 17th.

There were three main forms for secular works in the Trecento. One was the [madrigal](#), not the same as that of 150-250 years later, but with a verse/refrain-like form. Three-line stanzas, each with different words, alternated with a two-line *ritornello*, with the same text at each appearance. Perhaps we can see the seeds of the subsequent late-Renaissance and Baroque ritornello in this device; it too returns again and again, recognizable each time, in contrast with its surrounding disparate sections. Another form, the *caccia* ("chase,") was written for two voices in a canon at the unison.

Sometimes, this form also featured a ritornello, which was occasionally also in a canonic style. Usually, the name of this genre provided a double meaning, since the texts of caccia were primarily about hunts and related outdoor activities, or at least action-filled scenes. The third main form was the *ballata*, which was roughly equivalent to the French *ballade*.

Surviving Italian manuscripts include the Squarcialupi Codex and the Rossi Codex. In all, however, significantly less Italian music survives from the 14th century than French.

For information about specific Italian composers writing in late Medieval era, see Francesco Landini, Gherardello da Firenze, Andrea da Firenze, Lorenzo da Firenze, Paolo da Firenze (Paolo Tenorista), Giovanni da Firenze (aka Giovanni da Cascia), Bartolino da Padova, Jacopo da Bologna, Donato da Cascia, Lorenzo Masini, Niccolò da Perugia, and Maestro Piero.

Germany: *Geisslerlieder*

The Geisslerlieder were the songs of wandering bands of flagellants, who sought to appease the wrath of an angry God by penitential music accompanied by mortification of their bodies. There were two separate periods of activity of Geisslerlied: one around the middle of the thirteenth century, from which, unfortunately, no music survives (although numerous lyrics do); and another from 1349, for which both words and music survive intact due to the attention of a single priest who wrote about the movement and recorded its music. This second period corresponds to the spread of the Black Death in Europe, and documents one of the most terrible events in European history. Both periods of Geisslerlied activity were mainly in Germany.

There was also French-influenced polyphony written in German areas at this time, but it was somewhat less sophisticated than its models. In fairness to the mostly anonymous composers of this repertoire, however, most of the surviving manuscripts seem to have been copied with extreme incompetence, and are filled with errors that make a truly thorough evaluation of the music's quality impossible.

Mannerism and *Ars subtilior*

As often seen at the end of any musical era, the end of the Medieval era is marked by a highly manneristic style known as [*Ars subtilior*](#). In some ways, this was an attempt to meld the French and Italian styles. This music was highly stylized, with a rhythmic complexity that was not matched until the 20th century. In fact, not only was the rhythmic complexity of this repertoire largely unmatched for five and a half centuries, with extreme syncopations, mensural

trickery, and even examples of *augenmusik* (such as a chanson by Baude Cordier written out in manuscript in the shape of a heart), but also its melodic material was quite complex as well, particularly in its interaction with the rhythmic structures. Already discussed under *Ars Nova* has been the practice of isorhythm, which continued to develop through late-century and in fact did not achieve its highest degree of sophistication until early in the 15th century. Instead of using isorhythmic techniques in one or two voices, or trading them among voices, some works came to feature a pervading isorhythmic texture which rivals the integral serialism of the 20th century in its systematic ordering of rhythmic and tonal elements. The term "mannerism" was applied by later scholars, as it often is, in response to an impression of sophistication being practised for its own sake, a malady which some authors have felt infected the *Ars subtilior*.

For information about specific composers writing music in [*Ars subtilior*](#) style, see Anthonello de Caserta, Philippus de Caserta (aka Philipoctus de Caserta), Johannes Ciconia, Matteo da Perugia, Lorenzo da Firenze, Grimace, Jacob Senleches, and Baude Cordier.

Transitioning to the Renaissance

Demarcating the end of the Medieval era and the beginning of the Renaissance, with regards to the composition of music, is problematic. While the music of the fourteenth century is fairly obviously medieval in conception, the music of the early fifteenth century is often conceived as belonging to a transitional period, not only retaining some of the ideals of the end of the Middle Ages (such as a type of polyphonic writing in which the parts differ widely from each other in character, as each has its specific textural function), but also showing some of the characteristic traits of the Renaissance (such as the international style developing through the diffusion of Franco-Flemish musicians throughout Europe, and in terms of texture an increasing equality of parts). The Renaissance began early in Italy, but musical innovation there lagged far behind that of France and England; the Renaissance came late to England, but musical innovation there was ahead of continental Europe.

Music historians do not agree on when the Renaissance era began, but most historians agree that England was still a medieval society in the early fifteenth century (see a discussion of periodization issues of the Middle Ages). While there is no consensus, 1400 is a useful marker, because it was around that time that the Renaissance came into full swing in Italy.

The increasing reliance on the interval of the third as a consonance is one of the most pronounced features of transition into the Renaissance. Polyphony, in use since the 12th century, became increasingly elaborate with highly independent voices throughout the 14th century. With John Dunstaple and

other English composers, partly through the local technique of *fauxborden* (an improvisatory process in which a chant melody and a written part predominantly in parallel sixths above it are ornamented by one sung in perfect fourths below the latter, and which later took hold on the continent as "*fauxbordon*"), the interval of the third emerges as an important musical development; because of this *Contenance Angloise* ("English countenance"), English composers' music is often regarded as the first to sound less truly bizarre to modern, unschooled audiences. English stylistic tendencies in this regard had come to fruition and began to influence continental composers as early as the 1420s, as can be seen in works of the young Dufay, among others. While the Hundred Years' War continued, English nobles, armies, their chapels and retinues, and therefore some of their composers, travelled in France and performed their music there; it must also of course be remembered that the English controlled portions of northern France at this time.

English manuscripts include the Worcester Fragments, the Old St. Andrews Music Book, the Old Hall Manuscript, and Egerton Manuscript.

For information about specific composers who are considered transitional between the Medieval and the Renaissance, see Roy Henry, Arnold de Lantins, Leonel Power, John Dunstaple, Guillaume Dufay, and Gilles Binchois.

Further reading

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Medieval rock

Medieval Rock (literal transl. of German **Mittelalter-Rock**) is a variation of [Folk Rock](#) / [Gothic Rock](#) into a style reminiscent of [medieval music](#).

Medieval Rock commonly makes use of [Medieval](#) instruments, such as the [Bagpipe](#), the Shawm, the Hurdy-Gurdy, and the [Harp](#), and/or medieval [lyrics](#) accompanied by elements of [modern rock music](#), such as [Electric Guitars](#), [Bass Guitars](#), [Drums](#), and [Electronica](#). Often, bands of this genre originally played Irish folk music or medieval market music, sometimes developing more towards [heavy metal](#) as they gained popularity.

In the 1970s, Ougenweide became one of the first bands in Germany to experiment with this style. After Subway to Sally gained fame for its unconventional Medieval Rock and [Folk Rock](#) in 1990, several bands followed suit, the most famous of which was In Extremo, who blended [bagpipes](#), [harps](#), [sitar](#)s, and other medieval [instruments](#) with [electric guitars](#) to make their own style of "Medieval Rock." Another German band, Tanzwut, began blending [electronics](#) with medieval instruments to make "electronic Medieval Rock." Similar to this band is Qntal; however, they do not use guitars, just electronics. Letzte Instanz's first album, Brachialromantik, is often categorized by many as Medieval Rock. However, possibly the most well-known example of Medieval Rock is the Norwegian band Satyricon's "Dark Medieval Times," an offshoot of the [black metal](#) genre that includes numerous references to castles, knights, and bloody battlefields.

Medieval Rock Bands

The following bands are well-known examples of the Medieval Rock genre:

- Adaro
- Asgard
- Blackmore's Night
- Cornix Maledictum
- Cumulo Nimbus
- Filia Irata
- Haggard
- Helium Vola
- In Extremo
- Imatra Lopus
- Mägo de Oz
- Morgenstern
- Ohrenpeyn
- Potentia Animi
- Qntal
- Saltatio Mortis
- Schelmish
- Subway to Sally (in their earlier years)

Tanzwut
Vivus Temporis

Since the similarity to [rock music](#), medieval music, folk and folk metal strongly varies across bands and songs, the classification of such music is often difficult. For example, Schandmaul, Faun, Cultus Ferox und Corvus Corax are not Medieval Rock bands, as their style is classified simply as [Medieval Music](#). However, most German bands internationally recognised as [folk metal](#) bands are actually part of this genre.

_____ | _____

Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music](#) | [Music genres](#)

Meditation music

Meditation and music includes [music](#) played with or listened to during meditation, music the performance of which is a meditation, or music which is meditative. Music may distract from or enhance meditation, and meditation may involve music making.

Musical training is similar to meditation and musicians may study meditation for the benefits during performance, such as deep breathing and concentration. According to Claudio Naranjo, "the essence of meditation is also the essence of art." Composers such as John Cage (42333 (1952), Imaginary Landscape No. 4 for twelve radios (1951)), La Monte Young, Terry Riley, Stuart Dempster, and Anthony Newman have combined meditation and music while composers such as Karlheinz Stockhausen (Mantra (1970), Hymnen (1969), Stimmung (1968), and Es und Aufwärts den Sieben Tagen (1968, It and Upwards from the Seven Days)), Olivier Messiaen (listening to his works such as Quartet for the End of Time (1941) is meditating), and Ben Johnston (Visions and Spells, a realization of Vigil (1976), requires a meditation period prior to performance) have written meditative pieces. R. Murray Schafer's concept of clairaudience (clean hearing) and those in his The Tuning of the World (1977) are meditative. (Von Gunden 1983, p.103-104)

Stockhausen describes *Es und Aufwärts* as requiring "intuitive playing" and the performer is instruction to play only when not thinking or in a state of nonthinking (Von Gunden asserts that this is contradictory and should be "think about your playing"). The first recording (Deutsche Grammophon 2530 255), made from the tape of the first reading, features a surprising "constant dense

sonic texture." John Cage is influenced by Zen and his pieces such as above are "meditations that measure the passing of time". (ibid)

Source

- Von Gunden, Heidi (1983). *The Music of Pauline Oliveros*. ISBN 0810816008.

Further reading

- Johnson, Tom (1976). "Meditate on Sound", *Village Voice*, May 24.

Categories: [Music genres](#)

Melodic death metal

Melodic death metal (often referred to as **melodeath**) is a subgenre of [death metal](#). It contains more melodic guitar riffs and solos, which are sometimes acoustic, and also occasional 'clean' singing as opposed to traditional [death grunt](#) vocals. The song structures are generally more progressive, using diverse themes throughout the song. Death and Morbid Angel, often considered the "godfathers" of death metal, are primary influences on the genre, and its progenitors include At the Gates and Carcass, with the release of their Heartwork album. Sentenced is also often credited with creating the first melodeath album with the release of North From Here. Some credit In Flames as the band which popularised the sub-genre. Melodic death metal, though from the same geographic area as [black metal](#), rarely speaks of Satanism or the downfall of Christianity, but has more poetic themes, which vary greatly. Traditionally, lyrics deal with more expressionist themes.

One extremely important piece of the melodic death jigsaw puzzle is the Gothenburg style, named after the city from which it originated. It is not certain what band originally started the Gothenburg sound, but it is widely accepted that In Flames, At the Gates, and Dark Tranquillity are the three major popularizers of the style, and some of the only widely known bands to practice it, with newer bands such as Arch Enemy and The Haunted appearing and practicing the style only recently.

It was originally thought that nearly all melodic death metal bands are from the Scandinavian and Northern European regions, especially from Sweden and Finland, however, in recent years, the genre has gained somewhat of a popularity boost, acquiring a small underground status in the North American areas of Florida, New York, California, and some parts of Canada, especially among North American fans of the Scandinavian bands which still pioneer the genre today but are looking for some closer-to-home bands.

Notable bands

Agalloch
Amon Amarth
Arch Enemy
Arghoslent
At The Gates
Atrocity
Behind the Scenery
Beyond Shadows
Callenish Circle
Catamenia
Ceremonial Oath
Children of Bodom
Dark Tranquillity
Darkane
Detonation
Diabolical Masquerade
Diablo
Edge of Sanity
Enforsaken
Enter my Silence
Entombed
Eternal Tears of Sorrow (All albums but Sinner's Serenade)
Evemaster
Exhalted
Hypocrisy
Ildisposed
In Flames
Insomnium
Kaliban
Kalmah (Most Noticeable on The Black Waltz Album)
Mercenary

MoonFall
Mors Principium Est
Nightrage
Norther
Noumena
Night In Gales
Omnium Gatherum
Opeth
Perfect By Design
Scar Symmetry
Sentenced (early albums)
Skyfire
Skymining
Soilwork
Solar Dawn
Suidakra
The Duskfall
Thine Eyes Bleed
Unanimated
Vehemence
Warmen
Wintersun

See also

- [Death metal](#)
- [Symphonic metal](#)
- [Heavy metal music](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Melodic hardcore

Melodic hardcore is a subgenre of [hardcore punk](#). It is more melodic with less fury than traditional hardcore. Melodic hardcore is not emo, nor [pop punk](#), rather having an emphasis on melody, nonetheless some bands share common scene origins as emo and pop punk bands.

Hüsker Dü are the most influential melodic hardcore band, they combine the speed, wall-of-sound guitars and aggression of hardcore with melody. Hüsker Dü has been cited as one of the influences on emo, but this topic is debatable.

Dag Nasty is another touchstone band (usually wrongly categorized as "emo"), hailing from DC, in the mid 1980s, with Dave Smalley of Boston's DYS on vocals and Brian Baker (ex-Minor Threat on guitar, Dag Nasty's sound was an extension of the direction Minor Threat was proceeding with the *Out Of Step* lp before they broke up.

Gorilla Biscuits came out of the late 80s youth crew straight edge scene, and while they were initially just one of many Youth Of Today clones of the era, albeit sounding a little more like Side By Side, they eventually matured into an unstoppable force with the release of the seminal "Start Today" album -- echos of which are still being felt in today's post-hardcore and modern emo scenes. In some ways Gorilla Biscuits paved the way for post-hardcore, as the guitarist Schreifels went on to start one of the defining post hardcore bands with Quicksand, Moondog, writing music for the Civ project as well as his own World's Fastest Car, Walter & The Motorycycles, Rival Schools and Walking Concert bands.

Hailing from New Jersey, Turning Point was also under the influence of Youth of Today style youth crew hardcore, but by the time they had passed their demo and first 7" growing pains, their later era material (the lp and on) is the perfect defining moment of this sound melodic hardcore sound. These records were to be a direct influence on other New Jersey bands like Lifetime.

Many of these melodic hardcore bands are what form part of the sound that has become known as pop hardcore and modern instances of emo (as much of a misnomer as that term has come to be). See 21st Century Emo.

Defining musical characteristics

The recognizable element of hardcore (and later in [post-hardcore](#)) is what is usually called the "octave chord". This is what creates that resonating octave higher melody line that follows the power chords. This style is not exclusive in its usage to melodic hardcore bands (ie NOFX uses it) although it is a defining sound of this genre. Again, many "modern emo" bands have adopted the usage of octave chords as well.

Emo guitar players also rely heavily on minor seventh & minor ninth chords used in combination with an open string modal playing style. This style was probably picked up from Alex Lifeson (Freewill), extended by Brian Baker in Dag Nasty (Values Here) and fully realized by Dan Yemin with his work in Lifetime.

To create the perfect melodic hardcore sound, these bands usually use Gibson SG guitars with a Marshall half-stack. Baker, however used a Roland Jazz Chorus 120 and Yemin typically played a Fender Stratocaster through a Crate amplifier.

List of melodic hardcore bands

A list of melodic hardcore bands. Some are influences, some are influenced. Some have been unjustly labeled as emo, some evolved into "modern emo" (21st Century Emo).'

On Own Terms
American Standard
A Wilhelm Scream
Bad Religion
Common Ground
chapter 13
Kid Dynamite
Lifetime
Marginal Man
Rise Against
Shades Apart
Turning Point
Uniform Choice
Unity
Death Is Not Glamorous
Vision
In Reach
Strike Anywhere
Dag Nasty
Gorilla Biscuits
Ignite
Speak 714
Strung Out
The Killing Flame
Thursday
The Assistant

You And I
Good Riddance
No Trigger
Crime in Stereo

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - No Wave - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - Riot grrrl - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

Categories: [Hardcore punk genres](#) | [Punk genres](#)

Melodic motion

Melodic motion is the quality of movement of a [melody](#), including nearness or farness of successive [pitches](#) or [notes](#) in a [melody](#). This may be described as conjunct or disjunct, stepwise or skipwise, respectively.

Bruno Nettl (1956, p.51-53) describes various types of **melodic movement** or **contour**:

- Ascending
- Descending
- Undulating: equal movement in both of the above directions
- Pendulum: extreme undulation which uses a large range and large [intervals](#)
- Tile, terrace, or cascading: a number of descending phrases in which each phrase begins on a higher pitch than the last ended
- Arc
- Rise: may be considered a [musical form](#), a contrasting section of higher pitch, a "musical plateau"

Other examples include:

- Double tonic: smaller pendular motion in one direction

These all may be [modal frames](#) or parts of modal frames.

Source

- Nettl, Bruno (1956). *Music in Primitive Culture*. Harvard University Press.

Melodic music

Melodic music is a term that covers various genres of non-classical music which are primarily characterised by the dominance of a single strong [melody](#) line. [Rhythm](#), tempo and beat are subordinate to the melody line or tune, which is generally easily memorable, and followed without great difficulty. Melodic music is found in all parts of the world, overlapping many genres, and may be performed by a [singer](#) or [orchestra](#), or a combination of the two.

The fundamental principles and structural norms of melodic music were established in what is sometimes known as the [Common practice period](#), dating from the 18th century to the early 20th century. Melodic music tends to have a consistent [metre](#), pulse and tempo, things that are far less emphasised in contemporary music.

In the west, melodic music has developed largely from folk song sources, and been heavily influenced by [classical music](#) in its development and orchestration. In many areas the border line between classical and melodic popular music is imprecise. [Opera](#) is generally considered to be a classical form. The lighter [operetta](#) is considered borderline, whilst stage and film [musicals](#) and musical comedy are firmly placed in the popular melodic category. The reasons for much of this are largely historical.

Other major categories of melodic music include music hall and vaudeville, which, along with the ballad, grew out of European [folk music](#). Orchestral dance music developed from localised forms such as the jig, [polka](#) and [waltz](#), but with the admixture of Latin American, negro [blues](#) and [ragtime](#) influences, it diversified into countless sub-genres such as [big band](#), [cabaret](#) and [Swing](#). More specialised forms of melodic music include military music and religious music.

[Traditional pop music](#) overlaps a number of these categories: big band music and musical comedy, for example, are closely allied to traditional pop.

Examples of Melodic Composers

Irving Berlin
Noel Coward
Noel Gay
Oscar Hammerstein II
Lionel Monckton
Jacques Offenbach
Richard Rodgers
Johann Strauss II
Arthur Sullivan

Categories: [Music genres](#) | [Musical techniques](#)

Melody

In [music](#), a **melody** or *tune* is a series of linear events or a succession, not a simultaneity as in a [chord](#). However, this succession must contain change of some kind and be perceived as a single entity (possibly Gestalt) to be called a melody. Most specifically this includes patterns of changing [pitches](#) and [durations](#), while most generally it includes any interacting patterns of changing events or quality. "Melody may be said to result where there are interacting patterns of changing events occurring in time." (DeLone et. al. (Eds.) 1975, p.270-1) A melody is a single succession of pitches, not to be confused with harmony. (Two or more pitches sounding simultaneously.)

"The events occurring in time must involve change of some kind to be understood as related or unrelated...The essential elements of any melody are duration, pitch, and quality [[timbre](#), texture, and loudness]" Melodies often consist of one or more musical phrases, motifs, and is usually repeated throughout a song or piece in various forms. Melodies may also be described by their [melodic motion](#) or the pitches or the intervals between pitches (predominantly conjunct or disjunct or with further restrictions), pitch range, tension and release, continuity and coherence, cadence, and shape (ibid, p.290-301).

"Many extant explanations [of melody] confine us [sic] to specific stylistic models, and they are too exclusive." (ibid, p.270) Different musical styles use melody in different ways. For example:

- [Rock music](#), [melodic music](#), and other forms of [popular music](#) and [folk music](#) tend to pick one or two melodies ([verse](#) and [chorus](#)) and stick with them; much variety may occur in the phrasing and [lyrics](#). "Gino Stefani makes *appropriation* the chief criterion for his 'popular' definition of melody (Stefani 1987a). Melody, he argues, is music 'at hand'; it is that dimension which the common musical competence extracts (often with little respect for the integrity of the source), appropriates and uses for a variety of purposes: singing, whistling, dancing, and so on." (Middleton, p.96)
- In western [classical music](#), [composers](#) often introduce an initial melody, or [theme](#), and then create variations. Classical music often has several melodic layers, called polyphony, such as those in a fugue, a type of [counterpoint](#). Often melodies are constructed from motifs or short melodic fragments, such as the opening of Beethoven's Ninth. Richard Wagner

popularized the concept of a [leitmotif](#): a motif or melody associated with a certain idea, person or place.

- While in both most [popular music](#) and classical music of the [common practice period](#) pitch and duration are of primary importance in melodies, the contemporary music of the 20th and 21st centuries pitch and duration have lessened in importance and quality has gained importance, often primary. Examples include musique concrete, klangfarbenmelodie, Elliott Carter's Eight Etudes and a Fantasy which contains a movement with only one note, the third movement of Ruth Crawford-Seeger's String Quartet 1931 (later reorchestrated as Andante for string orchestra) in which the melody is created from an unchanging set of pitches through "dissonant dynamics" alone, and György Ligeti's Aventures in which recurring phonetics create the linear form. Melodies take form through constant motion and movement.
- [Jazz musicians](#) use the melody line, called the "lead" or "head", as a starting point for [improvisation](#).
- Indian classical music relies heavily on melody and [rhythm](#), and not so much on [harmony](#) as the above forms.
- Balinese gamelan music often uses complicated variations and alterations of a single melody played simultaneously, called heterophony.

"The continuity and diegetic function of almost all vocal melody draw us along the linear thread of the song's syntagmatic structure, producing a 'point of perspective' from which the otherwise disparate parts of the [musical texture](#) can be placed within a coherent 'image'." (Middleton 1990, p.264) Melodies form pictures, images and ideas in the minds of the listeners. Each composer uses many techniques in their melodies to draw pictures.

Further reading

- Apel, Willi. *Harvard Dictionary of Music*, 2nd edition, p.517-19. Includes "a capsule definition of melody." (Delone et al 1975, p.270)
- Edwards, Arthur C. *The Art of Melody*, p.xix-xxx. Includes "a catalog of sample definitions." (ibid)
- Smits van Waesberghe, J. *A Textbook of Melody*. Includes "an attempt to formulate a theory of melody." (ibid)

References

- DeLone et. al. (Eds.) (1975). *Aspects of Twentieth-Century Music*, chap. 4. Englewood Cliffs, New Jersey: Prentice-Hall. ISBN 0130493465.
- Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.

Categories: [Aspects of music](#) | [Musical techniques](#)

Melody type

A **melody type** is a term used by musicologists and ethnomusicologists to represent a set of melodic formulas, figures, and patterns which are used in the composition of an enormous variety of music, especially non-Western and early Western music. Such music is generally composed by a process of centonization, either freely (i.e. improvised) or in a fixed pattern.

Most cultures which compose music in this way organize the patterns into distinct melody types. These are often compared to modern Western [scales](#), but they in fact represent much more information than a sequence of permissible pitches, since they include how those pitches should function in the music, and indicate basic formulas which serve as a basis for [improvisation](#). In non-improvised music, such as codified liturgical music, it is still usually clear how the developed from set patterns.

Melody types are considered the precursors to [modes](#) and, later, [scales](#). These later developments place less emphasis on the stock of melodic figures, and allow more free composition.

Melody types around the world

Modes in Gregorian chant as used in certain genres such as the Tract
Weisen (or Töne) in the music of the Meistersingers
Echos in Byzantine, Armenian, and Russian chant
Nomos in Ancient Greek music
the system of Jewish cantillation
Maqam in Arabian music
Makam in Turkish music
Risqolo in Syrian music
Meqam in Kurdish music
Muqam in Uyghur music

Mugam in Azeri music
Shashmakom in Uzbek music
Dastgah in Persian music
Raga in Indian music
Pathet in Indonesian music

Extra-melodic implications

In most cases, these melody types are associated with extra-musical implications, particularly emotions (see Indian *rasa*, for instance). They are also often associated with certain times. For example, most [ragas](#) are associated with a certain time of day, or a wayang performance in Java implies a certain succession of pathets.

Many of these traditions have a corresponding rhythmic framework. These include:

- Usul in Arabian and Turkish music
- Tala in Indian music
- Bentuk in Javanese music

See also

- [Modal frame](#)

Categories: [Musical terminology](#)

Membranophone

A **membranophone** is any [musical instrument](#) which produces sound primarily by way of a vibrating stretched membrane. It is one of the four main divisions of instruments in the original [Hornbostel-Sachs](#) scheme of [musical instrument classification](#).

Most membranophones are [drums](#). Hornbostel-Sachs divides drums into three main types: struck drums, where the skin is hit with a stick, the hand, or something else; string drums, where a knotted string attached to the skin is pulled, passing its vibrations onto the skin; and friction drums, where some sort

of rubbing motion causes the skin to vibrate (a common type has a stick passing through a hole in the skin which is pulled back and forth).

In addition to drums, there is another kind of membranophone, called the *singing membranophone*, of which the best known type is the kazoo. These instruments modify a sound produced by something else, commonly the human voice, by having a skin vibrate in sympathy with it.

[Hornbostel-Sachs system of musical instrument classification](#)
[Idiophone](#) | [Membranophone](#) | [Chordophone](#) | [Aerophone](#) | [Electrophone](#)
[List of musical instruments by Hornbostel-Sachs number](#)

Category: [Percussion instruments](#)

Memphis blues

The **Memphis blues** is a style of [blues](#) music that was created in 1920s and 1930s by Memphis-area musicians like Frank Stokes, Sleepy John Estes, Furry Lewis and Memphis Minnie. The style was popular in vaudeville and medicine shows, and was associated with Memphis' main entertainment area, Beale Street. Some musicologists believe that it was in the Memphis blues that the separate roles of rhythm and lead guitar were defined. This two guitar concept has become standard in [rock and roll](#) and much of [popular music](#).

In addition to guitar based blues, [jug bands](#), such as Gus Cannon's Jug Stompers and the Memphis Jug Band, were extremely popular practitioners of Memphis blues. The jug band style emphasized the danceable, syncopated rhythms of early [jazz](#) and a range of other archaic folk styles. It was played on simple, sometimes homemade, instruments such as harmonicas, violins, mandolins, banjos, and guitars, backed by washboards, kazoo, jews harp and jugs blown to supply the bass.

After World War II, electric instruments became popular among Memphis blues musicians. As African-Americans left the Mississippi Delta and other impoverished areas of the south for urban areas, many musicians gravitated to Memphis' blues scene, changing the classic Memphis blues sound. Musicians such as Howlin' Wolf, Willie Nix, Ike Turner, and B.B.King performed on Beale Street and in West Memphis, and recorded some of the classic electric blues, rhythm and blues and rock & roll records for labels such as Sun Records. These musicians had a strong influence on later musicians in these styles, notably the early rock & rollers and [rockabillys](#), many of whom also recorded for Sun Records.

"**Memphis Blues**" is also the title of a [song](#) published by W.C. Handy in 1912. It is not the first blues published, but was an important early blues-influenced hit. Handy based it on his earlier political campaign song, "Mr. Crump Don't Like It."

Memphis blues musicians

Frank Stokes
Furry Lewis
Memphis Minnie
Willie Nix
Sleepy John Estes
Ida Cox
Dr. David Evans
Joe Willie Wilkins
Raymond Hill
Walter "Mose" Vinson
B.B. King
Junior Parker
Howlin' Wolf
Ike Turner
James Cotton
Rosco Gordon
Big Mama Thornton

Memphis rap

Memphis rap is a specific type of [Southern hip hop](#) music that originated in Memphis, Tennessee. With stylistic roots in [gangsta rap](#), it is the origin of "Buck" music, sometimes called "[Crunk](#)" music.

History

Memphis rap dates back to the early 1980s. Crunk artists such as Lil Jon have stated in interviews that their influence for crunk came from Memphis. Memphis was "choppin' & screwin'" music back in the early 1980s when DJs would mix together and slow down vinyl albums and blend in their own basslines over a popular song or phrase such as the famous words "Say hello to my little friend" off the movie Scarface. This concept and Memphis rap were pioneered by early Memphis DJs such as Ray the Jay, Spanish Fly, DJ BK, DJ Paul, and many others.

Noted Memphis rappers and hip hop DJs

2Thick Family

Al Kapone
Blackout
Chopper Girl
Criminal Manne
Crunchy Blac
DJ BK
DJ Boogaloo
DJ Jus Borne
DJ Paul
DJ Squeeky
DJ Screw
DJ Zirk
Eightball & MJG
Frayser Boy
Gangsta Blac
Gangsta Boo
Gangsta Pat
Indo G
Jazze Pha
Juicy J
Kamakaze Inc
Kasper
Kinfolk Thugs
Kingpin Skinny Pimp
Koopsta Knicca
La Chat
Lil Wyte
Lord Infamous
Loislane
Memph Mob
Nakia Shine
Nasty Nardo
Playa Fly
Project Pat
Prophet Posse
Ray the Jay
Spanish Fly
Strange Nation
Tela
Three 6 Mafia
Tommy Wright III
Tom Skeemask

Yo Gotti
Mizphitz

See also

- [Crunk](#)

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Category: [Hip hop genres](#)

Memphis soul

Memphis soul is stylish, funky, uptown [soul music](#) that is not as hard edged as Southern soul. It is a shimmering, sultry style produced in the 1960s and 1970s at Stax and Hi Records in Memphis, Tennessee, featuring tasteful, melancholic, melodic horns, organ, bass, and drums.

[Pop/Soul/blues](#) trumpeter Willie Mitchell is one of several prime movers in the development of the style in the 1960s and 1970s. A representative Memphis soul artist is Al Green, who recorded at Hi Records. Several Stax artists also sometimes performed in this style, including Booker T. & the M.G.'s, who also sometimes played a harder-edged Southern soul. After the rise of [disco](#) in the late 1970s, Memphis soul declined in popularity.

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#)

Mensural notation

Mensural notation is the musical notation system which was used from the later part of the 13th century until about 1600. "Mensural" refers to the ability of this system to notate complex rhythms with great exactness and flexibility. Mensural notation was the first system in the development of European music that systematically used individual note shapes to denote temporal durations. In this, it differed from its predecessor, Modal notation, which was the first system to introduce a limited way of notating rhythms. Mensural notation is most closely associated with the successive periods of the [late medieval Ars nova](#) and the [Franco-Flemish](#) or [Dutch school](#) of [Renaissance music](#). Its name was coined by 19th-century scholars with reference to the usage of medieval theory, going back to the treatise *Ars cantus mensurabilis* ("The art of measured chant") by Franco of Cologne (c. 1280).

Note values

The basic note values of mensural notation are essentially identical to the modern ones. Mensural notation uses the **Breve**, nominally the ancestor of the modern double whole note; the **Semibreve** (modern whole note, the **Minim** (half note), **Semiminim** (quarter note / crotchet), **Fusa** (eighth note / quaver), **Semifusa** (sixteenth note / semiquaver), and very rarely smaller ones. There were also two larger values, the **Longa** and the **Maxima** (or **Duplex longa**).

Differences between Mensural and modern notation are partly superficial, but partly quite fundamental:

Modern notation

White notation (15th–16th cent.)

Black notation (14th–15th cent.)

Franconian notation (13th cent.)

- Notes were written diamond- rather than oval-shaped, and they had their stems perched directly on top (or bottom, very occasionally) rather than to one side. Before the mid-15th century, all notes were written in solid, filled-in form (**Black Notation**), but after that the larger note values were written hollow, like today (**White Notation**).
- Each note had a much shorter temporal value than its nominal modern counterpart. This is because in the course of time, composers invented new note shapes for ever smaller temporal divisions of rhythm, and the older, longer notes were slowed down in proportion. Thus, the basic metrical relationship of a long to a short beat shifted from longa–breve in

the 13th century, to breve-semibreve in the 14th and 15th, to semibreve-minim by the end of the 16th, and finally to minim–semiminim (i.e. half and quarter notes) in modern notation. What was originally the shortest of all note values used, the semibreve, has today evolved into the longest note used routinely, the whole note.

- While the relation of each note value to the next smaller one in modern notation is invariably 2:1, the mensural system was more flexible. The principal members of the system – *maxima*, *longa*, *breve*, and *semibreve* – could all contain either two or three of the next smaller units. Whether a note was to be read as triplex (*perfecta*) or duplex (*imperfecta*) was a matter partly of context (see below) and partly of mensuration signs, a system comparable to modern time signatures (see below).
- Sequences consisting of the larger members of the system (*maxima*, *longa*, *breve*, and *semibreve*) could optionally be written together as ligatures.
- Bar lines and ties were not used.

Context-dependent note values

In order to understand the principles by which notes had their triplex (*perfect*) or duplex (*imperfect*) value determined by context, it is necessary to look at the evolution of the notational system in the context of the rhythmic nature of the medieval music it was first used for. Most music in the 13th and 14th centuries followed the basic pattern of a fairly swift 6/4 meter (in modern notation). Melodies therefore consisted mainly of (in modern notation) dotted half notes, or alternating sequences of half notes and quarter notes, or groups of three quarter notes. Beginning with Franco of Cologne in the late 13th century, all these were notated using the *longa* and *breve* notes. Simplifying somewhat, a *longa* was automatically understood to fill a whole triplex metric group (be *perfect*) whenever it was in the neighborhood of other notes that did the same, i.e. whenever it was followed by another *longa*, or by a full group of three *breves*. When, however, the *longa* was preceded or followed by a single short note, then they were understood to form one of the characteristic sequences of a simple half and a quarter note together. Thus, the *longa* had to be reduced to a value of two (be made *imperfect*). When, finally, there were only two *breves* in between two *longs*, then the two *breves* had to fill up a triplex metrical group together. This was done by lengthening (*alterating*) the second *breve* to a value of two, resulting in a syncopated short-long rhythm as opposed to the otherwise dominating long-short one.

This basic principle, of inherently *perfect* long notes being *imperfect*ed by adjacent short notes, or alternatively of short notes being *alterated* into longer

ones, was elaborated into an intricate set of precedence rules by notation theorists. In order to avoid remaining ambiguities, a separator dot (*tractulus*) was introduced to make clear which notes were supposed to form a triplex group together. It could be placed between a *long* and a *breve* to enforce *perfect* (triplex) value on the former when the latter would otherwise have *imperfected* it (*signum perfectionis*, historically the origin of the modern lengthening dot). It could also be used to disambiguate the readings of sequences of more than three *breves* in a row (*divisio modi*). The following (adapted from "Notation" in *New Grove Dictionary of Music and Musicians*) shows some of the resulting possibilities:

At the earliest stage, the rules of perfection and imperfection were applied only to the relation between *longa* and *brevis*. Beginning from the mid-14th century (with Philippe de Vitry's theory of the [Ars nova](#)), the same principles were also applied to the next smaller note values, the *semibreves* and *minims*. All subdivisions further down remained inherently and invariably imperfect.

Rests

Just like the notes, the rest symbols already had the same shapes that were later to develop into the modern symbols (with the smaller values being successively introduced in the course of the period of **Mensural notation**). Unlike the notes themselves, rests had a fixed, invariable duration and could not be *perfected*, *imperfected* or *altered*; however, they could in turn induce *imperfection* on a neighbouring larger note. For *longa* rests, there were two separate forms for the *perfect* (triplex) and for the *imperfect* (duplex) *longa*. As a consequence of their invariant duration, a sequence of rests could be used as an indication of the prevailing meter of a composition (in the absence of modern bar notation). This is often found at the beginning of the tenor voice of a composition.

Ligatures

Ligatures are groups of notes written together. They were a holdover from the modal rhythmic system which preceded **mensural notation**, and they retained some of the original rhythmic meaning they had had there.

The origins of ligature semantics can be found in a rhythmical re-interpretation of the ligature neumes used since much earlier in the notation of [Gregorian plainchant](#). In modal notation, ligatures had been used to represent stereotyped sequences of short and long notes, grouping notes together in much the same way as metric feet are used to group short and long syllables

in Latin poetry. The most basic rhythmical unit was felt to be a group of one short and one long note (brevis-longa), like an iamb in poetry, filling an upbeat pattern in the typical 6/4 meter mentioned above. All other two-note groups were classified in terms of deviation from this basic pattern. In medieval terminology, a two-note ligature possessed "propriety" (*proprietas*) if and only if its first note was short; and it possessed "perfection" (*perfectio*) if and only if its second note was long. (Note that this sense of *perfectio* is unrelated to the issue of *perfect vs. imperfect* in the sense of triplex vs. duplex duration of the long note as discussed above.)

1. Accordingly, a note pair *cum proprietate et cum perfectione* could be written with the most basic of ligature shapes, those inherited from plainchant, namely the descending *clivis* and the ascending *podatus*.
2. If, by way of exception, the first note was to be long (*sine proprietate*), this was signaled by a reversal of the use of stems: leave out the stem of the descending *clivis*; add a stem to the ascending *podatus*.
3. If, conversely, the second note was to be short (*sine perfectione*), this was signaled by a change in the noteheads themselves: replace the descending sequence of square heads with a single diagonal beam; fold out the second note of the ascending to the right.
4. If both exceptions co-occurred (*sine proprietate et sine perfectione*), both graphical alterations were combined accordingly.
5. In addition to sequences of a *longa* and a *breve*, ligatures could also contain a pair of *semibreves* (but never a single one). These were called *cum opposita proprietate*, and consistently marked by an upward-pointing stem at the left of the note pair.

	Value	Medieval terminology	Descending	Ascending	Alternative ascending
1.	BL	cum proprietate, cum perfectione			
2.	LL	sine proprietate, cum perfectione			
3.	BB	cum proprietate, sine perfectione			
4.	LB	sine proprietate, sine perfectione			
5.	SS	cum opposita proprietate			

In the course of time, some alternate versions of the ascending ligatures were developed (last column). Thus, the basic ascending *podatus* shape was replaced by one where the second note was both folded out to the right, and

marked with an extra stem (two alterations cancelling each other out, as it were). The ascending L-L (*sine proprietate*) was modified accordingly. Some confusion consequently arose about how to write an ascending L-B or B-B (*sine perfectione*). This, in the end, was the only area of ligature notation that was controversial among contemporary theoreticians, with some authors prescribing one set of values to two ligature shapes, and other authors just the reverse.

For ligatures of more than two notes, the following rules hold:

- Any notehead with an upward stem to its left is the first of a pair of *semibreves* (*cum opposita proprietate*).
- Any medial notehead with a downward stem to its right is a *longa*.
- A prolonged, double-wide notehead with a downward stem to its right is a *maxima*.
- Any other notehead not covered by any of the rules above is a *brevis*.
- The *perfect* or *imperfect* duration of each note within a ligature is determined according to the same principles as for the standalone notes.

By the late 15th century, the most common ligatures by far were those *cum opposita proprietate* (S-S), but all were still in routine use.

Modes and mensuration signs

Unlike the original system of Franco of Cologne, which was geared towards the invariant metric pattern of 6/4 (with inherently triplex *longa*), later compositions from the 14th-century [Ars nova](#) onwards could display a greater variety of basic metric patterns. They can be defined as different combinations of duplex (*imperfect*) and triplex (*perfect*) subdivisions on successive hierarchical levels:

Maximodus	perfectus 1 <i>maxima</i> = 3 <i>longae</i>	imperfectus 1 <i>maxima</i> = 2 <i>longae</i>
Modus	perfectus 1 <i>longa</i> = 3 <i>breves</i>	imperfectus 1 <i>longa</i> = 2 <i>breves</i>
Tempus	perfectum 1 <i>brevis</i> = 3 <i>semibreves</i>	imperfectum 1 <i>brevis</i> = 2 <i>semibreves</i>
Prolatio	maior 1 <i>semibrevis</i> = 3 <i>minimae</i>	minor 1 <i>semibrevis</i> = 2 <i>minimae</i>

The perfect *modus* and *maximodus* were rare in practice. Of most practical importance were the subdivisions from the *brevis* downwards (by that time, the *semibreves* and no longer the *breves* had taken over the function of the basic counting unit). The four possible combinations of *tempus* and *prolatio* could be

signaled by a set of **mensuration signs** at the beginning of a composition: a circle for *tempus perfectum*, a semicircle for *tempus imperfectum*, each combined with a dot for *prolatio maior*, or no dot for *prolatio minor*. These correspond to modern 9/8, 3/4, 6/8, and 2/4 meters respectively.

Tempus perfectum Prolatio maior 9/8

Tempus perfectum Prolatio minor 3/4

Tempus imperfectum Prolatio maior 6/8

Tempus imperfectum Prolatio minor 2/4

Proportions and colorations

An individual composition was not limited to a single set of *tempus* and *prolation*. Meters could be shifted in the course of a piece, either by inserting a new mensuration sign, or by using numeric **proportions**. A "3" indicates that all notes will be reduced to one-third of their value; a "2" indicates double tempo; a fraction "3/2" indicates three in the time of two, etc. The proportion "2" could also be expressed by a vertical stroke through the mensuration sign (the root of the modern "alla breve" signature).

The use of numeric proportions can interact with the use of different basic mensurations in fairly complex ways. This has led to a certain amount of uncertainty and controversy over the correct interpretation of these notation devices, both in contemporary theory and in modern scholarship.

Another way of altering the metrical value of notes was **coloration**. This refers literally to the device of writing a note in a different color. In (earlier) **Black Notation**, colored notes were written in red. In (later) **White Notation**, coloring involved a switch between hollow and filled-in shapes. Colored notes are understood to have 2/3 of their normal duration, and are always imperfect with respect to their next smaller sub-divisions. Coloration was variously used to notate shorter passages of triplet or hemiolic rhythms. Coloration of single notes could also be used to override rules of perfection/imperfection that would otherwise have been called for.

Pitch notation

Whereas the rules of notating rhythm in Mensural notation were in many ways different from the modern system, the notation of [pitch](#) already followed much the same principles. Notes were written on staves of five (sometimes six) lines, prefixed with clefs, and could be altered by accidentals.

Clefs

Mensural notation generally uses C-clefs and F-clefs, on various lines; G-clefs, while used infrequently throughout the period, did not come into completely routine use until the later 16th century. Clefs original bore shapes more or less closely resembling the letter they represented, but in the course of time they developed more ornamental shapes like these 15th century examples:

Accidentals and musica ficta

Accidentals in mensural notation look essentially identical to those of today, and include both sharps and flats, of which flats are somewhat more common. Key signatures appear from the 14th century on, with one flat (always B-flat) the most common, and two flats (with the addition of E-flat) becoming increasingly common through subsequent decades; these are, in fact, the only flat key signatures which appeared prior to the mid 16th century. Much rarer are sharp key signatures, which never move beyond F- and C-sharp. Occasionally, flats appeared without the presence of a clef; in these cases, the flats essentially serve as a clef, since as we have seen, they are always B and E-flats, respectively.

The most significant difference between Mensural and modern notation in the area of pitch is the use of [musica ficta](#): while some accidentals were written out, most routine chromatic alterations were not notated and left to be supplied by the performer.

History

The most important early stages in the historical development of **Mensural notation** are found in the works of Franco of Cologne (c. 1260), Petrus de Cruce (c. 1300), and Philippe de Vitry (1322). Franco, in his *Ars cantus mensurabilis*, was the first to describe the relations between *maxima*, *longa* and *breve* in terms that were independent of the fixed patterns of earlier Modal notation. He also refined the use of *semibreves*: while in earlier music, one *brevis* could occasionally be replaced by two *semibreves*, Franco described the subdivision of the *brevis* as triplex (*perfect*), dividing it either into three equal or two unequal semibreves (resulting in predominantly triplet rhythmic micro-patterns.)

Petrus de Cruce introduced subdivisions of the *brevis* into even more short notes. However, he did not yet notate these as separate smaller hierarchy levels (*minima*, *semiminima* etc.), but simply as variable numbers of semibreves. The exact rhythmical interpretation of these groups is partly

uncertain. The technique of notating complex groups of short notes by sequences of *semibreves* was later used more systematically in the notation of [Italian Trecento](#) music.

The decisive refinements that made notation even of extremely complex rhythmic patterns on multiple hierarchical metrical levels possible were introduced in France during the time of the [Ars nova](#), with Philippe de Vitry as the most important theoretician. The Ars nova introduced the shorter note values below the semibreve; it systematized the relations of perfection/imperfection across all levels down to the *minima*, and it introduced the devices of proportions and coloration.

During the time of the [Franco-Flemish](#) or [Dutch school](#) in [Renaissance music](#), the French notation system gradually spread throughout Europe. This period brought the replacement of Black with White Notation (due at least in part to the more widespread use of paper, rather than vellum, for music). It also brought a further slowing down of the duration of the larger note values while introducing even more new small ones (*fusa*, *semifusa* etc.). Towards the end of this period, the original rules of perfection/imperfection (as they dealt primarily with the larger members of the system) became gradually obsolescent together with the use of these note values themselves, as did the use of ligatures. During the 17th century, the system of mensuration signs and proportions gradually developed into the modern time signatures, and new notation devices for time measurements, such as bar lines and ties, were introduced, thus ultimately leading towards the modern notation system.

Example

The following example shows the use of **Mensural notation** in the mid-15th century. It is a three-part English carol, *Hail Mary full of grace*, as contained in the manuscript Ms. Selden B.26, f.23, c.1450. The example illustrates the use of perfect and imperfect breves and altered semibreves within a *tempus perfectum cum prolatione minore* (6/8 time), as well as the use of some ligatures *cum opposita proprietate*, and the occasional use of coloration for the notation of hemiolic (3/4 instead of 6/8) patterns.

References and further reading

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Categories: [Musicology](#) | [Musical terminology](#) | [Music theory](#) | [Music history](#) | [Musical notation](#)

Merenrap

Merenrap, or **meren-rap**, is a style of [hip hop music](#) which was formed from the fusion of Dominican merengue music with [rapping](#). The song credited with giving birth to the genre was "Soy Chiquito (No Inventes Papito, No Inventes)", recorded by Santi Y Sus Duendes and Lisa M in 1990. Other artists include Proyecto Uno.

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Metalcore

Stylistic origins: [Hardcore punk](#) – [Heavy metal music](#)

Cultural origins: late 1980s North America

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) (Double kick)

Mainstream popularity: Little to none during the careers of the bands, has gained much popularity in recent years

[Deathcore](#) - [Fashioncore](#) - [Grindcore](#) - [Moshcore](#) - [Mathcore](#) - [Swede-core](#) - Emotional Metalcore

Metalcore is a musical genre consisting of a mix between [heavy metal](#) and [hardcore](#). Although the genre has risen in popularity since the turn of the millennium, it is not a new genre, as many would believe, since bands such as Integrity have been around since the late 1980s.

Defining the metalcore sound is not an easy task as bands have often fused hardcore-influenced sound and attitude with almost any imaginable type of metal. In fact, the earliest signs of this genre before a name could be put to it was called '[crossover](#)'. The band that declared the crossover was Dirty Rotten Imbeciles on their late 1980's album of the same name. Other bands like Nuclear Assault are the bleeding edge pioneers themselves.

It should be noted that metalcore and crossover are generally considered separate identities, with [crossover](#) referring to a mix of [thrash metal/hardcore punk](#) popular in the 80s and metalcore referring to the newer generation of bands mixing modern hardcore with styles like the Gothenburg school of [melodic death metal](#) and technical [death metal](#). *note: Death metal came from Thrash Metal.*

Early scene

Nuclear Assault was amongst the first to call their music a heavy metal-hardcore punk hybrid. Although not thought of as a metalcore band today, Judge was arguably one of the earliest bands to start fusing heavy metal-influenced riffing with more traditional hardcore sound without being a [thrash metal](#) band. This idea obviously spread outwards, and although their first real release ("Those Who Fear Tomorrow") wasn't until 1991, Integrity was formed in 1989. Most songwriting by metalcore bands at this time was similar to New York hardcore bands, but differed in their harder sound thanks to use of double bass drums, harder distortion and louder, more gruff vocal shouts. This basic sound of metalcore has received the epithets - which can be used both with and without derision - "tough guy hardcore" due to the lyrical focus, which is often similar to older hardcore in that they call for moral and mental strength and integrity, but may also have a slight focus on violence, or "[moshcore](#)" due to the often breakdown-centric, mosh-friendly songwriting that some bands use.

During the middle of the 1990s, bands started expanding the metalcore sound, prime examples being All Out War who used straightforward thrash riffing, as well as bands such as Rorschach, Starkweather, Orange County's Adamantium, and Deadguy, who experimented with looser, often discordant songwriting as well as more untraditional rhythm. Converge, although starting

out as self-confessed "hardcore kids with leftover Slayer riffs", have since bloomed into a hybrid of hardcore, metal and progressive [instrumental](#) and electronic experimentation, they like to call it "punk-metal". Zao is another band that left a mark upon the genre with their Carcass-like vocals and varied songwriting, particularly the Christian bands of the genre.

Later scene

From the late 1990s and particularly after the turn of the millennium, metalcore has grown immensely, to the point where major record companies are taking interest in the genre. Recent (2005) releases, such as Norma Jean's "O God, the Aftermath" have managed to sell well enough to make it onto Billboard charts.

One sound that has become immensely popular (dubbed by fans as "Gothencore") is to mix Gothenburg [melodic death metal](#), popularized by bands such as At the Gates and In Flames, together with modern hardcore, occasionally incorporating breakdowns. Today, many popular metalcore bands play this style, including Killswitch Engage, Trivium, Bullet For My Valentine, Caliban (band), As I Lay Dying, Unearth and Darkest Hour.

Some bands, such as Botch, expanded on the blueprints of Rorschach and Deadguy, bringing forth intense mathematic influenced guitar riffs, as well as songs.

Breakdowns

Central to many bands of the genre, quite a few of which eschew traditional verse-chorus-verse songwriting, is the breakdown (also known as a down beat). Stereotypically, a breakdown consists of slowing a song down, giving the guitars room to play a set of rhythmically oriented riffs, usually on open strings so as to achieve the lowest sound for which the guitars are tuned. These riffs are often accented by the drummer through double bass drums and the overuse of the china cymbal. Breakdowns are usually responded to by an audience by [hardcore dancing](#). Vocalists also tend to throw in a single, repeated statement throughout the breakdown, giving those who are not dancing an opportunity to sing along. Many metalcore bands rely on having memorable breakdowns rather than memorable choruses. Songs with breakdowns have become more common, and some bands have used them far more often than was previously the norm, with some songs even resembling one elongated breakdown.

Metalcore genres

Main articles: [List of metalcore genres](#)

See also

- [Crossover thrash](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#) - Brazil - Canada - Europe: Italy - South Wales - Scandinavia: Umeå - Japan - USA: Boston - Chicago - Detroit - Los Angeles - Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle - San Francisco - Southern California - Texas - DC

Categories: [Metalcore](#) | [Hardcore punk](#) | [Metal subgenres](#)

Metalhead

Metalhead is a popular term for a devoted fan of [heavy metal music](#) and is often used interchangeably with the term “headbanger”. Headbanger is the older term, dating back to 1968 when it was coined to describe a group of fans violently banging their heads against a crowd barrier at a Led Zeppelin concert. Since the early 1990s however, the use of the term has declined in favour of the more fashionable “metalhead” tag, which is possibly an America invention with an etymology similar to the likes of words such as “pothead”, where the individual’s immersion in a chosen subculture becomes a defining factor in one’s lifestyle. The term “headbanger” maintains popular usage in Continental Europe, where the more traditional forms of metal music remain very much in

style and where American terminology is often incorporated into the local vernacular at a slower rate than elsewhere.

There is one school of thought among the heavy metal subculture that the “metalhead” and “headbanger” labels represent distinctive groups within it, with metalhead being a generic term for metal fans as a whole and headbangers representing older fans or fans of older metal styles. This idea does have some merit as older heavy metal fans often dress in a distinctively ‘retro’ fashion from younger fans, favour different or more traditional bands and eschew some aspects of the culture that have developed in recent years. Nevertheless, both groups share common interests that go beyond a preferred musical style and together comprise a distinctive counterculture.

Fashion

Main article: [heavy metal fashion](#)

Apart from the music itself, the most distinctive aspect of metalhead culture is its fashion. Like the music at its cultural core, these fashions have experienced levels of change and diversity over the decades. The evolution of metalhead fashion has in fact been quite pronounced, from a style that could almost be defined as a uniform in earlier times to a far more broadminded look recently. Some aspects of this fashion have spawned a backlash that seems to be renewing an interest in older trends among some members of the sub-culture.

Typically, the heavy metal fashions of the late 1970s – 1980s comprised blue jeans or drill pants, motorcycle boots or hi-top sneakers and black t-shirts, traditionally augmented with a sleeve-less jacket of denim or leather emblazoned with woven patches and button pins from heavy metal artists. Like in other cultural groups, this jacket was often seen as the individual’s defining symbol within the sub-culture. The intricacy of decoration could be seen as both a reflection of one’s dedication to the genre as well as one’s status within the group. This outfit could also be supplemented by jewellery and accessories that included studded leather wrist- and arm-bands, bullet belts, chains and even rings depicting skulls and other death- and horror-inspired designs. The metalheads of this era generally wore their hair quite long, with lengths beyond the shoulder being not uncommon. The relatively small number of female metal devotees of the era were generally discouraged from dressing in a similar fashion as traditionally this costume was reserved almost exclusively for males; indeed it wasn’t that unusual for female metalheads to adopt dress similar to that of [Goths](#) or [punks](#).

By the early 1990s, metalhead fashion changed direction somewhat. This seems to correspond with the rise of the more diverse and even more extreme forms of heavy metal around the same time. [Death metal](#), [black metal](#) and [grindcore](#) began to dominate the culture as the more traditional forms of metal wavered under the influence of the [grunge](#) movement and metalhead fashion reflected this shift. As heavy metal music itself diversified and branched out, so did the fashions associated with it. A growing influence from Goth and [industrial music](#) and hardcore punk became increasingly evident. Black jeans and army fatigue pants began to replace the more traditional blue jeans and the patch-clad “battle jackets” were pushed aside in favour of long-sleeve t-shirts and military-style coats. The jewellery and accessories of the previous era also became less prominent but were by no means forgotten.

While long hair had been a defining aspect of metal culture in the 70s and 80s, by the 90s shorter hairstyles and even completely shaven heads had begun to grow in popularity and acceptance. An increasing Nationalist-Socialist influence among some pockets of the heavy metal subculture was probably partly responsible for this but there were certainly many bands and artists of no clear political or philosophical persuasion that were choosing to either wear shorter hair or none at all. Certainly influential acts such as Metallica and individual artists like Kerry King of Slayer and Phil Anselmo of Pantera either cut their hair short or shaved it completely, and the new singers of both Iron Maiden and Judas Priest adopted far shorter hair than had once been seen as acceptable among metalheads, although in Judas Priest’s case former vocalist Rob Halford had worn closely-cropped hair since at least the late 1970s. In a strange contrast to the shorter length of head hair, it could be argued that beards and facial hair rose in popularity among metalheads in the 90s. Whereas the metalhead of the late 70s and early 80s had a tendency to eschew facial hair except for the occasional moustache, during the 90s beards, most particularly goatees, became rather fashionable.

Socio-economic background and traditions

Metalheads are typically drawn from the working classes and in Europe and North America are almost exclusively white, although metalheads of other socio-economic and ethnic backgrounds are not completely unheard-of. Indeed, heavy metal music has an almost worldwide following and metalheads can be found in virtually every country in the world with the exception of most of Africa, where only South Africa has a really notable scene. Wherever a metalhead sub-culture appears, it is usually founded in the poorer working class areas of major towns and cities. Members are often disaffected youth, very often unemployed or employed in menial or labour-intensive occupations

and often have very little outside interests beyond heavy metal music itself. Themes and messages vary by genre or band. Some bands, particularly [thrash](#) acts, have addressed social issues in their music, while other bands are devoted to fantasy subjects, historical themes and cartoon-style violence. One of metal music's key defining aspects is that of complete escapism, while another key defining aspect is social criticism, so metalhead culture is geared towards these philosophies. Many black metal bands espouse philosophies that can be considered extremely right-wing or even neo-fascist in nature and a high degree of socialist rhetoric can be found in the music of some grindcore bands. Despite the social involvement of many heavy metal bands, metalheads are often portrayed as unintelligent. Even though they are stereotypically portrayed in films such as *Airheads* (1994), *This is Spinal Tap* (1984), *Wayne's World* and, perhaps most infamously, in the MTV cartoon series *Beavis and Butthead*, this level of escapism should not suggest that metalheads are any less intelligent or distanced from the real world as any other sub-culture, although their often shabby appearance and level of indifference to outside influences can be mistaken for dim-witted ignorance. Further examination of the metalhead as a humorous stereotype can be found in the 1986 documentary *Heavy Metal Parking Lot*. The 2005 documentary *Metalhead: A Headbanger's Journey* and the 1999 film *Detroit Rock City* are somewhat more kindly and generous depictions of heavy metal and the metalhead sub-culture.

Metalheads in general have little respect for organised religion. Indeed, this facet of the culture is one of its principle elements, as bands, artists and fans across the spectrum have often been united in their scorn of religious belief and practises. Religious iconography is quite prominent in metalhead culture, but usually in a blasphemous fashion, with crucifixes and other holy objects often depicted inverted or otherwise debased. One infamous album by the Swedish black metal band *Marduk* features cover art showing a nun masturbating with the Holy Cross. The level of disrespect for Christian belief in particular among metalheads often leads to accusations of widespread Satanism among its members. Yet while Satanic imagery plays a significant role in metalhead culture, very little Satanism is actually practised and the rejection of organised religion can be so strong that even Satanism itself (and pagan and Wiccan beliefs) is decried by some within it. However, it is also not uncommon for heavy metal musicians to follow organised religion without necessarily addressing their personal religious beliefs in their music, often paradoxically with the expectations of their fanbase. Alice Cooper, Dave Mustaine and Dave Ellefson of *Megadeth*, Dan Spitz of *Anthrax*, Max Cavalera of *Soulfly*, Nicko McBrain of *Iron Maiden*, wrestler-cum-metal singer Chris Jericho and guitarist Marty Friedman are all avowed Christians.

In what may seem a further paradox, there is also a healthy Christian metalhead culture. This sub-culture within a sub-culture is often derided and

criticised by the majority of metalheads, but in almost every other characteristic it is identical except in its respect for the Church.

In the early 2000s, metal heads began to be known as Moshers due to the type of dance metalheads adopted (moshing). Mosher is a term more commonly associated with newer styles of metal such as [Metalcore](#) and [Nu Metal](#). These moshers tended to wear baggier jeans which would come over the feet and often trail behind them and rip. The jeans would normally have a chain attached to a hitcher at the front of the jeans and would wrap around to the back of the jeans. They would normally be held up by studded belts. Black T-shirts were often worn with emblems of their favorite bands or other motifs such as flames, skulls and other various images. Shirts could be worn also over a t-shirt being open to show the motif. Hoodies were worn by most metal heads and would either be plain black, or another dark colour and even sometimes red, or would be emblazoned with the logo of a popular metal band. Big chunky shoes such as Vans were worn and became known as fat shoes due to their size. Piercings were common and would normally be the bottom lip or between the lip and the chin.

Behaviour

Whereas most subcultures exhibit some form of rhythmic dancing into their behaviour, among metalheads it is almost completely absent. In place of dancing as it is usually defined, metalheads are more likely to indulge in headbanging, where the head is vigorously shaken up and down (or “windmilled” in a circular motion) while the lower body remains still. Headbanging usually also involves “air guitar”, where hand movements replicate frantic guitar-playing. Both the head and hand movements can follow the beat of the music, but often do not and can appear to an observer as random spastic upper body movement with no correlation to any sense of rhythm. During the early 80s with the rise of thrash metal, elements of the hardcore punk culture began to be incorporated into metalhead lifestyle, some of the more prominent aspects of which included slamdancing and moshing, where fans would form rings in the crowd within which they would run into each other and/or violently push and shove one another, and stage-diving, where fans would climb onto the stage with the band and launch themselves into the crowd. Later, crowd-surfing, where individuals are lifted and carried forward over the heads of others in the audience, also became popular. While these behaviours were generally restricted to the punk and metalhead cultures during the 1980s, by the early 90s moshing, stage-diving and crowd-surfing had spilled over to virtually all spheres of [alternative rock](#) music to the extent

that by the end of that decade it could no longer be held as an identifier of any one particular music sub-culture.

Perhaps one of the most dominant features of the metalhead culture is the hand-signal formed by a fist with the pinky and index fingers extended, known variously as the “devil’s horns”, the “metal fist” and other similar descriptors. This gesture was originally popularised by singer Ronnie James Dio while a member of Black Sabbath in the 1980s and was quickly adopted into the metalhead sub-culture. “Throwing the horns” or “showing the metal fist” very soon became a way for metalheads to recognise and acknowledge each other and to show their appreciation for almost anything from a song or a band to virtually anything else they enjoyed. While the gesture still has strong ties to metal, over the last decade or so its appearance in popular mainstream films such as *Bill and Ted’s Excellent Adventure* has caused it to be adopted into almost every youth sub-culture, often to the chagrin of metalheads who feel that its status as a sacred element of their lifestyle has been cheapened by its overuse outside the community.

Commonality among metalheads is also found in their typical interest in a range of subjects that have a particular connection with the music itself. These subjects seem to chiefly but not exclusively include horror films, science fiction, occultism, blood and gore imagery, weaponry (e.g. swords, knives, firearms etc) and militaria, fantasy (with particular attention to the work of JRR Tolkien), and Celtic and Nordic culture and mythology.

Within the culture itself, metalheads often distinguish themselves according to what genre of metal they especially enjoy. While on one hand metalheads have a tendency to consider each other part of a larger brotherhood, this desire to sub-divide into smaller groups dedicated to particular sub-genres has possibly undermined the idea of a fraternal spirit. Occasionally, there is reluctance for fans of particular sub-genres of metal to mingle with fans of other sub-genres and even some debate among fans as to whether particular sub-genres are truly representative of metal music. These debates are significantly more volatile when it comes to the classification of [nu-metal](#), [metalcore](#) and, to some extent, grindcore, and to their relevancy as part of metalhead culture. To some metalheads, the likes of metalcore and nu-metal are low quality imitations of real heavy metal, mainstream and popularist (and therefore watered-down) versions of metal that have no real affiliation to the metal culture. On the other hand, there are others who argue that these styles have some merit as they often lead to newer fans discovering the “real” metal. It should be noted however that heavy metal music has never been afraid to court mainstream popularity. Some of the best known acts like Iron Maiden, Judas Priest, Motorhead, and Metallica have enjoyed immense worldwide commercial success and many others like Dream Theater, Opeth and Nightwish have attracted large and dedicated followings that often include many people who don’t usually listen to heavy metal.

Recent developments

In the late 1990s, outside influences began to be infused into metalhead culture once again. The rise of nu-metal saw facets of hip-hop and ghetto culture being introduced, including the adoption of sportswear, dreadlocks and African-American slang. Unlike the adoption of earlier influences however, these new aspects were seen by some to be at odds with the traditional metalhead outlook, particularly as many metalheads consider nu-metal to be a completely different style of music with a totally different culture. The explosion in the popularity of metalcore since 2002 has also brought with it changes in fashion particularly, as fans of the genre are typically neater in appearance with shorter hair, usually dyed black, and a tendency toward favouring "label" clothing and footwear. Many of these newer fans are also seen to be associating themselves with the culture for purely fashionable reasons. As with members of the nu-metal fanbase, there is some debate as to whether these fans can be properly described as metalheads as they are traditionally recognised or if they are, as many metalheads themselves believe, a new and different sub-culture.

Subgroups

As mentioned above, metalheads are often keen to divide themselves into smaller subgroups with the subculture, some of which may include:

- [Black Metallers](#): A metalhead whose primary taste in metal is [black metal](#). Band examples: Darkthrone, Burzum, Mayhem.
- [Death Metallor](#): A metalhead whose primary taste in metal is [death metal](#). This naturally includes death metal's sub-categories: goregrind, [grindcore](#) (to an extent) etc. Band examples: Death, Deicide, Cannibal Corpse.
- [Power Metallers](#): A metalhead whose primary taste in metal is [power metal](#). Band examples: Iced Earth, Hammerfall, Manowar.
- [Doom Metallers](#): A metalhead whose primary taste in metal is [doom metal](#). Band examples: (early) Black Sabbath, Candlemass, Electric Wizard.
- [Thrash Metallers](#): Also known as 'Thrashers'. A metalhead whose primary taste in metal is [thrash metal](#). Most "Thrash Metallers" also enjoy it's sub-genre, [Death metal](#). Band examples: Megadeth, Metallica, Kreator, Anthrax, Slayer.
- Trad Metallers: A metalhead whose primary taste in metal is traditional metal. Sometimes arrogantly referred to as "true metallers". Band

examples: Judas Priest, Iron Maiden.

- [Folk Metallers](#): A metalhead whose primary taste in metal is [folk metal](#). A strong interest in Nordic mythology is almost universal. Often enjoy listening to [folk music](#) such as Tenhi. Band examples: Finntroll, Korpiklaani, Ensiferum.
- [Viking Metallers](#): A metalhead whose primary taste in metal is [viking metal](#). Often like folk metal too, are interested in Nordic mythology and the Celts. Band Examples: Moonsorrow, Amon Amarth, Falkenbach.

Categories: [Heavy metal](#)

Metre

Metre or **meter** is the measurement of a [musical](#) line into measures of stressed and unstressed "beats", indicated in Western [music notation](#) by a symbol called a time signature. Properly, "metre" describes the whole concept of measuring rhythmic units, but it can also be used as a specific descriptor for a measurement of an individual piece as represented by the time signature—for example, "This piece is in 4/4 metre" is equivalent to "This piece is in 4/4 time" or "This piece has a 4/4 time signature".

Metre is an entrainment, a representation of changing aspects of music as patterns of temporal invariance, allowing listeners to synchronize their perception, cognition, and behaviour with musical rhythms. [Rhythm](#) is distinguished from metre in that rhythms are patterns of duration while "metre involves our initial perception as well as subsequent anticipation of a series of beats that we abstract from the rhythm surface of the music as it unfolds in time" (London 2004, p.4-5).

Ametric music includes [chant](#), some graphically scored works since the 1950s, and non-European folk music such as honkyoku repertoire for shakuhachi (Karpinski 2000, p.19).

Rhythmic metre

There are four different time signatures in common use:

- Simple duple (ex. 4/4)
- Simple triple (ex. 3/4)
- Compound duple (ex. 6/8)
- Compound triple (ex. 9/8)

Beats divided in two Beats divided in three

Two beats per measure simple duple compound duple

Three beats per measure simple triple compound triple

If each beat in a measure is divided into two parts, it is simple metre, and if divided into three it is compound. If each measure is divided into two beats, it is duple metre, and if three it is triple. Some people also label quadruple, while some consider it as two duples. The latter is more consistent with the above labelling system, as any other division above triple, such as quintuple, is considered as duple+triple (12123) or triple+duple (12312), depending on the accents in the musical example. However, in some music a quintuple may be treated and perceived as one unit of five, especially at faster tempos.

"Once a metric hierarchy has been established, we, as listeners, will maintain that organization as long as minimal evidence is present" (Lester 1986, p.77). Duple time is far more common than triple (Krebs 2005, p.16). Most popular music is in 4/4 time, though often may be in 2/2 or cut time such as in bossa nova. Doo-wop and some other rock styles are frequently in 12/8, or may be interpreted as 4/4 with heavy swing. Similarly, most classical music before the 20th century tended to stick to relatively straightforward metres such as 4/4, 3/4 and 6/8, though variations on these such as 3/2 and 6/4 are also found. By the 20th century, composers were using less regular metres, such as 5/4 and 7/8.

Also in the 20th century, it became relatively more common to switch metre frequently—the end of Igor Stravinsky's *The Rite of Spring* is a particularly extreme example—and the use of asymmetrical rhythms where each beat is a different length became more common: such metres include already discussed quintuple rhythms as well as more complex constructs along the lines of 2+5+3/4 time, where each bar has a 2-beat unit, a 5-beat unit, and a 3-beat unit, with a stress at the beginning of each unit; similar metres are used in various folk musics. Other music has no metre at all (free time) (such as drone-based music as exemplified by La Monte Young), features rhythms so complex that any metre is obscured (such as in [serialism](#)), or is based on additive rhythms (such as some music by Philip Glass).

Metre is often combined with a rhythmic pattern to produce a particular style. This is true of dance music, such as the [waltz](#) or [tango](#), which have particular patterns of emphasizing beats which are instantly recognizable. This is often done to make the music coincide with slow or fast steps in the dance, and can be thought of as the musical equivalent of prosody. Sometimes, a particular musician or composition becomes identified with a particular metric pattern; such is the case with the so-called Bo Diddley beat. Some examples (Scruton 1997):

March rhythms

Polka rhythms

Siciliano rhythms
Waltz rhythms

Polymetre

Polymetre is the use of two metric frameworks simultaneously, or in regular alternation. Examples include Béla Bartók's "Second String Quartet". Leonard Bernstein's "America" (from West Side Story) employs alternating measures of 6/8 (compound duple) and 3/4 (simple triple). This gives a strong sense of two, followed by three, stresses (indicated in bold type): // I-like-to **be**-in-A // **ME RI CA**//.

An example from the rock canon is "Kashmir" by the seminal British hard-rock quartet Led Zeppelin, in which the percussion articulates 4/4 while the melodic instruments present a riff in 3/4. In "Toads Of The Short Forest" (from the album Weasels Ripped My Flesh), composer Frank Zappa explains: "At this very moment on stage we have drummer A playing in 7/8, drummer B playing in 3/4, the bass playing in 3/4, the organ playing in 5/8, the tambourine playing in 3/4, and the alto sax blowing his nose." The math metal band Meshuggah uses complex polymetres even more extensively; typically the songs are constructed in 4/4, with guitar riffing and bass drum patterns in unusual metres such as 11/8 and 23/16. Usually the riffs are forced to resolve after 4 or 8 measures resulting in a shorter 'fitpiece' which has a different metre from the rest of the section.

Perceptually there appears to be little or no basis for polymetre as research shows that listeners either extract a composite pattern that is fitted to a metric framework, or focus on one rhythmic stream while treating others as "noise". This upholds the tenet that "the figure-ground dichotomy is fundamental to all perception" (Boring 1942, p.253), (London 2004, p.49-50).

Metric structure

Metric structure includes metre, tempo, and all [rhythmic](#) aspects which produce temporal regularity or structure, against which the foreground details or durational patterns are projected (Wittlich 1975, chap. 3).

Rhythmic units can be metric, intrametric, contrametric, or extrametric.

Metric levels may be distinguished. The beat level is the metric level at which pulses are heard as the basic time unit of the piece. Faster levels are **division levels**, and slower levels are **multiple levels** (Wittlich 1975, chap. 3).

Hypermetre is large-scale metre (as opposed to surface-level metre) created by hypermeasures which consist of hyperbeats (Stein 2005, p.329).

The term was coined by Cone (1968) while London (2004, p.19) asserts that there is no perceptual distinction between metre and hypermetre.

A metric modulation is a modulation from one metric unit or metre to another.

Deep structure

C. S. Lee (1985) has described musical metre in terms of deep structure, where, through rewrite rules, different metres (4/4, 3/4, etc) generate many different surface rhythms. For example the first phrase of The Beatles' A Hard Day's Night, without the syncopation, may be generated from its metre of 4/4:

4/4 4/4 4/4 / \ / \ / \ 2/4 2/4 2/4 2/4 2/4 2/4 | / \ | | | \ | 1/4 1/4
| | | \ | / \ / \ | | | | 1/8 1/8 1/8 1/8 | | | | | | | | | | It's
been a hard day's night (Middleton 1990, p.211).

Metre in song

Issues involving metre in [song](#) reflect a combination of musical metre and poetic metre, especially when the song is in a standard [verse](#) form. Traditional and popular songs fall heavily within a limited range of metres, leading to a fair amount of interchangeability. For example, early hymnals commonly did not include musical notation, but simply texts. The text could be sung to any tune known by the singers that had a matching metre, and the tune chosen for a particular text might vary from one occasion to another.

One case that illustrates the potential use of this principle across [musical genres](#) is The Blind Boys of Alabama's rendition of the [hymn](#) *Amazing Grace*, which is sung to the musical setting made famous by The Animals in their version of the [folk song](#) *The House of the Rising Sun*.

Sources

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Categories: [Musical techniques](#) | [Musical notation](#) | [Rhythm](#)

Mexican cumbia

Mexican cumbia is the form of [cumbia](#) dance and music found in Mexico. In fact, it consists of several different rhythms in its own. It includes the Cumbia Norteña (Northern Cumbia), consisting of drums, congas, accordion, bajo sexto, and bass guitar. Mexican singer Rigo Tovar further popularized this music by adding elements of [rock and roll](#) and introducing [electric guitars](#) and [synthesizers](#) in the 1970s and 1980s. Yet another style of cumbia popular around the central area is the Sonidero. Sonidero music consists of similar instrumental elements (guitar, keyboards, bass guitar, drums, congas, and guiro.) It is a special and distinct sub-genre because of the keyboard sounds used. Grupo Soñador and Celso Piña is a good example of that style of [cumbia](#).

Mezzo-soprano

[Vocal ranges](#)

Female ranges

[Soprano](#)

Mezzo-soprano

[Contralto](#)

Male ranges

[Sopranist](#)

[Alto](#)

[Tenor](#)

[Baritenor](#)

[Baritone](#)

[Bass-baritone](#)
[Bass](#)

A **mezzo-soprano** (meaning "half [soprano](#)" in Italian) is a female [singer](#) with a range usually extending from the A below middle C to the A two octaves above (i.e. A3-A5, middle C = C4). Mezzo-sopranos generally have a darker (or richer) vocal tone than sopranos, and their voice type sits between the soprano and the [contralto](#). The terms Dugazon and Galli-Marié are sometimes used to refer to light mezzo-sopranos, after the names of famous singers. A castrato with a mezzo-soprano range was called a *mezzo-soprano castrato*.

Mezzo-sopranos typically sing secondary roles in operas, with Bizet's Carmen and Rosina (in Rossini's Barber of Seville) as the most notable exceptions. Typical roles for mezzo-sopranos include "witches, bitches, and breeches", a common expression that summarizes their function in opera. Witches are the old hags, nurses, and wise women, such as Azucena and Ulrica (which can also be performed by [contraltos](#)); breeches are male roles sung by female singers, such as Cherubino; and bitches are villains and seducers, such as Amneris or Eboli.

Some roles designated for soubrette sopranos are also often sung by mezzo sopranos. This gives the roles a fuller and more dramatic quality, which often suits them well. Such roles include Despina in *Così fan tutte* and Zerlina in *Don Giovanni*. Other roles designated for dramatic sopranos walk a fine line between soprano and mezzo territory. Mezzos quite often play Santuzza in *Cavalleria rusticana*, Lady Macbeth in Verdi's *Macbeth*, and even Isolde in *Tristan und Isolde*. These examples are simply proof that the line between soprano and mezzo soprano is not clearly defined.

In [soul music](#), a person will sometimes be classified mezzo-soprano, if she can sing both contralto and soprano. To earn this classification however, she must be able to reach the D and even E above Soprano C, as well as the corresponding note below Middle C, thus possessing a three-octave range.

Mezzo-soprano roles in operas

Zweite Dame (2nd Lady) (*Die Zauberflöte*)
Dritte Dame (3rd Lady) (*Die Zauberflöte*)
Adriano (*Rienzi*)
Alisa (*Lucia di Lammermoor*)
Amneris (*Aida*)
Annius (*La clemenza di Tito*)
Baba the Turk (*The Rake's Progress*)
Berta (*Il Barbiere di Siviglia*)

Brangäne (Tristan und Isolde)
Carmen (Carmen)
Cecilius (Lucio Silla)
Cenerentola (La Cenerentola)
Charlotte (Werther)
Cherubino (Le Nozze di Figaro)
Dalila (Samson et Dalila)
Dido (Dido and Aeneas)
Dorabella (Cosi fan tutte)
Emilia (Otello)
Erika (Vanessa)
Flora (La traviata)
Fricka (Das Rheingold, Die Walküre)
Gertrude (Hamlet)
Idamantes (Idomeneo)
Isabella (L'italiana in Algeri)
La Zia Principessa (Suor Angelica)
Laura (La Gioconda)
Leonora (La favorite)
Lola (Cavalleria rusticana)
Maddalena(Rigoletto)
Mallika (Lakmé)
Marcellina (Le Nozze di Figaro)
Marguerite (Le Damnation de Faust)
Meg Page (Falstaff)
Mercedes (Carmen)
Mignon (Mignon)
Nicklausse (Tales of Hoffmann)
Octavian (Der Rosenkavalier)
Olga (Eugene Onegin)
Orfeo (Orfeo ed Euridice)
Orlofsky (Die Fledermaus)
Ortrud (Lohengrin)
Ottavia (L'incoronazione di Poppea)
Pauline (The Queen of Spades)
Preziosilla (La forza del destino)
Princess Eboli (Don Carlos)
Romeo (I Capuleti e i Montecchi)
Rosina (The Barber of Seville)
Serse (Serse)
Sesto (La clemenza di Tito)
Siebel (Faust)
Stephano (Romeo et Juliette)

Suzuki (Madama Butterfly)
Sonyetka (Lady Macbeth of the Mtsensk District)
The Composer (Ariadne auf Naxos)
The Countess (The Queen of Spades)
Tancredi (Tancredi)
Urbain (Les Huguenots)
Venus (Tannhäuser)

Mezzo-soprano roles in operettas and musicals

Adelaide (Guys and Dolls)
Anne Catherick (The Woman in White)
Cleo Wellington (Glamorous Night)
Dinah (Trouble in Tahiti)
Grizabella (Cats)
Iolanthe
Eva Peron (Evita)
Ellen Scott (Miss Saigon)
Fantine (Les Misérables)
Helena Landless (The Mystery of Edwin Drood)
Kim (Miss Saigon)
Leona Samish (Do I Hear A Waltz?)
Linda (Lost in the Stars)
Lisa (Pirates: a Romeo and Juliet Story)(Pop style of singing is required)
Liza Elliot (Lady in the Dark)
Lucy (Jekyll and Hyde)
Mad Margaret (Ruddigore)
Madame Thénardier (Les Misérables)
Marian Halcombe (The Woman in White)
Marguerite (The Scarlet Pimpernel)
Madame Giry (The Phantom of the Opera)
Meg Giry (The Phantom of the Opera)
Mei Li (Flower Drum Song)
Miss Hannigan (Annie)
Mrs. Lovett (Sweeney Todd)
Nellie Forbush (South Pacific)
Nessarose (Wicked)
Nettie Fowler (Carousel)
The Old Lady (Candide)
Orlofsky (Die Fledermaus)

Phoebe Meryll (The Yeomen of the Guard)
Red Riding Hood (Into the Woods)
Rosemary (How to Succeed in Business Without Really Trying)
Rose Maurant (Street Scene)
Tessa (The Gondoliers)
The Narrator (Joseph and the Amazing Technicolor Dreamcoat)(Can be played by a soprano with a decent belt capability)
Vera (King's Rhapsody)
Mother (Ragtime)
Ulla (The Producers)
The Lady of the Lake (Monty Python's Spamalot) (can also be played by an Alto)
The Witch (Into the Woods)
Maureen Johnson (Rent)
Anna Leonowens (The King And I)

Famous mezzo-sopranos

[Soprano](#)

[Alto](#)

[Tenor](#)

[Basso](#)

Classical music

Patricia Adkins-Chiti
Marian Anderson
Janet Baker
Agnes Baltsa
Fedora Barbieri
Cecilia Bartoli
Cathy Berberian
Teresa Berganza
Olga Borodina
Grace Bumbry
Emma Calvé
Fiorenza Cossotto
Annette Daniels
Barbara Dever
Margreta Elkins

Brigitte Fassbaender
Elina Garanca
Maria Gay
Vivica Genaux
Rita Gorr
Susan Graham
Denyce Graves
Mary Gayle Greene
Monica Groop
Marilyn Horne
Vesselina Kasarova
Magdalena Kožená
Lorraine Hunt Lieberson
Marjana Lipovšek
Christa Ludwig
Carla Maffioletti
Waltraud Meier
Nan Merriman
Ann Murray
Elena Obraztsova
Ewa Podles
Nell Rankin
Regina Resnik
Gabriela Scherer
Rinat Shaham
Giulietta Simionato
Risë Stevens
Conchita Supervia
Salli Terri
Tatiana Troyanos
Jard van Nes
Shirley Verrett
Anne Sofie von Otter
Frederica von Stade
Carolyn Watkinson
Dolora Zajick

Popular and crossover music

NOTE: In most cases, it is not possible to find a reputable source for the vocal range of pop singers. It seems most names were listed here on an

empirical basis. It must be noted that in the pop world, the vocal range of a singer is often artificially enhanced.

Cindy Birdsong
Mary J. Blige
Nicole Bogner
Carol Burnett
Karen Carpenter
Jeese Carpenter
Belinda Carlisle
Natalie Cole
Aretha Franklin
Judy Garland
Anneke van Giersbergen
Debbie Gravitte
Kelly Rowland
Katherine Jenkins - Semi classical
Cyndi Lauper
Lynda Laurence
Amy Lee
Patti LuPone
Sarah Maclachlan
Katie Melua
Idina Menzel
Ethel Merman
Bette Midler
Jane Olivor
Édith Piaf
Sandie Shaw
Simone Simons
Donna Summer
Teairra Mari
Tina Turner
Tsakane Valentine
Violetta Villas
Tamia Washington
Mary Wilson

See also

- [music terminology](#).

- [timbre](#)

Categories: [Vocal ranges](#)

Miami bass

Miami bass (also known as ***booty music***, a term that may also include other genres) is a type of [hip hop music](#) that became popular in the 1980s and 1990s, known for applying the Roland TR-808 sustained kick drum, slightly higher dance tempos, and occasionally sexually explicit lyrical content. Music author Richie Unterberger has characterized Miami bass as using rhythms with a "stop start flavor" and "hissy" [cymbals](#) with lyrics that "reflected the language of the streets, particularly black Miami ghettos such as Liberty City"^[1]. Miami bass has never had consistent mainstream acceptance, but has had a profound impact on the development of drum'n'bass and [Southern rap](#).

Unterberger has called Maggotron (James McCauley, also known as DXJ, Maggozulu 2, Planet Detroit and Bass Master Khan) the "father of Miami bass". He created the Miami bass sounds with [vocoders](#) and what Maggotron referred to as the "thrombic boomulator" to produce the distinctive low-pitched and distorted vocals^[2]. In the 80s, the focus of Miami bass was on the [DJs](#) and record producers rather than the performers. [Record labels](#) like Pandisc were also well-known. "Bass Rock Express" by MC ADE is often credited as the first Miami bass record ever.

Luther 'Luke Skyywalker' Campbell, of the crew 2 Live Crew, did the most to popularize Miami bass in the late 1980s and early 1990s. Their The 2 Live Crew Is What We Are, released in 1986, became controversial for sexually explicit and profane lyrics. The 1989 As Nasty As They Wanna Be, and its hit single "Me So Horny", was even more controversial and led to legal troubles for 2 Live Crew and retailers; all charges were eventually overturned on appeal.

Miami Bass is closely related to the modern [Ghettotech](#) genre of techno, that combines Chicago house/electro with the Miami bass sound. Ghettotech follows the same sexually-orientated lyrics, hip-hop basslines and streetwise attitude but with harder, uptempo Roland TR-909 techno-style kick beats.

Reference

- *Unterberger, Richie (1999). Music USA: The Rough Guide, 144-145, The Rough Guides. ISBN 185828421X.*

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - **Miami bass** - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Microhouse

Microhouse music also known as **Buftech** takes [minimal house](#) to a new level, focusing on the essential dance-inducing elements of [house music](#): the beat, the bass and the melody. Drawing from [minimal techno](#) and the [glitch](#) genre for its unique drums and chopped melody sound, it cuts house down to its bare bones. Microhouse can be thought of as a bridge between the minimal techno and tech house genres - its click-and-cut aesthetic mixes well and compliments techno while the funkier house and dub influences give it a greater accessibility and more danceable sound.

[Percussion](#) in microhouse is reminiscent of [tech house](#) drums, replacing typical house kick drums and hi-hats with small bits of noise. Microhouse artists often experiment with different ways of sampling to achieve this. Sampling is integral to microhouse and is one of the main contrasts between it and minimal techno. Rather than being synthesizer based, extremely short ('micro') samples of the human voice, musical instruments, everyday noises and computer created wave patterns are arranged to form complex melodies. Vocals in microhouse are often very simplistic, nonsensical, and monotone in nature, but some artists such as Matthew Herbert have been releasing microhouse songs with full vocal tracks.

The term *microhouse* is usually credited to music journalist Philip Sherburne, writing for the magazine Wire in 2001. It is generally accepted that the genre began life in Germany in the late 1990s, urged along by record labels like Kompakt, Perlon, Spectral Sound, Fabric, Telegraph and Force Inc.

Microhouse is somewhat obscure when compared to other genres of house and techno, but several cities including Cologne, Paris, Montreal, the Bay Area, Detroit, Chicago and Portland, Oregon have budding scenes.

Notable artists

Akufen
Benjamin Wild
Craqault
Deadbeat
Decomposed Subsonic
Frivolous
John Tejada
James Ruskin
Kit Clayton
Luomo (a.k.a. Vladislav Delay)
Martin Landsky
Matthew Dear
Matthew Herbert
Michael Mayer
Monolake
Mossa
M.R.I.
Oliver Ho
Pantytect
Robag Wruhme
Ricardo villalobos
Steve Beaupré
Tomas Jirku

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Military band

A **military band** is a group of soldiers assigned to musical duties. A typical military band consists mostly of wind and percussion instruments. The conductor of a band usually bears the title of bandmaster. The military band should be capable of playing ceremonial and marching music, including the [national anthems](#) and patriotic songs of not only their own nation but others as well, both while stationary and as a [marching band](#).

Military bands also play a part in military funeral ceremonies.

There are two types of historical traditions in military bands. The first is military field music. This type of music includes bugles (or other natural instruments such as natural trumpets or natural horns), [bagpipes](#), or fifes and almost always [drums](#). This type of music was used to control troops on the battlefield as well as for entertainment. Following the development of instruments such as the keyed trumpet or the saxhorn family of brass instruments, a second tradition of the all brass military band was formed.

During the American Civil War most Union regiments had both types of groups within the unit. However, due to changes in military tactics by the end of World War I field musical had been mostly phased out in favor of the brass bands. These performed in a concert setting for entertainment, as well as continued to perform drill and martial events. In the United States, these bands were increased in instrumentation to include woodwinds, which gives us the modern military band in the United States, as well as the basis for high school and college marching bands and [concert bands](#).

Field music is still popular at ceremonial functions, with many organizations such as police, fire, and veterans groups maintaining pipe and drum, fife and drum, or drum and bugle corps.

In the United States Army, the band is attached to the headquarters element and one of its duties is to provide security for the command post. British Army bandsmen are trained to work in NBC 'Casualty Decontamination Areas' and 'General Duties'. Modern-day military musicians often perform a variety of other styles of music in different ensembles, from [chamber music](#) to [rock and roll](#).

See also

- [Brass Band](#)
- [Drum and Bugle Corps](#)
- [Marching Band](#)

Milonga

Milonga is a South American form of [music](#), as [dance](#), as the term for the place where [tango](#) is danced. The term *milonga* comes from a similar African expression that means "[lyrics](#)."

Music

The **Milonga** originated in the Río de la Plata area of Argentina and Uruguay, and was very popular in the 1870s. The Milonga was derived from an earlier style of singing known as the *payada de contrapunto*.

The song was set to a lively 2/4 tempo, and often included musical improvisation. Over time, dance steps and other musical influences were added, eventually giving rise to the [tango](#). Despite 2/4 formula, [rhythm](#) is irregular. It is syncopated, consisting of 8 beats with accents on the 1st, 4th, 5th and 7th beats.

- Regular 2/4

[1] 2 3 4 [5] 6 7 8

- Milonga

[1] 2 3 [4] [5] 6 [7] 8

- 332

[1] 2 3 [4] 5 6 [7] 8

Dance

Although Milonga uses the same basic elements as Tango, it is much nearer to the African roots, especially in that it requires a greater relaxation of legs and body. Movement is normally faster, and pauses are not made: As the beat goes on, dancers continue setting their feet. It is rather a kind of rhythmic walking without complicated figures, with a much more "rustic" style than Tango.

There are different styles of Milonga: *Milonga Lisa* (Simple Milonga), in which the dancer steps on every beat of the music; and *Milonga con Traspíe*, in which the dancer uses Traspíes or contrapasos (changes of weight from one foot to the other and back again in double time) to interpret the music. Thus, dynamics may be danced without having to run fast or without the use of much space.

See also

- [Tango](#)

Minimal house

Less is more has been the approach of minimal house.

Groundwork is laid with simple, 4/4 beats (usually around 125-130 beats-per-minute) usually only barely accompanied by sparse, percussive effects, synthesizer work, and simplistic vocal. Minimal house, is a style where sound aesthetic and function are merged into an entity of hypnotic movement and form.

Also categorized as minimal tech-house or [microhouse](#).

[House](#)

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Minimal techno

Minimal techno is a [minimalist](#) sub-genre of [Techno music](#). It's characterized by stripped-down, [glitchy](#) sound, simple 4/4 beat (usually around 120-135 BPM), repetition of short loops, and subtle changes. Related styles are Minimal Electronica, ambient techno, [minimal house](#), [microhouse](#) and [tech house](#).

Minimal techno is often [atonal](#), featuring consonant [harmony](#). Melodies, when present, are usually short loops of one or two bars. Emphasis is put on creating unique sounds. Musical development is achieved mostly by adding or removing instruments (sounds) on eight-bar phrase boundaries and adjusting [effects](#).

Notable artists include Plastikman (Richie Hawtin), Daniel Bell, Ricardo Villalobos, Ø (Mika Vainio), Akufen (Marc Leclair), Basic Channel, Jeff Milligan, Sleeparchive (Roger Semsroth) and Sutekh (Seth Horvitz). Some record labels specializing in minimal techno are M_nus, Foundsound, Force Inc, Kompakt, Perlon, Revolver Canada and Sähkö Recordings.

[Techno](#)

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - **Minimal** - [Nortec](#) - [Rave](#) - [Schranz](#) - [Tech house](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Techno music genres](#)

Minimalism

Minimalism describes movements in various forms of art and design, especially visual art and [music](#), where the work is stripped down to its most fundamental features. In other fields of art, it has been used to describe the novels of Ernest Hemingway, the plays of Samuel Beckett, the films of Robert Bresson, the stories of Raymond Carver, and even the automobile designs of Colin Chapman.

As a specific movement in the arts it is identified with developments in post-World War II Western Art, most strongly with the visual arts. The term has expanded to encompass a movement in music which features repetition and iteration, for example the music of Steve Reich, Philip Glass and Terry Riley. (See also [Post-Minimalism](#)). It is rooted in the spare aspects of [Modernism](#), and is often associated with [Postmodernism](#) and reaction against [Expressionism](#) in both painting and composition.

The term "minimalist" can also refer to anything which is spare, stripped to its essentials, or providing only the outline of structure, independent of the particular art movement, and "minimalism" the tendency to reduce to fundamentals. It is sometimes applied to groups or individuals practicing asceticism and the reduction of physical possessions and needs to a minimum.

Minimalism in visual art

A minimalist painting, for example, will typically use a limited number of colors, and have a simple geometric design. Minimalist sculpture on the other hand is greatly focused on the materials (see David Smith and Donald Judd). While many believe minimalism to be a movement specific to geometric representations, it extends far outside this constraint.

There were three notable phases of the minimalist movement:

First the distillation of the forms wherein the greatest contributors were probably the Russian Constructivists and the Romanian sculptor Constantin Brâncuși. The Russian Constructivists proclaiming the distillation was in order to create a universal language of art which the masses were meant to understand. It may have also supported the rapid industrialization planned for the massive country. Brâncuși's work was much more of a search for the purity

of the form and thus paved the way for the abstractions that were to come, such as minimalism.

The second (and most notable) phase in the movement came with artists including Carl Andre, Anne Truitt, Dan Flavin, Sol LeWitt, Frank Stella, Donald Judd, Ad Reinhardt and Robert Smithson. It commenced in 1964 with the exhibition of Dan Flavin's 'Monument for V Tatlin' which was an assembly of neon lighting tubes. The tubes had not been modified in any way by the artist, merely arranged. The assembly did not signify anything other than itself. It simply existed. These 1960s artists were anti-Romantic. They very explicitly stated that their art was not self-expression, in complete opposition to the previous decade's Abstract Expressionists. Very soon they created a minimal style, whose features included: rectangular and cubic forms purged of all metaphor, equality of parts, repetition, neutral surfaces, industrial materials, all of which leads to immediate visual impact. Later minimal sculptors included Tony Smith, Larry Bell and John McCracken.

Ad Reinhardt summed up the style in these terms: 'The more stuff in it, the busier the work of art, the worse it is. More is less. Less is more. The eye is a menace to clear sight. The laying bare of oneself is obscene. Art begins with the getting rid of nature.'

This style was heavily criticised. It was called futile, mechanistic, mandarin, elitist, circular, pedantic and authoritarian. Some critics thought they were dealing with outright fraud.

Also notable are the *post-minimalists*, including Eva Hesse, Martin Puryear, Tyrone Mitchell, Melvin Edwards and Joel Shapiro. The keystone of post-minimalism is the often distinct references to objects without direct representation. This has become a predominant trend in modern sculpture.

Musical minimalism

Main article: [Minimalist music](#)

In [classical music](#) of the last 35 years, the term **minimalism** is sometimes applied to music which displays some or all of the following features: repetition (often of short musical phrases, with minimal variations over long periods of time) or stasis (often in the form of drones and long tones); emphasis on consonant harmony; a steady pulse. Minimalist music is sometimes very similar, currently, to electronic music and composition.

It should be noted that the minimalist movement in music bears only an occasional relationship to the movement of the same name in visual art. This connection is probably one reason why many minimalist composers dislike the term. Philip Glass, whose group initially performed at art galleries where his

minimalist visual artist friends were showing, reportedly said of minimalism, "*That word should be stamped out!*"

Minimalist design

The term **minimalism** is also used to describe a trend in design and architecture wherein the subject is reduced to its necessary elements. Minimalist design has been highly influenced by Japanese traditional design and architecture.

Architect Ludwig Mies van der Rohe adopted the motto "Less is more" to describe his aesthetic tactics of flattening and emphasizing the building's frame, eliminating interior walls and adopting an open plan, and reducing the structure to a strong, transparent, elegant skin. Designer Buckminster Fuller adopted a similar saying, "Doing more with less", but his concerns were more oriented towards technology and engineering than aesthetics.

Contemporary architects working in this tradition include John Pawson, Eduardo Souto de Moura, Tadao Ando, and Peter Zumthor.

Western art movements

[Renaissance](#) · Mannerism · [Baroque](#) · Rococo · [Neoclassicism](#) · [Romanticism](#) · Realism · Pre-Raphaelite · Academic · [Impressionism](#) · Post-impressionism

20th century

Modernism · Cubism · [Expressionism](#) · Abstract · Blaue Reiter · Die Brücke · Dada · Fauvism · Art Nouveau · Plakatstil · Bauhaus · De Stijl · Art Deco · Abstract expressionism · Pop art · Futurism · Suprematism · [Surrealism](#) ·

Minimalism · Post-Modernism

Minimalist music

Minimalist music is a genre of [experimental music](#) named in the 1960s which displays some or all of the following features:

- emphasis on consonant harmony, if not functional tonality;
- reiteration of musical phrases or smaller units such as figures, motifs, and cells, with subtle, gradual, and/or infrequent variation (no musical development) over long periods of time, possibly limited to simple repetition;
- stasis, often in the form of drones, pulses, and/or long tones.

The term *minimalist music* is derived from the concept of [minimalism](#), which was earlier applied to the visual arts. Previously the terms [process music](#) or

systems music were used, particularly for music constructed using fairly strict rules.

Brief history

The history of minimal music can be traced back to the 19th century with Robert Schumann . However, the word "minimalism" was first used in relation to music in 1968 by Michael Nyman in a review of Cornelius Cardew's piece *The Great Digest*. Nyman later expanded his definition of minimalism in music in his 1974 book *Experimental Music: Cage and Beyond*. Tom Johnson, one of the few composers to self-identify as minimalist, also claims to have been first to use the word as new music critic for the *Village Voice*. He describes "minimalism" (1989, p. 5):

"The idea of minimalism is much larger than most people realize. It includes, by definition, any music that works with limited or minimal materials: pieces that use only a few notes, pieces that use only a few words of text, or pieces written for very limited instruments, such as antique cymbals, bicycle wheels, or whisky glasses. It includes pieces that sustain one basic electronic rumble for a long time. It includes pieces made exclusively from recordings of rivers and streams. It includes pieces that move in endless circles. It includes pieces that set up an unmoving wall of saxophone sound. It includes pieces that take a very long time to move gradually from one kind of music to another kind. It includes pieces that permit all possible pitches, as long as they fall between C and D. It includes pieces that slow the tempo down to two or three notes per minute."

Many people, especially popular music fans, find minimalist music less difficult music to listen to than [serialism](#) and other avant-garde classical music. For some, especially romantic and earlier music fans, it is easy music to find annoying, due to the repetition, perceived lack of complexity, or rigidity of [process music](#). The most prominent minimalist composers are John Adams, Philip Glass, Steve Reich, and Terry Riley; while the less well known La Monte Young is generally credited as the "father" of minimalism. Female composers such as Pauline Oliveros, Eliane Radigue, Maryanne Amacher and Laurie Spiegel have been said to have been as innovative and influential as the "big four" minimalist composers.

There is much variety in the music called minimal, in every regard from instrumentation to [structure](#) to technique. The early compositions of Glass and Reich tended to be very austere, with little embellishment on the principal [theme](#), and written for small instrumental ensembles (of which the composers were members), made up, in Glass' case, of organs, winds--particularly

saxophones--and vocalists, in Reich's case with more emphasis on mallet and percussion instruments. (These works would be scored for any combination of such instruments: one piece by Reich, the aptly named *Six Pianos*, is scored just so.) Adams' works have most often been written for more traditional [classical](#) forces: orchestra, [string quartet](#), even solo piano. (Though all four major minimalists have written symphonies and quartets etc, none have written them so exclusively as Adams.) His works tend also to be much more approachable for the classical ear; there is a minimalist core to his work, but there is also a more traditional philosophy and stylistic diversity behind his compositions, and a phrase in an Adams work is less likely to stay unchanged and in the same instrument(s) for a long time than in would be in another minimalist's work. Some of Adams' orchestral works have been described as "maximalist", although this is not a word that would be widely recognized by reviewers as having a consistent meaning, for example serialist Charles Wuorinen self-identifies as a maximalist.

David Cope (1997) lists the following qualities:

- Silence
- Concept music
- Brevity
- Continuities: requiring slow modulation of one or more parameters
- Phase and pattern music, including repetition

The minimalist movement in music bears only a passing connection to the movement of the same name in the visual arts. This is probably one reason why many minimalist composers dislike the term. Philip Glass, whose group initially performed at art galleries where his minimalist visual artist friends were showing, reportedly said of minimalism, "That word should be stamped out!"

The use of phase techniques and intense repetition may, in some cases, be seen as a broadening of the harmonic pallett through microtones (as in the music of Young, Riley, Oliveros and others), related to European spectral composers such as Scelsi and Dumitrescu. American and Japanese [noise](#) musicians often refer to this end of minimalism as an antecedent.

Minimalist style in music

The most identifiable traits of minimalism in music are the use of repeated motivic fragments, presented unaltered in themselves or in slow transformations, to establish a harmonic texture. While this is not unprecedented in itself--Richard Wagner would use an arpeggiated E-flat as the basis for the opening of his opera *Das Rheingold*--the pervasiveness of the

technique and the use of layering and phase of these fragments which is identifiable as "minimalist". This is related to, but not the same as, repetition of whole sections of music, again not unprecedented but not made as pervasive a stylistic trait in previous styles. Layering often produces the major development of a section, as one voice is added on top of another to produce the final full effect.

Consonant harmony is a feature much noted - it means the use of intervals which in a tonal context would be considered to be "stable", that is the form to which other chords are resolved by voice leading. In minimalism this function of stability is ignored.

Another trait of the minimalist movement established at an early point in time is the use of *phase* in consonant context to provide variety. A famous example is Terry Riley's *In C* which gives musicians fragments of music which they are to play at their own pace until they stop. The resulting texture varies with the different choices that performers make.

This means that the "texture" of much minimalist music is based on canonic imitation, exact repetitions of the same material, offset in time. Famous pieces that use this technique are the number section of Glass' *Einstein on the Beach* and Adams' *Shaker Loops*.

Over time minimalist composers adopted more and more chromatic material for repetition, for example Philip Glass' *Symphony No. 2*, and the operas of John Adams. There was also an increasing movement to incorporate found sounds, tape, electric or electronic sources of music. Minimalism in classical music often cross fertilizes with popular experimental music, such as the work of Brian Eno and Mike Oldfield, as well as [electronica](#) and [house \(music\)](#), where DJs layer different recordings on top of each other without regard for their source.

The development of minimalist music proceeds as a movement which was consciously aware of its being a post-serialist movement in music, drawing from the use of silence and layering in Cage, but seeking a more melodic basis for its materials. Many of the individual traits of minimalist music occur in serial works of the same period, for example the use of layering in Berio's *Sinfonia*, or the long suspended tones of Morton Feldman.

These traits were also the feature of composers who rejected 20th century chromatic harmony for other reasons, often liturgical or religious. These composers often went back to Medieval and early Renaissance harmony and practice more deliberately, producing works which had more formally worked out canonic imitation in a [modal](#) rather than tonal context. Among these Arvo Pärt is one who has gained a wide following and had numerous recordings and performances of his work.

Minimalism is sometimes associated with an ideology that justifies the moving away from the greater complexity of [modernism](#) by arguing from the point of view of [postmodernism](#). Specifically, postmodernism states that

progress in music is illusory, and therefore there is no need to have ever more advanced and complex systems of composing, that the purpose of minimalist music is repose, rather than "western" style development, and that minimalism embodies more "eastern" values of meditation, trance and concentration. Philip Glass specifically argues that there has been a disintegration of the concept of "high" and "low" music, and that music of this movement is important because it allows incorporation of, and dialog with, popular styles in a way that previous music did not. These arguments are far from universal among listeners, composers and performers of minimalist music, but are commonly cited in the struggles for performance, attention and acceptance of minimalist music.

Minimalist music is frequently used in movie scores and other media to provide a backdrop or mood for a particular scene or opening, or as an episode in a score. It has been adopted for sections of work by composers from other styles, including the late work of Lukas Foss.

There are those who argue, most notably Kyle Gann, that minimalism, as such, ended in music sometime in the 1980s, and that music since that point in time should be regarded as [post-minimalist](#). According to Gann the breaking out of the strongly framed repetition and stasis of minimalist music represents a stark departure from previous practice.

Critical reception of minimalism

Criticisms of minimalism

Minimalist music has been controversial from its inception, and criticisms have been levelled from two other viewpoints specifically.

The first set of criticisms are from proponents of musical modernism who regard minimalism as a betrayal of progress, a banalization of modernity and backsliding into kitsch. They argue that minimalism represents a surrender of "high" art to the values of "popular" art. These critiques mirror other "late modern" critiques of postmodernity. Namely, there is no such thing, merely a backsliding counter-enlightenment impulse that seeks the lowest common denominator rather than pursuing the more rigorous, and important, project of advancing human knowledge and good.

The second set of criticisms is often levelled by those who are adherents of what may be called more "traditional" forms of western classical music, particularly as they had evolved through the 19th century. They criticise minimalism for being repetitive, boring, without movement, and shallow. There have been frequent jokes whose punchline involves repeating the name of a minimalist composer over and over again, with Philip Glass being a common target. In their view, this music goes nowhere, and lacks intrinsic interest.

Critical supporters of minimalism

(Will be inserted on completion of this section.)

Minimalist composers

Early minimalists include:

David Behrman
Gavin Bryars
Cornelius Cardew
Tony Conrad
Jon Gibson
Philip Glass
Terry Jennings
Petr Kotik (born in Czechoslovakia)
Douglas Leedy
Richard Maxfield
Robert Moran
Phill Niblock
Pauline Oliveros
Charlemagne Palestine
Steve Reich
Terry Riley
Howard Skempton
Yoshi Wada (born in Japan)
La Monte Young

Other more current minimalists include:

- **Australia**
 - Nigel Westlake
- **Belgium**
 - Wim Mertens
- **Czechoslovakia**
 - Petr Kotik (based in the United States)
- **Finland**
 - Erkki Salmenhaara
- **Germany**
 - Peter Michael Hamel
 - Hauke Harder
 - Hans Otte

Ernstalbrecht Stiebler
Harald Weiss
Walter Zimmermann

- **Hungary**

- Zoltán Jeney
László Melis
László Sály
László Vidovszky

- **Italy**

- Fulvio Caldini
Giovanni Sollima

- **Japan**

- Jo Kondo
Yoshi Wada (based in the United States)

- **Netherlands**

- Louis Andriessen
Simeon ten Holt

- **Portugal**

- Ernesto Rodrigues
Telectu

- **Serbia and Montenegro**

- Vladimir Toši

- **South Africa**

- Kevin Volans (based in Ireland)

- **United Kingdom**

- Bob Dickinson
Orlando Gough
Steve Martland
Michael Nyman
Andrew Poppy
Daniel Patrick Quinn

- **United States**

- John Adams
Glenn Branca
Harold Budd
Rhys Chatham (based in France)
Philip Corner (based in Italy)
DAC Crowell
Kurt Doles
Paul Drescher
Arnold Dreyblatt (based in Germany)
William Duckworth
Janice Giteck

Daniel Goode
Tom Johnson (based in France)
Elodie Lauten
Daniel Lentz
Ingram Marshall
Meredith Monk
Tim Risher
Mikel Rouse
Frederic Rzewski
Stephen Scott
Wayne Siegel (based in Denmark)
Carl Stone
Morton Subotnick

A number of composers showing a distinctly religious influence have been labeled the "mystic minimalists":

Henryk Górecki
Hans Otte
Arvo Pärt
John Tavener

Other composers whose works have been described as precedents to minimalism include:

- Jakob van Domselaer, whose early-20th century experiments in translating the theories of Piet Mondrian's De Stijl movement into music represent an early precedent to minimalist music.
- Alexander Mosolov, whose orchestral composition *Iron Foundry* (1923) is made up of mechanical and repetitive patterns
- George Antheil, whose 1924 *Ballet Mecanique* is characterized by much use of motoric and repetitive patterns, as well as an instrumentation made up of multiple player pianos and mallet percussion
- Erik Satie, seen as a precursor of minimalism as in much of his music, for example his score for Francis Picabia's 1924 film *Entr'acte* which consists of phrases, many borrowed from bawdy popular songs, ordered seemingly arbitrarily and repetitiously, providing a rhythmic counterpoint to the film.
- Colin McPhee, whose *Tabuh-Tabuhan* for two pianos and orchestra (1936) features the use of motoric, repetitive, pentatonic patterns drawn from the music of Bali (and featuring a large section of tuned percussion)
- Carl Orff, who, particularly in his later theater works *Antigone* (1940-49) and *Oedipus der Tyrann* (1957-58), utilized instrumentations (six pianos and multiple xylophones, in imitation of gamelan music) and musical patterns (motoric, repetitive, triadic) reminiscent of the later music of Steve Reich and Philip Glass

- Yves Klein, whose 1947 *Monotone Symphony* consisted of a single sustained chord, predating similar works by La Monte Young by several years.
- Morton Feldman, whose works prominently feature some sort of repetition as well as a sparseness
- Alvin Lucier, whose acoustical experiments demand a stripped-down musical surface to bring out details in the phenomena

Rock bands influenced by minimalism

Autopsia
Ashra (Manuel Göttsching)
Cant
Circle
Coil
Do Make Say Think
Faust
Gastr Del Sol
Godspeed You! Black Emperor
David Grubbs
Isis
King Crimson
Low
Neu!
Jim O'Rourke
M83
Polyrock
Polmo Polpo
Radiohead
Shellac
Sigur Rós
Slint
Sonic Youth
Spacemen 3
Stereolab
The For Carnation
Tirez Tirez
Tortoise
Union Wireless

The Velvet Underground
The White Stripes

See also

- [Post-minimalism](#)
- [Process music](#)

Sources

- Cope, David (1997). *Techniques of the Contemporary Composer*, p.216. New York, New York: Schirmer Books. ISBN 0028647378.
- Fink, Robert (2005). *Repeating Ourselves: American Minimal Music as Cultural Practice*. ISBN 0520245504.
- Johnson, Tom (1989). *The Voice of New Music: New York City 1972-1982 - A Collection of Articles Originally Published by the Village Voice*. Eindhoven, Netherlands: Het Apollohuis. ISBN 907163809X. Available for free download at:

Further reading

- Mertens, Wim (1980/1983/1988). *American Minimal Music*, trans. J. Hautekiet. ISBN 0912483156. "Still stands as the single extended culture-critical treatment of American minimalism" (Fink 2005, p.5).

Minimalist trance

An emerging style of [electronic trance music](#) developed in the early 2000s, **minimal psytrance** is a form of [psychedelic trance](#) which developed as a backlash to the older and (some would argue) stale and overused sound of [goa trance](#). One of the first artists to create this genre was arguably Daniel

Vernunft with his acclaimed Shiva Chandra identity, who continues to this day to release excellent releases under that name and as a member of the group Auricular.

Minimal psytrance can be likened to minimal sounding [progressive music](#) but is generally more involved and contains more complex developments (hence the psychedelic component). It can be lighter or darker music, but is generally darker and edgier than mainstream/progressive trance, and slower, less 'busy' or more progressive than typical "full-on" psychedelic trance. When lighter, minimal psytrance is often described as jovial and bouncy, appropriate at the beginning or end of a party.

In many respects minimal psytrance is an amalgamation of various styles. To some, minimal psytrance is heard to derive some of its heritage from [techno](#). There is also a significant component of minimal psytrance which sounds as if it is derived from house music or otherwise utilizes elements typically found in house music, often specifically tech-house or minimal house.

Currently, Denmark, Sweden and Germany have created the most renowned minimalist labels. In the last couple of years Australia has added its own artists and labels to the minimalist trance scene.

Notable Labels

Iboga Records
Digital Structures
Spiral Trax
Flow Records
PlusQuam Records
Nanobeat
Maia Records

[Trance](#)

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - **Minimalist** - Progressive - [Psychedelic](#) - [Uplifting](#) - [Vocal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Trance music](#)

Minnesang

Minnesang was the tradition of lyric and [song](#) writing in Germany which flourished in the 12th century and continued into the 14th century. People who

wrote and performed Minnesang are known as **Minnesingers (Minnesänger)**. The name derives from the word *minne*, Middle High German for *love* which was their main subject, and an individual song was a *minneliet*. The **Minnesänger** were similar to the French [troubadours](#); they wrote love poetry in the courtly love tradition in Middle High German in the high middle ages.

Social Status

In the absence of reliable biographical information, there has been debate about the social status of the Minnesanger. Some clearly belonged to the higher nobility - the 14th century Codex Manesse includes songs by dukes, counts, kings, and the Emperor Henry VI. Some Minnesänger, as indicated by the title Meister ("master"), were clearly educated commoners, such as Meister Konrad von Würzburg. It is thought that many were ministeriales, that is, members of a class of lower nobility, vassals of the great lords. Broadly speaking, the Minnesänger were writing and performing for their own social class at court, and should be thought of as courtiers rather than "professional" hired musicians. Friedrich von Husen, for example, was part of the entourage of Friedrich Barbarossa, and died on crusade. As a reward for his service, Walther von der Vogelweide was given a fief by the Emperor Frederick II.

Several of the best known Minnesingers are also noted for their epic poetry, among them Henric van Veldeke, Wolfram von Eschenbach and Hartmann von Aue.

History

The earliest texts date from perhaps 1150, and the earliest named Minnesänger are Der von Kurenberg and Dietmar von Aist, clearly writing in a native German tradition in the 3rd quarter of the 12th century. This is referred to as the Danubian tradition.

From around 1170, German lyric poets came under the influence of the Provençal [troubadours](#) and the Northern French trouvères. This is most obvious in the adoption of the strophic form of the [canzone](#), at its most basic a seven-line stanza with the rhyme scheme ab|ab|cxc, and a musical AAB structure, but capable of many variations.

A number of songs from this period match trouvère originals exactly in form, indicating that the German text could have been sung to an originally French tune, which is especially likely where there are significant commonalities of content. Such songs are termed *contractures*. For example,

Friedrich von Hausen's "Ich denke underwilen" is regarded as a contracture of Guiot de Provins's "Ma joie premeraine".

By around 1190, the German poets began to break free of Franco-Provençal influence. This period is regarded as the period of *Classical Minnesang* with Albrecht von Johansdorf, Heinrich von Morungen, Reinmar von Hagenau developing new themes and forms, reaching its culmination in Walther von der Vogelweide, regarded both in the Middle Ages and in the present day as the greatest of the Minnesänger.

The later Minnesang, from around 1230 is marked by a partial turning away from the refined ethos of classical minnesang and by increasingly elaborate formal developments. The most notable of these later Minnesänger, Neidhart von Reuenthal introduces characters from lower social classes and often aims for humorous effects.

Melodies

Only a small number of Minnelied melodies have survived to the present day, mainly in manuscripts dating from the 15th century or later, which may present the songs in a form other than the original one. Additionally, it is often rather difficult to interpret the [musical notation](#) used to write them down. Although the contour of the [melody](#) can usually be made out, the [rhythm](#) of the song is frequently hard to fathom.

There are a number of recordings of Minnesang using the original melodies, as well as Rock groups such as Ougenweide performing songs with modern instruments.

Later developments

In the 15th century Minnesang developed into and gave way to the tradition of the Meistersingers. The two traditions are quite different, however (Minnesingers were mainly aristocrats, while Meistersingers were merchants, for example).

At least two [operas](#) have been written about the Minnesang tradition: Richard Wagner's Tannhäuser and Richard Strauss' Guntram.

Notable Minnesänger

Danubian Lyric

Dietmar von Aist
Der Kürenberger
Meinloh von Sevelingen

Early Courtly Lyric

Friedrich von Hausen
Kaiser Heinrich VI
Heinrich von Veldeke or Henric van Veldeke

Classical Minnesang

Albrecht von Johansdorf
Gottfried von Strassburg
Hartmann von Aue (1170-)
Heinrich von Morungen
Reinmar von Hagenau (- ca. 1210)
Walter von der Vogelweide
Wolfram von Eschenbach

Later Minnesang: 13th Century

der Regenboge
Friedrich von Sonnenburg
Gottfried von Neifen
Heinrich von Meissen (Frauenlob) (1250/1260-1318)
Hugo von Montfort
Konrad von Würzburg (1220/1230-1287)
Neidhart von Reuenthal (1st half of the 13th century)
Otto von Botenlauben
Reinmar von Zweter (1200-after 1247)
Der Tannhäuser
Ulrich von Liechtenstein (ca. 1200-1275)
Walther von Klingen (1240-1286)

Later Minnesang: 14th Century

Johannes Hadlaub (End of 13th century - 1340)
Muskatblüt
Oswald von Wolkenstein

Famous Minnelied

The following love poem, of unknown authorship, is found in a latin codex of the 12th century from the Tegernsee monastery.

Middle High German original

Dû bist mîn ich bin dîn.
des solt dû gewis sîn.
dû bist beslozen
in mînem herzen.
verlorn ist das sluzzelfîn.
dû muost immêr darinne sîn!

Modern German

Du bist mein! Ich bin dein.
Dessen sollst Du gewiss sein.
Du bist fest
In meinem Herzen.
Verloren ist das Schlüsselein.
Musst wohl für immer drinnen sein!

English

You are mine, I am yours
Of that you may be sure
Deep within my heart
You're safely locked away
But I have lost the key
And there you'll ever stay

Editions

The standard collections are

- 12th and early 13th Century Minnesang (up to Reinmar von Hagenau):
 - H.Moser, H.Tervooren, *Des Minnesangs Frühling*.
 - Vol. I: Texts, 38th edn (Hirzel, 1988) ISBN 3777604488
 - Vol II: Editorial Principles, Melodies, Manuscripts, Notes, 36th edn (Hirzel, 1977) ISBN 3777603317
 - Vol III: Commentaries (Hirzel, 2000) ISBN 3777603686
- 13th Century Minnesang after Walther von der Vogelweide:
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See also

[Medieval rock](#)

Categories: [Medieval music](#)

Minstrel show

The **minstrel show**, or **minstrelsy**, was an indigenous form of American entertainment consisting of stereotypical comic skits, variety acts, [dancing](#), and [music](#), usually performed by white people in blackface. Although blackface dates back to as early as 1604,[1] the minstrel show as such has later origins. It began with brief burlesques and comic entr'actes in the early 1830s and emerged as a full-fledged form in the next decade. By the end of the 1850s, minstrel shows as such had become a "lifeless... [but] profitable" institution,[2] which lingered on for several decades. By the turn of the century, the minstrel show enjoyed but a shadow of its former popularity, having been replaced for the most part by vaudeville. It survived as professional entertainment until about 1910, and was performed by amateurs until 1950 or so. Blackface outlived minstrelsy by some decades, as it had preceded it.

Blackface minstrelsy was the first distinctly American theatrical form. In the 1830s and 1840s, it was at the core of the rise of an American [music industry](#), and for several decades it provided the lens through which white America saw black America. On the one hand, it had strong racist aspects; on the other, it resulted in the first broad awareness by white Americans of aspects of African American folk culture.

History

Early development

Blackface characters began appearing on the American stage by the late 17th century, usually as servant types with little role but to provide some element of comic relief.[3] Eventually, similar performers appeared in entr'actes in New York theaters and in less respectable venues like taverns and circuses. As a result, the blackface "Sambo" came to supplant the tall tale Yankee and Frontiersman characters in popularity. Charles Mathews, George Washington Dixon, and Edwin Forrest built reputations as blackface performers. In fact, Constance Rourke claimed that Forrest's impression was so good he could fool African Americans when he mingled with them in the streets.[4] It would be Thomas Dartmouth Rice's song and dance number "Jump Jim Crow" that would bring blackface performance to a new level of prominence in the early 1830s. At the height of Rice's success, The Boston Post wrote, "The two most popular characters in the world at the present are Victoria and Jim Crow." By the 1840s, blackface performers took to calling themselves "Ethiopian delineators" and performed solo and in small teams.

Blackface soon found a home in the taverns of New York's less respectable precincts of Lower Broadway, the Bowery, and Chatham Street. It also invaded the "respectable" stage as part of the era's general stratification of theaters. "Decent" houses at first limited the number of such acts they would show, but beginning in 1841, blackface performers frequently took to the stage at even the classy Park Theatre, much to the protest of some patrons. Theater was a participatory activity, and the lower classes came to dominate the playhouse. They threw things at actors or orchestras who performed unpopular material, and rowdy audiences eventually prevented the Bowery Theatre from staging high drama at all. Typical of the period were short burlesques, often with mock Shakespearean titles like "Hamlet the Dainty", "Bad Breath, the Crane of Chowder", "Julius Sneezer", or "Dars-de-Money".

Meanwhile, at least some whites were interested in black song and dance performed by actual African Americans. Nineteenth century New York slaves shingle danced for spare change on their days off, and musicians played what they claimed to be "Negro music" on so-called black instruments like the banjo. The New Orleans Picayune wrote that a singing New Orleans street vendor called Old Corn Meal would bring "a fortune to any man who would start on a professional tour with him".[7] Rice responded by adding a "Corn Meal" skit to his act. Meanwhile, there had been several attempts at legitimate black stage performance, the most ambitious probably being New York's African Grove theater, founded and operated by free blacks in 1821, with a repertoire drawing heavily on Shakespeare. It was harassed out of existence by authorities unwilling to tolerate its mostly black audiences behaving in the same boisterous manner typical of all New York theatergoers of the time.

White, working-class Northerners often identified with the characters portrayed in early blackface performances. This coincided with the rise of groups struggling for workingman's nativism and pro-Southern causes, and faux black performances came to confirm pre-existing racist concepts and to establish new ones. Following a pattern that had been pioneered by Rice, minstrelsy united workers and "class superiors" against a common black enemy, symbolized especially by the character of the black dandy. In this same period, the class-conscious but racially inclusive rhetoric of "wage slavery" was largely supplanted by a racist one of "white slavery". This suggested that the abuses against northern factory workers were a graver ill than the treatment of black slaves—or by a less class-conscious rhetoric of "productive" vs. "unproductive" elements of society. On the other hand, views on slavery were fairly evenly presented, and some songs even suggesting the creation of a coalition of working blacks and whites to end the institution.

Among the appeals and racial stereotypes of early blackface performance were the pleasure of the grotesque and its infantilization of blacks. These allowed (by proxy, and without full identification) childish fun and other "low" pleasures in an industrializing world where workers were increasingly expected

to abandon such things. Meanwhile, the more respectable could view the vulgar audience itself as a spectacle.

Height

With the Panic of 1837, theater attendance suffered, and concerts were one of the few attractions that could still make money. In 1843, four blackface performers, led by Dan Emmett, combined to stage just such a concert at the New York Bowery Amphitheatre, calling themselves the Virginia Minstrels. The minstrel show as a complete evening's entertainment was born. The show had little structure. The four sat in a semicircle, played songs, and traded wisecracks. One gave a stump speech in dialect, and they ended with a lively plantation song. The term "minstrel" had previously been reserved for traveling white singing groups, but Emmett and company made it synonymous with blackface performance, and by using it, signalled that they were reaching out to a new, middle-class audience.[13] The Herald wrote that the production was "entirely exempt from the vulgarities and other objectionable features, which have hitherto characterized negro extravaganzas." [14] In 1845, the Ethiopian Serenaders purged their show of low humor as well and surpassed the Virginia Minstrels in popularity. Shortly thereafter, E. P. Christy founded Christy's Minstrels, combining the refined singing of the Ethiopian Serenaders (epitomized by the work of Christy's composer Stephen Foster) with the Virginia Minstrels' bawdy schtick. Christy's company also established the three-act template into which minstrel shows would fall for the next few decades. This change to respectability prompted theater owners to enforce new rules that made playhouses calmer and quieter.

Minstrels toured the same circuits as opera companies, circuses, and European itinerant entertainers, with venues ranging from lavish opera houses to makeshift tavern stages. Life on the road entailed "endless series of one-nighters, travel on accident-prone railroads, [living] in poor housing subject to fires, [playing] in empty rooms that they had to convert into theaters, [facing] arrest on trumped up charges, [being] exposed to deadly diseases, and [enduring] managers and agents who skipped out with all the troupe's money." The more popular groups stuck to the main circuit that ran through the Northeast or even went to Europe, which allowed their competitors to establish themselves in their absence. By the late 1840s, a southern tour had opened from Baltimore to New Orleans, ending with a boat ride up the Mississippi. Circuits through the Midwest and as far as California followed by the 1860s. As its popularity increased, theaters sprang up specifically for minstrel performance, often with names such as the "Ethiopian Opera House". Many amateur troupes performed only a few local shows before disbanding. Meanwhile, celebrities like Emmett continued to perform a solo act, as well.

The rise of the minstrel show coincided with the growing abolitionist movement. Many Northerners were concerned for the oppressed blacks of the South, but most had no idea how these slaves lived day-to-day. Blackface performance had been inconsistent on this subject; some slaves were happy, others victims of a cruel and inhuman institution.[16] However, in the 1850s minstrelsy became decidedly mean-spirited and pro-slavery as race replaced class as its main focus.[17] Most minstrels projected a greatly romanticized and exaggerated image of black life with cheerful, simple slaves always ready to sing and dance and to please their masters. (Less frequently, the masters cruelly split up black lovers or sexually assaulted black women.) The lyrics and dialogue were generally racist, satiric, and of largely white origin. Songs about slaves yearning to return to their masters were plentiful, and some of these are still popular today, such as "Dixie", "Carry Me Back to Old Virginny", and "My Old Kentucky Home". The message was clear: do not worry about the slaves; they are happy with their lot in life. Moreover, figures like the Northern dandy and the homesick ex-slave reinforced the idea that African Americans did not belong, nor want to belong, in Northern society.

Minstrelsy's reaction to Uncle Tom's Cabin is indicative of plantation content at the time. "Tom acts" largely came to replace other plantation narratives, particularly in the third act. These sketches sometimes supported Stowe's novel, but just as often they turned it on its head or attacked the author. Whatever the intended message, it was usually lost in the joyous, slapstick atmosphere of the piece. Characters such as Simon Legree sometimes disappeared, and the title was frequently changed to something more cheerful like "Happy Uncle Tom" or "Uncle Dad's Cabin". Uncle Tom himself was frequently portrayed as a harmless bootlicker to be ridiculed. Some troupes, known as "Tommer" companies, came to specialize in such burlesques, and theatrical "Tom shows" integrated elements of the minstrel show and competed with it for at time.

Minstrelsy's racism (and misogyny) could be rather vicious. There were "comic" songs in which blacks were "roasted, fished for, smoked like tobacco, peeled like potatoes, planted in the soil, or dried up and hung as advertisements", and there were multiple songs in which a black man accidentally put out a black woman's eyes. On the other hand, the fact that the minstrel show broached the subjects of slavery and race at all is perhaps more significant than the racist manner in which it did so. Despite these pro-plantation attitudes, minstrelsy was banned in many Southern cities. Its association with the North was such that as secessionist attitudes grew stronger, minstrels on Southern tours became convenient targets of anti-Yankee sentiment.

What humor was not specifically race-related came from lampoons of other subjects, including aristocratic whites such as politicians, doctors, and lawyers. Women's rights was the only other serious subject to appear with any

regularity in antebellum minstrelsy, almost always to ridicule the notion. The women's rights lecture became common in stump speeches. When one character joked, "Jim, I tink de ladies oughter vote," another replied, "No, Mr. Johnson, ladies am supposed to care berry little about polytick, and yet de majority ob em am strongly tached to parties." [22] Most minstrel humor was simple and relied heavily on slapstick and wordplay. Performers also told nonsense riddles: "The difference between a schoolmaster and an engineer is that one trains the mind and the other minds the train."

With the outbreak of the Civil War, minstrels remained mostly neutral and satirized both sides. However, as the war reached Northern soil, troupes turned their loyalties to the Union. Sad songs and sketches came to dominate in reflection of the mood of a bereaved nation. Troupes performed skits about dying soldiers and their weeping widows, and about mourning white mothers. "Weeping, Sad, and Lonely" became the hit of the period, selling over a million copies of sheet music. To balance the somber mood, minstrels put on patriotic numbers like "The Star Spangled Banner", accompanied by depictions of scenes from American history that lionized figures like George Washington and Andrew Jackson. Social commentary grew increasingly important to the show. Performers criticized Northern society and those they felt responsible for the breakup of the country, who opposed reunification, or who profited from a nation at war. Emancipation was either opposed through happy plantation material or mildly supported with pieces that depicted slavery in a negative light. Eventually, direct criticism of the South became more biting.

Decline

Those minstrels who stayed in New York and similar cities followed Barnum's lead by advertising relentlessly and emphasizing the spectacle of minstrelsy. Troupes ballooned; as many as 19 performers could be on stage at once, and J. H. Haverly's United Mastodon Minstrels had over 100 members. [25] Scenery grew lavish and expensive, and specialty acts like Japanese acrobats or circus freaks sometimes appeared. These changes made many minstrel shows unprofitable for smaller troupes, who complained loudly about them.

Minstrels also fragmented to satisfy outlying tastes. Female acts had made a stir in variety shows, and Madame Rentz's Female Minstrels ran with the idea, first performing in 1870 in skimpy costumes and tights. Their success gave rise to at least 11 all-female troupes by 1871, one of which did away with the convention of blackface altogether. Ultimately, the "girlie show" emerged as a form in its own right. Mainstream minstrelsy continued to emphasize its propriety, but traditional troupes adopted some of these elements in the guise

of the female impersonator. A well-played wench character became critical to success in the postwar period.

This new minstrelsy maintained the emphasis on refined music. Most troupes added jubilees, or African American [spirituals](#), to their repertoire in the 1870s. These were fairly authentic religious slave songs borrowed from traveling black singing groups. Other troupes drifted further from minstrelsy's roots. When George Primrose and Billy West broke with Haverly's Mastadons in 1877, they did away with blackface for all but the endmen and dressed themselves in lavish finery and powdered wigs. They decorated the stage with elaborate backdrops and performed no slapstick whatsoever. Their brand of minstrelsy differed from other entertainments only in name.

Social commentary continued to dominate the content of most performances, with plantation material constituting only a small part of the repertoire. This effect was amplified as black minstrelsy took off in its own right and stressed its connection to the old plantations. The main target of criticism was the moral decay of the urbanized North. Cities were painted as corrupt, as homes to unjust poverty, and as dens of "city slickers" who lay in wait to prey upon new arrivals. Minstrels stressed traditional family life; stories told of reunification between mothers and sons thought dead in the war. Women's rights and disrespectful children, low church attendance, and sexual promiscuity became symptoms of decline in family values and of moral decay. Of course, Northern black characters carried these vices even further. African American members of Congress were one example, pictured as pawns of the Radical Republicans.

By the 1890s, minstrelsy formed only a small part of American entertainment, and by 1919 a mere three troupes dominated the scene. Small companies carried the traditional minstrel show into the 20th century, now with an audience mostly in the rural South, while black-owned troupes continued traveling to more outlying areas like the West. These black troupes were one of minstrelsy's last bastions, as more white actors moved into vaudeville.

Black minstrelsy

In the 1840s and 50s, William Henry Lane and Thomas Dilward became the first African Americans to perform on the minstrel stage. All-black troupes followed as early as 1855. These companies emphasized that their ethnicity made them the only true delineators of black song and dance, with one advertisement describing a troupe as "SEVEN SLAVES just from Alabama, who are EARNING THEIR FREEDOM by giving concerts under the guidance of their Northern friends." White curiosity proved a powerful motivator, and the shows were patronized by people who wanted to see blacks acting "spontaneously" and "naturally", as if on exhibit. Promoters seized on this, one

billing his troupe as "THE DARKY AS HE IS AT HOME, DARKY LIFE IN THE CORNFIELD, CANEBRAKE, BARNYARD, AND ON THE LEVEE AND FLATBOAT." Keeping with convention, black minstrels still corked the faces of at least the endmen. One commentator described a mostly uncorked black troupe as "mulattoes of a medium shade except two, who were light . . . The end men were each rendered thoroughly black by burnt cork." The minstrels themselves also promoted their performing abilities, often quoting reviews that favorably compared them to popular white troupes. These black companies often featured female minstrels, as well.

One or two African American troupes dominated the scene for much of the late 1860s and 1870s. The first of these was Brooker and Clayton's Georgia Minstrels, who played the Northeast around 1865. Sam Hague's Slave Troupe of Georgia Minstrels formed shortly thereafter and toured England to great success beginning in 1866. In the 1870s, white entrepreneurs bought most of the successful black companies. Charles Callender obtained Sam Hague's troupe in 1872 and renamed it Callender's Georgia Minstrels. They became the most popular black troupe in America, and the words "Callender" and "Georgia" came to be synonymous with the institution of black minstrelsy. J. H. Haverly in turn purchased Callender's troupe in 1878 and applied his strategy of enlarging troupe size and embellishing sets. When this company went to Europe, Gustave and Charles Frohman took the opportunity to promote their Callender's Consolidated Colored Minstrels. Their success was such that the Frohmans bought Haverly's group and merged it with theirs, creating a virtual monopoly on the market. The company split in three to better canvas the nation, dominating black minstrelsy throughout the 1880s. At the same time, individual black performers like Billy Kersands, James Bland, Sam Lucas, and Wallace King grew famous as any featured white performer.

Racism made black minstrelsy a difficult profession. When playing Southern towns, performers had to stay in character even off stage, dressed in ragged "slave clothes" and perpetually smiling. Troupes left quickly after each performance, and some had so much trouble securing lodging that they hired out whole trains or had cars custom built to sleep in, complete with hidden compartments in which to hide should things turn ugly. Even these were no haven, as whites sometimes used the cars for target practice. Their salaries, though higher than those of most blacks of the period, failed to reach levels earned by white performers; even superstars like Kersands earned slightly less than featured white minstrels. Unsurprisingly, most black troupes did not last long.

In content, early black minstrelsy differed little from its white counterpart. As white troupes drifted from plantation subjects in the mid-1870s however, black troupes placed a new emphasis on it. The addition of jubilee singing gave black minstrelsy a popularity boost as the black troupes were rightly believed to be the most authentic performers of such material. Other significant

differences were that the black minstrels added religious themes to their shows while whites shied from them, and that the black companies commonly ended the first act of the show with a military high-stepping, [brass band](#) burlesque, a practice adopted after Callender's Minstrels used it in 1875 or 1876. Although black minstrelsy lent credence to racist ideals of blackness, many African American minstrels worked to subtly alter these stereotypes and to poke fun at white society. One jubilee described heaven as a place "where de white folks must let the darkeys be" and they could not be "bought and sold". In plantation material, old darkey characters were rarely reunited with long-lost masters like they were in white minstrelsy.

African Americans formed a large part of the black minstrels' audience, especially for smaller troupes. In fact, their numbers were so great that many theater owners had to relax rules relegating black patrons to certain areas. Theories as to why blacks would look favorably upon negative images of themselves vary. Perhaps they felt in on the joke, laughing at the over-the-top characters from a sense of "in-group recognition". Maybe they even implicitly endorsed the racist antics, or they felt some connection to elements of an African culture that had been suppressed but was visible, albeit in racist, exaggerated form, in minstrel personages. They certainly got many jokes that flew over whites' heads or registered as only quaint distractions. Another draw for black audiences was simply seeing fellow African Americans on stage; black minstrels were largely viewed as celebrities. Educated African Americans, on the other hand, either disregarded black minstrelsy or openly disdained it. Still, black minstrelsy was the first large-scale opportunity for African Americans to enter American show business.

Structure

The Christy Minstrels established the basic structure of the minstrel show in the 1840s. A parade to the theater often preceded the performance, as it gathered a crowd of potential ticket buyers. The performance itself was divided into three major sections. During the first, the entire troupe danced onto stage singing a popular song and doing a dance called the "walk around". Upon the instruction of the *interlocutor*, a sort of host, they then arranged themselves in a semicircle and sat down. Various stock characters always took the same positions: the genteel interlocutor sat in the middle, flanked by *Tambo* and *Bones*, who served as the *endmen* or *cornermen*. The interlocutor and the endmen then exchanged jokes and performed a variety of humorous songs. Over time, this part also came to include maudlin numbers not always performed in dialect. One minstrel, usually a [tenor](#), came to specialize in this

part, and many such singers became celebrities, especially with women. An upbeat plantation song and dance ended the act.

The second portion of the show, called the *olio*, was historically the last to evolve, as its real purpose was to allow for the setting of the stage for act three behind the curtain. It had more of a variety-show structure. Performers would dance, play instruments, do acrobatics, and demonstrate other amusing talents. Parodies of European-style entertainments were offered, and European troupes themselves sometimes performed. The highlight was when one actor, typically one of the endmen, delivered a stump speech in a black version of the dialect used by Frontiersman and Yankee stage characters. These were long orations, often about society and politics, during which the dim-witted character tried to speak eloquently, only to deliver countless malapropisms, jokes, and unintentional puns. Topics ranged from random nonsense to contemporary social issues. All the while, the speaker moved about like a clown, standing on his head and almost always falling off of his stump at some point. With blackface makeup serving as fool's mask, these stump speakers could deliver biting social criticism without offending the audience, though the focus was usually on sending up unpopular issues as well as making fun of blacks' ability to make sense of them. Many troupes developed a stump specialist with a trademark style and material.

The afterpiece rounded out the production. In the early days of the minstrel show, this was often a skit set on a Southern plantation that usually included song-and-dance numbers and featured Sambo- and Mammy-type characters in slapstick situations. The emphasis lay on the "simple glorification of plantation life and the presentation of happy, contented slaves."^[36] Nevertheless, antislavery viewpoints sometimes played a part, mostly with respect to family members separated by slavery, runaways, or even slave uprisings.^[36] A few stories highlighted black trickster figures who managed to get the better of their masters.^[37] Beginning in the mid-1850s, performers began to perform burlesque renditions of other plays; both Shakespeare and contemporary playwrights were common targets. The humor of these came from the inept black characters trying to perform some element of high white culture. Slapstick humor pervaded the afterpiece, including cream pies to the face, inflated bladders, and on-stage fireworks. Material from *Uncle Tom's Cabin* dominated beginning in 1853. The afterpiece allowed the minstrels to introduce new characters, some of whom became quite popular and spread from troupe to troupe.

Characters

The earliest minstrel characters took as their base popular white stage archetypes — frontiersmen, fishermen, hunters, and riverboatmen whose depictions drew heavily from the tall tale — and added exaggerated blackface speech and makeup. These Jim Crows and Gumbo Chaffs fought and boasted that they could "wip [their] weight in wildcats" or "eat an alligator".[38] As public opinion changed, however, so did the Negro stereotypes in minstrelsy. Eventually, several stock characters emerged, each representing a specific black stereotype. Chief among these were the slave, who often maintained the earlier name Jim Crow, and the dandy, known frequently as Zip Coon. The two formed a dichotomy of blackness, both equally ludicrous.

The white actors who portrayed these characters spoke an ersatz, exaggerated form of Black English Vernacular. These characters were stupid and silly at best, grotesque and alien at worst. The blackface makeup and illustrations on programs and sheet music depicted them with huge eyeballs, overly wide noses, and thick-lipped mouths that hung open or grinned foolishly; one character expressed his love for a woman with "lips so large a lover could not kiss them all at once". They had huge feet. They preferred "possum" and "coon" to more civilized fare. Minstrel characters were also described in animalistic terms. They had "wool" instead of hair, and they "bleated" like sheep. They had "darky cubs", not children. Other ludicrous claims were that blacks had to drink ink when they got sick "to restore their color" and that they had to file their hair rather than cut it. They were also inherently musical, dancing and frolicking through the night with no need for sleep.

Thomas "Daddy" Rice introduced the earliest slave archetype when he first performed "Jump Jim Crow" and its accompanying dance. He claimed to have learned the dance by watching an old, limping black stable hand who was dancing and singing, "Wheel about and turn about and do jus' so/Eb'ry time I wheel about I jump Jim Crow." Other early minstrel performers quickly adopted Rice's Jim Crow, and the character would later give his name to the racial segregation laws of the 1870s.

Jim Crow and slave characters in general eventually came to be low-comedy types, and the name changed to match the instruments they played: Brudder Tambo (or simply Tambo) for the tambourine and Brudder Bones (or Bones) for the bone castanets. These "endmen" (for their position in the minstrel semicircle) were ignorant and poorly spoken, being conned, electrocuted, or run over. They also happily shared their stupidity; one slave character said that to get to China, one had only to go up in a balloon and wait for the world to rotate below. They were also highly musical and unable to sit still, constantly contorting their bodies wildly while singing.

Tambo and Bones' simple-mindedness and lack of sophistication were highlighted by playing them off a straight man master of ceremonies called the interlocutor. This character, though usually in blackface, spoke in aristocratic English and used a much larger vocabulary. The humor of these exchanges

came from the misunderstandings on the part of the endmen when talking to the interlocutor:

Interlocutor: I'm astonished at you, Why, the idea of a man of your mental calibre talking about such sordid matters, right after listening to such a beautiful song! Have you no sentiment left?

Tambo: No, I haven't got a cent left.

Tambo and Bones were favorite characters of the audience, and their repartee with the interlocutor was for many the best part of the show. There was also an element of laughing with them for the audience, as they frequently made light of the interlocutor's grandiose ways.

The interlocutor was also responsible for beginning and ending each segment of the show. To this end, he had to be able to gauge the mood of the audience and know when it was time to move on. Accordingly, the actor who played the role was paid very well in comparison to other non-featured performers.

There were many variants on the slave archetype. The old darky or old uncle formed the head of the idyllic black family. Like other slave characters, he was highly musical and none-too-bright, but he also had favorable aspects like his loving nature and the sentiments he raised regarding love for the aged, ideas of old friendships, and the cohesiveness of the family. His death was a common theme in sentimental songs, as well as the pain it caused his master. Alternatively, the master could die, leaving the old darky to mourn. Stephen Foster's "Old Uncle Ned" is the most popular song on this subject. Less frequently, the old darky might be cast out by a cruel master when he grew too old to work. After the Civil War, this character became the most common figure in plantation sketches. He frequently cried about the loss of his home during the war, only to meet up with someone from the past such as the child of his former master. In contrast, the trickster appeared less frequently, often called "Jasper Jack". By outsmarting his white master, he exemplified antislavery sentiment.

Female characters ranged from the sexually provocative wench to the laughable funny old gal. These roles were almost always played by men (most famously Barney Williams, George Christy, and Francis Leon) in drag, even though American theater outside of minstrelsy was filled with actresses at this time. Mammy or the old auntie was the old darky's counterpart. She often went by the name of "Aunt Dinah Roh" after the song of that title. Mammy was lovable to both blacks and whites, matronly, but also hearkening to European peasant woman sensibilities. Her main role was to be the devoted mother figure in scenarios about the perfect plantation family.

The wench, yaller gal, or prima donna was a mulatto who combined the light skin and facial features of a white woman with the perceived sexual

promiscuity and exoticism of a black woman. Her beauty and flirtatiousness made her a common target for male characters, though she usually proved capricious and elusive. After the Civil War, the wench emerged as the most important specialist role in the minstrel troupe; men could alternately be titillated and disgusted, while women could admire the illusion and high fashion.[46] The role was most strongly associated with the song "Lucy Long", so the character many times bore that name. Actress Olive Logan commented that some actors were "marvelously well fitted by nature for it, having well-defined soprano voices, plump shoulders, beardless faces, and tiny hands and feet." Many of these actors were teen-aged boys. In contrast was the "funny old gal", a slapstick role played by a large man in motley clothing and large, flapping shoes. The humor she invoked often turned on the male characters' desire for a woman who would be perceived by the audience as unattractive.

The counterpart to the slave was the dandy, a common character in the afterpiece. He was a northern urban black man trying to live above his station by mimicking white, upper-class speech and dress—usually to no good effect. Dandy characters often went by Zip Coon, after the song popularized by George Washington Dixon, though others had pretentious names like "Count Julius Caesar Mars Napoleon Sinclair Brown". Their clothing was a ludicrous parody of upper-class dress: coats with tails and padded shoulders, white gloves, monocles, fake mustaches, and gaudy watch chains. They spent their time primping and preening, going to parties, dancing and strutting, and wooing women. Like other urban black characters, the dandies' pretentiousness showed that they had no place in white society while sending up adverse social changes like *nouveau-riche* white culture.

The black soldier became another stock type during the Civil War and merged qualities of the slave and the dandy. He was acknowledged for playing some role in the war, but he was more frequently lampooned for bumbling through his drills or for putting on airs, thinking his uniform made him the equal of his white counterparts. He was usually better at retreating than fighting, and, like the dandy, he preferred partying to serious pursuits. Still, his introduction allowed for some return to themes of the breakup of the plantation family.

Non-black stereotypes also played a significant role in minstrelsy, and although still performed in blackface, were distinguished by their lack of black dialect. Native Americans before the Civil War were usually depicted as innocent symbols of the pre-industrial world or as pitiable victims whose peaceful existence had been shattered by the encroachment of the white man. As the United States turned its attentions West, however, Native Americans became savage, pagan obstacles to progress. These characters were formidable scalpers to be feared, not ridiculed; any humor in such scenarios usually derived from a black character trying to act like one of the frightful savages. One sketch began with white men and Native Americans enjoying a communal meal in a frontier setting. As the Native Americans became

intoxicated, they grew more and more antagonistic, and the army ultimately had to intervene to prevent the massacre of the whites. Even favorably presented Native American characters usually died tragically. The message conveyed was that such people had no place in American society.

Minstrels caricatured East Asians by their strange language ("ching chang chung"), odd eating habits (dogs and cats), and propensity for wearing pigtailed. These depictions began during the California Gold Rush when minstrels encountered Chinese out West. Parodies of Japanese acrobats also became popular when a Japanese troupe toured the U.S. beginning in 1865. A run of Gilbert and Sullivan's *Mikado* in the mid-1880s inspired another wave of Asian characterizations.

The few white characters in minstrelsy were stereotypes of immigrant groups like the Germans and Irish. Irish characters first appearing in the 1840s, stereotyped as hotheaded, odious drunkards who spoke in a thick brogue. This portrayal was a reaction to both the Irish's Catholicism and their willingness to work for cheap wages, which frightened non-Irish workers. However, beginning in the 1850s, many Irishmen joined minstrelsy, and Irish theatergoers probably came to represent a significant part of the audience, so this negative image was muted. By the 1870s, the Irish were mostly portrayed in a positive light, still ready to fight and drink, but otherwise like any other white audience member.

Germans, on the other hand, were portrayed favorably from their introduction to minstrelsy in the 1860s. They were responsible and sensible, though still humorous for their large size, hardy appetites, and heavy "Dutch" accents. Part of this positive portrayal no doubt came about because some of the actors portraying German characters were German themselves.

Music and dance

Music and dance were the heart of the minstrel show and a large reason for its popularity. Troupes marketed sheet music of the songs they featured so that viewers could enjoy them at home and other minstrels could adopt them for their act. Early blackface songs often consisted of unrelated verses strung together by a common chorus. In this pre-Emmett minstrelsy, the music "jangled the nerves of those who believed in music that was proper, respectable, polished, and harmonic, with recognizable melodies."

How much influence African American music had on minstrel performance remains a debated topic. Minstrel music certainly contained some element of black culture, added onto a base of European tradition with distinct Irish and Scottish [folk music](#) influences being prevalent. Cockrell argues that early minstrel music mixed both African and European traditions and that

distinguishing black and white urban music during the 1830s is impossible. The earliest minstrels might very well have observed black music either in the South or while working alongside blacks in the North or on riverboats. The inauthenticity of the music and the Irish and Scottish elements in it are explained by the fact that slaves were rarely allowed to play native African music and therefore had to adopt and adapt elements of European folk music.

Minstrel music in the time of Rice was thus a juxtaposition of "vigorous earth-slapping footwork of black dances ... with the Irish lineaments of blackface jigs and reels." The minstrel show texts sometimes even mixed black lore (including stories about talking animals or slave tricksters) with humor from the region southwest of the Appalachians, itself a mixture of traditions from different races and cultures. Minstrel instruments were also a *mélange*: African banjo, bones, and tambourine with European fiddle. In short, early minstrel music and dance was not true black culture; it was a white reaction to it. It was also "the first concerted appropriation of and commercial exploitation of a black expressive form."

In the late 1830s, a decidedly European structure and "refined" style became all the rage. The banjo, played with "scientific touches of perfection" and popularized by Joel Sweeney, became the heart of the minstrel band. Songs like the Virginia Minstrels' hit "Old Dan Tucker" have a catchy tune, a "rhythmic energy [that] propels the song along", and a "harmonic scheme" to "[support] the melody". Minstrel music was now for singing as well as dancing. Some commentators even described the music as vulgar because it was "entirely too elegant" and that the "excellence" of the singing "[was] an objection to it." Others complained that the minstrels had foregone their black roots. In short, the Virginia Minstrels and their imitators wanted to please a new audience of predominantly white, middle-class Northerners, by playing music the spectators would find familiar and pleasant.

Despite the elements of ridicule contained in blackface performance, mid-19th century white audiences by and large believed the songs and dances to be authentically black. For their part, the minstrels always billed themselves and their music as such. The songs were called "plantation melodies" or "Ethiopian choruses", among other names. By using the black caricatures and so-called black music, the minstrels added a touch of the unknown to the evening's entertainment, which was enough to fool audiences into accepting the whole performance as authentic. Furthermore, the white minstrel performers had little ready access to authentic black music, anyway. They could not have learned and played it without traveling to the South, and slave owners were wary of slave music in the first place. Compounding the problem is the difficulty in ascertaining how much minstrel music was written by black composers, as the custom at the time was to sell all rights to a song to publishers or other performers. Insofar as the minstrels had authentic contact with black culture, it was via neighborhoods, taverns, theaters, and waterfronts

where blacks and whites could mingle freely. Many troupes claimed nevertheless to have carried out more serious "fieldwork".

The minstrels' dance styles, on the other hand, were much more true to their alleged source. The success of "Jump Jim Crow" is indicative: It was an old English tune with fairly standard lyrics, which leaves only Rice's dance—wild upper-body movements with little movement below the waist—to explain its popularity. Dances like the Turkey Trot, the Buzzard Lope, and the Juba Dance all had their origins in the plantations of the South, and some were popularized by black performers such as William Henry Lane, Signor Cornmeali ("Old Corn Meal"), and John "Picayune" Butler. One performance by Lane in 1842 was described as consisting of "sliding steps", like a shuffle, and not the high steps of an Irish jig."^[60] Lane and the white men who mimicked him moved about the stage with no obvious foot movement. The "walkaround" is of West African origin. A common feature of the minstrel show's first act, it featured a competition between individuals hemmed in by the other minstrels. Elements of white tradition remained, of course, such as the fast-paced "breakdown" that formed part of the repertoire beginning with Rice. Minstrel dance was generally not held to the same mockery as other parts, though contemporaries such as Fanny Kemble argued that minstrel dance was merely a "faint, feeble, impotent—in a word, pale Northern reproductions of that ineffable black conception."

The introduction of the "jubilee", or African American [spiritual](#), marked the minstrels' first undeniable adoption of black music. These songs remained relatively African American in nature, antiphonal with a repetitive structure that relied heavily on call and response. The black troupes sang the most authentic jubilees, while white companies inserted humorous verses and replaced religious themes with plantation imagery, often starring the Old Darky. "Jubilee" eventually became synonymous with "plantation".

Legacy

Minstrel-show characters played a powerful role in shaping assumptions about African Americans. However, unlike vehemently anti-black propaganda from the time, minstrelsy made this attitude palatable to a wide audience by couching it in the guise of well intentioned paternalism. Black Americans were in turn expected to uphold these stereotypes, or else risk white retaliation.

Popular entertainment perpetuated the racist stereotype of the uneducated, ever-cheerful, and highly musical black well into the 1950s. Even as the minstrel show was dying out in all but amateur theater, blackface performers became common acts on vaudeville stages and in legitimate drama. These entertainers kept the familiar songs, dances, and pseudo-black dialect, often in

nostalgic looks back at the old minstrel show. The most famous of these performers is probably Al Jolson, who took blackface to the big screen in the 1920s in films such as *The Jazz Singer* (1927). Likewise, when the sound era of cartoons began in the late 1920s, early animators such as Walt Disney gave characters like Mickey Mouse (who already resembled blackface performers) a minstrel-show personality as well; the early Mickey is constantly singing and dancing and smiling.[63] Radio shows also got into the act, a fact perhaps best exemplified by the popular Amos & Andy program. As recently as the mid-1970s the BBC screened *The Black and White Minstrel Show* on television, starring the George Mitchell Minstrels. The racist archetypes that blackface minstrelsy helped to create still persist to this day; some argue that this is even true in hip-hop culture and movies. The 2000 Spike Lee movie *Bamboozled* alleges that modern black entertainment is nothing more than an outgrowth of the minstrel shows of a century past, for example.

Meanwhile, African American actors were limited to the same old minstrel-defined roles for years to come and by playing them, made them more believable to white audiences. On the other hand, these parts opened the entertainment industry to African American performers and gave them their first opportunity to alter those stereotypes. Many famous singers and actors gained their start in black minstrelsy, including Ma Rainey, Ida Cox, Ethel Waters, Bessie Smith, and Butterbeans and Susie.

The very structure of American entertainment also bears minstrelsy's imprint. The endless barrages of gags and puns appear in the work of the Marx Brothers and David and Jerry Zucker. The varied structure of songs, gags, and dramatic pieces continued into vaudeville, variety shows, and to modern sketch comedy shows like *Hee Haw* or, more distantly, *Saturday Night Live* and *In Living Color*. Jokes once delivered by endmen are still told today: "Why did the chicken cross the road?" "Why does a fireman wear red suspenders?" Other jokes form part of the repertoire of modern comedians: "Who was that lady I saw you with last night? That was no lady—that was my wife!"

Another important legacy of minstrelsy is its music. Many minstrel tunes are still popular folk songs sung today. Most have been expunged of the exaggerated black dialect and the overt references to blacks. "Dixie", for example, was adopted by the Confederacy as its unofficial national anthem and remains popular today, and "Carry Me Back to Old Virginny" was sanitized and made the state song of Virginia (until 1997, when its association with racism resulted in its removal as state song).[65] "My Old Kentucky Home" remains the state song of Kentucky. The instruments of the minstrel show were also largely kept on, especially in the South. Minstrel performers from the last days of the shows, such as Uncle Dave Macon, helped popularize instruments such as the banjo and fiddle in modern Country-Western music. And by introducing America to black dance and musical style, minstrelsy opened the nation to black cultural forms for the first time on a large scale.

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Mixing console

In professional audio, a **mixing console**, **mixing desk** (Brit.), or **audio mixer**, also called a **sound board** or **soundboard**, is an electronic device for combining (also called "mixing"), routing, and changing the level, tone, and/or dynamics of audio signals. A mixer can mix analog or digital signals, depending on the type of mixer. The modified signals (voltages or digital samples) are summed to produce the combined output signals.

Mixing consoles are used in many applications, including recording studios, public address systems, sound reinforcement systems, broadcasting, television, and film post-production. An example of a simple application would be to enable the signals that originated from two separate microphones (each

being used by vocalists singing a duet, perhaps) to be heard through one set of speakers simultaneously. When used for live performances, the signal produced by the mixer will usually be sent directly to an amplifier, unless that particular mixer is “powered” or it is being connected to powered speakers.

Structure

The input strip is usually separated into these sections:

- Input Jacks
- Input Section
- EQ Section
- AUX Section
- Fader / Bus

On the Yamaha Console to the right, these sections are color coded.

Each signal that is input into the mixer has its own channel. Depending on the specific mixer, each channel is stereo or monaural. On most mixers, each channel has an XLR input, and many have RCA or quarter-inch Jack plug line inputs.

Below each input, there are usually several rotary controls (knobs, pots). The first is typically a *trim* or *gain* control. The inputs buffer the signal from the external device and this controls the amount of amplification or attenuation needed to bring the signal to a nominal level for processing. This stage is where most noise or interference is picked up, due to the high gains involved (around +50 dB, for a microphone). Balanced inputs and connectors, such as XLR or Tip-Ring-Sleeve (TRS) quarter-inch connectors, reduce interference problems.

There may be *insert* points after the buffer/gain stage, which are used to send to and return from external processors which should only affect the signal of that particular channel. Insert points are most commonly used with effects that control a signal's amplitude, such as noise gates, expanders, and compressors.

The Aux sends are used to send the incoming signal to external devices. Aux sends can either be pre-fade or post-fade, in that the level of a pre-fade send is set by the control, whereas post-fade depend on the position of the channel fader as well. Aux sends can be used to send the signal to an external processor such as a reverb, which can then be routed back through another channel or designated aux returns on the mixer. These will normally be post-fader. Pre-fade aux's are used to provide a monitor mix to musicians onstage, this mix is thus independent of the main mix.

Further channel controls affect the equalization of the signal by separately attenuating or boosting a range of frequencies (e.g., bass, midrange, and treble frequencies). Most large mixing consoles (24 channels and larger) usually have sweep equalization in one or more bands of its parametric equalizer on each channel, where the frequency and affected bandwidth of equalization can be selected. Smaller mixing consoles have few or no equalization control. Some mixers have a general equalization control (either graphic or parametric).

Each channel on a mixer has an audio taper pot, or potentiometer, controlled by a sliding volume control (*fader*), that allows adjustment of the level, or amplitude, of that channel in the final *mix*. A typical mixing console has many rows of these sliding volume controls. Each control adjusts only its respective channel (or one half of a stereo channel); therefore, it only affects the level of the signal from one microphone or other audio device. The signals are summed to create the main *mix*, or combined on a *bus* as a submix, a group of channels that are then added to get the final mix (for instance, many drum mics could be grouped into a bus, and then the proportion of drums in the final mix can be controlled with one bus fader).

There may also be *insert* points for a certain bus, or even the entire mix.

On the right hand of the console, there are typically one or two master controls that enable adjustment of the console's main mix output level.

Finally, there are usually one or more VU or peak meters to indicate the levels for each channel, or for the master outputs, and to indicate whether the console levels are overmodulating or clipping the signal. Most mixers have at least one additional output, besides the main mix. These are either individual bus outputs, or auxiliary outputs, used, for instance, to output a different mix to on-stage monitors. The operator can vary the mix (or levels of each channel) for each output.

As audio is heard in a logarithmic fashion (both amplitude and frequency), mixing console controls and displays are almost always in decibels, a logarithmic measurement system. This is also why special audio taper pots or circuits are needed. Since it is a relative measurement, and not a unit itself (like a percentage), the meters must be referenced to a nominal level. The "professional" nominal level is considered to be +4 dBu. The "consumer grade" level is 10 dBV.

For convenience, some mixing consoles rack's contain a patch bay or patch panel. These maybe more useful for those not using a computer with several plugins on their software.

Toshimaru Nakamura is perhaps the first person to use a mixing board as a musical instrument.

Most, but not all, audio mixers can

- add external effects.
- use monaural signals to produce stereo sound by adjusting the position of each signal on the sound stage (pan and balance controls).
- provide phantom power (typically 48 volts) required by some microphones.
- create an audible tone via an oscillator, usually at 440Hz, 1 kHz, or 2 kHz

Some mixers can

- add effects internally.
- interface with computers or other recording equipment (to control the mixer with computer presets, for instance).
- be powered by batteries.

Mixing console manufacturers

- ADT-Audio [1]
- Alesis [2]
- Allen & Heath [3]
- Amek [4]
- AMS Neve [5]
- Audient [6]
- Behringer [7]
- Cadac [8]
- Calrec [9]
- D&R [10]
- DHD [11]
- DiGiCo [12]
- Fairlight [13]
- Harris Corporation [14]
- Harrison [15]
- InnovaSON [16]
- Inter-M [17]
- Lawo [18]
- Mackie [19]
- Midas [20]
- Neotek [21]
- Radio Systems [22]
- Rane [23]
- Renegade Labs [24]

Samson [25]
Shure [26]
Solid State Logic (SSL) [27]
Soundcraft [28]
Stagetec/Salzbrenner [29] [30]
Studer [31]
Tapco [32]
Tascam [33]
Wheatstone [34]
Yamaha [35]

See also

- [DJ mixer](#)

[Audio mixing](#) | [Beat juggling](#) | [Beatmatching](#) | [Break](#) | [Cutting](#) | [DJ mixer](#) |
Mixing console | [Music loop](#) | [Needle drop](#) | [Promo Only](#) | [Scratching](#) | [Slip-
cueing](#)

Mobb Music

Mobb Music is a style of [west coast rap](#) music that began in the San Francisco Bay Area in the late 1980s. The basic instrumental style is derived primarily from [funk music](#), with a heavy focus on synthesizers, ultra low bass lines and Roland TR-808 drums. The lyrics tend to deal with same subject matter as [G-Funk](#) did in southern california (i.e. Sex, Violence, Drugs).

The sound of Mobb Music, can be attributed to a host of producers such as Mike Mosley, Sean T, One Drop Scott, Cellski, Ant Banks, JT the Bigga Figga, DJ Darryl, Khayree, Ric Roc, and Studio Tone. Bay Area hip hop artists, E-40, B-Legit, Suga-T, D-Shot, Too \$hort, Mac Dre, San Quinn, The Luniz, RBL Posse, Dru Down, Mac Mall, Celly Cel, C-Bo, JT the Bigga Figga, 11/5, Cold World Hustlas, 3xCrazy, UDI, Guce, and Spice 1 are among the most prominent artists who contributed to the development of Mobb Music.

While the classic Mobb albums still sell very well throughtout Northern California, commercially it has been replaced in the region by a new form of bay area rap music called [hyphy](#) rap, which has a faster tempo and fits in better with current commercial trends. Many of the big artists from the golden era of Mobb Music are now adapting to the current format of bay area rap music, particularly the original pioneers of Mobb Music, E-40 and Too Short.

[DJing \(Turntablism\)](#) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - **Mobb** - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Mod Revival

Stylistic origins: Mod, [punk rock](#), [Ska](#), Northern soul
Cultural origins: mid-late 1970s, London & South East England
Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - Some brass
Mainstream popularity: Mainly late 1970s-early 1980s, with some continuing interest
Derivative forms: Big influence on Britpop, British Ska revival

London, "Home Counties"

[Timeline of alternative rock](#)

The **Mod Revival**, sometimes known as **Punk Mod**, is a name given to a genre of [rock music](#) in the late 1970s and early 1980s, mainly centred in Southern England. Its mainstream popularity was relatively short, and it has been criticised for lack of originality.

Largely spurred on by The Jam, who were far and away the biggest band of the genre, and also the film Quadrophenia, which romanticised the original Mods, it took its energy from the New Wave of the time, and its inspiration from 1960s Mod bands such as The Who. The movement post-dated a Teddy Boy revival. The Mod Revivalists would often come to blows with the Teddy Boy revivalists (literally) as well as clashing with Skinheads (partly a successor of Mods), casuals and [punk rockers](#).

Many of these later mods were fans of bands such as The Jam, The Chords, The Purple Hearts, The Merton Parkas, Secret Affair, The Lambrettas, and The Scene.

In the North of England, the Huddersfield band, The Killermeters (fronted by Vic Vespa) produced the anthem SX 225, and formed the nucleus of a small local scene. Bradford's own The Scene played support to The Killermeters at many of their early gigs.

In the early and mid 80s a scene closely linked the original mod ethics grew up around the Shepherds Bush club Sneakers. Run by Paul Hallam and Richard "Shirlee" Early the club encouraged rare rnb and soul mixed with tailor made smart clothes. Another main player at the time was soon to be Acid Jazz creator Eddie Piller.

Contemporary bands such as The Ordinary Boys take much of their inspiration from the Mod Revival, and [Britpop](#) was also highly influenced by it musically and in terms of fashion. In some ways it had more direct influence than the original movement.

Differences from original Mods

There were several notable differences in the Mod revival from the original movement...

- A strong New Wave influence (although it was maintained it was a backlash)
- An interest in [Ska](#) and [Reggae](#), and other West Indian genres, rather than American soul.
- Sometimes less peacockish, colorful, and dandified clothing.

Mod revival influence

The Mod revival also influenced the Ska revival & [Two Tone](#) of the early 1980s, best known from such bands as The Specials, The Beat, The Selecter, and Madness. Often these bands wore mod-like clothes, and their influence in "black music" paralleled that of the original mods.

Although not strictly a Mod revival band, The Vapors, were often seen as allied with it, and were championed by Bruce Foxton of the Jam.

Various Mod Revival members such as Paul Weller were to form The Style Council, a mid-1980s Soul influenced band, and Weller would later be nicknamed "The Modfather" for his idolisation by the Britpop movement.

Notable Mod Revival bands

The Jam
The Merton Parkas
Secret Affair
The Scene
The Chords
Purple Hearts
The Lambrettas
The Killermeters

Bands associated with the mid eighties mod revival :

- The Gents
- Makin' Time
- The Risk
- The Moment
- The JetSet
- The Threads
- The Inclyned

Categories: [Punk](#)

Modal frame

In [music](#) a **melodic mode** (van der Merwe 1989, p.102-103) or **modal frame** is one of "a number of types permeating and unifying [African](#), European, and [American song](#)" and [melody](#). (Middleton 1990, p.203) including parlour music. "Mode" and "frame" are used in this context interchangeably. Melodic modes allow melodies which are not chord-based or determined by the [harmony](#) but instead by melodic features. A **note frame** is a melodic mode that is atonic (without a tonic) or has an unstable tonic. Examples include:

- **floor note**: the bottom of the frame, felt to be the lowest note though isolated notes may go lower
- **ceiling note**: the top of the frame
- **central note**: the center of mode, around which other notes cluster or gravitate
- [chant](#) tunes (Bob Dylan's "Subterranean Homesick Blues")
- axial tunes ("A Hard Day's Night", "Peggy Sue", Marvin Gaye's "Can I Get A Witness", and Roy Milton's "Do the Hucklebuck")
- oscillating (Rolling Stone's "Jumpin' Jack Flash")

- open/closed ("Hey Bo Diddley")
- [terrace](#)
- shout-and-fall
- ladder of thirds
- **Upper or lower focus** (adapted from Ekueme, Lazarus): portion of the mode on which the melody temporarily dwells
- **Melodic dissonance**: the quality of a note which is modally unstable and attracted to other more important tones in a non-harmonic way
- **Melodic traid**: arpeggiated triads which appear in a melody but not in the harmony, see non-harmonic arpeggio
- Level: a temporary modal frame contrasted with another built on a different foundation note. A "change" (as in chord change) in levels is called a shift.
- **Co-tonic**: a melodic tonic different from and as important as the harmonic tonic
- **Secondary tonic**: a melodic tonic, though different form and subordinate to the harmonic tonic
- **Pendular third** (adapted from Nketia, J.H.): Alternating notes a third apart, most often a neutral, see double tonic

Other songs with modal frames indicated are "A Day in the Life" and "My Generation".

See also

- [melodic motion](#)

Example

The modal frame of The Beatles' A Hard Day's Night features a ladder of thirds axially centered on G with a ceiling note of Bb and floor note of Eb (the low C being a passing tone): (ibid)

Source

- Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.

- Van der Merwe, P. (1989). *Origins of Popular Style*. Oxford.

Modal jazz

Stylistic origins: [Jazz](#), Medieval music
Cultural origins: Late 1950s
Typical instruments: [Piano](#), [Saxophone](#), [Trumpet](#), Double Bass, [Drums](#)
Mainstream popularity: Early 1960s

Modal jazz is jazz played using [musical modes](#) rather than [chord](#) progressions.

History

An understanding of modal jazz requires knowledge of [musical modes](#). Modes are the seven scales used in medieval music which were 'rediscovered' by composers like Claude Debussy and frequently used by 20th century composers. In [bebop](#) as well as in [hard bop](#), musicians used chords to provide the background for their solos. A song would start out with a theme, which would introduce the chords used for the solos. These chords would be repeated throughout the whole song, while the soloists would play their parts. By the 1950s, improvising over chords had become such a dominant part of jazz, that sidemen at recording dates were sometimes given nothing more than a list of chords to play from. Creating innovative solos became exceedingly difficult.

In the latter 1950s, spurred by the experiments of composer and bandleader George Russell, musicians frustrated with ever repeated chords tried the modal approach. They chose not to write their songs using chords, but instead used modal scales. This meant that the bassist, for instance, did not have to 'walk' from one important note of a chord to that of another - as long as he stayed in the scale being used and accentuated the right notes within the scale, he could go virtually everywhere. The pianist, to give another example, would not have to play the same chords or variations of the chords, but could do anything, as long as he stayed within the scale being used. The overall result was more freedom of expression.

In fact, the way that a soloist creates a solo changed dramatically with the advent of modal jazz. Before, the goal of a soloist was to play a solo that fit into a set of chords. However, with modal jazz, a soloist must create a melody in

one scale (typically), which could be potentially boring for the listener. Therefore, the goal of the musician was now to make the melody as interesting as possible. Modal jazz was, in essence, a return to melody.

Theory

It is possible for the bassist and the pianist to move to notes within the mode that are dissonant with the prime (tonic) chord of that mode. For example: within the ionian mode, the C is the final (prime) note. Other notes, such as the note B, are dissonant with C, so that they are not used in a non-modal jazz song when playing the chord C. In a modal song, these other notes may be used. This means that the notes played will not be recognized as a part of C major.

Among the significant compositions of modal jazz were So What by Miles Davis and Impressions by John Coltrane. They follow the same AABA song form and were in D dorian for the A sections and modulated a half step up to Eb Dorian for the B section. (Dorian mode is the natural minor scale with a raised sixth.)

In improvising within a modal context, a musician would basically start by thinking about playing the notes within that specific mode (e.g., D dorian: D, E, F, G, A, B, C, D). It is also possible to take several notes from that mode (though not all) to create smaller scales or note choices for improvisation. For example, in D dorian, one may play the notes of the D minor triad. This is what Miles Davis does at the beginning of his solo in "So What". The player may even choose any of the triads available in that mode: C maj, Dmin, Emin etc. One thing to note is that choosing an upper structure triad of the chord will result in tension.

The player may also use the many different pentatonic scales within the scale such as C major pentatonic, F major pentatonic and G major pentatonic. Note that these scales are also relative A minor, D minor and E minor pentatonic, respectively.

Compositions

Miles Davis recorded one of the best selling jazz albums of all time in this modal framework. Kind of Blue is an exploration into the possibilities of modal jazz. Included on the songs from these recordings is the tenor horn of John Coltrane who, with, Giant Steps, would begin to explore the possibilities of modal improvisation. This record is considered a kind of test album in many conservatories focusing on jazz improvisation. The compositions "So What"

and "All Blues" from *Kind of Blue* and "Cousin Mary" and "Naima" from the album *Giant Steps* are considered contemporary [jazz standards](#).

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz
- [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - **Modal jazz** - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Category: [Jazz](#)

Modern musical symbols

This is intended to be a comprehensive guide on the various symbols encountered in modern [sheet music](#).

Lines

Staff

The background structure of a musical score. Lines and spaces correspond to different notes on the diatonic scale. For example, on the treble staff, the lowest line is E above middle C (E4 in note-octave notation). The space above it is F4, and so on. A common use of the staff is the grand staff, which combines bass and treble staves into one system, joined by a brace.

Ledger lines

Used to extend the staff if any note heads fall above or below it. Such ledger lines are placed behind the note heads.

Bar line

Used to separate two measures.

Double bar line

Used to separate two sections of music.

Dotted bar line

Subdivides measures.

End bar line

Marks the end of a song.

Notes and rests

[Note](#) and rest values are not absolutely defined, but are proportional in duration to all other note and rest values. For the purpose of definition, the duration of the quarter note will be known as R, for "reference length."

Note

Duration Rest

Longa

Also known as a "quadruple whole." This value is archaic.

Duration: $R \times 16$

Breve

Also known as a "double whole."

Duration: $R \times 8$

Semibreve

Also known as a "whole."

Duration: $R \times 4$

Minim

Also known as a "half."

Duration: $R \times 2$

Crotchet

Also known as a "quarter."

Duration: R

Quaver

Also known as an "eighth."

Duration: $R / 2$

Semiquaver

Also known as a "sixteenth."

Duration: $R / 4$

Demisemiquaver

Also known as a "thirty-second."

Duration: $R / 8$

Hemidemisemiquaver

Also known as a "sixty-fourth."

Duration: $R / 16$

Quasihemidemisemiquaver

Also known as a "hundred-twenty-eighth or "semihemidemisemiquaver."

Duration: $R / 32$

Beamed notes

Beams connect and emphasize quavers and shorter note values.

Dotted note

Putting dots to the right of a note head lengthens that note's duration.

One dot lengthens the note by one-half, two dots by three-quarters, three

dots by seven-eighths, and so on. Rests can be dotted in the same way as notes.

Multi-measured rest

Indicates how many measures to sustain a rest.

Durations shorter than the 128th are not unknown. 256th notes occur in works of Vivaldi and even Beethoven. An extreme case is the Toccata Grande Cromatica by early-19th-century American composer Anthony Phillip Heinrich, which uses note values as short as 2048ths; however, the context shows clearly that these notes have one beam more than intended, so they should really be 1024th notes.

Pauses

Breath mark

In a score, this symbol tells the performer to breathe in (or make a slight pause for non-wind instruments). This pause does not affect tempo.

Caesura

Indicates a brief, silent pause, during which time is not counted. In ensemble playing, time begins again when so indicated by the conductor. Commonly known as "railroad tracks."

Bold text

Clefs

Clefs define the pitch range, or tessitura, that the staff after them represents.

G clef

The centre of the spiral defines the line or space it rests on as the note G above middle C, or approximately 392 Hz. Positioned here, it assigns G above middle C to the *second line from the bottom* of the staff, and is known as a "treble clef."

C clef

This clef points to which line or space represents middle C, or approximately 262 Hz. Positioned here, it makes the *centre line on the staff* middle C, and is known as an "alto clef."

F clef

The line or space between the dots in this clef denotes F below middle C, or

approximately 175 Hz. Positioned here, it makes the *second line from the top* of the staff F below middle C, and is known as a "bass clef."

Neutral clef

Used for pitchless instruments, such as those used for percussion. Each line can represent a specific percussion instrument within a set, such as in a drum set. Two different styles of neutral clefs are pictured here.

Clefs (not neutral clefs) can also be modified by octave numbers. An eight or fifteen above a clef raises the intended pitch range by one or two octaves respectively. Similarly, an eight or fifteen below a clef lowers the pitch range by one or two octaves respectively.

Accidentals and key signatures

Accidentals modify the pitch of the notes that follow them on the same position on the staff.

Double flat

Lowers the pitch of all forthcoming notes on that level by two semitones.

Flat-and-a-half

Lowers the pitch of all forthcoming notes on that level by three quarter tones.

Flat

Lowers the pitch of all forthcoming notes on that level by one semitone.

Demiflat

Lowers the pitch of all forthcoming notes on that level by one quarter tone.

Natural

Cancels any previous accidental on that level.

Demisharp

Raises the pitch of all forthcoming notes on that level by one quarter tone.

Sharp

Raises the pitch of all forthcoming notes on that level by one semitone.

Sharp-and-a-half

Raises the pitch of all forthcoming notes on that level by three quarter tones.

Double sharp

Raises the pitch of all forthcoming notes on that level by two semitones.

Key signatures define the principal triad of all notes that follow them. If no key signature is used, the default key is C major/A minor. The key signature examples shown here are used with the treble staff.

Flat key signature

Lowers the pitch of all forthcoming notes on the levels the accidentals fall on. Different keys are denoted by differing numbers of accidentals; for example, if only the first two flats are used, the key is Bb major/G minor.

Sharp key signature

Raises the pitch of all forthcoming notes on the levels the accidentals fall on. Different keys are denoted by differing numbers of accidentals; for example, if only the first four sharps are used, the key is E major/C# minor.

Time signatures

Time signatures define the meter of the notes that follow them. Music is marked off in sections called measures, and time signatures tell you what the duration of those measures is. They do NOT tell you to accent the first note in a measure. The same music marked off in measures of a different duration will sound precisely the same if properly played, but since music can be marked off in an infinite number of ways, it makes sense to mark it off in a way that conveys information about the way the piece actually sounds, and those time signatures tend to suggest, but only SUGGEST, prevailing groupings of beats or pulses.

Specific time

The bottom number stands for a note value, and the top number tells you how many of these note values fit in each measure.

Common time

This symbol is a throwback from sixteenth century rhythmic notation. It once meant the equivalent of 2/4 and now means the equivalent of 4/4.

Cut time

Indicates 2/2 time.

Metronome mark

Written at the start of a score, this symbol precisely defines the tempo of the score by assigning absolute durations to all note values within the score. In this particular example, the performer is told that 120 crotchets, or quarter notes, fit into one minute of time.

Articulations

Tie

Indicates that the two notes joined together are to be played as one note. This can also indicate a note sustained over two or more measures.

Slur

Indicates that the two notes are to be played in one physical stroke or one uninterrupted breath.

Legato

Notes covered by this sign are to be played with no gaps. Sometimes indistinguishable from a slur.

Glissando

A steady glide from one note to the next.

Ligature

Also known as a phrase mark.

Triplet

Condenses three notes into the normal duration of two notes. If the involved notes are beamed, the brackets on either side of the number can be omitted. This can be generalized to a tuplet, where a certain number of notes are condensed into the normal duration of the greatest integer power of two notes less than that number, e.g., six notes played in the normal duration of four notes.

Chord

Three or more notes played simultaneously. If only two notes are played, it is called an *interval*.

Arpeggio

Like a chord, except the notes are played one at a time in sequence. Also known as a *rolled chord*.

Dynamics

Dynamics are how the volume of the song varies while it is performed.

Mezzo-piano

Half as soft as *piano*.

Piano

Soft.

Pianissimo

Very soft.

Mezzo-forte

Half as loud as *forte*.

Forte

Loud.

Fortissimo

Very loud.

Sforzando

Literally "straining", denotes a strong, sudden increase in volume.

Crescendo

A gradual increase in volume. Can be extended under many notes to indicate that the volume steadily increases during the playing of those notes.

Diminuendo or Decrescendo

A gradual decrease in volume. Can be extended the same way as crescendo.

Accents

Accents specify how individual notes are performed. They can be fine-tuned by combining more than one such symbol over or under a note.

Staccato

Buffered by a short silence before and after the note.

Staccatissimo

Buffered by a longer silence before and after the note.

Marcato

The note is played louder than the surrounding notes.

Left-hand pizzicato or Stopped note

A note on a stringed instrument where the string is plucked with the left hand (the hand that usually stops the strings) rather than bowed. On the [horn](#), this accent indicates a "stopped note" (a note played with the stopping hand shoved further into the bell of the horn).

Snap pizzicato

On a stringed instrument, a note played by stretching a string away from the frame of the instrument and letting it go, making it "snap" against the frame. Also known as a Bartók pizzicato.

Natural harmonic or Open note

On a stringed instrument, denotes that a natural harmonic is to be played. On a valved brass instrument, denotes that the note is to be played "open" (without lowering any valve).

Tenuto

This symbol has two meanings. It can mean prolong the note slightly or it can mean give the note a slight accent. Combining a tenuto with a staccato yields a "portato."

Fermata

An indefinitely-sustained note.

Sull'arco

On a bowed string instrument, the note is played while drawing the bow upward.

Giù arco

Like *sull'arco*, except the bow is drawn downward.

Ornaments

Ornaments modify the pitch pattern of individual notes.

Trill

A rapid alternation between the specified note and the next higher tone or semitone within its duration. Also called a "shake." When followed by a wavy horizontal line, this symbol indicates an extended, or running, trill.

Mordent

An insertion of the semitone below the specified note within its value (this particular case can be called a "lower mordent"). Without the vertical line, the inserted semitone is above the specified note, and the ornament is known as an upper mordent.

Turn

Also known as a *gruppetto*, combines an upper mordent and a lower mordent, in that order, into the specified note's value. If the symbol is reversed, the lower mordent is played first.

Grace note

Also known as an *appoggiatura*, it means the first half of the principal note's duration has the pitch of the grace note (the first two-thirds if the principal note is a dotted note).

Slashed grace note

Also known as an *acciaccatura*, it means the principal note's duration begins with the pitch of the grace note for only a very small part of the principal note's value.

Octaves

Ottava alta

Notes under the dashed line are played at the next higher octave.

Ottava bassa

Notes above the dashed line are played at the next lower octave.

Quindicesima alta

Notes under the dashed line are played two octaves above normal.

Quindicesima bassa

Notes above the dashed line are played two octaves below normal.

Pedal marks

Pedal marks are used by pianists.

Engage pedal

Tells the pianist to put the sustain pedal down.

Release pedal

Tells the pianist to let the sustain pedal up.

Variable pedal mark

Denotes frequent use of the sustain pedal. The lower line tells the pianist to keep the sustain pedal depressed for all notes it appears under. The inverted "V" shape indicates the pedal is momentarily released, then depressed again.

Repetition and codas

Tremolo

A rapidly-repeated note. If the tremolo is between two notes, then they are played in rapid alternation. The number of slashes through the stem (or number of diagonal bars between two notes) indicates the frequency at which the note is to be repeated (or alternated). As shown here, the note is to be repeated at a demisemiquaver (thirty-second note) rate.

Repeat signs

Enclose a passage that is to be played more than once. If there is no left repeat sign, the right repeat sign sends the performer back to the start of the song.

Simile marks

Denote that preceding groups of beats or measures are to be repeated.

Volta brackets

Denote that a repeated passage is to be played in different ways on different playings.

Da capo

Tells the performer to repeat playing of the song from its beginning. This is followed by *al fine*, which means to repeat to the word *fine* and stop, or *al coda*, which means repeat to the coda sign and then jump forward.

Dal segno

Tells the performer to repeat playing of the song starting at the nearest segno. This is followed by *al fine* or *al coda* just as with *da capo*.

Segno

Mark used with *dal segno*.

Coda

Indicates a forward jump in the song to its ending passage, marked with the same sign. Only used after playing through a *D.S. al coda* or *D.C. al coda*.

See also

- [Music theory](#).
- [Musical terminology](#).

Category: [Musical notation](#)

Modern soul

Modern Soul is a style of music with its own associated clothing and dance styles [obvious precursors to the Disco era of the later 70s] that developed in the north of England in the early 1970s. It was given birth to by the Northern Soul [aka "Northern"] scene. In the early 70s, some "Northern" DJs began looking in the record shops of the USA and UK for something more complex, more contemporary rather than staying put with the known "Northern" stompers. What emerged was a richer, more complex sound, that was, like "Northern," lyrically and melodically "soulful," but took advantage of the developments in record production, Hi-Fi and FM radio technology. With it being contemporary, it also offered the tantalising prospect of a steady stream of new releases being available. "Modern Soul" records are not necessarily "modern" at any one point in time. Some current "Modern" favourites are some 30 years old! The records were simply "Modern" when the innovative "Northern" DJs began to play them.

A large proportion of Modern Soul's original audience came from the Northern Soul scene, retaining their adoration of underground and rare, independent label soul music. One of the first Modern Soul clubs per se was Blackpool Mecca, which was fronted by the innovative and knowledgeable DJ, Ian Levine. Ian broke from the "Northern" mould, by playing a wonderful new release by the Carstairs ["It really hurts me girl"] in the early 70s. Around the same period, Colin Curtis played The Anderson Brothers' - "I can see him loving you" and another key, "Modern" track emerged: Don Thomas - "Come on Train." With the arrival of such "Modern" records, the main protagonists of the two genres had a falling-out and went their separate and somewhat parallel ways, with soul clubs generally siding either with "Modern" or "Northern." "Modern" was here to stay and became a major force, drawing many more people towards The Music and its venues. Liverpool, the only major Northern city of the West-East swathe, running approximately from Preston in the North,

to Stoke in the South, had remained largely immune from the charms of Northern in the 60s and 70s, preferring to listen to Motown and Funk [similar to the London Soul and Funk scene], has proven to be a more fertile area for the Modern sound. There is probably not a single major centre of Northern England that does not have its share of world-class Modern Soul collections.

Despite their initial profound differences, "Northern" and "Modern Soul" started out and remain inextricably linked genres, indeed some DJs such as Richard Searling and "Soul Sam" [*Martin Barnfather*] have championed both the Northern and Modern Soul scenes simultaneously for several decades. Nowadays most soul venues play music from both genres, literally side by side. A Greg Perry track, could immediately follow a track by The Vibrations ... no problem! In the early 70s such a mix would have been politically incorrect.

"Modern Soul," with a richer, more FM radio-friendly production has yielded more crossover hits and many of the stars of "Modern Soul" have had lucrative careers, unlike the stars of the "Northern" scene, who, almost to a man/woman, saw their entire careers' output sink without trace, at best only scoring minor hits locally.

Tracks by artists such as LeRoy Hutson, Greg Perry, Lou Courtney, Breakwater, Johnny Bristol, Johnnie Taylor, Bessie Banks, Randy Brown, Jean Carne, Phyllis Hyman, Chapter 8, The Controllers, William DeVaughn, Lamont Dozier, Sam Dees, Loleatta Holloway, Willie Hutch, Al Johnson, Anthony White, Gloria Scott, Howard Johnston, Leon Ware, We the People, Luther Vandross and Bobby Womack, The Valentine Brothers and the Whispers, to name but a small fraction of artists have helped shape the "Modern Soul" sound; filling both dancefloors and record boxes since the 70s, right through to the present day.

Like its older, ["Northern"] Soul Sister, the "Modern Soul" genre is a healthy and flourishing one in the 21st century.

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#) | [Music genres](#)

Modernism

[History of European art music](#)

<u>Medieval</u>	(476 – 1400)
<u>Renaissance</u>	(1400 – 1600)
<u>Baroque</u>	(1600 – 1760)
<u>Classical</u>	(1730 – 1820)
<u>Romantic</u>	(1815 – 1910)

[20th century](#) (1900 – 2000)

[Contemporary classical music](#)

Modernism in music is characterized by a desire for or belief in progress and science, [surrealism](#), anti-romanticism, political advocacy, general intellectualism, and/or a breaking with tradition or [common practice](#). Ezra Pound's modernist slogan, "Make it new," in music. Modern music is often thought to begin with, or just after, Debussy's impressionism, rising to rhetorical, if not commercial, dominance after World War Two, and then being gradually superseded by [postmodern music](#).

Defining musical modernism

Musicologist Carl Dahlhaus restricted his definition of musical modernism to progressive music in the period 1890-1910: "The year 1890...lends itself as an obvious point of historical discontinuity....The "breakthrough" of Mahler, Strauss, and Debussy implies a profound historical transformation....If we were to search for a name to convey the breakaway mood of the 1890's (a mood symbolized musically by the opening bars of Strauss's Don Juan) but without imposing a fictitious unity of style on the age, we could do worse than revert to [the] term "modernism" extending (with some latitude) from the 1890 to the beginnings of our own twentieth-century modern music in 1910....The label "late [romanticism](#)"...is a terminological blunder of the first order and ought to be abandoned forthwith. It is absurd to yoke Strauss, Mahler, and the young Schoenberg, composers who represent modernism in the minds of their turn-of-the-century contemporaries, with the self-proclaimed anti-modernist Pfitzner, calling them all "late [romantics](#)" in order to supply a veneer of internal unity to an age fraught with stylistic contradictions and conflicts."

Thus, Daniel Albright (2004) dates musical modernism from 1894-5 (Debussy's *Prélude à 'L'après-midi d'un faune* and Strauss's *Till Eulenspiegels lustige Streiche*), and considers musical modernism's main features to be:

1. *Comprehensiveness and depth.*
2. *Semantic specificity and density.*
3. *Extensions and destructions of tonality.*

However, as an alternative to this definition Albright proposes: "Modernism is a testing of the limits of aesthetic construction." Besides eliminating the progress meta-narrative of the above definition, this definition is also capable of application to more the music, artists, and movements considered modernist: [Expressionism](#) & New Objectivity, Hyperrealism & Abstractionism, [Neoclassicism](#) & Neobarbarism, Futurism & the mythic Method.

The modern music would, in turn, give rise to [postmodernism](#). Albright cites John Cage's 1951 composition of *Music of Changes* as the beginning of post-modern music.

Examples of modernism in music

Expansion and destruction of tonality

Modernist movements include expansion to common practice tonality, such as Debussy, Strauss, Mahler, the young Schoenberg, and the polytonality of Darius Milhaud, Paul Hindemith, and Ives. Alternatives to common practice include the twelve tone technique of the older Arnold Schoenberg and pupils, the serialism of Milton Babbitt and Pierre Boulez, as well as the high dissonance of Carl Ruggles, Ruth Crawford-Seeger, and Charles Seeger's dissonant counterpoint and Henry Cowell's tone clusters.

Comprehensiveness and depth

Gustav Mahler attempted extreme comprehensiveness and depth, to write the music of the whole world.

Science and sci-fi

Futurists such as Ferruccio Busoni and Luigi Russolo looked to a future of music liberated to the point of being able to use any sound, even "noises" such as factory and mechanical sounds, while Edgard Varese gave his pieces scientific names such as *Hyperprism* and *Intégrales*, comparing the musical structures to crystals, before creating electronic tape pieces such as *Poème Électronique*, premiered in the Le Corbusier designed Philips Pavilion at the 1958 Brussels World's Fair with 400 speakers, designed with assistance by Iannis Xenakis. Xenakis himself applied mathematical concepts to the composition of music.

Extended techniques and sounds

John Cage and Lou Harrison wrote works for [percussion](#) orchestras, Harrison eventually writing for and building gamelans, while Cage popularized [extended techniques](#) on the piano in his prepared piano pieces. Harry Partch built his own ensemble of instruments, mostly percussion and string

instruments, to allow the performance of his theatrical ("corporeal") justly tuned microtonal music. Alois Haba specialized in alternative equal temperaments rather than the standard twelve-tone equal temperament and Ives wrote quarter tone pieces for piano.

Speech and singing

One of the aesthetical boundaries tested was that between speech and singing, with composers such as Leoš Janáček, Schoenberg, Alban Berg, and Harry Partch suggesting greater attention to and use of speech in music. Berg wrote *Wozzeck* using Schoenberg's Sprechstimme, Janáček based his melodies and motifs upon rhythms and inflections of Hungarian speech, and Partch devised his first just intonation instruments partly so as to play the fine pitch inflections of speech. Luciano Berio explored all manner of vocal sounds in his piece *Sequenza III* for solo female voice. It was written for and performed by his wife Cathy.

Artists who were non-professional composers also wrote music with an emphasis on speech. Ezra Pound wrote a monophonically chanted opera, T.S. Eliot wrote "The Music of Poetry" (1942), while dada artist Kurt Schwitters wrote "speech-music" that proved highly influential on later sound poets such as Ursonate: Rondo (1921-32), based on a single word, fmsbwtözäu, from a Raoul Hausmann poem.

Visual art and music

Schoenberg was a painter, while dada and futurist visual artists such as Jean Cocteau and Luigi Russolo wrote music. Theodor Adorno accused Igor Stravinsky's music of being a "pseudomorphism of painting." Xenakis created the Philips Pavilion at the 1958 Brussels World Fair after his earlier piece *Metastasis*. The ballet became more respected during the modernist period, see Emile Jaques-Dalcroze, and the development of the film industry created a market and outlet for film composers such as communist Hanns Eisler who borrowed Brecht and Weill's ideas of alienation from the theater.

Individualism

Many modernists are ardent individualists, such as Varese, transcendentalist Charles Ives, Conlon Nancarrow, who became an expatriot in Mexico after fighting in the Spanish Civil War, and Elliott Carter. Carter composes atonal music with complex [rhythms](#) and often highly individualized parts, but refuses to be confined by writing twelve tone or serial music.

Ethnomusicology and political advocacy

Béla Bartók devoted much of his time to the study and preservation in recording of Hungarian folk music, which influenced his music, while Ruth Crawford-Seeger abandoned modernist composition for years while working as an ethnomusicologist studying, transcribing, and setting [folk music](#).

The Seegers were communists, while Ives was, politically, blatantly populist, if androcentric, and considered that some insurance should be affordable for everyone. He petitioned William Howard Taft in 1920 to transform the presidential election into a national referendum. Schoenberg wrote a Zionist play about the establishment of a Jewish homeland in Africa. Filippo Tommaso Marinetti was one of the first fascists in Italy.

Neoclassicism

Igor Stravinsky abandoned the "Dyonysian" modernism of his early work *The Rite of Spring* for a more "Apollonian" neo-classicism. Aaron Copland shifted from a highly dissonant modernist style to the populism of many of his works.

George Perle sees a "common practice" in the, "shared premise of the harmonic equivalence of inversionally symmetrical pitch-class relations," among modernist composers such as Varèse, Alban Berg, Bela Bartók, Schoenberg, Alexander Scriabin, Igor Stravinsky, and Anton Webern.

History of modernism in music

Late 19th century origins

As with many other arts, the consciousness of modernity appeared before music which is now labelled "modernist". Mahler and Puccini both thought of themselves as modern composers and were concerned with their place in modern music. The end of the 19th century and beginning of the 20th century saw a host of harmonic, melodic and instrumental innovations in music, but in an effort to preserve and build upon the past, rather than radically alter it.

The defining break with the Victorian and [Romantic](#) tradition was the alliance of music with the depiction of new subjects, removing old unities, and with an intent to push the audience forward. The rise of musical modernism can be tied to the rise of expressionism, primitivism and cubism in the arts, Freudian theory in philosophy and the range of other artistic and scientific ideas which flowered forth from 1890 through the beginning of the First World

War. There was a conscious sense of seeing an analog between changes in music and changes in the other arts among the first wave of musical modernists.

The transitional moment came with the introduction by Debussy and Ravel of an expanded chord vocabulary now labelled "impressionism", this movement in painting and music is generally regarded as transitional, because while the intent was aesthetic appeal, its means were a departure from the formal, some might say academic, norms which held in the arts. While initially controversial, Impressionism became widely acceptable very quickly in all but the most conservative of artistic circles. However, the precedent for a radical break with previous technique had been set.

Another transitional force was the synthesis by Richard Strauss and Gustav Mahler of the music of Wagner. By detaching Wagner's musical innovations from the setting of the musical drama, Strauss and Mahler excited a generation of composers eager to use the broader range of chromatic possibilities which their techniques offered.

A third, and less carefully examined, road into musical modernism was the progressively more percussive use of the orchestra found in both Italian opera and in Russian concert music. While Rimsky-Korsakov is not generally thought of as a precursor to Modernism, some of his innovations were influential on the young Igor Stravinsky as well as other young Russians of the early 20th century. These included a use of exotic scales rarely seen in western music, as well as a brighter, colorful style of orchestration increasingly reliant on percussion for its effect.

Alternative categorizations

Despite Albright's definitions he points out examples of his three traits of modernism long before 1894. Orlando Gibbons' *The Cries of London*, Joseph Haydn's *The Creation*, and many romantic works attempt maximal comprehensiveness and depth, such as Ludwig van Beethoven's Ninth Symphony. Semantic specificity has always existed, such as in Clement Janequin's *Le chant des oiseaux* (birds), Alessandro Poglietti's *Rossignolo* (nightingale), Antonio Vivaldi's *The Four Seasons*, Beethoven's Sixth Symphony, or Haydn's *The Seasons*. Composers have long used semantic density to indicate disorder, while Nicolas Gombert has used four voices singing four simultaneous different antiphons to the Virgin Mary, as would be heard by the omniscient Mary. Chromaticism has existed since the Greeks in some conception or another, such as Carlo Gesualdo's *Tristis est anima mea*.

Albright also points out that there are few traits of postmodernism not present in modernism. Erik Satie and the neoclassicism of Stravinsky is

sometimes near indistinguishable with bricolage and polystylism. Surrealist Marcel Duchamp wrote chance music while Cage was still into percussion.

Musical modernism's reception and controversy

Many people have criticized musical modernism, including George Rochberg and Fred Lerdahl. Stanley Cavell (1976, p.187) describes the "burden of modernism" as caused by a situation wherein the "procedures and problems it now seems necessary to composers to employ and confront to make a work of art at all *themselves* insure that their work will not be comprehensible to an audience."

Brian Ferneyhough coined the neologism "too-muchness" to describe the excess of information contained in music exhibiting the New Complexity. Arved Ashby compares the information conveyed when "Modernism Goes to the Movies" (2004) with the failure to communicate attributed to modernist music by Lerdahl and others and concludes that "the tendency to fault modernist music [for being non-syntactical] would seem, then, to stem from interrelated desires to limit the powers of music in general and to prevent it from keeping pace with the sociogenetic, media-related tendencies of recent decades."

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Modernism

20th century - Modernity - Existentialism

Modernism (music): [20th century classical music](#) - [Atonality](#) - [Jazz](#)

Modern art - Symbolism (arts) - [Impressionism](#) - [Expressionism](#) - Cubism - [Surrealism](#) - Dadaism - Futurism

Modern dance - Expressionist dance

...Preceded by [Romanticism](#)

Followed by [Post-modernism](#)...

Categories: [Musical movements](#)

Modinha

A **modinha** is a kind of sentimental love song. The modinha is of uncertain origin, but it may have evolved in either Brazil or Portugal. In 1739, Domingos Caldas Barbosa wrote a series of modinhas that were extremely popular, especially in salons. The modinha of the late 19th century was sung in the streets or as an outdoor serenade, usually accompanied by [flute](#), [guitar](#), and cavaquinho.

See also

- [Music of Brazil](#)

Moog synthesizer

The term **Moog** (pronounced /moʃg/ to rhyme with "vogue", not /muɔg/) **synthesizer** can refer to any number of analog synthesizers designed by Dr. Robert Moog or manufactured by Moog Music.

Moog synthesizers

Moog synthesizers were one of the first widely-used [electronic musical instruments](#). Robert Moog created the first subtractive synthesizer to utilize a keyboard as a controller in 1964 and demonstrated it at the AES convention. It sometimes took hours to set up the machine for a new sound.

Robert Moog employed his theremin company (R. A. Moog Co., which would later become Moog Music) to manufacture and market his synthesizers. Unlike the few other 1960s synthesizer manufacturers, the instruments were shipped with an organ-style keyboard as the standard user interface to his synthesizers. Nevertheless, at the time the modular Moog was not necessarily considered a musical instrument, but rather a sophisticated, studio-oriented professional audio system which could be *used* as a musical instrument; the keyboard was simply a convenient and familiar--though by no means only--way to control it. Particularly because of the pitch instability of its oscillators--they

generally could not stay in tune for more than a few seconds at a time--as well as the atonal nature of electronic music of the time (for which the ability of the synthesizer to stay in tune was irrelevant), the original Moog synthesizer was suited best to creating electronic sound effects and signal processing. Later modular Moogs would have much-improved oscillators and were far more suited to actual musical performance.

The first Moog instruments were modular synthesizers. In 1971 Moog Music began production of the Minimoog Model D which was among the first widely available, portable and relatively affordable synthesizers. Unlike the modular synthesizer, the Minimoog was specifically designed as a self-contained musical instrument for keyboard players (besides the extremely user-friendly physical design, it also stayed in tune reasonably well) and was the first to really solidify the synthesizer's popular image as a "keyboard" instrument. The Minimoog became the most popular monophonic synthesizer of the 1970s, selling approximately 13,000 units between 1971 and 1982.

Another widely used and extremely popular Moog synthesizer was the Taurus bass pedal synthesizer. Released in 1975, its pedals were similar in design to [organ](#) pedals and triggered synthetic bass sounds. The Taurus was known for a "fat" bass sound and was used by musicians such as Genesis, Rush, U2, Yes, The Police, Yngwie Malmsteen and many others. Production of the original was discontinued in 1981, when it was replaced by the Taurus II.

Moog Music was the first company to commercially release a keytar, the Moog Liberation.

The last Moog synthesizers were manufactured in 1985 before the original Moog Music declared bankruptcy in 1986. In 2001, Robert Moog's company Big Briar was able to acquire the rights to the Moog name and officially became Moog Music. (See Moog Music.) Moog Music has been producing the Minimoog Voyager, modeled after the original Minimoog, since 2002.

In March of 2006, Moog Music unveiled the Little Phatty Analog Synthesizer, boasting "hand-built quality and that unmatched Moog sound, at a price every musician can afford". The first limited edition run of 1200 will be a Bob Moog Tribute Edition with a Performer edition soon to be announced.

Moog synthesizers in culture

It is believed that the first grammophone record to feature a Moog synthesizer was Cosmic Sounds by The Zodiac. The first popular music album to feature the instrument was 1967's Pisces, Aquarius, Capricorn, & Jones, Ltd. by The Monkees. Wendy Carlos released major Moog albums in 1968 and 1969: Switched-On Bach and The Well-Tempered Synthesizer. The former earned Carlos three Grammys. Also in 1969, The Beatles used a Moog throughout the Abbey Road album. It was also featured prominently on Emerson, Lake & Palmer's song "Lucky Man," Keith Emerson's Moog solo at the end making it arguably the group's most popular piece. Another famous use of the Moog was in Tangerine Dream's electronic landmark album Phaedra in 1974. Glenn Tilbrook, a member of the new wave band Squeeze, was also known to use the Mini Moog with regularity.

The success of Carlos' *Switched-On Bach* sparked a series of other synthesizer records in the late 1960s to mid 1970s. These albums featured [covers](#) of songs arranged for Moog synthesizer in the most dramatic and flamboyant way possible, covering [rock](#), [country](#) and other genres of music. The albums often had "Moog" in their titles (i.e. *Country Moog Classics*, *Exotic Moog with Martin Denny*, etc.) although many used a variety of other brands of synthesizers and even [organs](#) as well. The kitsch appeal of these albums continue to have a small fanbase and the 1990s band Moog Cookbook is a tribute to this style of music.

One well known use of the synthesizer was in the 1971 movie A Clockwork Orange, in which Carlos wrote all the original music for the Moog, along with several Moog versions of classical music, creating a very eerie mood that was considered very successful at expressing the strange society of the movie.

A popular Moog user (and programmer) is Stevie Wonder who won numerous Grammy awards in 1973 for his synthesizer rich Talking Book and also in 1974 where he grabbed the 'Album of the Year' award with yet another Moog-tinted album Innervisions.

Popularity surged in the 1970s, then declined in the 1980s as [digital synthesizers](#) gained traction in the market. By the mid-1990s, analog synthesizers were again highly sought after and prized for their classic sound. As of 2004, more than 15 companies are making Moog-style synthesizer modules.

List of Moog synthesizers

Moog modular synthesizer (1963–1980)
Minimoog (1970–1982)
Moog Satellite (1974–1979)
Moog Sonic 6 (1974–1979)
Micromoog (1975–1979)
Polymoog (1975–1980)
Minitmoog (1975–1976)
Moog Taurus (1976–1983)
Multimoog (1978–1981)
Moog Prodigy (1979–1984)
Moog Liberation (1980)
Moog Opus-3 (1980)
Moog Concertmate MG-1 (1981)
Moog Rogue (1981)
Moog Source (1981)
Memorymoog (1982–1985)
Moogerfooger (1998–present)
Minimoog Voyager (2002–present)
Little Phatty (2006–present)

Lam

Mor lam (Thai/Isan: ๓-!-) is an ancient Lao form of [song](#) in Laos and Isan (Northeastern Thailand). *Mor lam* means expert song, or expert singer, referring to the music or artist respectively. Other romanisations used include **mo lam**, **maw lam**, **maw lum**, **moh lam** and **mhor lum**. In Laos, the music is known simply as **lam** (ລຳ); **mor lam** (ໂມຣລຳ) refers to the singer.

The characteristic feature of *lam* singing is the use of a flexible melody which is tailored to the tones of the words in the text. Traditionally, the tune was developed by the singer as an interpretation of glawn poems and accompanied primarily by the [khene](#), a [free reed](#) mouth organ, but the modern form is most often [composed](#) and uses electrified [instruments](#). Contemporary forms of the music are also characterised by quick tempi and rapid delivery, while tempi tend to be slower in traditional forms and in some Lao genres. Some consistent characteristics include strong rhythmic accompaniment, vocal leaps, and a conversational style of singing that can be compared to American [rap](#).

Typically featuring a theme of unrequited love, *mor lam* also reflects the difficulties of life in rural Isan and Laos, leavened with wry humour. In its heartland performances are an essential part of festivals and ceremonies, while the music has gained a profile outside its native regions thanks to the

spread of migrant workers, for whom it remains an important cultural link with home.

History

In his *Traditional Music of the Lao*, Terry Miller identifies five factors which helped to produce the various genres of lam in Isan: animism, Buddhism, story telling, ritual courtship and male-female competitive folksongs; these are exemplified by *lam phi fa*, *an nangsue*, *lam phuen* and *lam glawn* (for the last two factors) respectively. Of these, *lam phi fa* and *lam phuen* are probably the oldest, while it was *mor lam glawn* which was the main ancestor of the commercial *mor lam* performed today.

After Siam extended its influence over Laos in the 18th and 19th centuries, the music of Laos began to spread into the Thai heartlands; even King Mongkut's vice-king Pinklao becoming enamoured of it. But in 1865, following the vice-king's death, Mongkut banned public performances, citing the threat it posed to Thai culture and its role in causing drought.[2] Performance of mor lam thereafter was a largely local affair, confined to events such as festivals in Isan and Laos. However, as Isan people began to migrate to the rest of the country, the music spread with them. The first major mor lam performance of the 20th century in Bangkok took place at the Rajdamnoen Boxing Stadium in 1946. Even then, the number of migrant workers from Isan remained fairly small, and *mor lam* was paid little attention by the outside world.

In the 1950s and 1960s, there were efforts in both Thailand and Laos to put the educational aspect of *lam* to political use. The USIS in Thailand and both sides in the Lao civil war recruited mor lam singers to include propaganda in their performances, in the hope of persuading the rural population to support the cause. The Thai attempt was unsuccessful, taking insufficient account of performers' practices and audiences' demands, but more success was had in Laos; the victorious Communists continued to maintain a propaganda troupe even after the revolution.

Mor lam started to spread in Thailand in the late 1970s and early 1980s, when more and more people left Isan in search of work. Mor lam performers began to appear on television, led by Banyen Rakgaen, and the genre soon gained a national profile. The music remains an important link to home for Isan people in the capital, where *mor lam clubs* and *karaoke* bars act as meeting places for migrants.

Contemporary *mor lam* is very different from that of previous generations. None of the traditional Isan genres is commonly performed today: instead singers perform three-minute songs combining *lam* segments with luk thung or [pop](#) style sections, while comedians perform skits in between blocks of songs.

- *Lam Sithandone* (also called *Lam Si Pan Don*), from Champassak is similar in style to the *lam glawn* of Ubon. It is accompanied by a solo khene, playing in a *san* mode, while the vocal line shifts between *san* and *yao* scales. The rhythm of the vocal line is also indeterminate, beginning in speech rhythm and shifting to a metrical rhythm.
- *Lam Som* is rarely performed and may now be extinct. From Champassak, the style is hexatonic, using the *yao* scale plus a supertonic C, making a scale of A-B-C-D-E-G. It uses speech rhythm in the vocal line, with a slow solo khene accompaniment in meter. It is similar to Isan's *lam phuen*. Both *Lam Som* and *Lam Sithandone* lack the descending shape of the vocal line used in the other southern Lao styles.
- *Lam Khon Savane* from Savannakhet is one of the most widespread genres. It uses the *san* scale, with a descending vocal line over a more rigidly metrical ensemble accompaniment. *Ban Xoc* and *Mahaxay* are musically very similar, but *Ban Xoc* is usually performed only on ceremonial occasions while *Mahaxay* is distinguished by a long high note preceding each descent of the vocal line.
- *Lam Phu Thai* uses the *yao* scale, with a descending vocal line and ensemble accompaniment in meter.
- *Lam Tang Vay* is a Lao version of Mon-Khmer music, with a descending ensemble accompaniment.
- *Lam Saravane* is also of Mon-Khmer origin. It uses the *yao* scale. The descending vocal line is in speech rhythm, while the khene and drum accompaniment is in meter.
- *Khap Thum Luang Phrabang* is related to the court music of Luang Phrabang, but transformed into a folk-song style. The singer and audience alternately sing lines to a set melody, accompanied by an ensemble.
- *Khap Xieng Khouang* (also called *Khap Phuan*) uses the *yao* scale and is typically sung metrically by male singers and non-metrically by women.
- *Khap Ngeum* uses the *yao* scale. It alternates declaimed line from the singer and non-metrical khene passages, at a pace slow enough to allow improvisation.
- *Khap Sam Neua* uses the *yao* scale. Singers are accompanied by a solo khene, declaiming lines each ending in a cadence.
- *Khap Thai Dam*

Performers

Traditionally, young *mor lam* were taught by established artists, paying them for their teaching with money or in kind. The education focussed on

memorising the texts of the verses to be sung; these texts could be passed on orally or in writing, but they always came from a written source. Since only men had access to education, it was only men who wrote the texts. The musical education was solely by imitation. Khaen-players typically had no formal training, learning the basics of playing from friends or relatives and thereafter again relying on imitation. With the decline of the traditional genres this system has fallen into disuse; the emphasis on singing ability (or looks) is greater, while the lyrics of a brief modern song present no particular challenge of memorisation.

The social status of *mor lam* is ambiguous. Even in the Isan heartland, Miller notes a clear division between the attitudes of rural and urban people: the former see *mor lam* as, "teacher, entertainer, moral force, and preserver of tradition", while the latter, "hold mawlum singers in low esteem, calling them country bumpkins, reactionaries, and relegating them to among the lower classes since they make their money by singing and dancing".

Performance

In Laos, *lam* may be performed standing (*lam yuen*) or sitting (*lam nang*). Northern *lam* is typically *lam yuen* and southern *lam* is typically *lam nang*. In Isan *lam* was traditionally performed seated, with a small audience surrounding the singer, but over the latter half of the 20th century the introduction of stages and amplification allowed a shift to standing performances in front of a larger audience.

Live performances are now often large-scale events, involving several [singers](#), a [dance troupe](#) and comedians. The dancers (or *hang khreuang*) in particular often wear spectacular costumes, while the singers may go through several costume changes in the course of a performance. Additionally, smaller-scale, informal performances are common at festivals, temple fairs and ceremonies such as funerals and weddings. These performances often include [improvised](#) material between songs and passages of teasing dialogue (Isan *-"*, soi*) between the singer and members of the audience.

Characteristics

Instruments

The traditional instruments of *mor lam* are:

- the [khene](#): a mouth pipe organ, consisting of approximately fourteen bamboo tubes above a mouthpiece;
- the phin: a [lute](#), normally three-stringed;
- the ching: small [bells](#) resembling [cymbals](#);
- the saw: a bowed [string instrument](#);
- [panpipes](#); and
- [hand drums](#).

Many genres (including the *khap* of northern Laos and *lam glawn* and *lam phuen* in Isan) were traditionally accompanied only by the khene, but ensembles have become more common. Most commercial artists now use at least some electric instruments, most often a [keyboard](#) set up to sound like a 1960s Farfisa-style organ; [electric guitars](#) are also common. Other western instruments are also becoming popular, such as the [saxophone](#) and the [drum kit](#).

Music

Lam singing is characterised by the adaptation of the [vocal line to fit the tones of the words used].[17] It also features staccato articulation and rapid shifting between the limited number of [notes](#) in the scale being used, commonly delivering around four syllables per second.^[18] There are two pentatonic scales, each of which roughly corresponds to intervals of a western diatonic major scale as follows:

The actual [pitches](#) used vary according to the particular khene accompanying the singer. The khene itself is played in one of six [modes](#) based on the scale being used.

Because Thai and Lao do not include phonemic stress, the rhythm used in their poetry is demarcative, i.e. based on the number of syllables rather than on the number of stresses. In *glawn verse* (the most common form of traditional *lam* text) there are seven basic syllables in each line, divided into three and four syllable hemistiches. When combined with the musical beat, this produces a natural rhythm of four on-beat syllables, three off-beat syllables, and a final one beat rest:

In actual practice this pattern is complicated by the subdivision of beats into even or dotted two-syllable pairs and the addition of prefix syllables which occupy the rest at the end of the previous line; each line may therefore include eleven or twelve actual syllables.[22] In the modern form, there are sudden tempo changes from the slow introduction to the faster main section of the song. Almost every contemporary *mor lam* song features the following [bass rhythm](#), which is often ornamented [melodically](#) or rhythmically, such as by dividing the crotchets into quavers:

The *ching* normally play a syncopated rhythm on the off-beat, giving the music a characteristically quick rhythm and tinny sound.

Content

Mor lam was traditionally sung in the Lao or Isan language. The subject matter varied according to the genre: love in the lam glawn of Ubon; general knowledge in the lam jot of Khon Kaen; or Jataka stories in lam phun. The most common verse form was the four-line glawn stanza with seven main syllables per line, although in Khon Kaen the technical subject matter led to the use of a free-form series of individual lines, called *glawn gap*. In Laos, it is the regional styles which determine the form of the text. Each style may use a metrical or a speech-rhythm form, or both; where the lines are metrical, the *lam* styles typically use seven syllables, as in Isan, while the *khap* styles use four or five syllables per line. The slower pace of some Lao styles allows the singer to improvise the verse, but otherwise the text is memorised.

In recent decades the Ubon style has come to dominate *lam* in Isan, while the Central Thai influence has led to most songs being written in a mix of Isan and Thai. Unrequited love is a prominent theme, although this is laced with a considerable amount of humour. Many songs feature a loyal boy or girl who stays at home in Isan, while his or her partner goes to work as a migrant labourer in Bangkok and finds a new, richer lover.

The *glawn* verses in *lam tang san* were typically preceded by a slower, speech-rhythm introduction, which included the words *o la naw* ("oh my dear", an exhortation to the listeners to pay attention) and often a summary of the content of the poem. From this derives the *gern* (Thai ๔) used in many modern songs: a slow, sung introduction, generally accompanied by the khene, introducing the subject of the song, and often including the *o la naw*. The *plaeng* (Thai %) is a sung [verse](#), often in Central Thai, while the actual *lam* (Thai %) appears as a chorus between *plaeng* sections.

Recordings

As few *mor lam* artists write all their own material, many of them are extremely prolific, producing several [albums](#) each year. Major singers release their recordings on audio tape, CD and VCD formats. The album may take its name from a title track, but others are simply given a series number.

Mor lam VCDs can also often be used for [karaoke](#). A typical VCD [song video](#) consists of a performance, a narrative film, or both intercut. The narrative depicts the subject matter of the song; in some cases, the lead role

in the film is played by the singer. In the performance, the singer performs the song in front of a static group of dancers, typically female. There may be a number of these recordings in different costumes, and costumes may be modern or traditional dress; the singer often wears the same costume in different videos on the same album. The performance may be outdoors or in a studio; studio performances are often given a psychedelic animated backdrop. Videos from Laos tend to be much more basic, with lower production values.

Some of the most popular current artists are Banyen Rakgan, Chalermphol Malaikham, Jintara Poonlarp, Siriporn Ampaipong, and Pornsack Songsaeng. In 2001, the first album by Dutch singer Christy Gibson was released.

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Mor lam sing

Mor lam sing (Thai/Isan มอ-ลัม-ซิง) is a fast-paced, racy, modernized version of the traditional Lao/Isan song form *mor lam*. *Sing* comes from the English word "racing" (a reference to the music's speed and its origins among Isan's biker fraternity). A lead singer is accompanied by the khaen, a bamboo mouth organ, Western [drums](#) and electric [keyboards](#) and [bass](#). The style was invented in Chaiyaphum province around 1985, and was popularised over the next few years after it was taken up by Ratdri Sivilai in Khon Kaen. It is based on the Khon Kaen style of lam tang san, but it incorporates string instrumentation, luk thung singing styles and extensive use of the Central Thai language rather than Isan.

The songs are generally about disappointment in love or the hardships of life away from the Northeast of Thailand. Sexual innuendo is prominent, and

feature young, fancifully dressed female dancers, called "*hang khreuang*".

Among the most popular *mor lam sing* artists are the groups Rock Salaeng and Rock Sadert.

Reference

Garland Encyclopedia of World Music, p. 327.

Categories: [Popular music](#)

Mosh

Moshing is a type of [dance](#) characterized by jumping around and or pushing others to loud [punk](#), [hardcore](#), and [heavy metal](#) music. Moshing is [popular](#) with many, especially young, fans. Moshing is also gaining popularity in the [Rap](#) and [Breakcore](#) (a genre of extreme electronic dance music) scenes.

Moshing is typically done in a **mosh pit** or circle pit. Originally this was just a group of people typically directly in front of the stage who were engaged in this form of dancing. It is now more frequent that there are mosh or circle pits throughout the entire audience.

Mosh fashion relates to the music genre. Specifically, it began with wearing what one would wear to a concert where there would be a mosh pit.

Origins and History

Origins

The term "mosh" probably came from the term "mash" or dance (as in "monster mash"). In the early eighties, it was frequently spelled "mash", but pronounced "mosh", as in the 1982 song "Total Mash" by the Washington D.C. based hardcore group "Scream", on their "Still Screaming" album. Later, the term began to appear in fanzines of the time with it's current spelling. The Jamaican pronunciation is likely due to the influence of ska and reggae on punk rock, as in the song lyric "Mash it up in Zimbabwe" in the song "Zimbabwe" on Bob Marley's 1979 "Survival" album.

The term "mosh" has often been credited to Vinnie Stigma of the hardcore group Agnostic Front as an acronym for "March Of Skin Heads", but most authorities cite Darryl Jennifer, bass guitarist for Bad Brains as the term's originator, from his Jamaican-accented pronunciation of the word "mash", in

"Mash down Babylon.", referring to the Rastafarian religious idea of the corrupt world-system. Many early punk scenes referred to this type of dance as 'thrashing', and the term 'moshing' term gradually gained significance during the hardcore metal crossover days.

This fusion was created by bands like DRI. Slam dancing originated in Southern California during the west coast second generation punk movement. It began as bands like Black Flag & The Circle Jerks started playing extreme hardcore punk. The kids from the beach cities began attending shows and took the pogo to the next level of physical contact.

History

Mosh pits (or Circle pits) appeared in 1981, if not earlier, at a number of [punk rock](#) concerts. The dance form later spread to the [heavy metal music](#) scene, where headbanging and crowd surfing were incorporated. In the mid-1980s, when [thrash metal](#) bands like Slayer, Megadeth, and Anthrax were still playing club venues, mosh pits were a regular part of the concert experience. By the time of the Woodstock 1999 music festival, moshing had been described as a full-scale riot. To solve these problems, venues that expect moshing now typically provide crowd control, including having concert rules, removing problem-causing audience members, and a "T-barricade" that separates the pit into two halves as well as from the band.

Nirvana's successful video "Smells Like Teen Spirit" brought mosh pits to a wide mainstream audience in 1991.

In May 1996, The Smashing Pumpkins played a gig in The Point Depot in Dublin, Ireland. The venue was over-crowded and despite the band's repeated requests for moshing to stop, a 17-year-old fan from Cork, Bernadette O'Brien, was crushed to death. The concert ended early and the following night's performance in Belfast was cancelled out of respect for her.

Michael Moore's *The Awful Truth*

In 2000, Michael Moore's *The Awful Truth* television show took a portable mosh pit across the United States to Iowa and challenged the candidates in the presidential primaries to dive into it. The premise was that the show would endorse any presidential hopeful crazy enough to do it. At one debate this mosh pit was called "the defining moment of the 2000 election" by New York Times columnist Gail Collins.

At a town hall event staged by Ronald Reagan's former ambassador to the United Nations' Economic and Social Council, Alan Keyes, aides went outside to investigate the commotion. When informed that Keyes could get the

endorsement of "The Awful Truth with Michael Moore," Keyes' national field director dove into the pit, hoping that his actions would help win the endorsement. He then brought out another one of Keyes supporters, dressed as Uncle Sam, who also jumped in. Another supporter dressed as a shark jumped out off the stage onto a car, damaging it.

Alan Keyes, after several minutes of convincing by his daughter, dived into the mosh pit himself. He fell backwards into the screaming crowd of youths to the sound of Rage Against the Machine and surfed the crowd. After a couple of body slams with a young man from Ames High School, he left the pit with the show's endorsement.

Michael Moore said of the incident, "We knew Alan Keyes was insane. We just didn't know *how* insane until that moment." Details about this incident and the adventure of the portable mosh pit can be found on Mr. Moore's web site.

The only book on moshing is *Moshpit Culture* by Joe Ambrose, anarchist writer and collaborator with, amongst others, Iggy Pop, William Burroughs, Lydia Lunch, Sol Melendez, and Richard Hell. Ambrose's book contains a history of moshing and first hand reports from a variety of mosh subcultures, plus interviews with young moshers and members of Slipknot, Sepultura, Trail of Dead, Soulfly, and Bullet For My Valentine.

Types of Moshing

Moshing is a catch-all term for any dance performed in a mosh pit or circle pit at a party or dance . Certain moves are seen with certain passages of music (for example the "two-step" for floor-tom breakdowns).

It has always been mosh etiquette to help up those who fall down. Also, moshers generally try to avoid tripping others, therefore avoiding the entire falling 'incident'.

Moshing can be referred to by several different names, depending upon the subculture in which it is found: [hardcore dancing](#), *throwdown*, *mashing*, or most simply, *moshing*. Slam dancing is characterized by its aggressive nature: the movements consist of violent contact with other dancers - pushing and shoving other dancers and body-slamming, or throwing your body into another dancer are the normal forms of slamdancing.

Moshing means different things within different genres of music:

- [Breakcore](#), a genre of extreme electronic dance music, attracts many ex-punkers or metal heads and also their mosh-pits.
- [Grindcore](#) also has its own style of dancing, often referred to as the *grind* (not to be confused with the urban dance style), which resembles a blend of skanking and more of a slower mosh.

- Wall of Death where the crowd is divided into two halves, the music is built up into a crescendo and then as it reaches fever pitch a signal is given by the band and the two sides run at each other and the intro breaks into the song proper. It results in moshing and fighting.
- [Metal](#) performances are known for having large mosh pits fueled by the genre's popularity and large venue bookings. Due to the rapid tempo of Metal music, the tempo of dance elevates to a fevered pitch. This frantic moshing, known as a Speed Pit or Speed Mosh, is commonly practiced during shows of such bands as Iced Earth and Slayer. The faster the metal is, the crazier it will get. Additionally, metal shows are typical for having the largest people and most brutal pits imaginable, as this is the fan base the music attracts. It's thought that [thrash metal](#) was the first heavy metal subgenre that had pits, due to the nature of [Punk rockers](#) to like the thrash metal sound. Metal moshing generally consists of pushing, a variety of shoulder and body checks, Irish whips (a wrestling move that involves taking a person by the arm and launching them in a direction) and a contest in which two moshers lock hands and spin at a frantic pace, seeing who can hold on the longest. The loser is usually sent flying into a crowd.
- [Punk rock](#) moshing generally involves slam dancing (aimless slamming into one another), the pogo (jumping up and down into other people, invented by Sid Vicious of the Sex Pistols according to hearsay, but this is a myth), and circle pitting, and is generally much less violent and dramatic than found at [hardcore punk](#) shows. However, with punk/hardcore, the moshing is generally much faster than at metal shows seeing as the music's beat is much quicker. Punk was where the mosh pit was invented.
 - [Hardcore](#): [Hardcore dancing](#) is much faster and formulaic. It also includes people windmilling, moves resembling aggressive breakdancing, and solitary martial arts maneuvers. These are often frowned upon by other dancers, especially if attempted at a non-hardcore concert. This is often due to the fact that hardcore dancers can be reckless, and pose an unnecessary threat to those who wish to Speed Mosh. Another form of hardcore dancing which involves the whole mosh pit is the circle pit, in which people skank at running speed around the circumference of the pit. It can include two-steps, windmills, and swinging the arms and legs violently. In some venues large pillars in the middle of the pit form a nucleus to charge around, such as The Underworld in Camden, U.K. Whilst other forms of moshing promote camaraderie and friendship between dancers, Hardcore Dancing is criticized for it's lack of camaraderie and more alienating overtone.
- [Hip hop](#) related
 - The Gangsta walk, originally called the "buck jump," is circling the dance floor as quick and wild as you possibly can. First commonly seen at [rap](#) shows in the Memphis, Tennessee area.

- Skank slam dancing is now seen in [ska](#) or ska-core shows.
- [Industrial](#) shows, especially Industrial-Metal or Industrial-Rock, will have mosh pits similar to that of metal. Industrial pits combine conventional moshing found at either punk or metal shows with dancing similar to that found in a club playing [EBM](#) or [Industrial](#) music. Due to the clockwork nature of [Industrial](#)'s rhythm, fans also like to stomp their feet on the ground (which generates a huge vibration since boots are a popular footwear choice) as well.

Risks, criticism and precautions

Although most participants consider moshing fun, minor injuries can occur and there is a risk of serious injury.

Supporters of moshing agree that there is some physical risk associated with the activity. Supporters argue that slam dancing can establish friendship and camaraderie, that reports of death or serious injury relate to crowd surfing or stage diving, completely different activities. And despite the fact that injury can occur in a moshpit, no one is forced to go into one - those that do make the choice themselves, and are well aware of the risks.

Critics have charged slam dancing with inciting or condoning violence. Violence on the concert floor inevitably leads to some injuries. It is argued that an escalating cycle of violence can be observed. These charges are reflected in media reports.

To many, moshing is a kind of extreme sport. Many people in the pit do believe in stimulating friendship and camaraderie. Violence is usually directed against others in the pit, and often only escalates when it is badly received by someone who is outside or not used to the pit. The pit is meant to be fun. If a participant falls they risk being trampled, but someone nearby will always help a fallen person to their feet.

There tends to be some conflation between the actual dangers of moshing and the types of behavior which critics say it causes.

There are definite risks for those participating in moshing or approaching too close to the mosh pit. Many supporters actually believe that the point of moshing is its physicality and that its risks can be compared to the risks of any physically challenging sport. Some suggest there is a desire to be bruised fulfilled by mosh pits, as a form of basic stress relief.

It may be suggested that moshing reflects a modern "rite-of-passage trial" where young people choose to test their courage and strength among friends and/or strangers in an unpredictable situation teetering on the edge of chaos.

In many Western cultures, there are very few outlets for a youth's natural inclination toward violence and the moshpit is an excellent excuse to let off steam. As it is meant to be, it is a sort of battle between consenting adults, and outside the pit there is no battle, often good friendships are struck up between "true hardcores". Violence escalates mainly when this concept is misunderstood whether it is inside or outside the pit.

Even though moshing is done to the aforementioned music genres, heavy metal and similar genres are not completely subject to danceability standards since people started dancing to [house music](#) and genres similar to that; since house music is what people commonly refer to as "dance music" compared to the genres moshing is dedicated to.

See also

- [Hardcore dancing](#)
- [moshcore](#)

Categories: [Heavy metal](#) | [Punk](#) | [Hardcore punk](#) | [Metalcore](#) | [Grunge](#) | [Ska](#)

Moshcore

Moshcore is a style of [metalcore](#), derived from [hardcore](#) featuring [guitar](#)-based instrumentation, basic [chord progressions](#), aggressive 4/4 [rhythms](#) and assertive vocals. It is also known as *Tough Guy Hardcore*. Distortion is usually introduced into the guitar sounds, which can create a [heavy metal](#) effect that further sets moshcore apart from punk rock. Moshcore is created and played mostly for [mosh](#) dancing in a "mosh pit", which can be a violent activity involving high impact body contact (and some physical risk). The style emerged during the late 1990s in Germany and the northeastern United States. It is stylistically different from the punk subgenre of "Hardcore", and is generally "heavier" than punk hardcore, but often employs a much "friendlier" and much less abrasive musical style than other Hardcore subgenres, like Crust.

Moshcore was influenced by the late 80's hardcore scene in New York. Bands such as Sick of It All, Judge, Leeway and Madball are examples. Moshcore's references to violence along with an evolution away from its hardcore roots has caused some controversy and backlash in many DIY hardcore communities. Examples can be heard in songs such as "Get the Kid

"With the Sideburns" by Reversal Of Man and "V.R.S. (Victory Records Sucks)" by Good Clean Fun.

The most famous moshcore band is Hatebreed who, having appeared on the soundtracks for Hollywood movies (XXX and The Punisher) have achieved some mainstream acceptance. Their vocalist Jamey Jasta has hosted MTV2's Headbanger's Ball.

Moshcore is considered as the simplest expression of metalcore, with songs averaging around one or two minutes in length and written in a tradition closer to 1980s [hardcore](#) with traditional elements such as [mosh](#) breakdowns and singalongs, but the guitars have a more metallic edge. Lyrics tend to be focused on personal issues such as self-determination, mental strength, unity (within the hardcore and metalcore scene) and sometimes straight edge, a tradition which has been continued from older hardcore bands.

Notable bands

Bury Your Dead
Hatebreed
Madball
Hoods
Earth Crisis
Integrity
Irate
Most Precious Blood
Terror
Throwdown
On Broken Wings
Walls of Jericho (also famed for having a female vocalist)
Too Young to Die

Although bands such as All Out War have a sound closer to [thrash metal](#) than old-school hardcore, their image and attitude identify closely with moshcore.

Categories: [Hardcore punk genres](#) | [Metalcore genres](#)

Motet

In Western music, **motet** is a word that is applied to a number of highly varied [choral](#) musical compositions.

The name comes either from the Latin *movere*, ("to move") or a Latinized version of Old French *mot*, "word" or "verbal utterance." The Mediaeval Latin

for "motet" is "motectum". If from the Latin, the name describes the movement of the different voices against one another.

According to Margaret Bent (1997), "'a piece of music in several parts with words' is as precise a definition of the motet as will serve from the thirteenth to the late sixteenth century and beyond. This is actually very close to one of the earliest descriptions we have, that of the late thirteenth-century theorist Johannes de Grocheio." Grocheio was also one of the first scholars to define a **motet**. Grocheio believed that the motet was "not intended for the vulgar who do not understand its finer points and derive no pleasure from hearing it: it is meant for educated people and those who look for refinement in art."

Medieval motets

The earliest motets arose, in the thirteenth century (Bent, 1997), out of the *organum* tradition exemplified in the Notre Dame school of Léonin and Pérotin. The motet arose from discant (clausula) sections, usually strophic interludes, in a longer sequence of organum, to which upper voices were added. Usually the discant represented a strophic sequence in Latin which was sung as a discant over a *cantus firmus*, which typically was a [Gregorian chant](#) fragment with different words from the discant. The motet took a definite rhythm from the words of the verse, and as such appeared as a brief rhythmic interlude in the middle of the longer, more chantlike organum.

The practice of discant over a *cantus firmus* marked the beginnings of [counterpoint](#) in Western music. From these first motets arose a [medieval](#) tradition of secular motets. These were two or three part compositions in which several different texts, sometimes in different vernacular languages, were sung simultaneously over a Latin *cantus firmus* that once again was usually adapted from a passage of Gregorian chant. It is suspected that, for the sake of intelligibility, in performance the *cantus firmus* and one or another of the vocal lines were performed on instruments.

Increasingly in the 14th and 15th centuries, motets tended to be isorhythmic; that is, they employed repeated rhythmic patterns in all voices—not just the *cantus firmus*—which did not necessarily coincide with repeating melodic patterns. Philippe de Vitry was one of the earliest composers to use this technique, and his work evidently had an influence on that of Guillaume de Machaut, one of the most famous named composers of late medieval motets.

Renaissance motets

The name of the motet was preserved in the transition from medieval to [Renaissance music](#), but the character of the composition was entirely changed. While it grew out of the medieval isorhythmic motet, the Renaissance composers of the motet generally abandoned the use of a repeated figure as a *cantus firmus*. Guillaume Dufay was a transitional figure; he wrote one of the last motets in the medieval, isorhythmic style, the *Nuper rosarum flores* which premiered in 1436 and was written to commemorate the completion of Filippo Brunelleschi's dome in the Cathedral of Florence. During this time, however, the use of *canti firmi* in works such as the parody mass tended to stretch the *cantus firmus* out to great lengths compared to the multivoice descant above it; this tended to obscure the rhythm supplied by the *cantus firmus* that is apparent in the medieval isorhythmic motet. The cascading, passing chords created by the interplay between multiple voices, and the absence of a strong or obvious beat, are the features that distinguish medieval and renaissance vocal styles.

Instead, the Renaissance motet is a short polyphonic musical setting in imitative counterpoint, for chorus, of a religious text not specifically connected to the liturgy of a given day, and therefore suitable for use in any service. The texts of antiphons were frequently used as motet texts. This is the sort of composition that is most familiarly named by the name of "motet," and the Renaissance period marked the flowering of the form.

In essence, these motets were sacred [madrigals](#). The relationship between the two forms is most obvious in the composers who concentrated on sacred music, especially Giovanni Pierluigi da Palestrina, whose "motets" setting texts from the Canticum Canticorum, the Biblical "Song of Solomon," are among the most lush and madrigal-like of Palestrina's compositions, while his "madrigals" that set poems of Petrarch in praise of the Blessed Virgin Mary would not be out of place in church. The language of the text was the decisive feature: if it's Latin, it's a motet; if the vernacular, a madrigal. Religious compositions in vernacular languages were often called [madrigali spirituali](#), "spiritual madrigals." Like most madrigals, Renaissance motets developed in episodic format, with separate phrases of the source text being given independent melodic treatment and contrapuntal development; contrapuntal passages often alternate with monody.

Secular motets continued to be written; these motets typically set a Latin text in praise of a monarch or commemorating some public triumph; the themes of courtly love often found in the medieval secular motet were banished from the Renaissance motet. This was one of the pre-eminent forms of [Renaissance music](#). Other important composers of Renaissance motets include:

Alexander Agricola
Gilles Binchois
Antoine Busnois

William Byrd
Johannes Vodnianus Campanus
Loyset Compère
Josquin Des Prez
John Dunstaple
Antoine de Févin
Francisco Guerrero
Nicolas Gombert
Heinrich Isaac
Pierre de La Rue
Orlando di Lasso
Cristóbal de Morales
Jean Mouton
Jacob Obrecht
Johannes Ockeghem
Giovanni Pierluigi da Palestrina
Thomas Tallis
John Taverner
Tomás Luis de Victoria

In the latter part of the 16th century, Giovanni Gabrieli and other composers developed a new style, the polychoral motet, in which two or more [choirs](#) of singers (or instruments) alternated. This style of motet was sometimes called the *Venetian motet* to distinguish it from the *Netherlands* or *Flemish* motet written elsewhere.

Baroque motets

The name "motet" was preserved into [Baroque music](#), especially in France, where the word was applied to *petits motets*, sacred choral compositions whose only accompaniment was a basso continuo; and *grands motets*, which included instruments up to and including a full [orchestra](#). Jean-Baptiste Lully was an important composer of this sort of motet. Lully's motets often included parts for soloists as well as choirs; they were longer, including multiple movement in which different soloist, choral, or instrumental forces were employed. Lully's motets also continued the Renaissance tradition of semi-secular Latin motets in works such as *Plaude Laetare Gallia*, written to celebrate the baptism of King Louis XIV's son; its text by Pierre Perrin begins:

*Plaude laetare Gallia
Rore caelesti rigantur lilia,
Sacro Delphinus fonte lavatur*

Et christianus Christo dicatur.

(Rejoice and sing, France: the lily is bathed with heavenly dew. The Dauphin is bathed in the sacred font, and the Christian is dedicated to Christ.)

In Germany, too, pieces called motets were written in the new musical languages of the Baroque. Heinrich Schütz wrote many motets in a series of publications called *Symphoniae sacrae*, some in Latin and some in German.

Johann Sebastian Bach also wrote six surviving works he called motets; Bach's motets were relatively long pieces in German on sacred themes for choir and *basso continuo*. Bach's motets are:

- BWV 225 *Singet dem Herrn ein neues Lied* (1726)
- BWV 226 *Der Geist hilft unser Schwachheit auf* (1729)
- BWV 227 *Jesu, meine Freude* (?)
- BWV 228 *Fürchte dich nicht* (?)
- BWV 229 *Komm, Jesu, komm!* (1730 ?)
- BWV 230 *Lobet den Herrn alle Heiden* (?)

The motet since Bach

Later 18th-century composers wrote few motets, although Mozart's well-known *Ave verum corpus* is in this genre.

In the 19th century German composers continued to write motets occasionally, notably Johannes Brahms (in German) and Anton Bruckner (in Latin). French composers of motets included Camille Saint-Saëns and César Franck. Similar compositions in the English language are called [anthems](#), but some later English composers, such as Charles Villiers Stanford, wrote motets in Latin. The majority of these compositions are a cappella, but some are accompanied by organ.

In the 20th century, composers of motets have been conscious imitators of earlier styles, such as Ralph Vaughan Williams, Hugo Distler, Ernst Krenek, and Giorgio Pacchioni.

Sources

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Categories: [Musical forms](#) | [Medieval music](#) | [Renaissance music](#) | [Baroque music](#)

Motown Sound

The **Motown Sound** is a style of [soul music](#) with distinctive characteristics, including the use of tambourine along with [drums](#), [bass](#) instrumentation, a distinctive melodic and [chord](#) structure, and a "call and response" singing style originating in [gospel music](#).

Among the most important architects of The Motown Sound were the members of Motown's in-house team of songwriters and record producers, including Motown founder Berry Gordy, William "Smokey" Robinson, Norman Whitfield & Barrett Strong, and the team of Brian Holland, Lamont Dozier and Edward Holland, Jr., collectively known as Holland-Dozier-Holland. Crucial to the sound was the work of Motown's in-house band, The Funk Brothers, who performed the instrumentation on most Motown hits from 1959 to 1972. However, according to Berry Gordy, "the Motown sound is made up of rats, roaches, and love" (Hirshey 1994, p.187).

About the Motown Sound

While there were many hugely popular African American musicians prior to the 1960s, Motown soul was the most consistently chart-topping genre until hip-hop. In contrast to previous genres of black popular music, Motown soul used African-American performers instead of grooming white musicians for crossover fame. It was also among the first genres of African-American popular music to move beyond simple lyricisms into the realm of socio-political topics, allowing for a wide range of African-American viewpoints to be expressed in song.

The Motown Sound was also defined by the use of orchestration, string sections, charted horn sections, carefully arranged harmonies and other more refined pop music production techniques. It was also one of the first styles of pop music of that era wherein [girl groups](#)--including The Supremes, Martha & the Vandellas and The Marvelettes--were showcased as an act, as opposed to individual female artists.

The Motown producers and the Funk Brothers band used a number of innovative techniques to develop the Motown Sound. Many tracks featured two drummers instead of one, either overdubbed or playing in unison, and

three or four guitar lines as well. Bassist James Jamerson often played his instrument with only his index finger, and created many of the bubbling basslines apparent on Motown songs such as "You Can't Hurry Love" by The Supremes. While the Funk Brothers had exclusive contracts with Motown, they often secretly recorded instrumental tracks for outside acts, most notably "Cool Jerk" by The Capitols and "Agent Double-O Soul" by Edwin Starr.

The style was also showcased by the work of non-Motown artists, including Dusty Springfield and British band The Foundations. On a side note, Great Britain was also the scene where the Motown Sound (and that of numerous smaller record companies) was kept alive by the [northern soul](#) movement, so called due to the fact that it was centered in the northern parts of England.

According to Smokey Robinson, the Motown Sound had little to do with Detroit: "People would listen to it, and they'd say, 'Aha, they use more bass. Or they use more drums.' Bullshit. When we were first successful with it, people were coming from Germany, France, Italy, Mobile, Alabama. From New York, Chicago, California. From *everywhere*. Just to record in Detroit. They figured it was in the air, that if they came to Detroit and recorded on the freeway, they'd get the Motown sound. Listen, the Motown sound to me is *not* an audible sound. It's spiritual, and it comes from the people that make it happen. What other people didn't realize is that we just had one studio there, but we recorded in Chicago, Nashville, New York, L.A.--almost every big city. And we still got the sound"^[1].

The sound was saluted in a Rod Stewart song, "The Motown Song" in 1991.

Examples

"(Love Is Like a) Heat Wave" by Martha & The Vandellas
"My Girl" by The Temptations
"I Can't Help Myself (Sugar Pie, Honey Bunch)" by The Four Tops
"How Sweet It Is (To Be Loved by You)" by Marvin Gaye
"Rescue Me" by Fontella Bass
"You Can't Hurry Love" by The Supremes
"Cool Jerk" by The Capitols
"Build Me Up Buttercup" by The Foundations
"I Want You Back" by The Jackson 5
"The Motown Song" by Rod Stewart

Notes

1. *Hirshey, Gerri (1994). *Nowhere to Run: The Story of Soul Music*. ISBN 0306805812

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#)

Movement

In [music](#), a **movement** is a division of a larger [composition](#) or [musical form](#) intended to be performed in succession, though complete in and of itself. Different forms of music have separate regulations in regard to the number of movements required. However, it is important to note that the number of movements in a piece has very little to do with the form. For example, Beethoven's Symphony No. 6 in F Major and Berlioz's *Symphonie Fantastique* both have 5 movements, while it is customary for a [symphony](#) to have only 4 movements.

Each movement has a distinct tempo and structure in regard to its intended position within the complete piece. For example, it is customary for the 1st movement in a symphony to be allegro or allegretto, the 2nd andante or adagio, the 3rd a scherzo or menuet in allegro or allegretto, and the 4th allegro, vivace, presto, etc.

In concerts it is customary to applaud when the entire work is completed, not between movements. However, it must be noted that during the classical era it was commonplace to applaud subsequent to the completion of each respective movement. In fact, applause was sometimes so loud and unyielding that conductors would simply play movements again.

Mozarabic chant

Mozarabic chant (also known as **Hispanic chant**, **Old Hispanic chant**, **Old Spanish chant**, or **Visigothic chant**) is the liturgical [plainchant](#) repertory of the Mozarabic rite of the Roman Catholic Church, related to but distinct from [Gregorian chant](#). It is primarily associated with Spain under Visigothic rule and with the Catholic Mozarabs living under Muslim rule, and was soon replaced by the chant of the Roman rite following the Christian reconquest. Although its original medieval form is largely lost, a few chants have survived with readable

musical notation, and the chanted rite was later revived in altered form and continues to be used in a few isolated locations in Spain, primarily in Toledo.

Name

No wholly satisfactory name has been found for this chant tradition, leading to several competing names. *Mozarabic* is the most common name, referring to the Mozarabs, Christians in Spain and Portugal living under Muslim rule. However, the chant almost certainly existed before the Muslim occupation in 711. Visigothic refers to the Visigoths who were driven from France and came south, dominating the Iberian peninsula and converting from Arianism to Catholicism in 587, and their Iberian descendants; however, the Catholic rite existed in Spain prior to their conversion, and the chant was not limited to Visigoths, so *Old Spanish* has been used as an alternative. But again, the chant was found in Portugal as well as Spain, so *Hispanic* or *Old Hispanic* are also used by scholars. "Hispanic" has its own ambiguity, though, so "Mozarabic" will probably remain despite its slight inaccuracy.

History

The basic structure of the rite that came to be known as the Mozarabic rite was documented by St. Isidore of Seville in the 7th century. The Credo had already been introduced into the Mozarabic rite in the Third Council of Toledo of 589, in which the Visigoths officially converted to Catholicism. (The Credo would not be used in the Roman rite in Rome itself until after 1014, at the request of the Holy Roman Emperor Henry II.)

The Mozarabic rite shares similarities with the Ambrosian rite and Gallican rite, and differs from the Roman rite. As the Christian reconquest of Spain went on, the Roman rite supplanted the Mozarabic. With the papal appointment of a French abbot as the new archbishop of Toledo, which had been recaptured in 1085, Roman influence could be enforced throughout the Spanish Church. Following its official suppression by Pope Gregory VII, the Mozarabic rite and its chant disappeared in all but six parishes in Toledo.

The Mozarabic rite was revived by Cardinal Jiménez de Cisneros, who published in 1500 and 1502 a Mozarabic Missal and Breviary, incorporating elements of the Roman rite, and dedicated a chapel to preserving the Mozarabic rite. However, the chant used for this restored Mozarabic rite shows significant influence from [Gregorian chant](#), and does not appear to resemble the Mozarabic chant sung prior to the reconquest.

General characteristics

Mozarabic chant is largely defined by its role in the liturgy of the Mozarabic rite, which is more closely related to the northern "Gallic" liturgies such as the Gallican rite and the Ambrosian rite than the Roman rite. Musically, little is known about the chant. Most of the surviving music is written in neumes that show the contour of the chant, but no pitches or intervals. Only twenty or so sources contain music that can be transcribed.

However, some things are known about the Mozarabic repertory. Like all [plainchant](#), Mozarabic chant was monophonic and a cappella. In accordance with Roman Catholic tradition, it is primarily intended to be sung by males.

As in Gregorian chant, Mozarabic chant melodies can be broadly grouped into four categories: recitation, syllabic, neumatic, and melismatic. Recitations are the simplest, comprised primarily of a simple reciting tone. Syllabic chants have mostly one note per syllable. Neumatic chants have a small number of notes, often just two or three, notes per syllable. Melismatic chants feature long, florid runs of notes, called melismas, on individual syllables.

In both Mozarabic and Gregorian chant, there is a distinction between antiphonal and responsorial chants. Originally, responsorial chant alternated between a soloist singing a verse and a chorus singing a refrain called the respond, while antiphonal chant alternated between two semi-choruses singing a verse and an interpolated text called an antiphon. In the developed chant traditions, they took on more functional characteristics. In an antiphonal chant, the antiphon is generally longer and more melodic than the verse, which is usually sung to a simpler formula called a [psalm tone](#). In a responsorial chant, the verse and refrain are often comparable in style and melodic content.

Mozarabic chants used a different system of [psalm](#) tones for psalm antiphons than Gregorian chant. Unlike the standardized Gregorian classification of chants into eight [modes](#), Mozarabic chant used between four and seven, depending on the local tradition. Many Mozarabic chants are recorded with no musical notation at all, or just the incipit, suggesting that the psalm tones were followed simple and frequently used formulas.

Chants of the Office

The musical forms encountered in Mozarabic chant present a number of analogies with those of the Roman rite. For example, a comparable distinction exists between antiphonal and responsorial singing. And Mozarabic chant may

be seen to make use of three styles: syllabic, neumatic and melismatic, much as in Gregorian chant. In the following descriptions of the principal musical items in both the Mozarabic Office and Mass, some of these analogies will be discussed further. The items from the Mass are presented here in the appropriate liturgical order.

The *Antiphons* are the largest category of Office chants. Most are moderately syllabic, with simple recitations used for the verses, sung in antiphony.

The *Alleluiatici* are also antiphonal chants, whose text usually involves an alleluia, similar in style to regular antiphons. Unlike the [Gregorian](#) repertory, these are sung at Matins and Vespers even on penitential days, when "alleluia" is omitted from the liturgy.

Matins features a musical form called the *missa*, which consists of an Alleluiaticus framed by two Antiphons and a *Responsory*. Later missae show common musical material thematically uniting the missa. The Responsories, which are primarily found at the end of a missa, are generally neumatic, consisting of melodic formulas that adjust to fit the lengths of different phrases, ending in a fixed cadence.

Other Office chants include the morning-themed *Matutinaria*, the *Benedictiones* using texts from the Book of Daniel, the melismatic *Soni*, and the alleluiatic *Laudes*. The *Psallendi*, unrelated to the Psallendae of [Ambrosian chant](#), end with the Doxology.

The neumatic Vespertini, like the Lucernaria of Ambrosian chant, usually allude to the lighting of lamps or to nightfall. They show a high degree of *[[centonization]*, construction from a vocabulary of stock musical phrases, and *adaption*, application of a pre-existing melody to a new text.

Preces are short, lightly neumatic musical prayers in rhyme with a refrain. They exist in both the Mozarabic rite and the Gallican rite, but the concordance between the two rites appears to be liturgical and not musical. Finally, the Office chants include a number of *Hymns*, many of which are found throughout Catholic Europe, although we do not know if the same melodies were used.

Chants of the Mass

The Mass is the Christian celebration of the Eucharist. Plainchant occurs prominently in the Mass for several reasons: to communally affirm the faith, to expand on the scriptural lessons, and to cover certain actions.

Praelegenda are opening chants corresponding to the [Gregorian](#) Introit, which use the same antiphonal structure and psalm tones found in the Mozarabic Office.

Unlike the Gregorian Gloria, the Mozarabic *Gloria in excelsis Deo* only occurs in some local Mozarabic traditions.

The *Trisagion*, in which the Greek word "hagios" is sung three times, sometimes quite melismatically or translated into the Latin "sanctus," corresponds to the simple threefold "Kyrie eleison" sung at the end of the Laus missa of the Ambrosian rite. This is not the liturgical counterpart of the Gregorian Sanctus.

Following the Trisagion are the *Benedictiones*. Like the Benedictiones of the Office, these come from the Book of Daniel, but use more complex melodies, whose refrain structure derives directly from the biblical poetry.

The *Psalmi* are neumatic and melismatic responsorial chants which function similarly to the Gregorian Gradual. On a few holidays, the Psalmo leads directly into a Clamor. Clamores conclude with the refrain of the preceding Psalmo. During Lent, Threni substitute for Psalmi. Each Threnus has a non-repeating refrain followed by several verses, which are sung to the same melody. This function of replacing another chant on certain penitential days is similar to the way the Gregorian Tract replaces the Alleluia.

Just as the Gregorian Gradual is followed by the Alleluia, the Mozarabic Psalmo is followed by the *Laus*. Like the Gregorian Alleluias, the Laudes include two melismas on the word "alleluia" surrounding a simpler verse. During Lent, the Laudes use different texts.

The *Sacrificium* corresponds to the Gregorian Offertory. The Sacrificia appear to be closely related to the Soni chants of the Office.

A few Mozarabic Masses include the *Ad pacem*, a special Antiphon sung for the kiss of peace, or the *Ad sanctus*, similar to the Gregorian Sanctus.

Corresponding to the [Ambrosian](#) Confractorium is the *Ad confractionem panis*, sung for the breaking of the bread. The chant *Ad accedentes*, corresponding to the Gregorian Communion, follows.

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Musica Popular Brasileira

MPB (*Música Popular Brasileira*, literally "Brazilian Popular Music") is a [musical genre](#) of Brazilian popular music that combines traditional Brazilian urban music styles (like samba, samba-canção and choro) with more contemporary pop and rock influences. Signifying more than the sum of the three words would indicate, MPB is a contemporary trend that has brought the world many renowned Brazilian artists.

MPB as a style debuted in the 1960s, with the abbreviation being applied to the type of music that emerged following the advent of the bossa nova. MPB artists and audiences were largely connected to the intellectual and student population, causing MPB to be known as "university music". MPB was born out of an attempt to produce a Brazilian "national" music, thus revitalizing traditional styles. MPB made a considerable impact at that time, boosted by several televised music festivals.

The earliest MPB borrowed elements of the bossa nova and often relied on thinly-veiled criticism of social injustice and dictatorial repression, being based on progressive opposition to the military dictatorship, large landowners, and imperialism. Early MPB is closely associated with the short-lived artistic movement known as tropicalia.

The climate that created the MPB movement ceased to exist after 1969, but the abbreviation has survived, albeit with a less specific meaning. Transforming from a left-wing musical movement, MPB became the core of Brazil's national music, and the term still indicates a certain aesthetic quality in modern Brazilian music.

Notable performers

Adriana Calcanhotto
Caetano Veloso
Carlinhos Brown
Cássia Eller -- a rock singer, with a fondness for MPB composers.
Cazuza --
Chico Buarque
Djavan
Dorival Caymmi
Elis Regina
Gal Costa
Gilberto Gil

Ivan Lins
João Bosco
Jorge Benjor, formerly Jorge Ben
Joyce
Maria Bethânia
Marisa Monte
Milton Nascimento
Nana Caymmi
Ney Matogrosso
MPB-4
Os Mutantes -- a progressive rock group which had a key role in the birth of MPB

Categories: [Pop music](#)

MTV Video Music Awards

The **MTV Video Music Awards** were established in 1984 by MTV to celebrate the top [music videos](#) of the year. Originally beginning as an alternative to the [Grammy Awards](#), the MTV Video Music Awards is now a respected pop culture awards show in its own right.

The statues given to winners of the award are often called "Moon Men" because the statue is of an astronaut on the moon, one of the earliest representations of MTV.

The eligibility period for the Video Music Awards begins July 1. They are presented annually and broadcast live on MTV. Past broadcasts have been held in New York, Los Angeles and Miami.

The 2006 MTV Video Music Awards will be held at New York's Radio City Music Hall on Thursday, August 31.

Memorable Moments

1980s

- Madonna's performance at the First Annual MTV Video Music Awards in 1984 is considered to be the first controversial incident in a career that would see many more. She took the stage to sing "Like A Virgin" wearing a combination bustier/wedding gown, which included her trademark "Boy Toy" belt. During the performance, she rolled around on the floor, revealing lacy stockings and garters, and made a number of sexually suggestive

moves. While such a performance would probably not raise eyebrows today, it was shocking to a mid-1980s audience. However, Madonna seemed to thrive on the controversy, and it only served to increase her popularity.

- Controversial comic Andrew Dice Clay's appearance on the 1989 Video Music Awards to promote his new movie, *The Adventures of Ford Fairlane*, earned him a "lifetime ban" from the network when he started performing some of his already-notorious nursery rhymes.
- After performing on the 1989 VMA's with Tom Petty, Guns N' Roses guitarist Izzy Stradlin was assaulted by Mötley Crüe lead singer Vince Neil, leading to a verbal battle between Vince and Guns N' Roses lead singer Axl Rose when Axl stood up for Izzy.

1990s

- Conflict between Poison's Bret Michaels and C.C. DeVille culminated in a fistfight at the Video Music Awards in 1991, provoked by DeVille's live performance which was perceived as inept. DeVille was fired and replaced by Pennsylvaniaian guitar virtuoso Richie Kotzen.
- The 1991 VMAs included the first public appearance by Paul Reubens after his lewd-conduct arrest earlier that year. Taking the stage in costume as Pee Wee Herman, he received a standing ovation, after which he asked the audience, "*Heard any good jokes lately?*"
- In 1992, MTV had requested Nirvana perform their smash hit "Smells Like Teen Spirit," while the band themselves had indicated they preferred to play their new songs, "Rape Me" and "tourette's". This did not go over well with network executives, who continued to push for "Teen Spirit." Finally, offering a compromise, MTV executives offered the band a choice to play either "Teen Spirit" or "Lithium," which the band appeared to accept. However, at the actual performance, Nirvana began to play, and Kurt Cobain played the first few chords of the song, "Rape me" much to the horror of MTV execs. The band did finally return to their regular performance of "Lithium." Near the end of the song, frustrated that his

amp had stopped functioning, bassist Krist Novoselic decided to toss his bass into the air for dramatic effect. Unfortunately, he misjudged the landing, and the bass ended up bouncing off of his forehead, forcing him to stumble off the stage in a daze.

- Axl Rose challenged Kurt Cobain to a fight during the 1992 Video Music Awards, after Cobain and his wife, Courtney Love, egged him on.
 - When Cobain was trashing the band's equipment at the end performance, drummer Dave Grohl ran to the mic and began yelling "*Hi, Axl!*" repeatedly.

- Guns N' Roses' hit ballad "November Rain" became the most requested video on MTV, eventually winning an MTV Video Music Award for best cinematography in 1992. During the awards show, the band performed "November Rain" with singer Elton John. Because of the dispute Axl had with Cobain, moments before the "November Rain" performance, Cobain spat on the keys of what he thought was Axl's piano. Cobain later revealed that he was shocked to see Elton John play on the piano he had spat on.

- Pearl Jam and Neil Young took the stage in 1993, and gave an amazing performance of Young's classic "Rocking in the Free World." It was a solid mixture of classic and contemporary rock, and it helped to solidify Pearl Jam as being a step above other bands of the time. This followed a Pearl Jam only performance of their song "Animal"... one of the few songs to ever be performed that never had a video on MTV.

- RuPaul caused a bit of controversy at the 1993 MTV Video Music Awards when he was given the opportunity to present an award with legendary actor Milton Berle, who performed an altogether different type of drag early in his career. The two had conflicts back-stage, and when Berle inappropriately touched RuPaul's breasts, RuPaul ad-libbed the line "*So you used to wear gowns, but now you're wearing diapers.*" The press picked this up as a crack in the "love everyone" message RuPaul presented, and depicted the incident as a young newcomer treating a legend poorly. Eventually the hullabaloo faded.

- At the 1994 MTV Video Music Awards on September 8, Madonna was announced to present the award for Video of the Year. She came out arm-

in-arm with an unannounced David Letterman, to a wild ovation. At the microphone, Letterman told her, "*I'll be out by the car. Watch your language,*" and then left. Madonna has made several appearances on Letterman's show since, the two now treating the incident with humor.

- On September 4, 1996, the four original members of Van Halen made their first public appearance together since their infamous break-up in 1985, presenting an MTV Video Music Award. Their appearance was greeted with a twenty second standing ovation, and fueled widespread speculation about a reunion tour. After the ousting of vocalist Sammy Hagar on Father's Day 1996, the original line-up of Van Halen, featuring vocalist David Lee Roth, recorded two new songs for a highly anticipated greatest hits album, entitled Best Of Vol. 1. Backstage, after presenting an award to Beck, the reunion soured bitterly, and reportedly, David Lee Roth and guitarist Eddie Van Halen nearly came to blows. During media interviews, Roth advised Van Halen not to talk about his personal issues, such as his impending hip replacement surgery. Van Halen claims that Roth said, "tonight is about me, man, not your fucking hip!" Van Halen, infuriated at what he perceived as Roth's egotism, lunged at Roth and told him, "if I ever see you again, you'd better be wearing a cup, pal!" Van Halen also fumed about Roth's behaviour while presenting an MTV Music Award to Beck, calling it "disrespectful," and "embarrassing." Several weeks later, the public learned that Van Halen would not reunite with Roth, to much outrage. Roth released a media statement apologizing to fans, stating that he was an unwitting participant in a publicity stunt to sell more copies of the greatest hits album, and that he had been led to believe that he was rejoining Van Halen. The following day, Eddie and Alex Van Halen released a media statement, stating that they had been honest with Roth, and never led him to believe that he had been re-hired. Many were infuriated by this situation, and largely took Roth's side in the argument. Subsequently, Van Halen's popularity declined.
- In 1997, Puff Daddy released his debut album No Way Out, featuring the successful tribute single "I'll Be Missing You", dedicated to the recently murdered Notorious B.I.G. The song featured Puff Daddy, Biggie's widow Faith Evans and R&B group 112. The song sampled the melody of The Police's hit song "Every Breath You Take." All these artists performed the song with former Police vocalist Sting during the 1997 Video Music Awards.

- The odd pairing of presenters Martha Stewart and Busta Rhymes at the 1997 Video Music Awards. They presented the best dance video award to the Spice Girls for their music video "Wannabe."
- While accepting the MTV Video Music Award for Best New Artist Video of 1997 ("Sleep To Dream"), Fiona Apple appealed to her audience not to be enamored of celebrity culture. Referring to the MTV/Music Industry she proclaimed "this world is bullshit" and quoted Maya Angelou: "Go with yourself." Though her comments were generally greeted with cheers and applause at the awards ceremony, the media backlash was huge; host Chris Rock made a derisive comment about her speech, which only added to the backlash. Some considered her remarks hypocritical, seeing a contradiction between her appearance in a risqué music video in only her underwear, and her telling young women to ignore celebrity culture. However she was unapologetic: "*When I have something to say, I'll say it.*"
- At the 1998 Video Music Awards, actress Rose McGowan arrived with then-boyfriend Marilyn Manson wearing a see-through dress, no bra, and a thong.
- Lil' Kim showed up at the 1999 MTV Video Music Awards with an entire breast exposed and only a tiny piece of fabric over the nipple. Kim's outfit became even more controversial later that night, when she appeared on stage with Mary J. Blige and Diana Ross to present an award, and Ross reached over, cupped her hand under Kim's exposed breast and jiggled it while both laughed heartily. It was later described as Ross getting to second base with Kim on national television.

2000s

- At the 2000 Video Music Awards, the award for Best Rock Video went to Limp Bizkit. As Fred Durst was making his speech, Tim Commerford, the bassist for Rage Against the Machine, climbed onto the scaffolding of the set and threatened to jump. Fred Durst responded by saying Limp Bizkit was "*the most hated band in the world.*" The show soon went into a commercial break. Commerford, along with his bodyguard, was sentenced to a night in jail, though he later claimed the stunt was intended as a joke.

- Also at the 2000 VMAs, Britney Spears gave a memorable live performance of "(I Can't Get No) Satisfaction" and her own hit "Oops!... I Did It Again" in medley form. While she began her segment in a black suit, she shocked the media while, at only the age of eighteen, ripped that off to display a revealing, flesh-colored stage outfit.
- The next year, at the 2001 Video Music Awards, Britney Spears again shocked the nation when she took the stage to give a performance of her then-new single, "I'm a Slave 4 U". Along with dancing in a very revealing outfit while wet, the performance is probably most remembered for featuring the singer 'charming' a flesh-colored snake. A media frenzy ensued, and involved criticisms against Spears by the PETA organisation.
- Also at the 2001 awards, Michael Jackson made a surprise appearance at the end of 'N Sync's performance and, surrounded by members of the group, performed some of his trademark dance moves to the beatboxing of member Justin Timberlake.
- Triumph, the Insult Comic Dog appeared at the 2002 MTV Video Music Awards and had a confrontation with Eminem (which MTV later removed from rebroadcast airings). Eminem also had a confrontation with Moby, who had called the rapper's music misogynistic and homophobic. Eminem challenged Moby to a fight while he was on stage with which the audience gave a downpour of boos.
- Eminem also had an embarrassing moment accepting his award for Best Male Video (Without Me) at the 2002 VMAs, from the hands of Christina Aguilera, who he had dissed in 2000's video "The Real Slim Shady." Aguilera herself had some attention from the media because of her very revealing outfit. It is said by MTV that Christina and Eminem finally stopped their feud in the backstage, hugging each other.
- At the 2002 VMAs, Axl Rose unveiled the new lineup of Guns N' Roses. The band's set was the show's finale, and although the performance was meant to be kept a secret (host Jimmy Fallon frequently alluded to a major event that would occur at the end of the show before finally donning a G'n'R t-shirt when he introduced the band), some New York radio outlets announced the performance earlier in the day. The band, which included

nine members and was fronted by a dreadlocked, gravelly-voiced Axl Rose, played a set consisting of "Welcome to the Jungle," "Madagascar," and "Paradise City."

- At the 2003 Video Music Awards, Madonna provoked the public once again by portraying a groom and kissing her brides, Britney Spears and Christina Aguilera, on stage. The gender role-reversal and lesbian theme instantly made front page headlines. The three singers performed a medley of her early hit, "Like A Virgin", and her then latest release, "Hollywood", with a guest rap by Missy Elliott. The design resembled Madonna's performance of "Like A Virgin" at the 1984 VMAs: the same wedding cake set, wedding dresses and "Boy Toy" belt worn by Madonna in 1984 now adorned Aguilera and Spears.
- The MTV Video Music Awards on August 28, 2005 were held three days after Hurricane Katrina, a Category 1 hurricane at the time, hit just north of Miami, Florida on August 25, 2005. Local residents in the area were without power and could not watch the broadcast. Hurricane Katrina passed through Florida before hitting along the Central Gulf Coast August 29 near Buras-Triumph, Louisiana as a Category 3 storm.
- At the 2005 MTV Video Music Awards, Beavis and Butt-head appeared in a couple of Viewers Choice award skits, saying to "Vote to put Beavis and Butt-head back on MTV!" This may be a sign that the show is coming back soon, but was more than likely a promotional appearance for the November 8, 2005 retail release of *The Best of Beavis and Butt-Head Volume One: The Mike Judge Collection*.
- At the 2005 MTV Video Music Awards, Fat Joe made a disparaging comment about G-Unit during a performance: "I'd like to tell the people home I feel so safe tonight with all this police protection courtesy of G-Unit. . ." Later in the show, after G-Unit's performance, 50 Cent addressed the crowd with a profanity-laden criticism of Fat Joe — much of which was edited before being shown on television. Kanye West was shown, making sure nothing else would happen.
- The 2005 MTV Video Music Awards was the first to have a performance in Spanish, when Shakira performed her hit song "La Tortura" featuring

Alejandro Sanz. It was also the first time that a Latin video was nominated at the awards.

MTV Video Music Award Host Cities

September 14, 1984 - Radio City Music Hall, (New York City, New York) hosted by Dan Aykroyd and Bette Midler
September 13, 1985 - Radio City Music Hall, (New York City, New York) hosted by Eddie Murphy
September 5, 1986 - Palladium, (New York City, New York)/Gibson Amphitheatre (Los Angeles, California)
September 11, 1987 - Gibson Amphitheatre, (Los Angeles, California) hosted by Julie Brown
September 7, 1988 - Gibson Amphitheatre, (Los Angeles, California) hosted by Arsenio Hall
September 6, 1989 - Gibson Amphitheatre, (Los Angeles, California) hosted by Arsenio Hall
September 6, 1990 - Gibson Amphitheatre, (Los Angeles, California) hosted by Arsenio Hall
September 5, 1991 - Gibson Amphitheatre, (Los Angeles, California) hosted by Arsenio Hall
September 9, 1992 - UCLA's Pauley Pavilion, (Los Angeles, California) hosted by Dana Carvey
September 2, 1993 - Gibson Amphitheatre, (Los Angeles, California) hosted by Christian Slater
September 8, 1994 - Radio City Music Hall, (New York City, New York) hosted by Roseanne Barr
September 7, 1995 - Radio City Music Hall, (New York City, New York) hosted by Dennis Miller
September 4, 1996 - Radio City Music Hall, (New York City, New York) hosted by Dennis Miller
September 4, 1997 - Radio City Music Hall, (New York City, New York) hosted by Chris Rock
September 10, 1998 - Gibson Amphitheatre, (Los Angeles, California) hosted by Ben Stiller
September 9, 1999 - Metropolitan Opera House, (New York City, New York) hosted by Chris Rock
September 7, 2000 - Radio City Music Hall, (New York City, New York) hosted by Marlon Wayans and Shawn Wayans

September 6, 2001 - Metropolitan Opera House, (New York City, New York) hosted by Jamie Foxx
August 29, 2002 - Radio City Music Hall, (New York City, New York) hosted by Jimmy Fallon
August 28, 2003 - Radio City Music Hall, (New York City, New York) hosted by Chris Rock
August 29, 2004 - American Airlines Arena, (Miami, Florida) No official host
August 28, 2005 - American Airlines Arena, (Miami, Florida) hosted by Sean "Diddy" Combs
August 31, 2006 - Radio City Music Hall, (New York City, New York)

Award categories

Best Video of the Year
Best Male Video
Best Female Video
Best Group Video
Best Rap Video
Best R&B Video
Best Hip Hop Video
Best Dance Video
Best Rock Video
Best Pop Video
Best New Artist
Best Direction
Best Choreography
Best Special Effects
Best Art Direction
Best Editing
Best Cinematography
MTV2 Award
Breakthrough Video
Viewer's Choice
Best Video Game Soundtrack

The following awards are no longer given out.

Best Concept Video
Best Stage Performance
Best Overall Performance
Best Post-Modern Video
Best Long Form Video

Most Experimental Video
Best Alternative Video
Best Artist Website
Best Video from a Film

Musette de cour

The **musette de cour** or **baroque musette** is a musical instrument of the [bagpipe](#) family. Visually, the musette is characterised by the short, cylindrical shuttle-drone and the two chalumeaux. Both the chanters and the drones have a cylindrical bore and use a double reed, giving a quiet tone similar to the [oboe](#). The instrument is always bellows-blown.

Note: the qualified name *de cour* does not appear in original music for the instrument; title-pages refer to it simply as *musette*, allowing occasional confusion with the *oboe piccolo*.

History

First appearing in France, at the very end of the sixteenth century, the musette was refined over the next hundred years by a number of instrument-making families. The best-known contributions came from the Hotteterre family: Martin Hotteterre added a second chanter, the *petit chalumeau*, extending the instrument's range by six semitones. The bourdon, originally designed to accompany essentially modal music, became simpler as the chalumeaux became more complicated. The final form of the musette is fully chromatic, with a range of an octave and half starting from F above middle C; the bourdon provides drones for C, D and G.

The qualification *de cour* refers to the instrument's connection with the French court and aristocracy of the early seventeenth century. "Exotic" - in the sense of *imported* or *out of place* - elements were fashionable, resulting in the appearance of traditional instruments such as [bagpipe](#), hurdy-gurdy and galoubet in compositions for professionals and amateurs alike. The musette may well have benefited from being a bellows-blown instrument, too; it was generally considered unseemly for women to play any mouth-blown instrument. Borjon de Scellery, however, does explicitly identify grimacing and pulling faces as a habit of ill-trained musette-players.

At the height of its popularity, the musette (like the hurdy-gurdy) was used not just for chamber-music but also in larger-scale compositions such as operas, where it was associated with shepherds, peasants and other pastoral elements. After the French Revolution, the musette seems to have fallen

rapidly out of favour while simpler forms of bagpipe remained popular as folk-instruments. As a result, musicologists examining French baroque music at the end of the 19th century found it difficult to imagine that what they took to be the same as a simple folk bagpipe could ever have had a place in highly sophisticated music for the court.

The "authentic performance" approach generally familiar from the 1970s onward, plus skilful restoration of original instruments by makers such as Rémi Dubois (Verviers, Belgium), has made it possible to hear works such as Chédeville's "Pastor Fido" (based on Vivaldi's "Seasons"), chamber-music by Boismortier and even Rameau's opéra-ballet "Les Fêtes d'Hébé" in their original form.

Chalumeaux (chanters)

The frontispiece in Borjon de Scellery's *Traité* (1672) shows a shepherd surrounded by a number of instruments. They include an early musette, with a single chalumeau that appears to have six finger-holes and no keys. The first full-page plate then illustrates a chalumeau with seven finger-holes and three keys, giving a range of one octave.

The second full-page plate illustrates a more developed form of the musette, where a *grand chalumeau* with five keys is complemented by a *petit chalumeau* with six keys. Jacques Hotteterre's *Méthode* (1738) illustrates the most usual final form of the instrument; the six-key *petit chalumeau* is the same as de Scellery's, but the *grand chalumeau* now has seven keys.

The *petit chalumeau*, as already mentioned, was added by Martin Hotteterre; though physically connected to the *grand chalumeau*, and sharing the the same wind-supply from the bellows, it has its own double reed and functions as a separate instrument. The lowest note on the *petit chalumeau* is an A flat a semi-tone below the higher A on the *grand chalumeau*, and keeping the two chalumeaux in tune and in balance is one of the difficulties of the instrument.

The *grand chalumeau* is open, so it always sounds. The *petit chalumeau* is closed, like the later Northumbrian pipes, so it sounds only when a key is pressed. The fingering system on both chalumeaux is "closed", meaning that (except while playing some ornaments) only one hole at a time is opened.

Bourdons (drones)

Following the principle of the rackets and the [bassoon](#), the short cylinder of the musette drone contains air-ways that double back on themselves. Openings in each air-way (the equivalent of finger-holes) are uncovered by moving *layettes* (sliders) fixed in four *coulisses* (runners). The two lowest notes use the same air-way, so cannot be played together.

The earliest musettes had up to nine *coulisses* and twelve *layettes*, so that you could play music in a range of modes and always have a drone using the home-note of the mode. As the chalumeaux developed and became fully chromatic, so it became possible to play music in different modes but starting on the same note; fewer possible drone-notes were needed, and the bourdon was simplified. Even so, the bourdon still contains four or more separate reeds that have to be kept adjusted and in tune.

Repertory

The musette was an instrument both for professionals, members of ensembles and orchestras in the court or noble households, and for amateurs. As a result, the music written for the instrument ranges from simple transcriptions of popular tunes – folk-dances in Borjon de Scellery's *Traité*, songs from current operas in Hotteterre's *Méthode* – to quite demanding pieces by the best-known composers of the day. The bulk of music written for the musette is not solo music; duos are the most popular form, followed by trio-sonatas. Much of the music available for the instrument was described as suitable for musette, hurdy-gurdy, recorder or transverse flute; or for all these plus oboe or violin. Modern editions, usually for recorder, give people the chance to discover a lot of musette music, though it needs the drone(s) to be heard as the composer intended.

Composers (in alphabetical order) include Bâton, Boismortier, Buterne, Chédeville (*l'Ainé* and *le Cadet*), Corrette, Delavigne, J.J. Hotteterre, Naudot and Rameau. Interest in the musette seems to have been confined almost exclusively to French composers, though the tranquil dance-form with the same name is more widespread. There are both *Lyra* (hurdy-gurdy) and *Musette* movements in Telemann orchestral suites, for example, and a *Musette* in the *Anna Magdalena Bachbüchlein*.

The *Traité* by Borjon de Scellery, while mentioning the *petit chalumeau* and including it in the illustrations, concentrates on the *grand chalumeau* and includes [mostly] dance-tunes and popular songs in its examples. The *Méthode* by Hotteterre covers the full range of the developed form of the instrument, and as well as examples taken from popular operas includes a number of original compositions designed to extend the player's skill in specific areas. Both these works also teach how to read music, de Scellery

providing examples in standard notation and in musette tablature, and advice on basic maintenance. It is clear that they are expecting their readers to live in Paris or one of the largest provincial towns, where they will readily find instrument-makers and tutors to help them.

Further reading

- *de Scellery, Borjon (1672). Traité de la musette.*
- *Hotteterre, Jacques (1738). Methode de la musette.*
- *Boone, Hubert (1985). "Musée". l'Orgue, la chanson, la cornemuse, la vielle à roue: un patrimoine européen (12): 54 — 89.*
- *Maillard, Jean-Christophe (1997). CD booklet for Boismortier, "Ballets de village et Sérénade". Naxos. 8.553296.*
- *Maillard, Jean-Christophe (1996). CD booklet for Corrette, "Concert et concertos comiques". MPO/Adòs. 205432.*

Categories: [Bagpiping](#) | [Baroque music](#)

Music

What is music?

The [definition of music](#) as sound with particular characteristics is taken as a given by psychoacoustics, and is a common one in [musicology](#) and performance. There are observable patterns to what is broadly labeled music, and while there are understandable cultural variations, the properties of music are the properties of sound as perceived and processed by humans.

Greek philosophers and medieval theorists defined music as tones ordered horizontally (as melodies) and vertically (as harmonies). Music theory, within this realm, is studied with the presupposition that music is orderly and often pleasant to hear. However, in the 20th century, composers challenged the notion that music had to be pleasant by creating music that explored harsher, darker timbres.

20th century composer John Cage disagreed with the notion that music was pleasant melodies. Instead, he argued that any sounds we can hear can be music, saying, for example, "There is no [noise](#), only sound,". According to musicologist Jean-Jacques Nattiez (1990 p.47-8,55): "The border between

music and noise is always culturally defined--which implies that, even within a single society, this border does not always pass through the same place; in short, there is rarely a consensus.... By all accounts there is no *single* and *intercultural* universal concept defining what music might be."

The composer Anton Webern expressed in his legendary statement *With me, things never turn out as I wish, but only as is ordained for me-as I must* stating the underlying generative process of music. The German philosopher Johann Wolfgang Von Goethe stated the nature of patterns and forms as the basis of music by stating that "architecture is frozen music". By this he meant that any natural stimuli that has underlying structural-patterns is musical in form.

Other definitions of music list the aspects or elements that make up music. Molino (1975: 43) argues that, in addition to a lack of consensus, "any element belonging to the total musical fact can be isolated, or taken as a strategic variable of musical production." Nattiez gives as examples Mauricio Kagel's *Con Voce* [with voice], where a masked trio silently mimes playing instruments. In this example, sound, a common element, is excluded, while physical gesture, a less common element in definitions of music, is given primacy.

Aspects of music

Main article: [Aspects of music](#)

The traditional or classical European [aspects of music](#) often listed are those elements given primacy in European-influenced classical music: [melody](#), [harmony](#), [rhythm](#), [tone color/timbre](#), and [form](#). A more comprehensive list is given by stating the aspects of sound: [pitch](#), [timbre](#), [loudness](#), and [duration](#).¹ These aspects combine to create secondary aspects including structure, [texture](#) and style. Other commonly included aspects include the spatial location or the movement in space of sounds, gesture, and dance.

Silence has long been considered an aspect of music, ranging from the dramatic pauses in Romantic-era symphonies to the avant-garde use of silence as an artistic statement in 20th century works such as John Cage's 4'33."John Cage considers duration the primary aspect of music because it is the only aspect common to both "sound" and "silence."

As mentioned above, not only do the aspects included as music vary, their importance varies. For instance, melody and harmony are often considered to be given more importance in classical music at the expense of rhythm and timbre. It is often debated whether there are aspects of music that are

universal. The debate often hinges on definitions, for instance the fairly common assertion that "tonality" is a universal of all music may necessarily require an expansive definition of tonality.

A pulse is sometimes taken as a universal, yet there exist solo vocal and instrumental genres with free, improvisational rhythms with no regular pulse;2 one example is the alap section of a Hindustani music performance.

According to Dane Harwood, "We must ask whether a cross-cultural musical universal is to be found in the music itself (either its structure or function) or the way in which music is made. By 'music-making,' I intend not only actual performance but also how music is heard, understood, even learned." ³

Common terms

Main article: [Musical terminology](#)

Common terms used to discuss particular pieces include [melody](#), which is a succession of notes heard as some sort of unit; [chord](#), which is a simultaneity of notes heard as some sort of unit; [chord progression](#), which is a succession of chords (simultaneity succession); [harmony](#), which is the relationship between two or more pitches; [counterpoint](#), which is the simultaneity and organization of different melodies; and [rhythm](#), which is the organization of the durational aspects of music.

Production

Main article: [Music industry](#)

Music is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes, or as an entertainment product for the marketplace. Amateur musicians compose and perform music for their own pleasure, and they do not attempt to derive their income from music. Professional musicians are employed by a range of institutions and organizations, including armed forces, churches and synagogues, symphony orchestras, broadcasting or film production companies, and music schools. As well, professional musicians work as freelancers, seeking contracts and engagements in a variety of settings.

Although amateur musicians differ from professional musicians in that amateur musicians have a non-musical source of income, there are often many links between amateur and professional musicians. Beginning amateur

musicians take lessons with professional musicians. In community settings, advanced amateur musicians perform with professional musicians in a variety of ensembles and orchestras. In some rare cases, amateur musicians attain a professional level of competence, and they are able to perform in professional performance settings.

A distinction is often made between music performed for the benefit of a live audience and music that is performed for the purpose of being recorded and distributed through the music retail system or the broadcasting system. However, there are also many cases where a live performance in front of an audience is recorded and distributed (or broadcast).

Performance

Someone who performs, composes, or conducts music is a musician. Musicians perform music for a variety of reasons. Some artists express their feelings in music. Performing music is an enjoyable activity for amateur and professional musicians, and it is often done for the benefit of an audience, who is deriving some aesthetic, social, religious, or ceremonial value from the performance. Part of the motivation for professional performers is that they derive their income from making music. As well, music is performed in the context of practicing, as a way of developing musical skills.

Solo and ensemble

Many cultures include strong traditions of solo or soloistic performance, such as in [Indian classical music](#), and in the Western Art music tradition. Other cultures, such as in Bali, include strong traditions of [group](#) performance. All cultures include a mixture of both, and performance may range from improvised solo playing for one's enjoyment to highly planned and organized performance rituals such as the modern classical [concert](#) or religious processions.

[Chamber music](#), which is music for a small ensemble, is often seen as more intimate than symphonic works. A performer is called a [musician](#) or singer, and they may be part of a [musical ensemble](#) such as a [rock band](#) or symphony [orchestra](#).

Oral tradition and notation

Main article: [Musical notation](#)

Music is often preserved in memory and performance only, handed down orally, or aurally ("by ear"). When the composer of music is no longer known, this music is often classified as "traditional". Different musical traditions have different attitudes towards how and where to make changes to the original source material, from quite strict, to those which demand [improvisation](#) or modification to the music.

When music is written down, it is generally notated so that there are instructions regarding what should be heard by listeners, and what the musician should do to perform the music. This is referred to as [musical notation](#), and the study of how to read notation involves [music theory](#), harmony, the study of performance practice, and in some cases an understanding of historical performance methods.

Written notation varies with style and period of music. In Western Art music, the most common types of written notation are scores, which include all the music parts of an ensemble piece, and parts, which are the music notation for the individual performers or singers. In popular music, jazz, and blues, the standard musical notation is the lead sheet, which notates the melody, chords, lyrics (if it is a vocal piece), and structure of the music. Nonetheless, scores and parts are also used in popular music and jazz, particularly in large ensembles such as jazz "big bands."

In popular music, guitarists and electric bass players often read music notated in tablature, which indicates the location of the notes to be played on the instrument using a diagram of the guitar or bass fingerboard. Generally music which is to be performed is produced as [sheet music](#). Tablature was also used in the Baroque era to notate music for the lute, a stringed, fretted instrument.

To perform music from notation requires an understanding of both the musical style and the performance practice that is associated with a piece of music or genre. The detail included explicitly in the music notation varies between genres and historical periods. In general, art music notation from the 17th through to the 19th century required performers to have a great deal of contextual knowledge about performing styles. For example, in the 17th and 18th century, music notated for solo performers typically indicated a simple, unornamented melody. However, it was expected that performers would know how to add stylistically appropriate ornaments such as trills and turns.

In the 19th century, art music for solo performers may give a general instruction such as to perform the music expressively, without describing in detail how the performer should do this. It was expected that the performer would know how to use tempo changes, accentuation, and pauses (among other devices) to obtain this "expressive" performance style.

In the 20th century, art music notation often became more explicit, and used a range of markings and annotations to indicate to performers how they should play or sing the piece. In popular music and jazz, music notation

almost always indicates only the basic framework of the melody, harmony, or performance approach; musicians and singers are expected to know the performance conventions and styles associated with specific genres and pieces. For example, the "lead sheet" for a jazz song may only indicate the basic outlines of the melody and the chord changes. The performers in the jazz ensemble are expected to know how to "flesh out" this basic structure.

Improvisation, interpretation, composition

Main articles: [Musical composition](#), [Improvisation](#)#Musical improvisation, and [Free improvisation](#)

Most cultures use at least part of the concept of preconceiving musical material, or [composition](#), as held in western classical music. Even when music is notated precisely, there are still many decisions that a performer has to make. The process of a performer deciding how to perform music that has been previously composed and notated is termed interpretation.

In some musical genres, such as jazz and blues, even more freedom is given to the performer to engage in [improvisation](#) on a basic melodic, harmonic, or rhythmic framework. The greatest latitude is given to the performer in a style of performing called [free improvisation](#), which is material that is spontaneously "thought of" (imagined) while being performed, *not* preconceived. Improvised music usually follows stylistic or genre conventions and even "fully composed" includes some freely chosen material (see [precompositional](#)). Composition does not always mean the use of notation, or the known sole authorship of one individual.

Music can also be determined by describing a "process" which may create musical sounds, examples of this range from wind chimes, through computer programs which select sounds. Music which contains elements selected by chance is called [Aleatoric music](#), and is often associated with John Cage and Witold LutosBawski.

Compositions

[Musical composition](#) is a term that describes the makeup of a piece of music. Methods of composition vary widely, however in analyzing music all forms -- spontaneous, trained, or untrained -- are built from elements comprising a musical piece. Music can be composed for repeated performance or it can be improvised; composed on the spot. The music can be performed entirely from memory, from a written system of [musical notation](#), or some combination of both. Study of composition has traditionally been dominated by examination of methods and practice of Western classical

music, but the definition of [composition](#) is broad enough to include spontaneously improvised works like those of [free jazz](#) performers and African drummers.

What is important in understanding the composition of a piece is singling out its elements. An understanding of music's formal elements can be helpful in deciphering exactly how a piece is constructed. A universal element of music is how sounds occur in time, which is referred to as the [rhythm](#) of a piece of music.

When a piece appears to have a changing time-feel, it is considered to be in rubato time, an Italian expression that indicates that the tempo of the piece changes to suit the expressive intent of the performer. Even random placement of random sounds, which occurs in musical montage, occurs within some kind of time, and thus employs time as a musical element.

Reception and audition

The field of [music cognition](#) involves the study of many aspects of music including how it is processed by listeners.

Music is experienced by individuals in a range of social settings ranging from being alone to attending a large concert. Musical performances take different forms in different cultures and socioeconomic milieus. In Europe and North America, there is often a divide between what types of music are viewed as "high culture" and "low culture." "High culture" types of music typically include Western art music such as Baroque, Classical, Romantic, and modern-era symphonies, concertos, and solo works, and are typically heard in formal concerts in concert halls and churches, with the audience sitting quietly in seats.

On the other hand, other types of music such as jazz, blues, soul, and country are often performed in bars, nightclubs, and theatres, where the audience may be able to drink, dance, and express themselves by cheering. Until the later 20th century, the division between "high" and "low" musical forms was widely accepted as a valid distinction that separated out better quality, more advanced "art music" from the popular styles of music heard in bars and dance halls.

However, in the 1980s and 1990s, musicologists studying this perceived divide between "high" and "low" musical genres argued that this this distinction is not based on the musical value or quality of the different types of music. Rather, they argued that this distinction was based largely on the socioeconomic standing or social class of the performers or audience of the different types of music.

For example, whereas the audience for Classical symphony concerts typically have above-average incomes, the audience for a hip-hop concert in an inner-city area may have below-average incomes. Even though the performers, audience, or venue where non-"art" music is performed may have a lower socioeconomic status, the music that is performed, such as blues, hip-hop, punk, or funk may be very complex and sophisticated.

Deaf people can experience music by feeling the vibrations in their body, a process which can be enhanced if the individual holds a resonant, hollow object. A well-known deaf musician is the composer Ludwig van Beethoven, who composed many famous works even after he had completely lost his hearing. Recent examples of deaf musicians include Evelyn Glennie, a highly acclaimed percussionist who has been deaf since the age of twelve, and Chris Buck, a virtuoso violinist who has lost his hearing.

Media

The music that composers make can be heard through several media; the most traditional way is to hear it live, in the presence, or as one of, the musicians. Live music can also be broadcast over the radio, television or the internet. Some musical styles focus on producing a sound for a performance, while others focus on producing a recording which mixes together sounds which were never played "live". Recording, even of styles which are essentially live often uses the ability to edit and splice to produce recordings which are considered "better" than the actual performance.

In many cultures there is less distinction between performing and listening to music, as virtually everyone is involved in some sort of musical activity, often communal. In industrialized countries, listening to music through a recorded form, such as [sound recording](#) or watching a [music video](#), became more common than experiencing live performance, roughly in the middle of the 20th century.

Sometimes, live performances incorporate prerecorded sounds. For example, a [DJ](#) uses disc records for scratching, and some 20th-century works have a solo for an instrument or voice that is performed along with music that is prerecorded onto a tape. Audiences can also become performers by using [Karaoke](#), invented by the Japanese, which uses music video and tracks without voice, so the performer can add their voice to the piece.

Education

Professional musicians in some cultures and musical genres compose, perform, and improvise music with no formal training. Musical genres where professional musicians are typically self-taught or where they learn through informal mentoring and creative exchanges include blues, punk, and popular music genres such as rock, pop and hip-hop.

Undergraduate university degrees in music, including the Bachelor of Music, the Bachelor of Music Education, and the Bachelor of Arts with a major in music typically take three or four years to complete. These degrees provide students with a grounding in music theory and music history, and many students also study an instrument or learn singing technique as part of their program.

Graduates of undergraduate music programs can go on to further study in music graduate programs. Graduate degrees include the Master of Music, the Master of Arts, the PhD, and more recently, the Doctor of Musical Arts, or DMA. The Master of Music degree, which takes one to two years to complete, is typically awarded to students studying the performance of an instrument or voice or composition. The Master of Arts degree, which takes one to two years to complete and often requires a thesis, is typically awarded to students studying musicology, music history, or music theory.

The PhD, which is required for students who want to work as university professors in musicology, music history, or music theory, takes three to five years of study after the Master's degree, during which time the student will complete advanced courses and undertake research for a dissertation. The Doctor of Musical Arts, or DMA is a relatively new degree that was created to provide a credential for professional performers or composers that want to work as university professors in musical performance or composition. The DMA takes three to five years after a Master's degree, and includes advanced courses, projects, and performances.

Music as Part of General Education

The incorporation of music training from preschool to postsecondary education is common in North America and Europe, because involvement in music is thought to teach basic skills such as concentration, counting, listening, and cooperating. In elementary schools, children often learn to play instruments such as the recorder, sing in small choirs, and learn about the history of Western art music. In secondary schools students may have the opportunity to perform some type of musical ensembles, such as choirs, marching bands, jazz bands, or orchestras, and in some school systems, music classes may be available.

At the university level, students in most arts and humanities programs can receive credit for taking music courses, which typically take the form of an

overview course on the history of music, or a music appreciation course that focuses on listening to music and learning about different musical styles. As well, most North American and European universities have some type of musical ensembles that non-music students are able to participate in, such as choirs, marching bands, or orchestras.

The study of Western art music is increasingly common outside of North America and Europe, such as STSI in Bali, or the Classical music programs that are available in Asian countries such as South Korea, Japan, and China. At the same time, Western universities and colleges are widening their curriculum to include music of non-Western cultures, such as the music of Africa or Bali (e.g. Gamelan music).

Both amateur and professional musicians take [music lessons](#), short private sessions with an individual teacher. Amateur musicians typically take lessons to learn musical rudiments and beginner- to intermediate-level musical techniques.

Study

Main articles: [musicology](#) and [music theory](#)

Many people also study *about* music in the field of [musicology](#). The earliest definitions of [musicology](#) defined three sub-disciplines: systematic musicology, historical musicology, and comparative musicology. In contemporary scholarship, one is more likely to encounter a division of the discipline into [music theory](#), [music history](#), and [ethnomusicology](#). Research in musicology has often been enriched by cross-disciplinary work, for example in the field of psychoacoustics. The study of music of non-western cultures, and the cultural study of music, is called [ethnomusicology](#).

In [Medieval](#) times, the study of music was one of the Quadrivium of the seven Liberal Arts and considered vital to higher learning. Within the quantitative Quadrivium, music, or more accurately harmonics, was the study of rational proportions.

[Zoomusicology](#) is the study of the music of non-human animals, or the musical aspects of sounds produced by non-human animals. As George Herzog (1941) asked, "do animals have music?" François-Bernard Mâche's *Musique, mythe, nature, ou les Dauphins d'Arion* (1983), a study of "ornitho-musicology" using a technique of Ruwet's *Language, musique, poésie* (1972) paradigmatic segmentation analysis, shows that birdsongs are organized according to a repetition-transformation principle. In the opinion of Jean-Jacques Nattiez (1990), "in the last analysis, it is a human being who decides what is and is not musical, even when the sound is not of human origin. If we acknowledge that sound is not organized and conceptualized (that is, made to form music) merely by its producer, but by the mind that perceives it, then music is uniquely human."

Music theory is the study of music, generally in a highly technical manner outside of other disciplines. More broadly it refers to any study of music, usually related in some form with compositional concerns, and may include mathematics, physics, and anthropology. What is most commonly taught in beginning music theory classes are guidelines to write in the style of the [common practice period](#), or tonal music. Theory, even that which studies music of the common practice period, may take many other forms. [Musical set theory](#) is the application of mathematical [set theory](#) to music, first applied to atonal music. Speculative music theory, contrasted with analytic music theory, is devoted to the analysis and synthesis of music materials, for example [tuning systems](#), generally as preparation for composition.

See also: [Musical analysis](#).

History

Main article: [History of music](#)

The history of music in relation to human beings predates the written word and is tied to the development and unique expression of various human cultures. Music has influenced man, and vice versa, since the dawn of civilization. Popular styles of music varied widely from culture to culture, and from period to period. Different cultures emphasized different [instruments](#), or techniques. [Music history](#) itself is the (distinct) subfield of [musicology](#) and history, which studies the history of [music theory](#).

As there are many definitions for music there are many divisions and groupings of music, many of which are caught up in the argument over the definition of music. Among the larger genres are [classical music](#), [popular music](#) or commercial music (including [rock and roll](#)), [country music](#) and [folk music](#).

There is often disagreement over what constitutes "real" music: late-period Beethoven string quartets, Stravinsky ballet scores, [serialism](#), bebop-era [Jazz](#), [rap](#), [punk rock](#), and [electronica](#) have all been considered non-music by some critics when they were first introduced.

The term [world music](#) has been applied to a wide range of music made outside of Europe and European influence, although its initial application, in the context of the World Music Program at Wesleyan University, was as a term including all possible music genres, including European traditions. (In academic circles, the original term for the study of world music, "comparative musicology", was replaced in the middle of the twentieth century by "ethnomusicology", which is still an unsatisfactory coinage.)

Genres of music are as often determined by tradition and presentation as by the actual music. While most classical music is acoustic and meant to be performed by individuals or groups, many works described as "classical" include samples or tape, or are mechanical. Some works, like Gershwin's Rhapsody in Blue, are claimed by both jazz and classical music.

As world cultures have been in greater contact, their indigenous musical styles have often merged into new styles. For example, the US-American [bluegrass](#) style contains elements from Anglo-Irish, Scottish, Irish, German and some African-American instrumental and vocal traditions, which were able to fuse in the US' multi-ethnic "melting pot" society.

Many current [music festivals](#) celebrate a particular musical genre.

Notes

1. Owen, 2000: 6
2. Johnson, 2002
3. Harwood, 1976: 522

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Music and movement

The topic of **music and movement** in the curriculum is an area that has long been neglected up until recently. Educators are now becoming more aware of the benefits of a quality [music](#) and [movement](#) program because of increased studies. Researchers have found that music and movement programs have a positive impact on child development for children between birth and their primary school years in many of the developmental domains. Singing songs to children and with them will teach them about beat, tones, and [lyrics](#) which are all important in developing auditory discrimination. The use of instruments will promote fine motor development and encourage creative development. Creative movement helps children learn many concepts such as balance, coordination, [rhythm](#), and is also an important tool for developing self-esteem and body awareness and the own development of the child itself.

Annotated Bibliography

This annotated bibliography will help educators learn about the importance of music and movement programs, and create their own programs within their classroom. Below are links to external websites that provide information in the form of online articles, lesson plans and activities, and sites to purchase materials. Providing this an annotated bibliography will allow the reader to know what the website contains before accessing it.

Online Articles

This article focuses on the link between music and intellect. It goes on to discuss the many different research experiments that have been conducted that all seek to prove that there is a link between music and children's functioning. All of the studies that were discussed did find that music was beneficial for children and in most cases seen an improvement in the area that was being studied which included math and science skills, spatial skills, and even music aptitude. This article also focuses on what educators and caregivers can do to incorporate music into their daily routine. It concludes with giving direct points regarding the benefits of music and movement.

This article discusses the importance of creative movement and its many benefits. Creative Movement is an exciting way for children to explore movement through music. Creative movement also teaches children a lot about their own personal bodies, the space around them, and their other classmates. This article also goes on to discuss the many other benefits of creative movement. It outlines many findings in relation to child development, sensory awareness, social development, health and fitness, language development and cognitive learning, self-esteem and so much more. While the article isn't very in-depth it does give a great overview of the benefits of creative movement.

This article gives a very general description about how children progress in their individual music development. While the article was very short it did give a lot information about how children progress for infancy to childhood. Siting a lot of research has been done in the area of children and music. One of the most interesting findings is that young children develop musically through a predictable sequence to basic music competence. The article also went on to describe what parents and caregivers can do to ensure that their child is developing appropriately.

Start the music was a report based on the early childhood music summit. The meeting was held as a way to educate the public about the importance of music and to make it an essential component in early childhood development. Many of the benefits of music and movement programs/activities which have been found in extensive research studies were addressed. The summit also

addressed three needs that they viewed as very important that needed to be met. They are;

1. Music educators and providers of early childhood education need to identify and create ways that enable music to be treated as a basic and integral part of every young child's education,
2. Both teachers and care providers must be encouraged to provide quality music instruction to all children, and
3. Those with "authorization authority" i.e., legislators and politicians, school board members, state- and district-level administrators, principals, and in the end, the general public, are a target for the Summit's messages.

Strategies were created for each of the above needs. This can help educators who do not have a strong music program to create one. Overall the notes from the summit were very informative and provided a lot of great ideas that school boards need to implement.

Lesson Plans/Activities

This site allows educators to share their music and movement ideas. There are different links which make it a lot easier to find what you're searching for. The links are everyday songs and finger plays, creative movement activities, holiday songs and finger plays, musical instruments, themed songs, sharing classical musical with children, music links, and CDs and cassettes. This site is a great resource for educators to have.

The Early Childhood Music and Movement Association (ECMMA) is an organization of professional educators dedicated to the ideal that all children should be given the advantage of music and movement instruction during their early years from birth to age seven. The website lists the many focuses of the ECMMA which have to do with the advancements in music and movement development, educating and encouraging early childhood educators, and supporting the family system. This website also provides information about certification programs, links to readings, and information about conferences.

Kindermusik is a community of families and teachers passionately committed to bringing music to children's lives through developmentally appropriate curricula, CDs, books, instruments, and activities. They offer classes to the public throughout Canada and the United States. There is even a class locator so you can search for a class in your area. Besides offering classes this site educates about the importance of music for young children. They have a lot of statistics posted on their site from numerous research

studies that they have conducted. There is also a section where parents/caregivers/educators can purchase materials that are used during the Kindermusik sessions. This would allow families to continue the songs that they have learned within their home. Kindermusik is truly dedicated to bringing music and movement into the lives of families. This site provides a great deal of information about their programs and the importance of music in a young child's life.

Classroom Materials

The Best Children's Music website provides quality materials and resources for both home and school. The website is broken up into age categories to make searching for materials quick and easy. What is available are CD's and cassettes that the website claims are kid tested and parent approved so you can be sure your getting a quality product.

This website provides many resources for teaching music and movement. This online catalogue has many different brightly coloured musical instruments. The first two pages contained instruments, while the last page has books and scarves. All of the materials on this site are geared towards young children. They are all brightly coloured and incorporate animals (bear tambourine and monkey bells). The prices seemed somewhat reasonable ranging from \$8.75 for one rainmaker to \$58 for a bundle of rhythm materials. For an early childhood educator this site would provide a lot of useful resources to add to their collection.

West Music Company is a site dedicated to music. Educators can browse online and find exactly what they are looking for or they can request a catalogue. It was very easy to find what I was looking for on this site because of a search option. This option listed all of the musical resources that they have available so you can easily find what you need (there was even a section for early childhood). There were resources available that were appropriate for all ages. There were the typical brightly coloured early childhood instruments, guitars for all ages, and even full drum sets. Educators who are teaching children how to play a certain instrument would also be able to find instruction books for their students. Overall I think that this website provides everything that an educator would need to create a successful music and movement program within their classroom.

Ontario Specific Information

This is the section in the Ontario Curriculum that focuses on the arts. The site explains what children will be learning and specific outcomes for Music and Drama and Dance in their primary and junior years.

Music awards

Music cognition

Music cognition is an interdisciplinary field involving such disparate areas as cognitive science, music theory, psychology, musicology, neuroscience, computer science, philosophy, etc. The field aspires to account for the underlying mental processes that occur when people listen to music or perform music.

Overview

Music cognition clearly came to be recognized as a discipline in the early 1980's, with the creation of the Society for Music Perception and Cognition and the journal Music Perception. The field of music cognition focuses on how the mind makes sense of music as it is heard. It also deals with the related question of the cognitive processes involved when musicians perform music. Topics in the field include (but are not limited to):

- A listener's perception of grouping structure (motives, phrases, sections, etc.)
- [Rhythm](#) and meter (perception and production)
- [Key](#) inference
- Expectation (including melodic expectation).
- Musical similarity
- Emotional response
- Expressive, musical performance

Accessibility

Pieces of music and other works of art are commonly judged on their accessibility, with some feeling that less-accessible works are superior and some considering them inferior. For instance, [serial music](#) is often valued by its creators and others for its high concentration of information while being criticized by Fred Lerdahl and others for being literally unintelligible.

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Music competitions

Music disk

Music disk, or **musicdisk**, is a term used by the demoscene to describe a collection of songs made on a computer. They are essentially the computer

equivalent of a music album. A music disk is typically packaged in the form of a program with a custom user interface, so the listener does not need other software to play the songs. The "disk" part of the term comes from the fact that music disks were once made to fit on a single floppy disk, so they could be easily distributed between friends and at demo parties. On modern platforms, music disks are usually downloaded to a hard disk drive.

Songs in a music disk are typically composed with a tracker, a type of program popular in the demoscene. Amiga music disks usually consist of MOD files, while PC music disks often contain multichannel formats such as XM or IT. Music disks are also common on the Commodore 64 and Atari ST, where they use the native SID and YM formats, respectively.

Related terms include **music pack**, which can refer to a demoscene music collection that does *not* include its own player, and **chipdisk**, a music disk containing only [chiptunes](#), which have become popular on the PC given the large size of MP3 music disks.

Music education

Music education comprises the application of education methods in teaching [music](#).

History

17th century

Music education in North America can be traced to the colonies of the seventeenth century. In the South, there existed no organized music education system. However, rote learning played a major role in the transmission of music traditions. In the Northern colonies, music was already an important consideration in the lives of the Pilgrims. The Bay Psalm Book, especially later editions, provided methods for solmization along with performance instruction. Thus Northern colonists could succeed in teaching themselves rudimentary music skills, as related to psalm singing.

Standards

For much of its existence, music education standards in the United States were determined locally or by individual teachers. In modern times there has

been a significant move toward regional and/or national standards. MENC: The National Association for Music Education, created nine content standards, called the *National Standards for Music Education*, adopted in 1994:

1. [Singing](#), alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Many states and school districts have adopted their own standards for music education. Often, these local standards are derived in some form from the National Standards. For example, in Florida, the Sunshine State Standards set grade-level expectations for music students from pre-kindergarten through 12th grade.

Settings

United States

Music education in the United States occurs in different classroom settings.

- **General music** instruction.
- **Ensemble** classes, such as a school [chorus](#), [band](#), or [orchestra](#).

Musical ensembles may be considered a curricular class; additionally, there may also be auxiliary or extracurricular ensembles available.

Great Britain

The British education system in schools up to the age of 14 is defined by the National Curriculum. Under the National Curriculum music is a

compulsory subject. The National Curriculum divides music education into three Key Stages which roughly align with the Primary/Middle/Secondary School division. In areas where a Primary/Secondary School division exists, both Key Stage 1 and Key Stage 2 are taught at the Primary School level. Each Key Stage is divided into 5 programmes of study: performing, composing, appraising, listening and breadth of study. Each programme is of equal weight (e.g. composing is equally as important as listening). After 14 years of age (Year 10 onwards) the study of music is optional, but all schools are legally obliged to offer music education to those pupils aged 14-16 who desire it. Music is examined at 16 at GCSE (General Certificate of Secondary Education) level and may be studied further at those schools and colleges that choose to offer the higher qualifications of AS and A levels in music.

The teaching of instrumental technique is an extracurricular activity. Pupils are often excused from lessons on a weekly basis for their instrumental lessons. The provision of these lessons depends very much on the Local Education Authority, and so varies wildly in different areas of the United Kingdom.

School ensembles generally rehearse at lunchtimes or after school. Each school is free to make its own arrangements regarding such teaching. A successful school orchestra is viewed as good material towards the "value added" criteria of OFSTED, the national school inspection authority.

Professional organizations

- MENC: The National Association for Music Education [3]
- American Choral Directors Association [4]
- OAKE: Organization of Kodaly Educators [5]
- IAJE: International Association of Jazz Education [6]
- BOA: Bands of America [7]
- MTNA: Music Teachers National Association [8]

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Music events

Music festival

A **music festival** is a festival that presents a number of musical performances usually tied together through a theme or genre.

Music festivals may be subdivided by [musical genre](#):

[Blues](#) festivals

- America
 - Chicago Blues Festival
 - Long Beach Blues Festival, Long Beach, California
 - Waterfront Blues Festival, Portland, Oregon

- Australia
 - East Coast Blues & Roots Music Festival, Australia

- Canada
 - Ottawa Bluesfest
 - Mont Tremblant Blues Festival

- Europe
 - August Blues Festival, (Haapsalu, Estonia)
 - Notodden Blues Festival
 - Liri Blues Festival (Isola del Liri, Italy)
 - Pistoia Blues Festival, (Pistoia, Italy)
 - Blues nights, (Varniai, Lithuania)

- Legendary Rhythm & Blues Cruise

Brass Band festivals

- Great American Brass Band Festival

Classical music festivals

- Argentina
 - Semana Musical Liao Liao
- Austria
 - Salzburg Festival
- Australia
 - Australian Festival of Chamber Music, in Townsville, Queensland
 - Darwin International Guitar Festival, in Darwin, Northern Territory
- Canada
 - Ottawa Chamber Music Festival
- Czech Republic
 - Prague Spring International Music Festival
 - Prague Autumn International Music Festival
- France
 - Aix-en-Provence Festival
 - La Folle Journée, in Nantes
 - Musique-Cordiale, Seillans in the Var

- Germany
 - Schleswig-Holstein Musik Festival

- Puerto Rico
 - Casals Festival

- Spain
 - Festival de Musica de Canarias
 - Festival de Otoño in Madrid
 - Veranos de la Villa in Madrid
 - Festival de Musica in Santander

- Switzerland
 - Verbier Festival
 - Musikfestwochen Winterthur

- Turkey
 - Istanbul International Music Festival

- United Kingdom
 - The Proms
 - Canterbury Festival
 - Cheltenham Music Festival
 - Chichester Festival
 - Edinburgh International Festival
 - GuilFest
 - Three Choirs Festival

- United States
 - Aspen Music Festival and School, in Aspen, Colorado
 - Bellingham Festival, in Bellingham, Washington
 - Hot Springs Music Festival, in Hot Springs, Arkansas
 - Park City International Music Festival, in Park City, Utah
 - Sitka Summer Music Festival, in Sitka, Alaska
 - Spoleto USA, in Charleston, South Carolina
 - Tanglewood, near Lenox, Massachusetts

- Europe
 - European Festival of Youth Choirs

Country music festivals

- Australia
 - Tamworth Country Music Festival
- Canada
 - Merritt Mountain Music Festival

Dance and electronic music festivals

- North America
 - Canada
 - World Electronic Music Festival
 - United States
 - Detroit Electronic Music Festival (Detroit, Michigan)
 - Global Gathering (Miami, Florida)
 - Ultra Music Festival (Miami, Florida)
- Europe
 - Czech Republic
 - CzechTek
 - Summer of Love
 - Love Planet
 - Finland
 - Koneisto
 - Germany
 - Love Parade (Berlin)
 - Nature One (Hunsrück)
 - Mayday (Dortmund)
 - Hungary
 - Mayday
 - Italy

- Dissonanze festival
- Poland
 - Mayday
- Portugal
 - Boom festival
- Russia
 - Mayday
- Serbia and Montenegro
 - EXIT
- Spain
 - Sónar (Barcelona)
 - Point Sound Festival - Caspe (Zaragoza)
 - Rocket Festival (Andalucia)
- Switzerland
 - Street Parade
- United Kingdom and Ireland
 - Creamfields (Liverpool)
 - The Glade (Newbury, Berkshire)
 - Global Gathering (near Stratford-upon-Avon)
 - Homelands (Winchester)
 - Infest (Bradford)
 - GuilFest Guildford UK
- Australia
 - Earthcore
 - Rainbow Serpent Festival
 - What Is Music
- South Africa
 - Tribal Council
- New Zealand
 - Alpine Unity
 - Starburst (Nelson)
 - The Gathering (Nelson)
 - Vizionz (Golden Bay)
- Japan
 - The Gathering

Folk music festivals

- United States

- Central Ohio Folk Festival
 - Falcon Ridge Folk Festival
 - Great Lakes Folk Festival
 - Hypnotic Clambake Folk Fest
 - Kerrville Folk Festival
 - MerleFest
 - New England Folk Festival (NEFFA)
 - Newport Folk Festival
 - Pickathon
 - Philadelphia Folk Festival
 - String Band Rendezvous
 - Woody Guthrie Folk Festival
- Australia
 - National Folk Festival (Australia)
 - Port Fairy Folk Festival
 - Woodford Folk Festival
- Canada
 - Calgary Folk Music Festival
 - CKCU Ottawa Folk Festival
 - Edmonton Folk Music Festival
 - Mariposa Folk Festival
 - Northern Lights Festival Boréal
 - Vancouver Folk Music Festival
 - Winnipeg Folk Festival
- Colombia
 - Vallenato Legend Festival
- Europe
 - Estonia
 - Viljandi Folk Festival (Estonia)
 - Finland
 - Kaustinen Folk Music Festival
 - UK
 - Cambridge Folk Festival
 - Cheltenham Folk Festival
 - Home County Folk Festival

Cropredy Festival
Llangollen International Eisteddfod
Middlewich Folk And Boat Festival
Pontardawe International Folk Festival (Wales)
Royal National Mod (Scotland)

Folklife festivals

Festival of American Folklife (Smithsonian Institution)
Kentucky Folklife Festival
Kutztown Festival
Louisiana Folklife Festival
Northwest Folklife Festival
Texas Folklife Festival
Prout Prout Festival
UK = Green Man Festival

Hip Hop festivals

Hip Hop Kemp, Czech Republic
Splash Festival, Chemnitz, Germany

Jazz festivals

- America
 - Chicago Jazz Festival
 - The Lincoln Center's Folk & Heritage Festival
 - New Orleans Jazz & Heritage Festival
 - Playboy Jazz Festival, Hollywood Bowl, Los Angeles, California
 - Rochester International Jazz Festival
 - Smithsonian Institution's Festival of American Folklife

- Canada

- Festi Jazz International de Rimouski
- Festival International de Jazz de Montréal

- Europe
 - Belgium
 - Blue Note Festival
 - Gaume Jazz Festival
 - France
 - Nice Jazz Festival (Nice)
 - Finland
 - April Jazz
 - Pori Jazz
 - Germany
 - JazzFest Berlin
 - Ireland
 - Cork Jazz Festival
 - Italy
 - Umbria Jazz
 - Roccella Jazz (Roccella Jonica)
 - No Borders Music Festival (Tarvisio)
 - Lithuania
 - Kaunas Jazz Festival
 - Malaysia
 - Penang Island Jazz Festival
 - Netherlands
 - North Sea Jazz Festival
 - Prague
 - Prague International Jazz Festival
 - Switzerland
 - Montreux Jazz Festival
 - UK
 - Brecon Jazz Festival
 - Cheltenham Jazz Festival

Opera festivals

- Glimmerglass Opera Festival
Glyndebourne

Ilmajoki Music Festival
Savonlinna Opera Festival

Pop Music Festivals

- Acapulco
- [Eurovision](#)
- OTI-Same as [Eurovision](#), but in Iberoamerica.
- Sanremo
- Viña del Mar

Reggae music festivals

Jamaican Reggae Festivals

- Splash Festival, Jamaica
Reggae Sunsplash, Ocho Rios, Jamaica
Sting reggae music festival, Kingston, Jamaica
Reggae Sunfest, Montego Bay, Jamaica
OUR MUSIC FEST, Sherman NY, U.S.A.

International Reggae Festivals

- Bob Marley Outernational Day, Perth, Western Australia
- Seasplash Reggae Festival, Pula, Croatia
- MIDEM Reggae Showcase, Cannes, France
Chiemsee Reggae Summer, Übersee, Germany
Summerjam, Cologne, Germany
LB27 Reggae Camp, Komarom, Hungary
- Rototom Sunsplash, Italy
- Two 77 Splash, Amsterdam Netherlands
- Reggae Sundance, Eindhoven Netherlands

- Ostróda Reggae Festival, Ostróda, Poland
- Soca Reggae Riversplash, Tolmin, Slovenia,
- Uppsala Reggae Festival, Sweden
- Notting Hill Carnival, London, UK
- Reggae on the River, Humboldt County, California, United States
- Reggae on the Rocks (RoR), Morrison, CO, USA,
- International Reggae Festivals at ReggaeSeen
- Spanish Reggae Festivals
- Mariporrón, La Rioja, Spain

Religious music festivals

Christian music festivals

- Creation Festival
- Cornerstone Festival
- Ichthus Festival
- Onefest
- Australian Gospel Music Festival
- Parachute
- Sonshine Festival
- Samstock Music
- Purple Door
- Flevo Festival
- One Way Festival

Rock Music festivals

Historic festivals

- Monterey Pop Festival (Monterey, California, 1967)
- Woodstock (Bethel, New York, 1969), Woodstock 1994 (Saugerties, New York), and Woodstock 1999 (Rome, New York)
- Altamont Speedway concert (Livermore, California, 1969)

Festival Express (Toronto, Winnipeg and Calgary, Canada), 1970
Isle of Wight Festival (Isle of Wight, 1970)
Erie Canal Soda Pop Festival (Griffin, Indiana, 1972)
Summer Jam at Watkins Glen (Watkins Glen, New York, (1973))
California Jam (Ontario, California, 1974)
Ozark Music Festival (Missouri State Fairgrounds, Sedalia, Missouri, 1974)
US Festival (San Bernardino, California, 1983 & 1984)
Live Aid (multi-venue, 1985)
Molson Canadian Rocks for Toronto (Toronto, Ontario, Canada, 2003)
Live 8 (multi-venue, 2005)
Volunteer Jam (multi-venue in Tennessee)

Festivals at multiple venues

- Anger Management Tour
- Area Festival
- Edgefest
- Curiosa
- Family Values Tour
- Gigantour
- Lilith Fair
- Lollapalooza
- Monsters of Rock
- Music As A Weapon
- Ozzfest
- Sounds Of The Underground
- Summer Sanitarium
- Warped Tour

Current festivals

- Asia
 - Japan
 - Fuji Rock Festival (Naeba)
 - Taiwan
 - Spring Scream
- Australia and New Zealand
 - Big Day Out (Sydney, Melbourne, Adelaide, Gold Coast, Perth, Auckland)

- Bloodlust (Sydney)
- Edgefest (New Zealand concert tour) New Zealand
- Falls Festival (Lorne, Victoria and Marion Bay, Tasmania)
- Gone South (Launceston, Hobart)
- Hardcore (Sydney)
- Homebake (Sydney)
- Livid (Brisbane (and Sydney, Melbourne for 2002))
- Meredith Music Festival (Meredith, Victoria)
- Metal for the Brain (Canberra)
- Melbourne International Music Festival
- Offshore Festival (Torquay, Victoria)
- Pyramid Rock Festival Pyramid Rock, Phillip Island, Victoria
- rock4rights (September 2006, Gold Coast, Australia)
- Rock-It (Perth)
- Samstock Music Festival Otago, New Zealand
- Splendour in the Grass Byron Bay, NSW
- Stonefest (Canberra)
- Caribbean
 - Dominican Republic
 - Festival Presidente de la Musica Latina (Santo Domingo)
- Europe
 - Austria
 - Aerodrome (Wiener Neustadt)
 - FM4 Frequency (Salzburg)
 - Nova Rock (Nickelsdorf)
 - Wiesen (Wiesen)
 - Belgium
 - Dour Festival (Dour)
 - Graspop Metal Meeting (Dessel)
 - Pukkelpop (Kiewit)
 - Rock Werchter (Werchter)
 - Sfinks Festival (Boechout)
 - Czech Republic
 - Rock 4 People (Ceský Brod)
 - Trutnov Rock Festival (Trutnov)
 - Denmark
 - Bork Havn Festival (Bork Havn)
 - Danmarks Smukkeste Festival (Skanderborg Festival) (Skanderborg)
 - Haze over Haarum (Harboøre)
 - Jelling Festival (Jelling)
 - Kløften Festival (Haderslev)
 - Langelandsfestival (Rudkøbing)

- Midtfyns Festival (Ringe)
- Nibe Festival (Nibe)
- Roskilde Festival (Roskilde)
- Samsø Festival (Samsø)
- Skagen Festival (Skagen)
- Skive Beachparty (Skive)
- Tunø Festival (Tunø)
- Vig Festival (Vig)
- France
 - Crescendo Festival (Royan)
 - Eurockéennes (Belfort)
 - Festi'Val-de-Marne (Val-de-Marne)
 - Festival Art Rock (Saint-Brieuc)
 - Festival Des Artefacts (Strasbourg)
 - Festival des Vieilles Charrues (Carhaix)
 - Festival du Bout du Monde (Brest)
 - Festival Le Chien à Plumes (Montsaugéon)
 - Festival Pantiero (Cannes)
 - Festival Rock En Seine (Saint-Cloud)
 - Festival Sous la Plage (Paris)
 - Fête de l'Humanité
 - Furia Sound Festival (Cergy-pontoise)
 - La Route du Rock (Saint-Mâlo)
 - Le Rock Dans Tous Ses Etats (Evreux)
 - Les 3 Elephants (Lassay-les-Châteaux)
 - Les Francofolies (La Rochelle)
 - Les Transmusicales (Rennes)
 - Les Vaches au Gallo (Louvigné du Désert)
 - Les Volcaniques de Mars (Auvergne)
 - Metal Therapy Festival (Amneville)
 - Musiques en Stock (Cluses)
 - Papillons de Nuit (Saint Laurent de Cuves)
 - Printemps de Bourges (Bourges)
 - Solidays (Longchamp)
- Finland
 - Provinssirock (Seinäjoki)
 - Ruisrock (Turku)
 - Tuska Open Air Metal Festival (Helsinki)
- Germany
 - Hurricane and Southside
 - M'era luna (Hildesheim)
 - Rock Am Ring and Rock Im Park

- Wacken Open Air (Wacken)
 - With Full Force Open Air (Lobnitz)
- Hungary
 - Sziget Festival (Budapest)
- Ireland
 - Oxegen Festival (Kildare)
 - Electric Picnic (Stradbally, Co. Laois)
- Italy
 - Festival del Rock[10] - Travedona-Monate - VA
 - Rock In Idro (Milan)
 - **Milano** : Miami Festival
 - Independent Days Festival (Bologna)
 - Flippaut Festival (Bologna)
 - Gods of Metal (Bologna)
 - Heineken jammin' Festival (Imola)
 - Goa-Boa Festival (Genoa)
 - Traffic Torino Free Festival (Turin)
 - Neapolis festival (Naples)
 - Arezzo Wave (Arezzo)
 - Summer Festival (Lucca/Brescia)
 - Tora! Tora! Festival
- The Netherlands
 - Arrow Rock Festival
 - Dynamo Open Air (Hellendoorn)
 - Lowlands
 - Pinkpop (Landgraaf)
 - Progpower Europe (Baarlo)
- Norway
 - Inferno Metal Festival (Oslo)
- Portugal
 - Paredes de Coura
 - Vilar dos mouros
 - Festival do Sudoeste
 - Ilha do Ermal
- Slovakia
 - Pohoda (Trencin)
 - Topvar Rock Fest (Nove Mesto nad Vahom)
- Spain
 - Festival Internacional de Benicàssim
 - Primavera Sound (Barcelona)
 - Wintercase (Barcelona, Vitoria, Madrid and Valencia)
 - Summercase (Barcelona and Madrid)
 - Contemporanea (Alburquerque)

- Azkena Rock Festival (Vitoria)
 - Tanned Tin (Santander firstly, then Castellón)
 - Santander Summer Festival
 - Festimad (Madrid)
- Sweden
 - Arvika Festival (Arvika)
 - Augustibuller (Lindesberg)
 - Hultsfred Festival (Hultsfred)
 - Storsjöyran (Östersund)
 - Sweden Rock Festival (Norje)
 - Uppsala Reggae Festival (Uppsala)
- Switzerland
 - Caribana Festival (Crans-près-Céligny)
 - Festival Rock Oz'Arènes (Avenches)
 - Montreux Jazz Festival (Montreux)
 - Paléo Festival (Nyon)
- United Kingdom
 - All Tomorrow's Parties (Camber Sands, East Sussex, England)
 - Ashton Court Festival (Bristol, England)
 - Bloodstock (Derby), England)
 - Download Festival
 - ENIT
 - Glastonbury Festival (Pilton, Somerset, England)
 - Greenbelt Festival
 - GuilFest Guildford UK www.guilfest.co.uk
 - Isle of Wight Festival (Isle of Wight, England)
 - Lillith Fair
 - Reading and Leeds Festivals (Reading, Berkshire and Leeds, England)
 - Secret Garden (Cambridgeshire, England)
 - Summer Sundae (Leicester, England)
 - St. Augustines Festival (Ipswich, England)
 - T in the Park (Kinross, Scotland)
 - Truck Festival (Oxfordshire, England)
 - V Festival (Chelmsford and Staffordshire, England)
 - The Full Ponty (Pontypridd, South Wales)
- North America
 - Canada
 - Edgefest
 - Halifax Pop Explosion Halifax
 - North by Northeast, (Toronto, ON)
 - Mexico
 - BajaProg (Mexicali)

- USA
 - All Tomorrow's Parties, (Los Angeles, CA)
 - Austin City Limits Music Festival, ([Austin, TX])
 - Big Creek Festival, (Pattonsburg, MO)
 - Bonnaroo Music Festival, (Manchester, TN)
 - Bumbershoot, (Seattle, WA)
 - CMJ Music Marathon, (New York, NY)
 - CMJ Rock Hall Music Fest, (Cleveland, OH)
 - Coachella Valley Music and Arts Festival (Indio, CA)
 - Cornerstone Festival
 - Farm Aid
 - Friends of Kevin Festival, (Bellingham, WA)
 - Heathen Crusade Metalfest, (Minneapolis, MN)
 - Hellfest
 - HFStival, (Washington D.C.)
 - Moondance Jam, (Walker, MN)
 - NedFest: The Nederland Music & Arts Festival, (Nederland, CO)
 - New England Metal And Hardcore Festival
 - North Texas Rock Rally and Music Festival, (McKinney, TX)
 - Progpower USA (Atlanta, GA)
 - Seattle Metal Fest, (Seattle, WA)
 - South by Southwest, (Austin, TX)
 - Wakarusa Music & Camping Festival, (Lawrence, KS)
 - Yggdrasil festival, (Geneva, MN)
- South America
 - Argentina
 - Cosquín Rock, Cosquín
 - Quilmes Rock, Buenos Aires
 - Brazil
 - Rock in Rio, Rio de Janeiro
 - Colombia
 - Rock al Parque, Bogotá
- No fixed location
 - Terrastock

School Music Festivals

- Columbus Invitational Music Festival (Columbus, Ga, 2006)

Cross-genre festivals

- 3 Rivers Music Festival in Columbia SC
- All Good Music Festival in Masontown, WV.
- Another Roadside Attraction in Canada
 - Austin City Limits Music Festival in Austin, Texas*
 - Caribana Festival in Toronto, Ontario, Canada
 - Festival d'été de Québec in Quebec City, Canada
 - Finger Lakes GrassRoots Festival of Music and Dance in Trumansburg, New York
 - Francofolies de la Rochelle in France
 - FrancoFolies de Montréal in Montréal, Canada
 - Funky Elephant in Helsinki, Finland
 - Global Gathering in Miami, Florida
 - Iceland Airwaves (Reykjavík, Iceland) (Mostly Rock and Pop)
 - Ladyfest (International)
 - Melbourne International Festival of Brass in Victoria, Australia
 - Music Midtown (Atlanta)
 - Musikfest in Bethlehem, Pennsylvania
 - North by Northeast (NXNE) (Toronto, Ontario)
 - Northwest Region Music Festival
 - Prindle-fest
 - Sound of Music Festival in Burlington, Ontario, Canada
 - South by Southwest (SXSW) (Austin, Texas) Folk and Rock music, plus film and other media.
 - Street Scene San Diego Music festival held in San Diego, California each summer.
 - Summerfest, Milwaukee, Wisconsin. Annual multi-genre music festival.
 - Sunfest, London, Ontario. Annual World Music festival
- Voix d'Amériques, Montréal, Quebec. Annual spoken word festival.
- WOMAD (World of Music, Arts & Dance) Festival in New Plymouth, New Zealand March 11-13 2005
- Couleur Café Festival in Brussels, Belgium
- Beale Street Music Festival in Memphis, Tennessee; occurs in early May annually; multi-genre with emphasis on blues and rock
- Crossingborder the Netherlands

Music genre

A **music genre** is a category (or genre) of pieces of [music](#) that share a certain style or "basic musical language" (van der Merwe 1989, p.3). Music may also be categorised by non-musical criteria such as geographical origin though a single geographical category will often include a wide variety of sub-genres.

Categorizing music, especially into finer genres or subgenres, can be difficult for newly emerging styles or for pieces of music that incorporate features of multiple genres. Attempts to pigeonhole particular [musicians](#) in a single genre are sometimes ill-founded as they may produce music in a variety of genres over time or even within a single piece. Some people feel that the categorization of music into genres is based more on commercial and marketing motives than musical criteria. John Zorn, for example, a musician whose work has covered a wide range of genres, wrote in *Arcana: Musicians on Music* that genres are tools used to "commodify and commercialize an artist's complex personal vision". Others contend that it is actually the artist who chooses (knowingly or not) to create an artistic work that can be easily classified within a genre. These contentions are not mutually exclusive; Some say there is a tradeoff in which most artists seek individual expression as well as the approval/acceptance of an audience, and audiences like any group of human beings prefer to identify themselves with the things they love... hence the need for a label.

Some genre labels are quite vague, and may be contrived by critics; [post-rock](#), for example, is a term devised and defined by Simon Reynolds. Another example of this is [video game music](#), which while defined by its media, can also represent its own style, as well as that of any other musical genre.

Categorizing music by genre does make it easier to trace threads through [music history](#), and makes it easier for individuals to find artists that they enjoy. Moreover, the use of genre labels may actually drive the development of new music (especially in a commercial context) insofar as it helps cultivate the interest and participation of a target audience in the early and middle stages of a musical trend. Most new genre labels are aimed at the youth market, who typically desire to contrast the mainstream, yet conform to their peer group... resulting in readily marketed fads of all kinds, including music genres. Swing, Rock, New-Wave, Rap, and Grunge are all examples of music genres in which millions of young people enjoyed being different... in unison. This disproportionate commercial targeting of genres towards the youth market may diminish as young people increasingly shift from being music "buyers"... to being music "downloaders", with or without a purchase involved.

Although there are many individual genres, it is possible to group these together into a number of overlapping major groupings.

Classical music (or art music)

Main article: [European classical music](#)

The term classical music refers to a number of different, but related, genres. Without any qualification, the usual meaning of "classical music" in the English language is European classical music (an older usage describes specifically the Western art music of the [Classical music era](#)). It can also refer to the classical (or *art*) music of non-Western cultures such as [Indian classical music](#) or Chinese classical music.

In a Western context, classical music is generally a classification covering music composed and performed by professionally trained artists. Classical music is a written tradition. It is composed and written using [music notation](#), and as a rule is performed faithfully to the score. *Art music* is a term widely used to describe classical music and other serious forms of artistic musical expression, Western or non-Western, especially referring to serious music composed after 1950. In common usage, "classical music" often refers to orchestral music in general, regardless of when it was composed or for what purpose (film scores and orchestral arrangements on pop music recordings, for example).

Gospel

Main article: [Gospel music](#)

Gospel is a musical genre characterised by dominant vocals (often with strong use of [harmony](#)) referencing lyrics of a religious nature, particularly Christian. Subgenres include contemporary gospel and urban contemporary gospel.

Jazz

Main article: [Jazz](#)

Jazz is a musical form that grew out of a cross-fertilization of [folk blues](#), [ragtime](#), and European music, particularly band music. It has been called the first native art form to develop in the United States of America. The music has gone through a series of developments since its inception. In roughly chronological order they are [Dixieland](#), [swing/big band](#), [bebop](#), [hard bop](#), [cool jazz](#), [free jazz](#), [jazz fusion](#) and [smooth jazz](#).

Jazz is primarily an [instrumental](#) form of music. The instrument most closely associated with jazz may be the [saxophone](#), followed closely by the

[trumpet](#). The [trombone](#), [piano](#), double bass, [guitar](#) and [drums](#) are also primary jazz instruments. The [clarinet](#) and [banjo](#) were often used, especially in the earlier styles of jazz. Although there have been many renowned jazz vocalists, and many of the most well-known jazz tunes have lyrics, the majority of well-known and influential jazz musicians and composers have been instrumentalists. During the time of its widest popularity, roughly 1920 to 1950, jazz and [popular music](#) had a very intimate connection. Popular songs drew upon jazz influences, and many jazz hits were reworkings of popular songs, or lyrics were written for jazz tunes in an attempt to create popular hits.

The single most distinguishing characteristic of jazz is [improvisation](#). Jazz also tends to utilize complex [chord](#) structures and an advanced sense of [harmony](#). These characteristics in combination with the use of improvisation require a high degree of technical skill and musical knowledge from the performers.

The art form today is a widely varied one, using influences from all of the past styles, although the root of modern jazz is primarily [bebop](#). Modern jazz can also incorporate elements of [rock and roll](#), [electronica](#), and [hip-hop](#).

Jazz was a direct influence on [Rhythm and blues](#), and therefore a secondary influence on most later genres of popular music. Modern American art music composers have often used elements of jazz in their compositions.

Latin American

Latin American Music, [music](#) of Mexico, Central America, South America, and the Caribbean (see West Indies). The region of Latin America contains a rich variety of cultural and musical heritages, including those of lowland Native Americans in the Amazon River area and parts of Central America; those of highland Native Americans in Mexico, Guatemala, and the Andes; those of African Americans, especially in the Caribbean, Ecuador, Suriname, Guyana, French Guiana, coastal Venezuela, Colombia, and northeastern Brazil; and those of people of Spanish and Portuguese descent.

The Blues

Main article: [Blues](#)

The Blues is a vocal and instrumental music form which emerged in the African-American community of the United States. Blues evolved from West African [spirituals](#), work songs, field hollers, shouts and [chants](#) and has its earliest stylistic roots in West Africa. This musical form has been a major influence on later American and Western [popular music](#), finding expression in [ragtime](#), [jazz](#), [big bands](#), [rhythm and blues](#), [rock and roll](#) and [country music](#),

as well as conventional pop songs and even modern [classical music](#). Due to its powerful influence that spawned other major musical genres originating from America, **blues** can be regarded as the root of pop as well as American music.

Rhythm and blues

Main article: [Rhythm and blues](#)

Rhythm and blues is a name for black popular music tradition. When speaking strictly of "rhythm 'n' blues", the term may refer to black pop-music from 1940s to 1960s that was not [jazz](#) nor [blues](#) but something more lightweight. The term "R&B" often refers to any contemporary black pop music. Early-1950s R&B music became popular with both black and white audiences, and popular records were often covered by white artists, leading to the development of [rock and roll](#).

A notable subgenre of rhythm 'n' blues was doo-wop, which put emphasis on polyphonic singing. In the early 1960s rhythm 'n' blues took influences from [gospel](#) and [rock and roll](#) and thus [soul music](#) was born. In the late 1960s, [funk](#) music started to evolve out of soul; by the 1970s funk had become its own subgenre that stressed complex, "funky" rhythm patterns and monotonistic compositions based on a riff or two. In the early to mid 1970s, [hip hop music](#) (also known as "rap") grew out of funk and reggae (see below). Funk and soul music evolved into contemporary [R&B](#) (no longer an acronym) in the 1980s, which cross-pollinated with hip-hop for the rest of the 20th century and into the 21st century.

Rock

Main article: [Rock and roll](#)

Rock, in its broadest sense, can refer to almost all [popular music](#) recorded since the early 1950s. Its earliest form, rock and roll, arose from multiple genres in the late 1940s, most importantly [jump blues](#). Although invented by Chuck Berry, it was first popularized by performers like Bill Haley, Buddy Holly, and Elvis Presley, who fused the sound with [country music](#), resulting in [rockabilly](#). In addition, [gospel music](#) and a related genre, [R&B](#) (rhythm and blues), emerged later in the decade. R&B soon became one of the most popular genres, with [girl groups](#), [garage rock](#) and [surf rock](#) most popular in the US, while harder, more blues-oriented musicians became popular in the UK, which soon developed into [British blues](#), merseybeat, mod and skiffle.

Starting the mid-1960s, a group of British bands that played variations on American R&B-influenced blues became popular on both sides of the Atlantic -- the British Invasion, a catchall term for multiple genres. These groups, including the Beatles, fused the earlier sounds with Appalachian folk music, forming [folk rock](#), as well as a variety of less-popular genres, including the [singer-songwriter](#) tradition. Early [heavy metal](#) and [punk rock](#) bands formed in this period, though these genres did not emerge as such for several years.

The most popular genre of the British Invasion was [psychedelic music](#), which slowly morphed into [bluegrass](#)-influenced jam bands like the Grateful Dead and ornate, [classically](#)-influenced [progressive rock](#) bands. Merseybeat and mod groups like The Yardbirds and The Who soon evolved into [hard rock](#), which, in the early 1970s specialized into a gritty sound called [glam rock](#), as well as a mostly underground phenomenon called [power pop](#). In the early to mid-1970s, singer-songwriters and pop musicians led the charts, though punk rock and [krautrock](#) also developed, and some success was achieved by [southern rock](#) and [roots rock](#) performers, which fused modern techniques with a more traditionalist sound. In the 1980s, rock continued to evolve as metal became popular and punk continued to evolve into other forms including [New Wave](#), [post-punk](#), and [alternative rock](#). The two encountered a fusion of sorts, creating [grunge](#) in the early 1990s, a style of alternative rock (which includes [Britpop](#), [gothic rock](#), and [shoegazing](#), among others).

Country music

Main article: [Country music](#)

Country music is usually used to refer to honky tonk today. Emerging in the 1930s in the United States, honky tonk country was strongly influenced by the [blues](#), as well as [jug bands](#) (which cannot be properly called honky tonk). In the 1950s, country achieved great mainstream success by adding elements of [rock and roll](#); this was called [rockabilly](#). In addition, from [Swing](#) and [bluegrass](#) emerged as a largely underground phenomenon. Later in the decade, the [Nashville sound](#), a highly polished form of country music, became very popular. In reaction to this, harder-edged, gritty musicians sprung up in Bakersfield, California, inventing the Bakersfield sound. Merle Haggard and similar artists brought the Bakersfield sound to mainstream audiences in the 1960s, while Nashville started churning out countrypolitan. During the 1970s, the most popular genre was [outlaw country](#), a heavily rock-influenced style. The late 1980s saw the Urban Cowboys bring about an influx of pop-oriented stars during the 1990s. Modern bluegrass music has remained mostly

traditional, though [progressive bluegrass](#) and close harmony groups do exist, and the sound is the primary basis for jam bands like the Grateful Dead .

Electronic music

Main article: [Electronic music](#)

Electronic music started long before the invention of the [synthesizer](#) with the use of tape loops and analogue electronics in the 1950s and 1960s. Well known examples include the theme music to the TV series Doctor Who, recorded in 1963 by Delia Derbyshire, and the catch-all "[electronica](#)," which can sometimes include all of the above electronic sub-genres, but usually refers to electronic music without lyrics.

One of the first people to popularize the synthesizer was Wendy Carlos who performed classical music on the synthesizer on the recording Switched-On Bach. Space music was popularized by the group Tangerine Dream, among others, as a precursor to new age music. New age music served to support and perpetuate the values of the [new age](#) movement.

Though there is some overlap between the various sub-genres of electronic music, Brian Eno, the creator of ambient music, claimed that ambient had a bit of "evil" in it, whereas new age music did not. Eno's creation was less values-driven than new age; his goal was to create music like wallpaper, insofar as the listener could listen to or easily ignore the music.

Naturally, many people have met electronic music also in the form of [video game music](#).

Electronic dance music

Although many artists in the 50s and 60s created pure [electronic music](#) with [pop](#) structures, fully formed electronic dance music as we know it today really emerged in 1977 with Giorgio Moroder's *From Here to Eternity* album.

There are now many subgenres of electronic music, these include: [techno](#) (mechanical sounding dance music featuring little melody and more noise), [trance](#) (with a distinct style of instrumentation focused on complex, uplifting chord progressions and melodies), [Goa trance](#) (spawning from [industrial music](#) and tribal dance, focusing on creating psychedelic sound effects within the songs), [house music](#) (fully electronic [disco](#) music), big beat (using older drum loops and more melodic elements sampled and looped), [drum and bass](#) (an offshoot of hardcore and Jamaican dancehall, utilizing quick tempos with sampled break beats, most notably the [amen break](#) and the funky drummer), [gabber](#), (a Dutch development on techno, which features extremely high tempos and lots of overdrive and distortion on the music, especially the bass

drum being distorted into a square wave tone), [happy hardcore](#) (a less confronting take on Gabba, fusing elements of drum and bass as well and often including sped up vocals from 70s pop music), [synthpop](#) (features strong pop songwriting/melodies with roots in 1980's dance music), and electro. Of these subgenres, trance and house are probably the most widespread.

Electronic dance music is often composed to fit easily into a live [DJ](#) set.

Electronica

Electronic music that does not fall into the new age, techno or dance categories are often referred to as "left-field" or "[electronica](#)". Styles of electronica include [ambient](#), [downtempo](#), [illbient](#) and [trip-hop](#) (among countless others, see [list of electronic music genres](#)), which are all related in that they usually rely more on their atmospheric qualities than electronic dance music, and make use of slower, more subtle tempos, sometimes excluding rhythm completely.

IDM (an abbreviation for [intelligent dance music](#)) is an elusive and confusing genre classification that can only be truly defined by flagbearers and flagburners like Aphex Twin and Autechre.

All electronic music owes at least its historical existence to early pioneers of tape experiments known as [musique concrète](#), such as John Cage, Pierre Schaeffer and Karlheinz Stockhausen, as well as early synthesists like Wendy Carlos, Jean-Michel Jarre, and Morton Subotnick . (See [electronic art music](#)).

Melodic music

Main article: [Melodic music](#)

Melodic music is a term that covers various genres of non-classical music which are primarily characterised by the dominance of a single strong [melody](#) line. [Rhythm](#), tempo and beat are subordinate to the melody line or tune, which is generally easily memorable, and followed without great difficulty. Melodic music is found in all parts of the world, overlapping many genres, and may be performed by a singer or [orchestra](#), or a combination of the two.

In the west, melodic music has developed largely from [folk song](#) sources, and been heavily influenced by classical music in its development and orchestration. In many areas the border line between classical and melodic popular music is imprecise. [Opera](#) is generally considered to be a classical form. The lighter [operetta](#) is considered borderline, whilst stage and film [musicals](#) and musical comedy are firmly placed in the popular melodic category. The reasons for much of this are largely historical.

Other major categories of melodic music include music hall and vaudeville, which, along with the [ballad](#), grew out of European folk music. Orchestral dance music developed from localised forms such as the jig, [polka](#) and [waltz](#), but with the admixture of Latin American, negro [blues](#) and [ragtime](#) influences, it diversified into countless sub-genres such as [big band](#), [cabaret](#) and [Swing](#). More specialised forms of melodic music include military music, religious music. Also [video game music](#) is often melodic.

[Traditional pop music](#) overlaps a number of these categories: [big band](#) music and musical comedy, for example, are closely allied to traditional pop.

Ska, Reggae, Dub, and related forms

In Jamaica during the 1950s, American [R&B](#) was most popular, though mento (a form of [folk music](#)) was more common in rural areas. A fusion of the two styles, along with soca and other genres, formed [ska](#), an extremely popular form of music intended for dancing. In the 1960s, [reggae](#) and [dub](#) emerged from [ska](#) and American [rock and roll](#).

Starting the late 1960s, a rock-influenced form of music began developing -- this was called rocksteady. With some [folk](#) influences (both Jamaican and American), and the growing urban popularity of the Rastafari movement, rocksteady evolved into what is now known as [roots reggae](#). In the 1970s, a style called Lovers rock became popular primarily in the United Kingdom by British performers of ballad-oriented reggae music. The 1970s also saw the emergence of [Two Tone](#) in Coventry, England, with bands fusing ska and [punk](#), as well as covering original [ska](#) tracks. Punk band The Clash also used Dub and reggae elements.

Dub emerged in Jamaica when sound system DJs began taking away the vocals from songs so that people could dance to the beat alone. Soon, pioneers like King Tubby and Lee Scratch Perry began adding new vocals over the old beats; the lyrics were rhythmic and rhyme-heavy. After the popularity of reggae died down in the early 1980s, derivatives of dub dominated the Jamaican charts. These included [ragga](#) and dancehall, both of which remained popular in Jamaica alone until the mainstream breakthrough of American [gangsta rap](#) (which evolved out of dub musicians like DJ Kool Herc moving to American cities). Ragga especially now has many devoted followers throughout the world.

Reggaeton is a fusion of reggae and [rap](#), popular in Latin America, but gradually appearing in the mainstream charts.

Punk rock

Main article: [Punk rock](#)

Punk rock is a subgenre of rock music. The term "punk rock" can only rarely be applied without any controversy. Perhaps the only bands *always* considered "punk" are the first wave of punk bands, such as The Clash, The Sex Pistols and the Ramones, and even then they may be labeled "[sellouts](#)" by more hardcore fans. Before this, however, a series of underground musicians helped define the music throughout the 1970s.

Punk is often considered especially important for its "Do-it-yourself" philosophy. Many punk musicians encouraged their fans and audience members to learn to play instruments and form their own bands, and doing so was implicitly encouraged by the apparent simplicity of the music. Since punk bands were often ignored by major labels, the definitions of the many sub-genres, and the question of which groups belong in which sub-genres, is often a subject of heated debate.

The derivative genres of punk can be roughly grouped into four general styles -- [hardcore punk](#), [New Wave](#), [post-punk](#) and [alternative rock](#). See those articles and their associated categories (look near the bottom of the article pages) for more information on the many styles of punk rock.

Hip hop / Rap / Rapcore

Main article: [Hip hop music](#)

Hip hop music can be seen as a subgenre of R&B tradition (see above). Hip hop culture, the movement from which the music came, began in inner cities in the US in the 1970s. The earliest recordings, from the late-1970s and early 1980s, are now referred to as [old school hip hop](#). In the later part of the decade, regional styles developed. [East Coast hip hop](#), based out of New York City, was by far the most popular as hip hop began to break into the mainstream. [West Coast hip hop](#), based out of Los Angeles, was by far less popular until 1992, when Dr. Dre's *The Chronic* revolutionized the West Coast sound, using slow, stoned, lazy beats in what came to be called [G Funk](#). Soon after, a host of other regional styles became popular, most notably [Southern rap](#), based out of Atlanta and New Orleans, primarily. Atlanta-based performers like OutKast and Goodie Mob and Ludacris soon developed their own distinct sound, which came to be known as [Dirty South](#). As hip hop became more popular in the mid-1990s, [alternative hip hop](#) gained in popularity among critics and long-time fans of the music.

De La Soul's *3 Feet High and Rising* (1989) was perhaps the first "[alternative hip hop](#)" blockbuster, and helped develop a specific style called [jazz rap](#), characterized by the use of live instrumentation and/or [jazz](#) samples. Other less popular forms of hip hop include various non-American varieties;

Japan, Britain, Mexico, Sweden, Finland, France, Germany, Italy and Turkey have vibrant hip hop communities. In Puerto Rico, a style called reggaeton is popular. Electro hip hop was invented in the 1980s, but is distinctly different from most old school hip hop (as is go go, another old style). Some other genres have been created by fusing hip hop with [techno \(trip hop\)](#) and [heavy metal \(rapcore\)](#). In the late 1980s, Miami's hip hop scene was characterized by bass-heavy grooves designed for dancing -- Miami bass music. Acid Rap is mainly credited to Detroit and the Midwest. There are also rappers with Christian themes in the lyrics -- this is [Christian hip hop](#).

Perhaps the most recent development in hip hop is the Backpacker sub-genre. Characterized by a renewed focus on poetry and Hip hop culture, it includes artists such as Sage Francis, Atmosphere, and Eyedea and Abilities.

Contemporary African music

Since the 1960s, most African popular music incorporates traditional local vocal, instrumental, and percussive styles, but also draws heavily on rock, reggae, and/or hip hop. For example raï, which originated in Algeria and spread throughout North Africa and to the North African diaspora, especially in France, began with [topical songs](#) based in the local traditional music, but, starting around 1980, began to incorporate elements of hip hop.

Other notable contemporary African genres include Zulu jive (South Africa), Highlife (Ghana, Nigeria), Zouk (Cape Verde), Soukous (Zaire, Congo) and in Nigeria jùjú music (now nearly a century old, and constantly evolving) and [Afrobeat](#). Many African countries have also developed their own versions of reggae and hip hop.

Subjectivity

One of the problems with the grouping of music into genres is that it is a subjective process that has a lot to do with the individual's personal understanding and way of listening to music. This is especially true in sub-genres. One example is Led Zeppelin, which could be called heavy metal, hard rock, or blues, depending on one's interpretation.

References

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See also

- [Category:Music genres](#)

Music hardware

Mechanical or electronic devices, *other than instruments*, constructed to create or aid in the creation of musical sounds ... hardware sequencers (or devices which incorporate them) for example, the "stomp boxes" popular with guitarists, "loopers" used for Live looping, samplers

In other words, *things* which a musician might buy to enable or enhance a live performance, as opposed to gear designed for production.

Music history

In [musicology](#), **music history** is the study of how [music](#) has developed over time, and may include manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society. [Ethnomusicology](#) and music archeology are also fields of study within music history. However, *music history* often means the study of the history of [music theory](#).

In 1957 Marius Schneider (p.xvii) wrote that, "Until a few decades ago the term 'history of music' meant merely the 'history of European art music'. It was only by degrees that the scope of music was extended to include the indispensable foundation of non-European and, finally, [prehistoric music](#)."

In the studies of primitive music which attempt to relate the music to the culture around it there are two prevailing approaches, that of the "Berlin school"'s Kulturkreis and the US "cultural area" tradition. Adherents to Kulturkreis include Curt Sachs, who analyzed the distribution of instrument types according to the Gräbner, Schmidt, Ankermann, Preuss, and other's culture circles, finding that they matched or correlated. According to this theory all cultures pass through the same stages, with cultural difference indicating the age and speed of a culture, both of which cause cultures to be in different stages. The cultural area theory, however, analyzes music according to regions in which people share the same culture (for example, all traditional Inuit owned a kayak, a cultural commonality that defined the Inuit cultural area), without assigning those areas historical meaning or value. In

each theory, the regions of that theory necessarily overlap, populated with people who share parts of more than one culture, with cultural centers being easier to define. (Nettl 1956, p.93-94)

Source

- Wellesz, Egon, ed. (1957). *New Oxford History of Music, Vol. 1: Ancient and Oriental Music*.
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Music history of the United States

The **music history of the United States** includes many styles of folk, popular and [classical](#) music. Some of the most well-known genres of American music are [blues](#), [rock and roll](#), [country](#), [hip hop](#), [jazz](#) and [gospel](#). American music history began with the Native Americans, the first people to populate North America. The music of these people was highly varied in form, and was mostly religious in purpose.

With the arrival of large numbers of colonizers from European countries like France, Spain and Great Britain. These people brought Christian [choirs](#), [musical notation](#), [broadsides](#), as well as large numbers of West African slaves. These African Americans played a variety of instruments, especially including [drums](#) and [string instruments](#) similar to the [guitar](#) and [banjo](#), as well as polyrhythms and call-and-response style vocals.

As the United States incorporated more lands, spreading west towards the Pacific Ocean, a number of immigrants began to arrive in the country, bringing with them their own instruments and styles. During this time, the United States grew to incorporate the Cajun and Creole music of Louisiana, the Polynesian music of Hawaii and Tex-Mex and Tejano music. Immigrants brought with them the Eastern European polka, Chinese and Japanese music Ukrainian and Polish fiddling, Scottish and Irish music, Ashkenazi Jewish klezmer, and other styles of Indian, Russian, French, German, Italian, Arab and Latin music.

In the 20th century, American popular music has achieved great international acclaim. Even since the [ragtime](#) and minstrel songs of the 19th century, [African American music](#) has remained at the heart of American popular music. The rural [blues](#) of poor black Southerners and the [jazz](#) of black urbanites were among the earliest styles of American popular music. At

the time, black performers typically did not perform their own material, instead using songs produced by the music publishing companies of Tin Pan Alley. African American blues evolved during the 20th century, mixing with Appalachian folk music and other styles to create genres like [country music](#) and [rhythm and blues](#). During this time, jazz diversified into steadily more experimental fields. By the end of the 1940s, jazz had grown into such varied fields as [bebop](#) and [swing](#).

Rock and roll was soon to become the most important component of American popular music, beginning with the [rockabilly](#) boom of the 1950s. In the following decade, [gospel](#) evolved into secular [soul](#). Rock, country and soul, mixed with each other and occasionally other styles, spawned a legion of subgenres over the next few days, ranging from [heavy metal](#) to [punk](#) and [funk](#). In the 1970s, urban African Americans in New York City began performing spoken lyrics over a beat provided by an emcee; this became known as [hip hop music](#). By the dawn of the 21st century, hip hop had become a part of most recorded American popular music.

American roots music

The first musicians anywhere in North America were Native Americans, who consist of hundreds of ethnic groups across the country, each with their own unique styles of [folk music](#). Of these cultures, many, and their musical traditions, are now extinct, though some remain relatively vibrant in a modern form, such as Hawaiian music.

By the 16th century, large-scale immigration of English, French and Spanish settlers brought new kinds of folk music. This was followed by the importation of Africans as slaves, bringing their music with them. The Africans were as culturally varied as the Native Americans, descended from hundreds of ethnic groups in West Africa. American music is, like most of its hemispheric neighbors, a mixture African, European and native influences. Still later in the country's history, ethnic and musical diversity grew as the United States grew into a melting pot of different peoples. Immigration from China began in large numbers in the 19th century, most of them settling on the West Coast. Later, Japanese, Indian, Scottish, Polish, Italian, Irish, Mexican, Swedish, Ukrainian and Armenian immigrants also arrived in large numbers.

African American music

Main article: [African American music](#)

In the 19th century, African-Americans were freed from slavery following the American Civil War. The music of these slaves was primarily African in origin, displaying polyrhythm and other distinctly African traits. Work songs and [field hollers](#) were popular, but it was [spirituals](#) which became a major foundation for music in the 20th century.

Spirituals (or *Negro spirituals*, as they were then known) were Christian songs, dominated by passionate and earthy vocals, which were performed in an African-style call-and-response format using hymns derived from those sung in colonial New England choirs, which were based on Moravian, English and Dutch church music. These hymns spread south through Appalachia in the late 18th century, where they were partnered with the music of the African slaves. During the Great Awakening of religious fervor in the early 19th century, spirituals spread across the south. Among some whites, slave music grew increasingly popular, especially after the American Civil War, when black and white soldiers worked together and Southern slaves fled north in huge numbers.

By the end of the century, minstrel shows had spread across the country, and even to continental Europe. In minstrel shows, performers imitated slaves in crude caricatures, singing and dancing to what was called "Negro music", though it had little in common with authentic African American folk styles. An African American variety of dance music called the cakewalk also became popular, evolving into [ragtime](#) by the turn of the century.

Appalachian folk music

The Appalachian Mountains run along the East Coast of the United States. The region has long been historically poor compared to much of the rest of the country; many of the rural Appalachian people travelled to cities for work, and were there labeled hillbillies, and their music became known as hillbilly music. In the 19th and early 20th centuries, Irish and Scottish immigrants arrived in large numbers. They mingled there with poor whites of other ethnic backgrounds, as well as many blacks. The result was a diverse array of folk styles which have been collectively referred to as Appalachian folk music. These styles included [jug bands](#), honky tonk and [bluegrass](#), and are the root of modern country music.

Appalachian folk music began its evolution towards pop-country in 1927, when Jimmie Rodgers and the Carter Family began recording in a historic session with Ralph Peer (Barraclough and Wolff, 537). Rodgers sang often morbid lyrical themes that drew on the blues to create tales of the poor and unlucky (Collins, 11), while the Carters preferred more upbeat ballads with clear vocals, complementary instrumentation and wholesome lyrics (Garofalo,

53). Their success paved the way for the development of popular country, and left its mark on the developing genre of [rock and roll](#).

Other forms of American roots music

Though Appalachian and African American folk music became the basis for most of American popular music, the United States is home to a diverse assortment of ethnic groups. In the early 20th century, many of these ethnic groups supported niche record industries and produced minor folk stars like Pawlo Humeniuk, the "King of the Ukrainian Fiddlers" (Kochan and Kytasty, 308). Some of these ethnic musicians eventually became well-known across the country, such as Frankie Yankovic, the Slovenian polka master.

This same period also saw the rise of Native American powwows around the turn of the century. These were large-scale inter-tribal events featuring spiritual activity and musical performances, mostly group percussion based (Means, 594).

Large-scale immigration of Eastern European Jews and their klezmer music peaked in the first few decades of the 20th century. People like Harry Kandel and Dave Tarras become stars within their niche, and made the United States the international center for klezmer (Broughton, 583).

In Texas, ethnic Mexicans who had lived in the area for centuries, played a distinct style of conjunto, different from that played in Mexico. The influence of Czech [polka](#) music was a major distinguishing characteristic of this music, which gradually evolved into what is now known as [norteño](#) (Burr, 604).

The Cajuns and Creoles of Louisiana have long constituted a distinct minority with their own cultural identity. The Cajuns are descendents of French-Canadians from the region of Acadia, the Creoles are black and French-speaking. Their music was a mixture of bluesy work songs mixed with jazz and other influences, and included styles like la la and juré. Though these genres were geographically limited, they were modernized and mixed with more mainstream styles, evolving into popular zydeco music by the middle of the century (Broughton and Kaliss, 558).

Popular music

The first field of American music that could be viewed as [popular](#), rather than [classical](#) or [folk](#), was the singing of the colonial New England choirs, and travelling singing masters like William Billings. It was here that techniques and traditions like shape note, lined-out hymnody and Sacred Harp were created, gradually spreading south and becoming an integral part of the Great

Awakening. The Great Awakening was a period of religious fervor, among whites and blacks (both slave and free), that saw passionate, evangelical "Negro spirituals" grow in popularity (Ferris, 98).

During the 19th century, it was not spirituals that gained truly widespread acclaim, but rather peppy comic songs performed by minstrels in blackface, and written by legendary songwriters like Stephen Foster and Daniel Emmett. During the Civil War, popular ballads were common, some used liberally by both the North and the South as patriotic songs. Finally, late in the century, the African American cakewalk evolved into [ragtime](#), which became a North American and European sensation, while mainstream America was enthralled by the brass band marches of John Philips Sousa.

Tin Pan Alley was the biggest source of [popular music](#) early in the 20th century (Garofolo, 17). Tin Pan Alley was a place in New York City which published [sheet music](#) for dance songs like "After the Ball Is Over". The first few decades of the 20th century also saw the rise of popular, comic [musical theater](#), such as the vaudeville tradition and composers and writers like Oscar Hammerstein II, Jerome Kern and Ira Gershwin. At the same time, [jazz](#) and [blues](#), two distinct but related genres, began flourishing in cities like Chicago and New Orleans and began to attract some mainstream audiences.

Blues and jazz were the foundation of what became American popular music. The ability to sell recorded music through phonographs changed the music industry into one that relied on the charisma of star performers rather than songwriters. There was increased pressure to record bigger hits, meaning that even minor trends and fads like Hawaiian steel guitar left a permanent influence (the steel guitar is still very common in country music). Dominican merengue and Argentinian tango also left their mark, especially on jazz, which has long been a part of the music scene in Latin America. During the 1920s, classic female blues singers like Mamie Smith became the first musical celebrities of national renown. [Gospel](#), blues and jazz were also diversifying during this period, with new subgenres evolving in different cities like New York, New Orleans and Chicago.

Jazz quickly replaced the blues as American popular music, in the form of [big band swing](#), a kind of [dance music](#) from the early 1930s. Swing used large ensembles, and was not generally improvised, in contrast with the free-flowing form of other kinds of jazz. With swing spreading across the nation, other genres continued to evolve towards popular traditions. In Louisiana, Cajun and Creole music was adding influences from blues and generating some regional hit records, while Appalachian folk music was spawning [jug bands](#), honky tonk bars and close harmony duets, which were to evolve into the pop-folk of the 1940s, bluegrass and country.

1940s and 1950s

In the 1940s, blues became the basis for [rock and roll](#), while jazz evolved into an ever more experimental [bebop](#) scene. Country and folk music further developed as well, gaining newfound popularity and acclaim for hard-edged [folk music](#). Perhaps most importantly, the 1940s saw the rise of the youth culture. Teenagers from across the country began to identify with each other and launched numerous trends. The first teen stars arose, beginning with the bobby soxer idol Frank Sinatra; this opened up new audiences for popular music, which had been primarily an adult phenomenon prior to the 40s.

Roots of country music

Main article: [Country music](#)

The early 1940s saw the first major commercial success for Appalachian folk. Singers like Pete Seeger emerged, in groups like the Almanac Singers and The Weavers. Lyrically, these performers drew on early [singer-songwriters](#) like Woody Guthrie, and the whole scene became gradually associated with the political left (Garofolo, 196). By the 1950s, the anti-Communism scare was in full swing, and some performers with a liberal or socialist bent were blacklisted from the music industry.

In the middle of the 40s, [Western swing](#) reached its peak of popularity. It was a mixture of diverse influences, including [swing](#), [blues](#), [polka](#) and popular cowboy songs, and included early stars like Bob Wills, who became among the best known musicians of the era.

With a honky tonk root, modern [country music](#) arose in the 1940s, mixing with [R&B](#) and the blues to form [rockabilly](#). Rockabilly's earliest stars were Elvis Presley and Bill Haley, who entertained to crowds of devoted teenage fans. At the time, black audiences were listening to R&B, doo wop and gospel, but these styles were not perceived as appropriate for white listeners. People like Haley and Presley were white, but sang in a black style. This caused a great deal of controversy from concerned parents who felt that "race music", as it was then known, would corrupt their children. Nevertheless, rockabilly's popularity continued to grow, paving the way for the earliest rock stars like Chuck Berry, Little Richard and Fats Domino.

Among country fans, rockabilly was not well-regarded. Instead, the pop sounds of singers like Hank Williams and Patsy Cline became popular. Williams had an unprecedented run of success, with more than ten chart-topping singles in two years (1950-1951), including well-remembered songs still performed today like "I'm So Lonesome I Could Cry" and "Cold, Cold Heart". It was performers like Williams that established the city of Nashville,

Tennessee as the center of the country music industry. There, country and pop were mixed, resulting in what was known as the [Nashville Sound](#).

Gospel and doo wop

Main articles: [Gospel](#)

The 1950s also saw the widespread popularization of [gospel music](#), in the form of powerful singers like Mahalia Jackson. Gospel first broke into international audiences in 1948, with the release of Jackson's "Move On Up a Little Higher", which was so popular it couldn't be shipped to record stores fast enough. As the music became more mainstream in the later part of the decade, performers began adding influences from [R&B](#) to make a more palatable and dance-able sound. Early in the next decade, the lyrics were secularized, resulting in [soul music](#). Some of soul's biggest stars began performing in the 50s gospel scene, including Sam Cooke, Dinah Washington, Dionne Warwick and Aretha Franklin.

Doo wop, a complex type of vocal music, also became popular during the 1950s, and left its mark on 1960s soul and R&B. The genre's exact origins are debatable, but it drew on groups like the Mills Brothers and The Ink Spots, who played a kind of R&B with smooth, alternating lead vocals. With the addition of gospel inflections, doo wop's polished sound and romantic ballads made it a major part of the 50s music scene, beginning in 1951. The first popular groups were bands like The Five Keys ("Golden Teardrops") and The Flamingos ("My Reverie"). Doo wop diversified considerably later in the decade, with groups like The Crows creating a style of uptempo doo wop, while singers like Frankie Lymon became sensations; Lymon became the first black teen idol in the country's history after the release of the Top 40 pop hit "Why Do Fools Fall in Love" (1956).

Latin music

Latin music imported from Cuba (chachachá, [mambo](#), rumba) and Mexico (ranchera and mariachi) had brief periods of popularity during the 50s. The earliest popular Latin music in the United States came with rumba in the early 1930s, and was followed by calypso in the mid-40s, mambo in the late 40s and early 50s, chachachá and charanga in the mid-50s, bolero in the late 50s and finally [boogaloo](#) in the mid-60s, while Latin music mixed with jazz during the same period, resulting in [Latin jazz](#) and the bossa nova fusion [cool jazz](#).

The first Mexican-Texan pop star was Lydia Mendoza, who began recording in 1934. It was not until the 40s, however, that musica norteña became popularized by female duets like Carmen y Laura and Las Hermanas

Mendozas, who had a string of regional hits. The following decade saw the rise of Chelo Silva, known as the "Queen of the (Mexican) Bolero", who sang romantic pop songs.

The 50s saw further innovation in the Mexican-Texan community, as electric guitars, drums and elements of rock and jazz were added to conjunto. Valeria Longoria was the first major performer of conjunto, known for introducing Colombian [cumbia](#) and Mexican ranchera to conjunto bands. Later, Tony de la Rosa modernized the conjunto big bands by adding electric guitars, amplified bajo sexto and a drum kit and slowing down the frenetic dance rhythms of the style. In the mid-1950s, bandleader Isidro Lopez used accordion in his band, thus beginning the evolution of Tejano music. The rock-influenced Little Joe was the first major star of this scene.

Cajun and Creole music

Louisiana's Cajun and Creole communities saw their local music become a brief mainstream fad during the 1950s. This was largely due to the work of Clifton Chenier, who began recording for Speciality Records in 1955. He took authentic Cajun and Creole music and added more elements of rock and roll: a rollicking beat, frenetic vocals and a dance-able rhythm; the result was a style called zydeco. Chenier continued recording for more than thirty years, releasing over a hundred albums and paving the way for later stars like Boozoo Chavis and Buckwheat Zydeco.

1960s and 70s

In the 1960s, music became heavily involved in the burgeoning youth counter culture, as well as various social and political causes. The beginning of the decade saw the peak of doo wop's popularity, in about 1961, as well as the rise of [surf](#), [girl groups](#) and the first [soul](#) singers. [Psychedelic](#) and [progressive rock](#) arose during this period, along with the roots of what would later become [funk](#), [hip hop](#), salsa, [electronic music](#), [punk rock](#) and [heavy metal](#). An American [roots revival](#) occurred simultaneously as a period of sexual liberation and racial conflict, leading to growth in the lyrical maturity and complexity of popular music as songwriters wrote about the changes the country was going through.

Early 1960s

The first few years of the 1960s saw major innovation in [popular music](#). [Girl groups](#), [surf](#) and hot rod, and the [Nashville Sound](#) were popular, while an Appalachian folk and African American blues [roots revival](#) became dominant among a smaller portion of the listening audience. An even larger population of young audiences in the United Kingdom listened to American blues. By the middle of the decade, [British blues](#) and [R&B](#) bands like The Beatles, The Who and the Rolling Stones were topping the charts in what became known as the British Invasion, alongside newly-secularized [soul music](#) and the mainstreaming of the [Bakersfield Sound](#). Folk-based [singer-songwriters](#) like Bob Dylan also added new innovations to popular music, expanding its possibilities, such as by making singles more than the standard three minutes in length.

Psychedelic rock

Main article: [Psychedelic rock](#)

Psychedelic rock became the genre most closely intertwined with the youth culture. It arose from the British Invasion of blues in the middle of the decade, when bands like The Beatles, Rolling Stones and The Who dominated the charts and only a few American bands, such as The Beach Boys and The Mamas & the Papas, could compete. It became associated with hippies and the anti-war movement, civil rights, feminism and environmentalism, paralleling the similar rise of Afrocentric Black Power in [soul](#) and [funk](#). Events like Woodstock became defining symbols for the generation known as the Baby Boomers, who were born immediately following World War 2 and came of age in the mid to late 60s.

Later in the decade, psychedelic rock and the youth culture splintered. [Punk rock](#), [heavy metal](#), [singer-songwriter](#) and [progressive rock](#) appeared, and the connection between music and social activism largely disappeared from popular music.

Soul and funk

Main articles: [Soul](#) and [funk](#)

In the middle of the decade, female soul singers like Dionne Warwick, Aretha Franklin and Diana Ross were popular, while innovative performers like James Brown invented a new style of soul called [funk](#). Influenced by psychedelic rock, which was dominating the charts at the time, funk was a very rhythmic, dance-able kind of soul. Later in the decade and into the 70s, funk too split into two strands. Sly & the Family Stone made pop-funk palatable for the masses, while George Clinton and his [P Funk](#) collective

pioneered a new, psychedelia- and heavy metal-influenced form of avant-garde funk. Album-oriented soul also appeared very late in the decade and into the next, with artists like Marvin Gaye, Al Green and Curtis Mayfield taking soul beyond the realm of the single into cohesive album-length artistic statements with a complex social conscience.

It was in this context, of album-oriented soul and funk, influenced by Black Power and the civil rights movement, that African Americans in Harlem invented [hip hop music](#).

Country and folk

Main articles: [Country](#) and [folk music](#)

Merle Haggard led the rise of the [Bakersfield Sound](#) in the 60s, when the perceived superficiality of the Nashville Sound led to a national wave that almost entirely switched country music's capital and sound within the space of a few years. At the same time, bluegrass became a major influence on jam bands like Grateful Dead and also evolved into new, progressive genres like [newgrass](#). As part of the nationwide [roots revival](#), Hawaiian slack-key guitar and Cajun swamp pop also saw mainstream success.

Tejano

With the widespread success of Tony de la Rosa's big band conjunto in the late 1950s, the style became more influenced by rock and pop. Esteban Jordan's wild, improvised style of accordion became popular, paving the way for the further success of El Conjunto Bernal. The Bernal brothers' band sold thousands of albums and used faster rhythms than before.

1970s

The early 1970s saw popular music being dominated by folk-based [singer-songwriters](#) like John Denver, Carol King and James Taylor, followed by the rise of [heavy metal](#) subgenres, glam, [country rock](#) and later, [disco](#). Philly soul and pop-funk was also popular, while [world music](#) fusions became more commonplace and a major klezmer revival occurred among the Jewish community. Beginning in the early 70s, [hip hop](#) arose in New York City, drawing on diverse influences from both white and black folk music, Jamaican toasting and the performance poetry of Gil Scott-Heron.

Heavy metal

Main article: [Heavy metal](#)

[Heavy metal](#)'s early pioneers included the British bands Led Zeppelin and Black Sabbath, though American cult bands Blue Cheer and The Velvet Underground also played a major role. Their music was hard-edged and bluesy, with an often menacing tone that became more pronounced in later subgenres. In the beginning of the 70s, heavy metal-influenced [glam rock](#) arose, and musicians like David Bowie became famous for gender-bending costumes and themes. Glam was followed by mainstream bombastic [arena rock](#) and light [progressive rock](#) bands becoming mainstream, with bands like Styx and Chicago launching popular careers that lasted most of the decade. Hair metal, a glitzy form of Los Angeles metal, also found a niche audience but limited mainstream success.

Outlaw country

Main article: [Outlaw country](#)

With the Bakersfield Sound the dominant influence, outlaw country singers like Willie Nelson and Waylon Jennings were the biggest country stars of the 70s, alongside [country rock](#) bands like Lynyrd Skynyrd and Allman Brothers Band who were more oriented towards crossover audiences. Later in the decade and into the next, these both mixed with other genres in the form of [heartland rockers](#) like Bruce Springsteen, while a honky tonk revival hit the country charts, led by Dwight Yoakam.

Hip hop

Main article: [Hip hop music](#)

Hip hop was a cultural movement that began in Harlem in the early 1970s, consisting of four elements. Two of them, [rapping](#) and DJing, make up [hip hop music](#). These two elements were imported from Jamaica by DJ Kool Herc. At neighborhood block parties, [DJs](#) would spin popular records while the audience danced. Soon, an MC arose to lead the proceedings, as the DJ began isolating and repeating the percussion breaks (the most popular, dance-able part). MCs' introductions became more and more complex, drawing on numerous African-derived vocal traditions, and became the foundation of [rapping](#). By the end of the decade, hip hop had spread across the country, especially in Los Angeles and Chicago.

Salsa

Cuban and Puerto Ricans in New York invented salsa in the early 1970s, using multiple sources from Latin America in the pan-Latin melting pot of the city. Puerto Rican plena and [bomba](#) and Cuban chachacha, son montuno and [mambo](#) were the biggest influences, alongside Jamaican, Mexican, Dominican, Trinidadian, Argentinian, Colombian and Brazilian sources. Many of the earliest salsa musicians, like Tito Puente, had had a long career in various styles of Latin music. Salsa grew very popular in the 70s and into the next two decades, spreading south to Venezuela, Colombia, Puerto Rico, Mexico, Peru and especially Cuba.

Punk rock

Main article: [Punk rock](#)

Punk rock arose as a reaction against what had come before. Early punks believed that hollow greed had destroyed American music, and hated the perceived bombast and arrogance of the biggest bands of the 1970s. It arose in London and New York, with numerous regional centers by the end of the decade when bands like The Ramones saw unprecedented success for their defiantly anti-mainstream genre. It was the British band The Clash, however, that became wildly popular, more so in the UK than the U.S., and set the stage for adoption of elements of punk in popular music in the 80s.

1980s and 90s

The 1980s began with [New Wave](#) dominating the charts, and continued through a new form of silky smooth soul, and ended with a popular hair metal trend dominating mainstream America. Meanwhile, the first glimmer of punk rock's popularity began, and new [alternative rock](#) and [hardcore](#) found niche markets. Hip hop diversified as a few artists gained mainstream success, finally breaking through in the last few months of the decade.

Hip hop

Main article: [Hip hop music](#)

In the 1980s, hip hop saw its first taste of mainstream success with LL Cool J and Kurtis Blow. Meanwhile, hip hop was continuing its spread from the East Coast to most major urban areas across the country, and abroad. At the end of the decade, two albums broke the genre into the mainstream. Public Enemy's *It Takes a Nation of Millions to Hold Us Back* and N.W.A.'s

Straight Outta Compton broke through with highly controversial and sometimes violent lyrics. N.W.A. proved especially important, launching the career of Dr. Dre and the dominant [West Coast rap](#) sound of the next decade. That same year (1989), De La Soul's 3 Feet High and Rising became the earliest release of [alternative hip hop](#), and numerous regional styles of hip hop saw their first legitimization, including Chicago [hip house](#), Los Angeles [electroclash](#), Miami's [bass](#), Washington D.C.'s go go and Detroit's [ghettotech](#).

1990s

As the 90s began, hair metal was dominating the charts, especially formulaic bands like Extreme. In reaction to that, the first few years saw a sea change in American popular music. Nirvana's Nevermind launched the defiantly anti-mainstream grunge movement among mainstream audiences, while Dr. Dre's The Chronic brought his West Coast [G Funk](#) sound to widespread success.

Both these trends died out quickly, however, grunge done in by Kurt Cobain's death and disillusionment with grunge, a form of *alternative rock*, becoming mainstream. G Funk lasted a few years, displacing [East Coast rap](#) as the dominant sound of hip hop. A rivalry began, fed by the music news, focusing on West Coast's Tupac Shakur and the East Coast's Notorious B.I.G.. By the middle of the decade, Tupac and Biggie were shot dead, and Dr Dre's Death Row Records had fallen apart. East Coast rappers like Puff Daddy and Busta Rhymes re-established the East Coast, while Atlanta's OutKast and other performers found a mainstream audience.

Alanis Morissette, one of the top-selling artist of the 90s, injected renewed popularity to singer-songwriters such as Tori Amos, Jewel, and Sarah MacLachlan. In the wake of grunge and gangsta rap came a fusion of soul and hip hop, called nu soul, some popularity for British [Britpop](#) and the rise of bands like Sublime and No Doubt, playing a form of pop punk influenced by Jamaican ska and British two tone ska/punk fusionists from the early 80s. [Techno](#) also became popular, though nowhere's near as much so as in most of the rest of the world.

At the turn of the millennium, [bubblegum pop](#) groups like Backstreet Boys and Britney Spears were dominating the charts, many of them with a Latin beat (Shakira, Ricky Martin), and rappers like Jay-Z and Eminem were huge stars. Some [garage rock](#) revivalists like The White Stripes and The Hives became highly-hyped bands in the [indie rock](#) field, and achieved substantial mainstream success. The first few years of the 2000s saw the further rise of pop-hip hop, fed by the breakthrough success of Eminem. Indeed, hip hop became an essential element of nearly all popular music during this period, resulting in new fusions like [nu metal](#). Pop thug rappers like Ja Rule were

nationally renowned, though hard-edged hip made a return within a few years with the rise of 50 Cent.

Music in professional wrestling

Music in professional wrestling serves a variety of purposes.

The most common uses of music is that of the entrance theme, a song or piece of instrumental music which plays as a performer approaches the ring. After a match, the entrance theme of the victor will normally be played as they exit the ring. Entrance themes are used to alert the audience to the immediate arrival of a wrestler, and to increase anticipation.

Entrance themes are often tailored to the character of the wrestler they are written or selected for. For example, Jacob and Eli Blu (The Blu Brothers) had an entrance theme which resembled a piece of [Blues](#) music. The Undertaker has often used entrance themes which resemble a dirge. In practice, modern day entrance themes are normally [rock](#) or [rap](#) music, as these genres of music are popular with the professional wrestling key demographics.

Due to licensing costs, entrance themes are often composed by the promotion for which the wrestlers perform in order to avoid having to pay royalties. A promotion might also purchase music from production libraries, which is considered to be cheaper than the royalties of commercial music. However, small promotions with television deals are not obliged to pay royalties, and so may use popular songs for their wrestlers. Due to less restrictive copyright laws in Mexico, Lucha Libre promotions use mostly popular songs. As well, ECW used popular music in order to promote a hip, edgy, counter-culture image, despite the greater expense involved.

The history of entrance themes is not clear, but Gorgeous George is often cited as being the first wrestler to be accompanied to the ring by music. Sgt. Slaughter also claims to have introduced the idea to Vince McMahon, Sr. of playing the Marines' Hymn prior to his entrance at a Madison Square Garden show in the 1970s. However, the practice did not become widespread until the 1980s, when the Fabulous Freebirds, Hulk Hogan and various World Class Championship Wrestling employees began using rock music for entrance themes.

Music is also used as a promotional tool, played during advertisements and video packages.

Music industry

The **music industry** is the industry that creates, performs, promotes, and preserves [music](#).

The music industry is made up of:

- [musicians](#) such as [singers](#)
- [musical ensembles](#)
- Musicians' Unions
- [composers](#) and [songwriters](#)
- publishers such as Carlin America
- writers' copyright collectives and performance rights organisations like ASCAP and BMI
- [record industry](#) ("record" in this context means sound recordings in fixed form, be they tangible or digital)
 - record producers
 - record manufacturers
 - [record labels](#)
 - record distributors
- [A&R](#)
- band managers
- tour promoters
- bookers
- roadies

and so on...

History

The first stirrings of a music industry came in the mid-to-late 18th century, when performers and composers such as Wolfgang Amadeus Mozart began to seek opportunities to market their music and performances to the general public, rather than survive entirely on patronage from the aristocracy and church. After Mozart's death, his wife, the soprano Constanze Weber, continued the process of commercialization of his music through an unprecedented series of memorial concerts, the slow but steady sale of his manuscripts, and a collaboration with her second husband, Georg Nissen, on a biography of her first.

In the 19th century the music industry was dominated by [sheet music](#) publishers. In the United States, the music industry arose in tandem with the rise of blackface minstrelsy. The group of music publishers and songwriters which dominated popular music in the United States was known as Tin Pan Alley. In the early 20th century the phonograph industry grew greatly in

importance, and the [record industry](#) eventually replaced the sheet music publishers as the industry's largest force.

Just as radio and television did before it, the advent of file sharing technologies may change the balance between record companies, song writers, and performing artists. Bands such as Metallica have fought back against peer-to-peer programs such as the infamous Napster, and the arguments for and against technology to circumvent them - digital rights management systems - remain controversial.

Further reading

- Norman Lebrecht, *When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music*, Simon & Schuster 1996

Music industry organizations

Recording Industry Association of America
Recording Artists' Coalition
American Federation of Musicians
Musicians' Union
Country Music Association
Academy of Country Music
MCPS
Performing Right Society
National Academy of Recording Arts and Sciences

Music information retrieval

Music information retrieval or **MIR** is the interdisciplinary science of retrieving information from [music](#).

This includes:

Computational methods for classification, clustering, and modelling
(Musical feature extraction for mono- and polyphonic music, similarity and pattern matching, retrieval)

Formal methods and databases

(Applications of automated music identification and recognition, such as score following, automatic accompaniment, Routing and filtering for music and music queries, Query languages, Standards and other metadata or protocols for music information handling and retrieval, Multi-agent systems, distributed search)

Web software for music information retrieval

(Semantic Web and musical digital objects, Intelligent agents, Collaborative software, Web-based search and semantic retrieval)

Human-computer interaction and interfaces

(Multi-modal interfaces, User interfaces and usability, Mobile applications, User behaviour)

Music perception, cognition, affect, and emotions

(Music similarity metrics, Syntactical parameters, Semantic parameters, Musical forms, structures, styles and genres, Music annotation methodologies)

Music analysis and knowledge representation

(Automatic summarization, citing, excerpting, downgrading, transformation, Formal models of music, digital scores and representations, Music indexing and metadata)

Music archives, libraries, and digital collections

(Music digital libraries, Public access to musical archives, Benchmarks and research databases)

Intellectual property rights and music

(National and international intellectual property right issues, Digital rights management, Identification and traceability)

Sociology and Economy of music

(Music industry and use of MIR in the production, distribution, consumption chain, User profiling, Validation, User needs and expectations, evaluation of music IR systems, building test collections, experimental design and metrics)

See also

- [ethnomusicology](#)
- [musicology](#)

Music journalism

Music journalism is a specialized branch of entertainment journalism — especially criticism and reportage about [music](#). Ranging from lengthy profiles of [singers](#) and [bands](#) to brief [album](#) reviews, music journalism is at least several decades old. Magazines such as Rolling Stone, Urb, New Musical Express, and The Source are well known for their musical journalism.

History of music journalism

Before about the 1840s, reporting on music was either done by musical journals, such as (in the areas that later became Germany) Allgemeine Musikalische Zeitung (published by Breitkopf & Hartel and then by Rieter-Biederman, from 1798–1882) or the Neue Zeitschrift für Musik (founded by Robert Schumann); in London such journals as the Musical Times as of 1844 (Musical Times and singing-class circular until 1906), and so on; which was its major competitor in Germany*, and which gradually supplanted it, or else by reporters at newspapers whose main interest was in politics, and which gave only slight attention to music. Several changes — possibly education, the Romantic movement generally and in music, popularization (including what some referred to as Lisztomania), among others, led to an increasing interest in music among the general papers, and an increase in the number of critics by profession (and of varying degrees of competence and integrity, of course. The situation here was distinguished from that before the 1840s, in that the critics now — on the whole — were not also musicians; and so this could be considered a turningpoint of a kind.)

The main source for the claim that music criticism underwent a fundamental change in the 1840s–50s, is a letter by Liszt, and admittedly, given the time and the context— the beginnings of the War of the Romantics, the contrast he describes may be produced by nostalgia for a time when artists critiqued artists (his own ideal, as his writings are interpreted by Alan Walker; of course, such a situation runs a risk of creating a guild mentality, though in that same context this might have seemed less true) However, the contemporary situation he describes can be independently confirmed.

* I use "Germany" as a convenient shorthand here for Germanspeaking regions in a certain geographical radius, since Germany under a single government, though the goal of a movement for quite some time in the 19th century, only began with Bismarck.

Modern Music Journalism

The profession of music journalism, which started off without precedents, direction, or ground rules, found its feet in less than a century. The world of modern music journalism can be partially divided into — on the magazines' side — recording and concert reviewers, interviewers, publishing staff, and editorialists and other writers. A record label or musician's promoters will often send free recordings, or demonstration copy to the magazine to be passed on to its reviewers for audition. Announcements of future expected recordings might be made available by some recording companies and published by some magazines (by Gramophone in classical music, for example).

References

- La Mara (Lipsius, Marie), ed. *Franz Liszts Briefe*. 8 vols. (Volume 1, *Von Paris bis Rom*, quoted.) Leipzig, 1893–1905. Translation by Constance Bache published by New York: Greenwood Press, 1969 (again 1995). ISBN 0837111048.
- Walker, Alan. *Franz Liszt: The Weimar Years, 1848–1861*. Ithaca, New York: Cornell University Press, 1989, paperback (c) 1993. Pages 395–7. ISBN 0801497213.

Music lesson

While many individuals are content to play a [musical instrument "by ear"](#) or by practicing individual pieces until a reasonable proficiency is achieved, others wish to develop mastery of one or more instruments, and commonly seek formal instruction in the form of **music lessons**. For people attempting to learn their first instrument, typical elements of such a lesson are as follows.

Posture and style

Perhaps one of the most obvious things one needs to know about playing an instrument is how to perform on it. This includes how to hold it, how to manipulate one's fingers and how to achieve the correct posture for maximum playing results.

For all instruments, the best way to move the fingers to achieve a desired effect is to learn to play with the least tension in your hands and body. Maximum technique is achieved with the most relaxed muscles. This also prevents forming habits which may lead to injuries resulting from incorrect use of the skeletal frame and muscles. For example, when playing the [piano](#), see piano lesson, "fingering"—that is, which fingers to put on which keys—is a skill slowly learnt as the student advances, and there are many standard techniques which a teacher can pass on. In addition to fingering, a [guitar](#) player learns how to strum, pluck, etc; players of [wind instruments](#) learn about breath control and embouchure, and [singers](#) learn how to make the most of their vocal cords without hurting them.

There are many myths and misconceptions among music teachers, especially in the western classical tradition, about "good" posture and "bad" posture. Students who find that playing their instruments causes them physical pain should bring this to their teachers' attention. It is a potentially serious, if often overlooked aspect of learning to play an instrument. Learning to use one's body in a manner consistent with the way their anatomy is designed to work can mean the difference between a crippling injury and a lifetime of enjoyment. Many music teachers would caution students about taking "no pain, no gain" as an acceptable response from their music teacher regarding a complaint of physical pain.

Concerns about use-related injury and the ergonomics of musicianship have gained more mainstream acceptance in recent years. Musicians have increasingly been turning to medical professionals, physical therapists, and specialized techniques seeking relief from pain and prevention of serious injury. There exist a plurality of special techniques for an even greater plurality of potential difficulties. The Alexander Technique is just one example of these specialized approaches.

Theory

In order to more fully understand the [music](#) being played, the student must learn about the underlying [music theory](#). Along with reading [musical notation](#), students learn rhythmic techniques like controlling tempo and recognizing time signatures, as well as the theory of [harmony](#), including [chords](#) and key signatures.

In addition to basic theory, a good teacher will stress *musicality*, or how to make the music sound good. This includes tone, phrasing, and proper use of dynamics.

Technical exercises

Although not universally accepted, many teachers drill students with the repetitive playing of certain patterns, such as [scales](#), arpeggios, and [rhythms](#). In addition, there are flexibility studies, which make it physically easier to play the instrument. There are sets of exercises for piano designed to stretch the connection between fourth and fifth fingers, making them more independent. Brass players practice *lip slurs*, which are unarticulated changes in embouchure between partials.

Pieces

The teacher will give the student a set of pieces of slowly increasing difficulty. Besides using pieces as an aid to teaching various elements of playing style, a good teacher will also inspire more intangible qualities such as expressiveness and musicianship. Pieces are undeniably more enjoyable than theory or scales, and an emphasis on pieces is usually required to maintain motivation.

Examinations and other benchmarks

A popular measure of progress, especially for children, is external assessment of the progress of the pupil by a regular examination. There are a number of exam boards which offer the chance for pupils to be assessed on either music theory or practice. These are available for almost every musical instrument.

One common way to mark progress is to have graded examinations, for example from grade 1 (beginner) to grade 8 (ready to enter higher study at music school).

Some teachers prefer other methods of target-setting for their pupils. The most common is the pupil's concert, which gives experience in playing in public and under a certain degree of pressure, without outright criticism or a more or less arbitrary marking system. Another is the graded system of books

followed by teachers of the Suzuki method, in which the completion of each book is celebrated, without a system of marking or ranking of pupils.

Benefits of music lessons

Many people believe that music lessons provide children with important developmental benefits beyond simply the knowledge or skill of playing a musical instrument. Research suggests that musical lessons may enhance intelligence and academic achievement, build self-esteem and improve discipline.

A recent Rockefeller Foundation Study found that music majors have the highest rate of admittance to medical schools, followed by biochemistry and the humanities. On SAT tests, the national average scores were 427 on the verbal and 476 on math. At the same time, music students averaged 465 on the verbal and 497 on the math - 38 and 21 points higher, respectively. However, the observed correlation between musical and mathematical ability may be inherent rather than acquired.

Skills learned through the discipline of music may transfer to study skills, communication skills, and cognitive skills useful in every part of a child's studies at school, though. An in-depth Harvard University study found evidence that spatial-temporal reasoning improves when children learn to make music, and this kind of reasoning improves temporarily when adults listen to certain kinds of music, including Mozart (Rauscher, Shaw & Ky, 1993). This finding which has been named "The Mozart effect" suggests that music and spatial reasoning are related psychologically (i.e., they may rely on some of the same underlying skills) and perhaps neurologically as well. However, there has been considerable controversy over this as later researchers have failed to reproduce the original findings of Rauscher (e.g. Steele, Bass & Crook, 1999), questioned both theory and methodology of the original study (Fudis & Lembesis 2004) and suggested that the enhancing effects of music in experiments have been simply due to an increased level of arousal (Thompson, Schellenberg & Husain, 2001).

A relationship between music and the strengthening of math, dance, reading, creative thinking and visual arts skills has also been reported in literature. (Winner, Hetland, Sanni, as reported in *The Arts and Academic Achievement - What the Evidence Shows*, 2000)

Music licensing

Music licensing is the licensed use of copyrighted [music](#).

There is extensive international law which covers music licensing. Nothing in this article should be considered a substitute for qualified legal advice.

Definitions

The following words and phrases will turn up regularly in any comprehensive discussion of music licensing, and are listed in no particular order:

license

the right, granted by the copyright holder, for a given person or entity to broadcast, recreate, perform, or listen to a recorded copy of a copyrighted work

licensor

the owner of the licensed work

licensee

the person or entity to whom the work is licensed

performance

for the purposes of this article, the live performance of a musical piece, regardless of whether it's performed by the original artist or in the manner it is best known

broadcast

the replaying of pre-recorded works to multiple listeners through various media or in a 'semi-live' setting such as a bar or bookstore, and including radio, tv, webcasting, podcasting, etc. (Note: Using this definition and the previous one, you find the information that leads to phrases like 'live broadcast performance'.)

performing rights organization

large companies, the best-known of whom are ASCAP, BMI, and to a lesser extent SESAC (there are others as well) whose fundamental job it is to keep track of every single performance or broadcast of all works protected under copyright. A more in-depth analysis of how these organizations work will be threaded throughout the body of this article

copyright

literally, 'the right to copy.' Prior to 1909, no effective international law of copyright existed. The first major international copyright law conventions were the Berne Convention for the Protection of Literary and Artistic Works created in 1886. It is not within the scope of this document to examine the various changes, additions, and ancillary agreements to the Berne Convention.

synchronization licensing

the licensing of musical works to be performed as a soundtrack, 'bumper', 'lead-in' or background to a motion picture.

publisher

for the purposes of copyright, a publisher is the owner of the copyrighted work. It is now standard practice for songwriters of even the slightest prominence to form a 'publishing company' who actually owns the rights to their work; the reasons for this are matters of legal finery and largely not of value to the scope of this article. This phrasing is reflective of the state of media at the time of the Berne Convention, when all music distribution was done on paper as sheet music (or player piano rolls).

Music Licensing Basics

What is Music Licensing?

Music licensing is the process by which songwriters, in theory, get paid for their work. In much the same way you don't own that copy of Doom or Windows (or Linux), a purchaser of recorded music does not own the music, they own the media that music is stored on, and they have a limited right to use the music for themselves, so long as 'using' doesn't mean 'making unlicensed copies of' or 'broadcasting' the recorded work.

There has long been a school of thought that those who buy music have the right to do as they please with it. By the same token there is school of thought that says that an artist or composer has the sole exclusive right to decide how and when their work will be used, and for what price.

While the arguments on both sides are loud and have both valid, positive points and invalid, negative points, it is not the intent of this article to engage that particular debate. However, it is worth noting that the debate exists; at its very basic level, it comes down to a question of the right of an artist to be paid versus the right of a consumer to own what they purchase.

What is Broadcasting?

There are, of course, many different definitions of 'broadcasting,' but for the purposes of a discussion of music licensing, 'broadcasting' may be considered to mean the playback of pre-recorded or live music for groups of people other than the licensed purchaser of a given work, beyond what might be normally expected in a social setting. Playing music in your car is not broadcasting, unless you're playing it out of your car for a large group of

people, for instance at a tailgate party. There has been some legal wrangling over the years about what, exactly, constitutes a 'broadcast' for the purpose of license/copyright enforcement. Legal claims are filed nearly every day across the world against bookstores, bars, and live music venues which broadcast music without paying for it.

In a nutshell: If you are playing music in so that people outside of your close, immediate area can hear it, you're broadcasting, and by law you are required to keep track of what you play and pay for it. This is equally true of non-profit organizations, live music bars, bars or clubs that feature pre-recorded music, bookstores that play music, coffee shops that play music, roller-skate rinks, podcasts...anyone.

So why aren't grocery stores and elevators being sued?

Because they're paying. Generally speaking, the 'background' music you hear in places like grocery stores or elevators is a service which is purchased from one of many organizations which offer it (the largest of these, of course, is Muzak). Part of the fee paid for this service is used to cover licensing costs.

How do they figure out who gets paid, and how much?

The easiest way to look at this issue is by examining the day-to-day operations of the average music radio station. Every time a song is played someone, or something, makes a note of the title of the track, the name of the artist, and the time it was played, and this information is submitted to the Publishing Rights Organizations. There is a fairly complex series of calculations involved. First, the total number of songs played is tabulated. Then the total amount of license income is calculated. The second number, divided by the first, represents a single 'share' - a value equaling the percentage of cash that a single play of a single song amounts to (this is, of course, a minuscule number). This 'share' is then multiplied by the number of times a given song is played to arrive at the total value of that song's license royalties during that quarter.

For instance:

Let's say that in Q12005, 100 songs were played (this is, of course, a very, VERY small fraction of the total number of songs played in a quarter, but we're going for ease of calculation here). Let's further say that the total amount of royalties collected in that quarter was \$200. Therefore, each song played is worth two bucks. So, if Aerosmith's "Dream On" was played 3 times, Aerosmith gets six dollars as their share for that quarter.

This constitutes a dramatic oversimplification of the process, and the processes for each PRO are slightly different, as are the percentages, but in a nutshell, this is how it's figured.

Recorded music

Radio

Radio stations pay fees for the rights to broadcast music. They may pay to BMI (Broadcast Music Incorporated) and ASCAP, just to name a few.

Live music

Home video

Licensing issues are often encountered when television shows or films using copyrighted music are released on Digital Versatile Disc (DVD) format.

When a song is cleared for usage on a TV show, the clearance typically only applies to television airings of the show in question. Thus, when the show is released on DVD, the rights to the song must be renegotiated in order for the song in question to be included on the DVD.

If the process of clearing the rights to the song is prohibitively expensive for the company releasing the show on DVD, or if clearance is refused by the copyright holders of the original song, a number of solutions can be chosen from. The affected song is usually replaced with a similar (sound-alike) one which is cheaper to license or the footage containing the copyrighted song is edited out; depending on the show and the television company involved. In a few cases, television shows which use so much copyrighted music such that the cost of licensing is high are withheld from release on DVD.

Artists Who Usually Refuse Permission to Licence their Music in Films and Advertisements

Led Zeppelin usually refuse permission. Exceptions being Almost Famous, School of Rock and Fast Times at Ridgemont

High.

The Beatles. Rights to most of their songs are owned by Michael Jackson, who, since the mid 1980s has usually refused permission.

The Rolling Stones. One Notable exception being Start Me Up, which was Licensed to Microsoft for the launch of Windows 95.

Categories: [Music](#)

Music loop

In electronic music, a **loop** is a sample which is repeated. "Loops are short sections of tracks (probably between one and four bars in length), which you believe might work being repeated." A loop is not "any sample, but...specifically a small section of sound that's repeated continuously." Contrast with a one-shot sample. (Duffell 2005, p.14) "A loop is a sample of a performance that has been edited to repeat seamlessly when the audio file is played end to end." (Hawkins 2004, p. 10) Loops may be repeated through the use of tape loops, delay effects, two record players (cutting), sampling, or a sampler.

While repetition is used in the musics of all cultures the first musicians to use loops were electronic pioneers Edgard Varèse and Karlheinz Stockhausen. Stockhausen's music in turn influenced the Beatles to experiment with tape loops, and their use of loops in early psychedelic works (most notably 1966's "Tomorrow Never Knows" and 1968's avant-garde "Revolution 9") brought the technique into the mainstream. Later, inspired by Terry Riley to use one tape on two tape machines, Brian Eno and Robert Fripp created the technical basis for their No Pussyfooting album - this technological concept was later dubbed Frippertronics.

Today followers including Stefan Keller, David Torn, Andre LaFosse, Matthias Grob, Per Boysen, Rick Walker, Florian Antoine, Andy Butler and Steve Lawson use digital hardware and software devices to create and modify loops, often in conjunction with various electronic musical effects. In 1992-1993 dedicated digital devices were invented specifically for the use in live looping, or loops that are recorded in front of a live audience.

Another approach was the use of pre-recorded loops, first exemplified by Grandmaster Flash and his turntablism. Use of pre-recorded loops made its way into many styles of popular music, including hip hop, trip hop, techno, drum and bass, and contemporary dub, as well as into mood music on soundtracks. Royalty-free loops are available online from various vendors, including Sonic Foundry. This has spawned a new genre of artist who create musical loops for the software, such as producer Bill Laswell, Nine Inch Nails drummer Jerome Dillon, and multi-instrumentalist Bradley Fish.

Programs to create music using loops range in features, user friendliness, and of course price. Some of the most widely used are, Sonic Foundry's ACID, Cakewalk Sonar, Propellerhead Software's ReCycle, GarageBand, FL Studio (formerly Fruity Loops), Ableton Live, Augustus Loop, Multi Loop, and Ambi Loop.

A famous festival for loop based music is Loopstock in the San Luis Obispo, California region, established 2002, and the Y2K? series, established in 2000 in Santa Cruz, California. The Y2K4 International Live Looping Festival in October 2004 drew 50 loopers from 5 different countries and all over the United States in four days in two cities (San Francisco and the main festival in Santa Cruz). There were 20 live looping festivals in 12 countries in 2004 in this burgeoning international movement.

The musical loop is one of the most important features of video game music.

See also

- [Break](#), break beats are **drum loops**

Sources

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Music of Africa

Africa is a continent with a wide range of ethnic, cultural and linguistic diversity. A general description of **African Music** is not possible as there is no distinctly pan-African music, only shared forms of musical expression. Nevertheless, there are regional similarities between dissimilar groups, as well as popular trends known across the continent.

Sub-Saharan music has as its distinguishing feature a rhythmic and complexity that has spread to other regions, especially to the Americas. Many Caribbean and Latin American music genres like [rumba](#) and salsa, as well as [African American music](#) were founded to varying degrees on musical traditions from Africa, taken there by African slaves

The remarkable aspect of African polyrhythm is the discernible coherence of the resultant rhythmic pattern. Pitch polyphony exists in the form of parallel intervals (generally thirds, fourths, and fifths), overlapping choral antiphony and solo-choral response, and occasional simultaneous independent melodies. In addition to voice, many [wind](#) and [string instruments](#) perform melodic functions. Common are bamboo [flutes](#), ivory [trumpets](#), and the one-string ground bow, which uses a hole in the ground as a resonator.

During colonial times, European instruments such as [saxophones](#), trumpets, and [guitars](#) were adopted by many African musicians; their sounds were integrated into the traditional patterns. Scale systems vary between regions but are generally diatonic.

Music is highly functional in African ethnic life, accompanying birth, marriage, hunting, and even political activities. Much music exists solely for entertainment, ranging from narrative songs to highly stylized musical theater. Similarities with other cultures, particularly Indian and Middle Eastern, can be ascribed primarily to the Islamic invasion.

Folk music

African [folk music](#) is mostly functional in nature. There are many different kinds of work songs, and ceremonial or religious music, but none of these are performed outside of their intended social context. Traditional African music is rhythmically complex, and are polyrhythmic. African [musical instruments](#) include a wide array of [drums](#) and other [percussion instruments](#), including talking drums, slit gongs, rattles and water drums, as well as melodic instruments like [fiddles](#), [harps](#) and the balafon, and lamellophones such as the mbira.

Popular music

Genres of popular African Music include:

- [Afrobeat](#)

- Apala
- Benga
- Bikutsi
- Highlife
- Isicathamiya
- Jùjú
- Kwaito
- Kwela
- Makossa
- Mbalax
- [Mbaqanga](#)
- Mbube
- Morna
- Palm-wine
- Rai
- [Rumba](#)
- Soukous/Congo/Lingala
- Taarab

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Music of Australia

[Music of Australia](#)

[Indigenous Australian](#) English, Irish and Scottish
[Pub](#) Other immigrants

[Genres](#)

Classical - [Hip hop](#) - [Jazz](#) - [Country](#)- [Rock](#) ([Indie](#) · [Hardcore punk](#))

[Organisations](#)

ARIA

Australian Music Centre · ARIA Music Awards · The Deadlys

Awards

Charts

ARIA Charts, JJJ Hottest 100

Festivals

List: Big Day Out · Livid · Homebake · Falls · Stompem Ground
Tamworth (Country) · Womadelaide

Media

CAAMA, Countdown, Rage, Triple J, ABC

National anthem

"Advance Australia Fair"

The earliest **music of Australia** was the [folk music](#) of the Australian Aborigines. Aboriginal music declined after European colonisation, and has only recently begun to be revived, often with modernised influences. Bands like Yothu Yindi have generated an increased interest in Aboriginal music in Australia, New Zealand, the United Kingdom and elsewhere. Australia has also been home to notable [classical](#) composers as well as artists working in [popular music](#) genres such as [rock](#), [jazz](#), [country](#), [Gospel music](#) and [electronic music](#).

Indigenous Australian music

Main article: [Indigenous Australian music](#)

Indigenous Australian music has become a vehicle for social protest, and has been linked, by both performers and outsiders, with similar forms from Native Americans; Jamaican singer Bob Marley is often credited with helping to revive traditional Aboriginal music, as did the movie *Wrong Side of the Road*, which depicted Aboriginal [reggae](#) bands struggling for recognition and linked it with land rights. Yothu Yindi's sudden pop success in the 1990s surprised many observers, and helped bring many Aboriginal issues into mainstream Australian affairs. In 1980, the Central Australian Aboriginal Media Association (CAAMA) began broadcasting traditional music and has become extremely successful. CAAMA has helped popularise remote musical communities, such as Blek Bala Mujik whose "Walking Together" became a sort of Australian anthem after its use in a Qantas commercial. The Deadlys are the major showcase of contemporary Indigenous Australian music.

Classical music and contemporary classical music

Perhaps the first Australian musician to gain international recognition (at the end of the 19th Century) was [soprano](#) Dame Nellie Melba. She was

followed half a century later by another prominent soprano, Dame Joan Sutherland.

The first important composer of classical music in Australia is Alfred Hill, who was trained in Leipzig (Germany) but even studied the music of the native people of Australia and New Zealand, e.g. the Mori.

Composer Peter Sculthorpe is notable for his incorporation of the sounds of the Australian bushland and outback in his symphonic works such as *Kakadu*, *Mangrove* and *Earth Cry*.

Jazz

Main article: [Australian jazz](#)

The history of jazz and related genres in Australia extends back into the 19th century. During the gold rush era of the 1850s American, British and locally formed 'blackface' (white actor-musicians in blackface) minstrel troupes began to tour Australia, touring not only the capital cities but also many of the booming regional towns like Ballarat and Bendigo. Minstrel orchestra music featured jazz-like musical characteristics including improvisatory embellishment and polyrhythm in the (pre-classic) banjo playing and clever percussion breaks. Some genuine African-American minstrel and jubilee singing troupes toured from the 1870s. A more jazz-like form of minstrelsy reached Australia in the late 1890s in the form of improvisatory and syncopated coon-song and cake-walk music, two early forms of ragtime. The next two decades brought ensemble, piano and vocal ragtime and leading (mostly white) American ragtime artists, including Ben Harney, 'Emperor of Ragtime' Gene Greene and pianist Charlie Straight. Some of these visitors taught Australians how to 'rag' (improvise unsyncopated popular music into ragtime-style music).

By the mid 1920s, phonograph machines, increased contact with American popular music and visiting white American dance musicians had firmly established jazz (meaning jazz inflected modern dance and stage music) in Australia. The first recordings of jazz in Australia are Mastertouch piano rolls recorded in Sydney from around 1922 but jazz began to be recorded on disc by 1925, first in Melbourne and soon thereafter in Sydney.

Soon after World War 2, jazz in Australia diverged into two strands. One was based on the earlier collectively improvised called "dixieland" or traditional jazz. The other so-called modernist stream was based around big band swing, small band progressive swing, boogie woogie, and, by 1947, watered down version of bebop. By the 1950s American bop, itself, was dividing into so-called 'cool' and 'hard' bop schools, the latter being more

polyrhythmic and aggressive. This division reached Australia on a small scale by the end of the 1950s. From the mid-1950s [rock and roll](#) began to draw young audiences and social dancers away from jazz. British-style dixieland, called Trad, became popular in the early 1960s. Most modern players stuck with the 'cool' (often called West Coast) style, but some experimented with free jazz, modal jazz, experiment with 'Eastern' influences, art music and visual art concept, electronic and jazz-rock fusions.

The 1970s brought tertiary jazz education courses and continuing innovation and diversification in jazz which, by the late 1980s, included world music fusion and contemporary classical and jazz crossovers. From this time, the trend towards eclectic style fusions has continued with ensembles like The Catholics, Australian Art Orchestra, Tongue and Groove, AustraLYSIS, Wanderlust, The Necks and many others. It is questionable whether the label jazz is elastic enough to continue to embrace the ever-widening range of improvisatory musics that are associated with the term jazz in Australia. However, mainstream modern jazz and dixieland still have the strongest following and patron still flock to hear famous mainstream artists who have been around for decades, such as One Night Stand players Dugald Shaw and Blair Jordan, reeds player Don Burrows and trumpeter James Morrison and, sometimes, the famous pioneer of traditional jazz in Australia, Graeme Bell.

See: Andrew Bisset. *Black Roots White Flowers*, Golden Press, 1978
Bruce Johnson. *The Oxford Companion to Australian Jazz* OUP, 1987
John Whiteoak. *Playing Ad Lib: Improvisatory Music in Australia: 1836-1970*, Currency Press, 1999

Country music

Main article: [Australian country music](#)

Australia has a long tradition of country music, which has developed a style quite distinct from its U.S. counterpart. *Waltzing Matilda*, often regarded as Australia's unofficial [National anthem](#), is a quintessential Australian country song, influenced more by Celtic folk ballads than by American Country and Western music. This strain of Australian country music, with lyrics focusing on strictly Australian subjects, is generally known as "bush music" or "bush band music." The most successful Australian bush band is Melbourne's Bushwackers, active since the early 1970s.

Another, more Americanized form of Australian country music was pioneered in the 1930s by such recording artists as Tex Morton, and later popularized by Slim Dusty, best remembered for his 1957 song "A Pub With No Beer". In recent years local contemporary country music, featuring much

[crossover](#) with [popular music](#), has enjoyed considerable popularity in Australia; notable musicians of this genre include Beccy Cole, Gina Jeffries, Lee Kernaghan, Sara Storer, Keith Urban, and the hugely successful Kasey Chambers.

Rock and popular music

Main article: [Australian rock](#)

Australia has produced a wide variety of popular and rock music. While many musicians and bands (some notable examples include the 1960s successes of The Easybeats and the folk-pop group The Seekers, through the heavy rock of AC/DC, and the slick pop of INXS and more recently Savage Garden) have had considerable international success, there remains some debate over whether Australian popular music really has a distinctive sound. Perhaps the most striking common feature of Australian music, like many other Australian art forms, is the dry, often self-deprecating humor evident in the lyrics.

First wave of Australian rock

In the mid-1950s, American [rockabilly](#) was spreading across the world. Sydney's independent record label Festival Records was the first to get on the bandwagon in Australia, releasing Bill Haley & the Comets' "Rock Around the Clock" in 1956. It became the biggest-selling Australian single ever.

Johnny O'Keefe was the first Australian rock star, rising to fame by imitating Americans like Elvis Presley and Little Richard. O'Keefe and other "first wave" bands were popular until about 1961, when a wave of clean-cut family bands took their place.

Though mainstream audiences in the early sixties preferred a clean band, grungier bands inspired by American and British [surf](#), [garage](#) and [psychedelic rock](#) were appearing major cities, including Sydney and Melbourne. These included The Atlantics and The Denvermen.

Second wave of Australian rock

The "second wave" of Australian rock is said to have begun in about 1964, with the advent of Billy Thorpe & the Aztecs. There were also cult acts like The Throb, as well as a wave of acts from New Zealand, including Dinah Lee and The La De Das.

Third wave of Australian rock

The "third wave" of Australian rock began in about 1970 with the last of the early 60s groups dissolving. Few acts from this era got major international success, and it was even difficult to achieve continued fame across Australia, due to low radio airplay.

By the end of the decade, artists like John Paul Young (the first Australian to have an international hit with 1978's "Love Is in the Air") were able to get on Australian radio and had developed a unique sound to Australian rock. One of the reasons for the increased exposure was the success of a television show called Countdown as well as the first all-rock radio station Double Jay. Hard rock band AC/DC also found a major audience in the late 70s and early 80s, touring all over the world, while a score of Australian expatriates like Olivia Newton-John and Peter Allen became pop stars. Icehouse also formed in the late 1970's

This period also saw bands like Skyhooks moving towards New Wave, and punk rock bands like The Saints, as well as electronic musical groups, such as Severed Heads and Essendon Airport. Perhaps most influential of the underground scenes, however, was Australian pub rock, which began in Adelaide in the early 1970s with bands like Cold Chisel and Midnight Oil.

1980s

In the 1980s, numerous innovative Australian rock bands arose. These included Hunters & Collectors, perhaps best known for their hit "Throw Your Arms Around Me", The Church ("Under the Milky Way"), Hoodoo Gurus, John Farnham, Men at Work, The Go-Betweens and The Triffids. During this period a number of Australian bands began to reflect their urban environment in songs dealing with day to day experiences of inner-city life eg Paul Kelly & the Coloured Girls perhaps best exemplified in his songs "From St. Kilda to Kings Cross" and "Leaps & Bounds", John Kennedy's Love Gone Wrong in songs such as "King Street" and The Mexican Spitfires in tracks like "Sydney Town" and "Town Hall Steps." This decade also saw the rise of world music groups like Dead Can Dance; of special importance is Yothu Yindi, who helped found the field of Aboriginal rock.

The first annual ARIA Music Awards were held in 1987. John Farnham and Crowded House were the most successful artists of the event.

1990s: indie rock

Main article: [Australian indie rock](#)

In the 1990s, the excesses of the 80s provided a bleak backdrop for commercial music, with only bands like AC/DC and INXS able to break into the US and European markets. On the home front, the indie scene that sprouted power pop bands like RatCat and Falling Joys began to become popular. There was also success for songwriters like Tom Morgan from Sydney band Smudge who collaborated with popular US band The Lemonheads. Morgan was affiliated with the Half A Cow record label which was one of many label/records stores that existed during the 90s. Half A Cow owner Nic Dalton also played in The Lemonheads and had his own bands such as Godstar and Sneeze.

American and British alternative music, especially genres such as [grunge](#) and [Britpop](#) became popular toward the mid 90s, leading to the rise of Australian alternative bands which included Regurgitator, Powderfinger, Silverchair, Something for Kate and the Clouds. With the 90s came the centralization of many of the independent labels that saw the passing of labels such as Red Eye and Waterfront after the failed attempt by Polydor to provide a commercial outlet for these independent labels.

[Industrial](#) and [electronic music](#) also saw some fame in the 1990s, especially with bands such as Itch-E and Scratch-E, Severed Heads and Snog. The most internationally popular Australian band of the decade, however, was undoubtedly the [electropop](#) duo Savage Garden.

2000s and later

Later in the 1990s, and into the new millennium, [garage rock](#) saw a resurgence in Australia, alongside the US and UK. Bands such as Jet and The Vines rose to prominence. During this time Australian roots music came to some prominence with artists such as John Butler (leading the John Butler Trio), and The Waifs. Even more popular were singers-songwriters such as Missy Higgins, Delta Goodrem (famous from Neighbours), and Ben Lee.

The Dance scene in Australia (especially in Sydney) is growing, with the success of Australian acts overseas such as Kylie Minogue, Rogue Traders and Slinkee Minx. Minogue's early success helped catapult Australian Dance music into the US, UK and Europe.

Somewhat belatedly, [Australian hip hop](#) artists began to receive commercial attention through artists like Hilltop Hoods, MC Trey, Maya Jupiter, 1200 Techniques and The Herd.

There is also a small, but vibrant underground [hardcore punk](#) and straight edge music scene with bands such as Embodiment 12:14, I Killed The Prom Queen and Parkway Drive (band) as well as an emerging electro pop-rock movement started with Sydney-based band Sam Joole Band.

Alt-Rock bands like Architecture in Helsinki, Augie March, The Avalanches, Because of Ghosts, Lucius Hunt, Expatriate, Sleep parade and Snowman have also begun to spring up and feature in the annual Triple J Hottest 100.

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Music of Brasil

Strong influences on the music of Brazil come from all parts of the world but there's a regional music very popular with influence from Africa, Europe, the natives of the Amazon rainforest and of other parts of the country. Samba is undoubtedly the most internationally famous form of Brazilian music, though bossa nova and other genres have also received international attention.

Brazilian music history

Colonial music

The earliest known descriptions of music in Brazil date from 1578, when Jean De Léry, a French Calvinist pastor, published *Viagem à Terra do Brasil* (*Journey to the Land of Brazil*). He described the [dances](#) and transcribed the music of the Tupi people. In 1587, Gabriel Soares de Sousa wrote *Tratado Descritivo do Brasil* about the music of several native Brazilian ethnic groups, including the Tamoios and Tupinambás.

King João VI of Portugal was a noted lover of music, and spent a period of time in Brazil. He sent for prominent European musicians to join him, including Austrian pianist Sigismund von Neukomm and composer Marcos Portugal. A local Brazilian musician, José Maurício Nunes Garcia, an organist and clavichordist, was appointed Inspector to the Royal Chapel.

In 1739, Domingos Caldas Barbosa wrote a series of modinhas that were extremely popular. Modinhas are a kind of sentimental love song of uncertain origin, as it may have evolved either in Brazil or Portugal.

Lundu was the first kind of African music to flourish in Brazil. Lundu, a style of comedic song and dance, was extremely popular and was even performed in the Portuguese court.

Independent Brazil

Brazil became independent in 1822, following the Brazilian War of Independence. Soon after, the African comic song lundu spread from poor blacks to broader, middle-class and white audiences.

Towards the end of the 18th century a form of comedic dance called bumba-meu-boi became very popular. It was a musical retelling of the story of a resurrected ox. These dances are led by a chamador, who introduces the various characters. Instruments used include the pandeiro, the tamborim, the [accordion](#) and the [acoustic guitar](#).

Classical music

During the 18th century and the first half of the 19th century, the classical music in Brazil was strongly influenced by the music style practiced in Europe, particularly the viennese classical style. The first major Brazilian composer was José Maurício Nunes Garcia, a priest who composed several sacred pieces and some secular music. He wrote the [opera](#) *Le Due Gemelle* ("The two twins"), the first opera written in Brazil, but the music is nowadays lost. About 250 works written by him are known in the present days.

Near the end of the 19th century, Carlos Gomes (from Campinas) produced in a number of Italian-style [operas](#), such as *Il Guarany* (based on a novel by José de Alencar). Brasília Itiberê was another prominent classical composer, the first to use elements of Brazilian music in Western classical music, in his *Sertaneja* (1869).

In 1922, the Week of Modern Art revolutionized Brazilian literature, painting and music. Heitor Villa-Lobos led a new vanguard of composers who used Brazilian folk music in their compositions.

By the end of the 1930s, there were two schools of Brazilian composition. Camargo Guarnieri was the head of the Nationalist school, inspired by the writer Mário de Andrade. Other composers including Guerra Peixe, Oscar Lorenzo Fernandez, Francisco Mignone, Luciano Gallet and Radamés Gnattali. Beginning in 1939, Hans Joachim Koellreutter, creator of the Live Music Group, founded another school, characterized by the use of

dodecaphonism and atonalism. Other composers in this school included Edino Krieger, Cláudio Santoro and Eunice Catunda.

Folk music

The earliest music in what is now Brazil must have been that of the native peoples of the area. Little is known about their music, since no written records exist of this era. With the arrival of Europeans, Brazilian culture began to take shape as a synthesis of native musical styles with European elements (especially Portuguese music) and [African music](#).

Indigenous music

The native peoples of the Brazilian rainforest play instruments including [whistles](#), [flutes](#), horns, [drums](#) and rattles. Much of the area's folk music imitates the sound of the Amazon Rainforest. When the Portuguese arrived in Brazil, the first natives they met played an array of reed [flutes](#) and other [wind](#) and [percussion instruments](#). The Jesuit missionaries introduced songs which used the Tupi language with Christian lyrics, in an attempt to convert the people to Christianity, and also introduced [Gregorian chant](#) and the flute, bow, and the clavichord.

Eastern Amazônia

Eastern Amazônia has long been dominated by carimbó music, which is centered around Belém. In the 1960s, carimbo was electrified and, in the next decade, DJs added elements from [reggae](#), salsa and merengue. This new form became known as lambada and soon moved to Bahia, Salvador by the mid-1980s. Bahian lambada was synthesizer-based and light pop music. French record producers discovered the music there, and brought it back with them to France, where a Bolivian group called Los K'jarkas saw their own composition launch an international dance craze. Soon, lambada had spread throughout the world and the term soon became meaninglessly attached to multiple varieties of unrelated Brazilian music, leading to purist scorn from Belém and also Bahia.

Another form of regional [folk music](#), bumba-meu-boi, was popularized by the Carnival celebrations of Parintins and is now a major part of the Brazilian national scene

Popular music

The field of Brazilian popular music can be traced back to the 1930s, when radio spread songs across the country. Popular music included instruments like cuicas, [tambourines](#), frying pans, [flutes](#), [guitars](#) and the [piano](#). The most famous singer, Carmen Miranda, eventually became an internationally-renowned Hollywood film star. Her songwriter was Ary Barroso, one of the most successful songwriters in early Brazil, along with Lamartine Babo and Noel Rosa.

Música Popular Brasileira

Main article: [Música Popular Brasileira](#) Tropicalia eventually morphed into a more popular form, [MPB](#) (*música popular Brasileira*), which now refers to any Brazilian pop music. Well-known MPB artists include chanteuses Gal Costa, Maria Bethânia and Elis Regina and singer/songwriters Chico Buarque, Milton Nascimento, Gilberto Gil, Caetano Veloso, Ivan Lins, Djavan and others.

Choro

In Rio de Janeiro in the 1870s a type of reserved and private music called choro developed out of fado and European salon music. Choro was usually instrumental and improvised, frequently including solos by virtuosos. Originally, a choro band used two [guitars](#) and cavaquinho, later picking up the bandolim, the [clarinet](#) and the [flute](#). Famous choro musicians include Joaquim Antonio da Silva Calado Júnior, Valdir Azevedo, Jacob do Bandolim, Pixinguinha and Chiquinha Gonzaga; Pixinguinha's "Lamentos" is one of the most influential choro recordings. In addition to composing choros, another composer, Ernesto Nazareth composed tangos, waltzes and polkas. Nazareth was influenced by Chopin but his music had a distinctly Brazilian flavor. Nazareth has also been compared to his contemporary Scott Joplin. The late 1960s saw a revival of the choro, beginning in the suburbs of Rio de Janeiro, and culminating with artists like Paulinho da Viola. Modern-day choro groups include Os Ingênuos.

Bossa nova

Main article: [Bossa nova](#) Antonio Carlos Jobim and other 1950s [composers](#) helped develop a [jazzy](#) popular sound mixed with a smooth

samba beat called bossa nova, which developed at the beach neighborhoods of Ipanema and, later, the Copacabana nightclubs. The first bossa nova records by João Gilberto quickly became huge hits in Brazil. Bossa nova was introduced to the rest of the world by American jazz musicians in the early 1960s, and songs like "The Girl from Ipanema", which remains the biggest Brazilian international hit, eventually became standards.

Tropicalia

Main article: Tropicalia By the end of the decade, artists like Caetano Veloso and Gilberto Gil combined American and European styles with electric guitars and different kinds of genuine Brazilian music, beginning a [genre](#) called Tropicalia. These songs, not unlike the music coming out of Britain and America at the same time, was often very politicized and was perceived as threatening by the establishment. The military government of the time went as far as to exile Veloso and Gil to England.

Música nordestina

Música nordestina is a generic term for any popular music from the large region of Northeastern Brazil, including both coastal and inland areas. Rhythms are slow and plodding, and are derived from [accordions](#) and [guitars](#) instead of [percussion instruments](#) like in the rest of Brazil. In this region, African rhythms and Portuguese melodies combined to form maracatu and dance music called baião has become popular. Most influentially, however, the area around Recife, the home of forró.

Repentismo

Northeastern Brazil is known for a distinctive form of literature called literatura de cordel, which are a type of [ballads](#) that include elements incorporated into music as repentismo, an improvised lyrical contest on themes suggested by the audience.

Frevo

Frevo is a style of music from Recife. In the 1950s, it spread south, to cities like Salvador. In Salvador, frevo bands began playing during Carnival, originally in trios called trios elétricos. Overtime, the bands moved from

playing on pickup trucks to fully amplified bands and stages. *Trios eléctricos* remain a primary feature of the Salvadoran Carnival today.

Forró

Forró is played by a trio consisting of a [drum](#) and a [triangle](#) and led by an [accordion](#). Forró is rapid and eminently danceable, and became one of the foundations for lambada in the 1980s. Luiz Gonzaga was the preeminent early forró musician who popularized the genre in Rio de Janeiro and São Paulo in the 1940s with songs like "Asa Branca".

Rock

The Brazilian [rock n' roll](#) exists since the "first rock song", "Rock Around the Clock", was covered (and also recorded in Portuguese), in 1954. The 1960's had, inspired by the Beatles, many young singers like Roberto Carlos and his Jovem Guarda. The real "boom" of Brazilian rock was in the 1980's, with many bands and artists like Barão Vermelho, Legião Urbana, Lulu Santos, Paralamas do Sucesso and festivals like Rock in Rio.

Heavy Metal

Brazil also has some internationally famous Heavy Metal and Hard Rock bands, like Angra (band), Dr Sin, Shaaman, Sepultura, Soulfly.

Hardcore/Punk

Brazil also very bands of Hardcore/Punk, like Cólera, Ratos de Porão, Inocentes, Olho Seco, Garotos Podres, Mukelka Di Rato, Blind Pigs, Dead Fish, Againe, Noção de Nada, Reffer...

Raggamuffin Dancehall

Music original from Jamaica, but in Brazil have the **Raggademente**, represents of raggamuffin dancehall from South America. He is one of the pioneer raggaman in Brazil and is the principal dancehall artist in the country.

Afro Brazilian music

Samba

By the beginning of the 20th century, samba had begun to evolve out of choro in Rio de Janeiro's neighborhood, inhabited mostly by poor blacks descended from slaves. Samba's popularity grew through the 20th century, especially internationally, as awareness of samba de enredo (a type of samba played during Carnival) has grown. Other types of samba include:

- Samba de breque - reggaeish and choppy
- Samba-canção - typical variety of nightclubs.
- Samba pagode - modern popular variety.

Capoeira music

The Afro-Brazilian sport of capoeira is never played without its own music, which is usually considered to be a call-and-response type of folk music. The main instruments of capoeira music include the berimbau, the pandeiro and the atabaque. Capoeira songs may be improvised on the spot, or they may be popular songs written by older *mestres* (teachers), and often include accounts of the history of capoeira, or the doings of great mestres.

Maracatu

This type of music is played primarily in the Recife and Olinda regions during Carnival. It is an Afro-Brazilian tradition. The music serves as the backdrop for parade groups that evolved out of ceremonies conducted during colonial times in honour of the Kings of Congo, who were African slaves occupying symbolic leadership positions among the slave population. The music is played on large alfaia drums, large metal gonguê bells, snare drums and shakers.

Afoxê

Afoxê is a kind of religious music, part of the Candomblé tradition. In 1949, a group called Filhos de Gandhi began playing afoxê during Carnival parades in Salvador; their name translates as Sons of Gandhi, associating black Brazilian activism with Mahatma Gandhi's Indian independence movement. The Filhos de Gandhi's 1949 appearance was also revolutionary because, up until then, the Carnival parades in Salvador were meant only for light-skinned people.

Samba-reggae

The band Olodum, from Pelourinho, are generally credited with the mid-1980s invention of samba-reggae, a fusion of Jamaican [reggae](#) with samba. Olodum retained the politically-charged lyrics of 1970s bands like Ilê Aiyê.

Music of Salvador: Late 60s to mid-70s

In the latter part of the 1960s, a group of black Bahians began dressing as Native Americans during the Salvadoran Carnival, identifying with their shared struggles through history. These groups included Comanches do Pelô and Apaches de Tororó and were known for a forceful and powerful style of percussion, and frequent violent encounters with the police. Starting in 1974, a group of black Bahians called Ilê Aiyê became prominent, identifying with the Yoruba people of West Africa. Along with a policy of loosening restrictions by the Brazilian government, Ilê Aiyê's sound and message spread to groups like Grupo Cultural do Olodum, who established community centers and other philanthropic efforts.

Other Afro-Brazilian music genres

Afro-Brazilian music also include:

- lundu
- Axé music
- Pagode
- [Brazilian funk](#)
- Afoxê
- Carimbo
- Maxixe
- xote
- Baião
- Lambada
- Merengue
- Ilê Aiyê: see - Olodum
- Baile funk

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Music of Canada

Canadian music includes [pop](#) and [folk](#) genres; the latter includes forms derived from England, France (particularly in Quebec), Ireland, Scotland, and various Inuit and Indian ethnic groups.

Outside of Canada, artists like The Band, Céline Dion, D.O.A., Rush, Shania Twain, Alanis Morissette, Dream Warriors, Avril Lavigne, Sum 41, Bryan Adams, Anne Murray, Sarah McLachlan, Skinny Puppy, Front Line Assembly and the Barenaked Ladies have achieved success in genres ranging from [folk-rock](#) to industrial, electronic music and [hip hop](#).

Within Canada, artists are recognized with Juno Awards and induction into the Canadian Music Hall of Fame.

Folk music

Canadian folk music includes Quebecois, English, Irish, Scottish and First Nations and Inuit forms, as well as other genres from immigrant communities representing Vietnam, Haiti, India, China, and other countries.

French-Canadian music

French settlers brought music with them when inhabiting what is now Quebec and other areas throughout Canada. Since the arrival of French music in Canada, there has been much intermixing with the [Celtic music](#) of Anglo-Canada.

French-Canadian folk music is generally performed to accompany dances like the jig, jeux dansé, ronde, cotillon, and quadrille. The [fiddle](#) is a very common instrument, played by virtuosos like Jean Carignan, Jos Bouchard, and Joseph Allard. Other instruments include the German diatonic [accordion](#), played by the likes of Philippe Bruneau and Alfred Montmarquette, spoons, bones, and Jew's harps.

Quebec music

French immigrants to Quebec established their musical forms in the future province, but there was no scholarly study until Ernest Gagnon's 1865 collection of 100 folk songs. In 1967, Radio-Canada released The Centennial Collection of Canadian Folk Songs (much of which was focused on French-Canadian music), which helped launch a revival of Quebec folk. Singers like Yves Albert, Edith Butler, and, especially, Félix Leclerc and Gilles Vigneault, helped lead the way. The 1970s saw purists like La Rêve du Diable and La Bottine Souriante continued the trend. As Quebec folk continued to gain in popularity, artists like Harmonium, Kate and Anna McGarrigle, Jim Corcoran, Bertrand Gosselin, and Paul Piché found a mainstream audience.

Since 1979, Quebec music artists have been recognized with the Felix Award.

Maritime music

Folk songs are those passed on orally, usually composed by unknown persons. In the Maritime Provinces (New Brunswick, Nova Scotia, Prince Edward Island), sea shanties are widespread among the whaling and fishing workers. The lumber camps of New Brunswick have also produced their own body of folk songs.

Irish and Scottish settlers in the eastern provinces of Canada brought traditions of fiddling and other forms of music. Having declined in popularity during the 20th century, John Allan Cameron and Stan Rogers inspired a revival of Maritime traditions beginning in the late 1970s. Soon, Cape Breton Island and other Eastern locations were hotbeds of musical innovation. The Rankins, Mary Jane Lamond, Natalie MacMaster, Barra MacNeils, and, [punk rock](#)-inspired Ashley MacIsaac brought Cape Breton music to mainstream Canadians. Scott Macmillan's Celtic Mass for the Sea further brought

Maritime music, this time from Halifax, into pop markets. Barachois and Albert Arsenault have popularized Acadian folk music.

Newfoundland music

Anglo-Canadian folk ballads are particularly well-preserved in Newfoundland. The widespread "Barbara Allen" is found in dozens of variations, as are songs like "The Farmer's Curst Wife", "Lord Randall", and "The Sweet Trinity". With the advent of printing, [broadsides](#) were found throughout Canada, many of them Anglo songs telling sad songs about unfulfilled love. In addition to the influence of English West Country folk music and sea shanties, Newfoundland music heavily incorporates themes from Irish music, with elements of the provinces French and Portuguese history also represented.

As with the Maritime provinces, contemporary artists were the catalyst for a revival of interest in traditional music. Great Big Sea, Figgys Duff and Irish Descendants carried the traditional sounds of Newfoundland across Canada and around the world.

Western Canada

Among the lumber camps of Ontario and British Columbia, and among the homesteaders and farmers of Alberta, Saskatchewan, and Manitoba, Anglo settlers adopted numerous American songs. "Bury Me Not on the Lone Prairie", for example, and the song known as "Prairie Land", "Saskatchewan" or "Alberta Land", which is adapted from an American song called "Beulah Land".

First Nations

Main article: [Native American music](#)

The native peoples of Canada are of a number of diverse ethnic groups, each of which have their own musical traditions. There are some general similarities, however. Music is usually social (public) or ceremonial (private). Public, social music may be [dance music](#) accompanied by rattles and [drums](#). Private, ceremonial music includes vocal songs with accompaniment on [percussion](#), used to mark occasions like Midewivin ceremonies and Sun Dances.

Folk songs may be written by an individual, or they may be passed on from generation to generation, said to have been received through a vision or

dream. These songs generally have one [melody](#), which may be performed by an individual or a group.

Instruments include drums, rattles and [flutes](#), constructed from natural objects.

Powwows are a common part of native music today. These are meetings and intertribal celebrations of music, dance and culture. The musical traditions of powwows draw on those adapted from the Plains Nations.

Few First Nations bands have gone mainstream in Canada. Arguably, the band that became the most popular was Kashtin, a duo that released their self-titled debut in 1989 an album that would eventually go double platinum despite that all the songs were in the band's native language, Innu.

Inuit music

Approximately 25,000 Inuit live in Northern Canada, primarily spread across Nunavut, the Northwest Territories, and Nunavik (northern Quebec). Prior to European contact, Inuit music was based around [drums](#) but has since grown to include [fiddles](#) and [accordions](#). Music was [dance](#)-oriented and requested luck in hunting, gambling, or weather, and only rarely, if ever, expressing traditional purposes like love or specialized forms like work songs and lullabies. In the 20th century, Inuit music was influenced by Scottish and Irish sailors, as well as, most influentially, American [country music](#). The Canadian Broadcasting Corporation has long been recording Inuit music, beginning with a station in Iqaluit in 1961. Accordion players like Charlie Panigonak and Simeonie Keenainik quickly found an audience, with the latter notably incorporating musical influences like [polkas](#) and jigs from Quebec and Newfoundland.

Throat singing has become well-known as a curiosity. In katajjaq, female singers produce [melodies](#) from deep in their throats. A pair of singers stare at each other in a sort of contest. Common in Northern Quebec and Baffin Island, katajjaq singers perform in sync with each other, so that is producing a strong accent while the other is producing a weak one. The contest ends when one singer begins laughing, runs out of breath or the pair's voices become simultaneous. To some extent, young Inuit have revitalized the genre, and musicians like Tudjaat have even incorporated pop structures.

Other immigrant communities

Montreal's large immigrant communities include artists like Zekuhl (a band consisting of a Mexican, Chilean and a Quebecer raised in Cameroon), Karen Young, Eval Manigat (Haiti), and Lorraine Klaasen (South Africa), while

Toronto has a large Balkan and Turkish community that has produced, most famously, the Flying Bulgar Klezmer Band and Staro Selo, alongside Punjabi by Nature, who incorporate [bhangra](#), [rock](#), [dub](#), and English Punjabi pop, and the Afro-Nubians, who included musicians from across North America, Europe and Africa. Outside of these major cities, important artists include Uzume-Taiko and Silk Road Music from Vancouver and Finjan from Winnipeg.

Popular music

Before the explosion of modern [popular music](#) in the 1950s, Canada produced several notable stars. Bea Lillie of the World War 1 era, songwriter Shelton Brooks, doo wop group The Four Lads, bandleader Guy Lombardo, pop stars Gisele MacKenzie and Robert Goulet, jazz virtuosos Maynard Ferguson, Moe Koffman, and Oscar Peterson, and pop-country stars Wilf Carter and Hank Snow were all well-known.

After Elvis Presley's [rockabilly](#) style reached Canada in 1955, The Four Lads became one of the most prominent groups of the Canadian white R&B scene, which also included The Diamonds and The Crew Cuts. Crooner Paul Anka, however, became the first major pop star from Canada.

Canadian popular styles

Country music

[Country music](#) evolved out of the diverse musical practices of the Appalachian region of the United States. Appalachian folk music was largely Scottish and Irish, with an important influence also being the African American country blues. Parts of Ontario, British Columbia and the Maritime provinces shared a tradition with the Appalachian region, and country music became popular quite quickly in these places. Fiddlers like George Wade and Don Messer helped to popularize the style, beginning in the late 1920s. Wade was not signed until the 1930s, when Victor Record's, inspired by the success of Wilf Carter the year before, signed him, Hank Snow and Hank LaRivière.

Canadian country as developed by Carter, Snow and Earl Heywood, used a less nasal and more distinctly pronounced vocal style than American music, and stuck with more traditional ballads and narratives while American country began to use more songs about bars and lovers quarrels. This style of country music became very popular in Canada over the next couple decades. Later popular Canadian country stars range from Stompin' Tom Connors to Shania Twain.

Radio and television stations in Canada which play country music, however, are often more flexible in how they define the genre than their counterparts in the United States. Canadian country stations frequently play artists more commonly associated with [folk music](#), such as Bruce Cockburn, Leahy and The Rankin Family.

Jazz

[Jazz](#) is a genre of [African American music](#), present in Canada since at least the 1910s. In 1919 and 1920 in Vancouver, Jelly Roll Morton, a legendary New Orleans pianist, played with his band, while native Canadian groups like the Winnipeg Jazz Babies and the Westmount Jazz Band of Montreal, also found regional acclaim.

During the [swing](#) boom of the late 1930s and early 1940s, Canada produced such notable bandleaders as Ellis McLintock, Bert Niosi, Jimmy Davidson, Mart Kenney, Stan Wood, and Sandy De Santis.

In the 1940s, the first two prominent Canadian jazz musicians arose. They were Bert Niosi and Oscar Peterson. Peterson became especially internationally acclaimed, and is considered the premier Canadian jazz musician.

Recently, the best known Canadian jazz artist is the singer and pianist Diana Krall.

Chansonniers

Chansonniers were Quebecois singer-songwriters from the 1950s and 60s. They sang simple, poetic songs with a social conscience. The first chansonniers were La Bolduc, Raymond Lévesque and Félix Leclerc. It was not until the 60s, however, that chansonniers became such a major part of the Quebecois music scene. This was largely due to the formation of Les Bozos in 1959. Les Bozos was an informal collective of chansonniers, including Lévesque, Jean-Pierre Ferland, Claude Léveillé, Clémence Desrochers, and Jacques Blanchet.

With the first stars popularizing the chansonnier format, a new generation of popular singers emerged in the 60s. These included Gilles Vigneault, Pierre Létourneau, Pierre Calvé, Hervé Brousseau, Georges Dor, Monique Miville-Deschênes, and Claude Gauthier. The boîtes à chansons, a kind of performance place for chansonniers, also appeared during the 1960s, spread across Quebec.

Rock

Ronnie Hawkins, an Arkansas-born [rockabilly](#) singer, became the most prominent figure in Canadian rock beginning in 1958. He did more than any other to popularize Canadian [hard rock](#). He formed a backing band called The Hawks, which produced some of the earliest Canadian rock stars. Among them were the members of The Band, who began touring with Bob Dylan in 1966 and then struck out on their own in 1968, releasing well-remembered albums like *Music from Big Pink* and *The Band*.

Often, however, Canadian records were simply [covers](#) of American or British pop hits. One important example was a Winnipeg band called Chad Allan & the Expressions, who had a 1965 hit with a version of Johnny Kidd & the Pirates' "Shakin' All Over". Folkier singers like Gordon Lightfoot, Joni Mitchell, Leonard Cohen, Denny Doherty (of The Mamas & the Papas), David Clayton-Thomas, Neil Young, Andy Kim, Zal Yanovsky (of The Lovin' Spoonful), John Kay (of Steppenwolf), and Ian & Sylvia also found international audiences. Their success paved the way for a new wave of Canadian singer-songwriters, including Stan Rogers, Murray McLauchlan, Bruce Cockburn and Willie P. Bennett.

Guess Who?

The decks stacked as they were against Canadian artists building successful long-term careers, the Expressions wanted radio stations and record buyers to believe they were a British Merseybeat band in disguise. So when they released their debut album, it didn't bear their own name -- instead, it was labelled "Guess Who?"

The ruse worked, and within a few years The Guess Who were one of Canada's biggest musical names. To this day, their best-known songs ("American Woman", "Share the Land", "These Eyes", etc.) remain among Canada's most enduring classic rock anthems.

1970s

In 1970, the Canadian government introduced new Canadian content regulations, requiring AM radio stations to devote 30 per cent of their musical selections to Canadian content. Although this was (and still is) controversial, it quite clearly contributed to the development of a nascent Canadian pop star system. The Juno Awards were first held in 1971, partially as an attempt to revitalize the Canadian pop industry.

The most immediate effect of the Canadian content regulations was the sudden rise to fame of Anne Murray, whose 1970 "Snowbird" was a multi-million selling record. Led by The Guess Who, Murray and The Irish Rovers, the early 1970s were a golden age for Canadian music. Following in these

pioneers' footsteps was a wave of new bands, including April Wine, Triumph, The Stampeders, Five Man Electrical Band, Crowbar, Trooper, Fludd, Saga, Prism and Chilliwack.

The Canadian music industry was still nascent, however, with little independent music media and a limited distribution infrastructure. The two most internationally renowned bands to arise from this industry were Bachman-Turner Overdrive and Rush, both dominated by powerful managers. Bachman-Turner Overdrive's manager, Bruce Allen, went on to Loverboy and eventually manage such major pop stars as Bryan Adams, Martina McBride, and Anne Murray.

Diversification in the late 1970s

Canadian pop music evolved with the times, reflecting worldwide trends. In the late 1970s, as [punk rock](#) and [disco](#) ruled the landscape, Canadian punkers such as D.O.A., The Viletones, The Forgotten Rebels, Pointed Sticks, Rough Trade, Diodes, Teenage Head, The Demics, and The Young Canadians were there, along with disco divas like Patsy Gallant, Lisa Dalbello, France Joli, and Claudja Barry.

Pop rockers such as Sweeney Todd, Nick Gilder, Red Rider, Doucette, Triumph, Dan Hill, Trooper, and Prism were also significant in the late 1970s.

Canadian cultural critics have noted that in general, the late 1970s were a lesser era for Canadian music. Many of the acts who had defined the earlier half of the decade were no longer recording, and the new artists emerging in this era simply didn't seem to be able to capture the Canadian pop *zeitgeist* in the same way. Many of them, in fact, were only "one-hit wonders".

However, a number of established Canadian acts, including Rush, Bruce Cockburn, Gino Vannelli, April Wine and Neil Young, remained influential and recorded some of their most popular material of all during this period, and former Guess Who lead singer Burton Cummings emerged as a popular solo artist. Another of this period's most influential and popular rock bands, Heart, resulted from the collaboration of two sisters from Seattle with a supporting band from Vancouver.

Folk music

Some of Canada's most influential folk artists also emerged in this era, notably Stan Rogers, Ferron, Murray McLauchlan, and Kate and Anna McGarrigle.

In the 1970s, chansonniers grew steadily less popular with the encroachment of popular rock bands and other artists. Some performers did

emerge, however, including Jacques Michel, Claude Dubois, and Robert Charlebois.

Joni Mitchell, one of the most influential folk and popular music singer songwriters of the 20th century, is also Canadian, born in Alberta.

1980s

When New Wave became popular in the early 1980s, acts such as The Parachute Club, Rough Trade, Spoons, Trans-X, Rational Youth, Men Without Hats, Norman Iceberg, Images in Vogue, and Martha and the Muffins were along for the ride. (Rough Trade were particularly notable for "High School Confidential", one of the first explicitly lesbian-themed pop songs to crack the Top 40 anywhere in the world.)

The 1980s also produced mainstream pop-rockers such as Bryan Adams, Tom Cochrane, Platinum Blonde, Honeymoon Suite, Headpins, Helix, Toronto, Sheriff, and Corey Hart. As well, the era produced the quirky art-pop of Jane Siberry -- who never exactly became a pop star, but remains one of Canada's most enduring cult artists -- and the country cowpunk of k.d. lang, who did eventually become one of pop music's biggest names. Lisa Dalbello, who had emerged in the late 1970s as a dance-pop singer, also transformed herself into a darker, edgier art-rocker, shedding her first name and becoming simply Dalbello in 1984. Another musician from this period, Annette Ducharme, has had more success as a songwriter for other musicians than as a recording artist.

In the late 1980s, the Canadian recording industry continued to produce popular acts such as Alannah Myles, Tú, Blue Rodeo, Andrew Cash, Barney Bentall, Jeff Healey, Frozen Ghost, Sass Jordan, and Colin James. However, [alternative rock](#) also emerged as an influential genre, with independent artists such as 54-40, The Tragically Hip, Sarah McLachlan, Spirit of the West, Cowboy Junkies, The Pursuit of Happiness, and The Grapes of Wrath all gaining their first widespread attention during this time.

Media

The 1980s were also notable for the emergence of several media outlets which transformed the Canadian music scene by providing new venues for artists to promote their music.

Toronto radio station CFNY emerged as an influential player in Canadian music during the New Wave era. It was the first commercial radio station in Canada to support many of Canada's new and emerging artists, as well as alternative artists from the United States and Great Britain. It retained its

tastemaker status throughout the decade, until new owners in 1989 tried to turn it into a conventional Top 40 station.

CFNY also created the U-Knows, which later became the CASBY Awards, to promote and honour independent and alternative artists.

As in the United States, [music videos](#) became an important marketing tool for bands in the early 1980s. With the debut of MuchMusic in 1984 and MusiquePlus in 1986, both English and French Canadian musicians had outlets to promote their music through video. The networks, however, were not just an opportunity for artists to get their videos played -- the networks created VideoFACT, a fund to help emerging artists *produce* their videos.

1990s

While the alternative revolution of the 1990s was kicked off in the United States by Nirvana and in the United Kingdom by The Stone Roses, in Canada it was ignited by an unassuming demo tape by the Barenaked Ladies. After the Yellow Tape became the hottest item in Canadian record stores in the fall of 1991, Barenaked-mania took the country by storm -- in turn, paving the way for an explosion of Canadian bands to rule the airwaves.

The roster of artists emerging in this decade includes Matthew Good Band, Sloan, The Gandharvas, Change of Heart, Skydiggers, Eric's Trip, the Doughboys, Crash Test Dummies, The Lowest of the Low, 13 Engines, The Rankin Family, Alanis Morissette, Rheostatics, Ashley MacIsaac, Susan Aglukark, Our Lady Peace, The Philosopher Kings, Junkhouse, Treble Charger, Deborah Cox, Jann Arden, Ron Sexsmith, Hayden, Céline Dion, Rufus Wainwright, Crash Vegas, Loreena McKennitt, and Shania Twain. The Barenaked Ladies didn't just clear the way for alternative bands, but for a whole new Canadian pop landscape, defined by a national pride and self-confident distinctiveness that had never been seen before in Canadian music.

No band benefitted more from that landscape, however, than The Tragically Hip. Unlike the Guess Who, The Tragically Hip's lyrics proudly wore their Canadian perspective on their sleeves. And while the Hip never made it big outside of Canada, it finally didn't matter: their Canadian fan base alone was enough to sustain a long, healthy career.

Alanis Morissette, too, kicked off another revolution in Canadian music. Just as Dalbello had a decade earlier, Morissette began as a dance-pop artist before transforming herself into an alternative rocker in 1995. However, Morissette's transformation launched an era in which Canadian women ruled the pop charts worldwide.

In the late 1990s, Morissette, Shania Twain, Céline Dion and Sarah McLachlan were arguably the four most popular and influential recording artists in the world, but several other Canadian women made waves of their

own. Deborah Cox's 1998 single "Nobody's Supposed to be Here" was the longest-running chart topper in the history of Billboard magazine's R&B charts, Jann Arden scored an international hit with "Insensitive", and Kim Stockwood's "Jerk" topped the charts in several countries as well.

Also in the late 1990s, Elton John's 1997 re-recording of "Candle in the Wind" in memory of Diana, Princess of Wales spent almost two years on the Canadian Top 40 charts, substantially longer than in any other country. This was, in fact, a structural quirk of the Canadian market rather than a reflection on Canadian tastes in music -- whereas some countries combine radio airplay and sales into a unified hits chart, in Canada these are separate charts. So few CD singles are available in Canadian record stores, in fact, that in some weeks, a single that is available on CD can chart on sales of less than 100 copies.

Hip hop

Canadian [hip hop](#) developed much more slowly than the rock scene. Although Canada certainly had hip hop artists right from the early days of the scene, the infrastructure simply wasn't there to get their music to the record-buying public. Even Toronto, Canada's largest and most multicultural city, had difficulty getting an urban music station on the radio airwaves until 2000, so even if a Canadian hip-hop artist could get signed, it was exceedingly difficult for them to get exposure.

Devon, Maestro Fresh Wes and Dream Warriors did manage, for a brief time in the late 80s and early 90s, to break through to mainstream pop. In 1991, Milestone Radio applied to the CRTC for an urban station in Toronto, which would have been the first such station in Canada, but that application was denied in favour of a [country music](#) station (something which Toronto already had on its radio dial.)

The decision was controversial, and hurt the Canadian hip hop scene considerably. Only one Canadian rapper, Michie Mee, made an appearance on the national pop charts between 1992 and 1998 -- and even she only managed it by partnering with the hard rock band Raggadeath. (Snow, who had a hit in 1993 with "Informer", is sometimes mistakenly labelled a rapper, but in fact was more accurately described as dancehall reggae than as hip-hop.)

It should be noted that many American hip-hop bands were popular in Canada, and that Black Canadian musicians such as Infidels, Deborah Cox and The Philosopher Kings had notable successes in the pop and rock genres. But for Canadian hip-hoppers, by and large the door was closed.

That began to change in 1997, when several pivotal events occurred in close succession: Dubmatique broke through as the first Quebec rap band to

top the francophone pop charts, the Vancouver hip hop band Rascalz gathered an all-star crew of emerging Canadian rappers to record the anthem "Northern Touch", which beat the odds to become the first Canadian hip hop hit in half a decade, and a controversy erupted in Toronto when Milestone was again passed over for an urban radio station. Instead, the CBC was awarded 99.1 to move its existing Radio One station from the AM band -- and, ominously, this was believed at the time to be the last available FM frequency in the city.

Then, in 1998, Rascalz refused the Juno Award for Best Rap Recording, citing that the award was presented during the non-televised portion of the ceremony along with the technical awards. Stung by the allegation of racism, the Junos moved the Rap award to the main ceremony the following year. Also that year, Maestro Fresh Wes, now known simply as Maestro, broke Canadian hip-hop's hit jinx, with "Stick to Your Vision" becoming his first chart hit since 1991.

Hip-hop and [trip-hop](#) acts such as Esthero, Choclair, Saukrates and Kardinal Offishall were also beginning to make waves in the press, as the Rascalz controversy and Maestro's comeback renewed attention on Canadian hip-hop.

In the same year, the CBC's Toronto station completed its move to FM. Because the FM frequency offered better broadcast coverage, the CBC found that it was able to surrender two repeater transmitters serving communities outside of the city.

2000s

The 2000s have provided a number of new Canadian pop stars as well, with such acts as Avril Lavigne, Sam Roberts, Nickelback, Nelly Furtado, Shawn Desman, Simple Plan, Jacynthe, Hawksley Workman, Jarvis Church, Hot Hot Heat, Sarah Harmer, Prozzak, Sum 41, Pilate, The Trews, Billy Talent, Alexisonfire, Bedouin Soundclash and Kathleen Edwards emerging during this era. Canadian hip-hop, which is discussed more extensively in the following section, also finally made its mainstream breakthrough with the 2001 debut of Flow 93.5, Canada's first urban music radio station, in Toronto.

The decade has also been notable for a surprising number of stunningly ambitious [indie rock](#) albums by bands such as The New Pornographers, The Arcade Fire, Broken Social Scene, The Hidden Cameras, The Dears, The Constantines, Metric, The Weakerthans, Godspeed You! Black Emperor, Stars, The Sadies, Feist, Wolf Parade, The Stills, The Unicorns, Royal City, Cuff the Duke, Black Mountain, Chad VanGalen, The Meligrove Band and Jim Guthrie. Although none of these bands have yet had a mainstream Top 40 hit, each of them has attracted a large following by pursuing unique

interpretations of pop and rock music, subverting many of the conventions of the genres in a way that is still fresh and accessible. The Canadian indie rock scene has been the focus of national and international attention in many publications, such as Spin, The New York Times Magazine, Rolling Stone, as well the Canadian edition of Time Magazine.

Canadian Idol

An influential musical tastemaker in this era has been the television show Canadian Idol. Like its counterpart American Idol, the Canadian show offered audiences an interactive contest to crown a pop star. The series attracted huge audiences, ultimately choosing Ryan Malcolm as its first winner. While Malcolm did subsequently have a couple of Top 40 hits, his post-*Idol* album was panned by music critics, and did not sell as well as had been hoped. It remains to be seen whether Malcolm can build a long-term career on his *Idol* victory.

However, as with the American series, other *Idol* contestants -- most notably Billy Klippert, Gary Beals and Toya Alexis -- have also been offered recording deals as a result of their *Idol* exposure, and may also emerge as major pop stars as well.

On September 16, 2004, Kalan Porter was named as the second Canadian Idol, winning over Theresa Sokyrka. Both winner, runner-up, and third-place contestant Jacob Hoggard have released mainstream records (Jacob with band Hedley). Melissa O'Neil became the third winner -- and the first female winner -- on September 14, 2005, narrowly winning over runner-up Rex Goudie.

In 2006 the Canadian Idol contestants were recognized by the Juno Awards with 8 nominations, including Album of the Year, Artist of the Year, Pop Album of the Year, Rock Album of the Year, and New Group of the year.

Hip hop

In 1999, the CRTC held hearings to assign the two FM frequencies surrendered by the CBC in 1998. One of the frequencies was awarded to Milestone, on the company's third application. (The other frequency was awarded to Aboriginal Voices for a station to serve First Nations communities.)

In 2000, CBC Television created and aired Drop the Beat, a television series about hip hop music and culture.

Finally, in 2001, Milestone's CFXJ (Flow 93.5) debuted as Canada's first urban music station. Urban stations quickly followed in several other

Canadian cities, as well, and for the first time, Canadian hip-hop artists had a network of radio outlets for their music. Swollen Members, Nelly Furtado, k-os, Buck 65, Sixtoo, Jully Black, Jarvis Church, Shawn Desman, Glenn Lewis, Remy Shand, and Toya Alexis were among the rap and R&B acts to benefit from this new era in Canadian music.

Classical music

[Classical music](#) in Canada is performed by a variety of orchestras, such as the Toronto Symphony Orchestra, the Montreal Symphony Orchestra, and many smaller orchestras and groups; such as the Canadian Brass.

Several important musicians of international stature were born and raised in Canada. These include the pianist Glenn Gould, violinist Lara St. John, tenor Ben Heppner, soprano Isabel Bayrakdarian, and many more.

With regard to composition, the earliest composers of classical music in Canada were generally Quebecois catholics who wrote religious music. In the twentieth century Canada has had many internationally-known composers, such as R. Murray Schafer, Srul Irving Glick, John Beckwith, Louis Applebaum, and Lucio Agostini.

Canto Pop

After 1997, many Hong Kong music stars immigrated to Canada and have maintained dual citizenship. Among the most eminent Cantopop stars are Leon Lai, and Nicholas Tse, who apart from being the face of Coca Cola cans in China, and a multi-million seller of songs, co-starred in Jackie Chan's latest film.

Patriotic Canadian Songs

Here are a few patriotic tunes sung in Canada.

The Maple Leaf Forever
Something to Sing About
Ode to Newfoundland
Gens du pays (in Québec)

Music awards

Canada has many different music awards, both for different genres of music and for geographic regions. Some of these are:

- Juno Awards - Canada's main annual music industry awards
- CASBY Awards - independent and alternative music
- U-Knows - indie rock and alternative music, became the CASBYs in 1986
- Canadian Country Music Awards
- East Coast Music Awards
- Felix Awards - annual prize for members of the Quebec music industry

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Music of Europe

The **music of the Europe** includes a number of kinds of distinct folk and popular music, including some of the most widely-recognized [classical](#) styles in the world.

The music of Europe includes the music of Western Europe, Central Europe, Eastern Europe, Northern Europe, Southern Europe. It is a part of Western music.

Music of immigrant communities in the United States

The vast majority of the inhabitants of the United States are immigrants or descendents of immigrants. This article will focus on the music of these communities and discuss its roots in countries across Africa, Europe and Asia, excluding only [Native American music](#), indigenous and immigrant

Latinos, Puerto Rican music, Hawaiian music and [African American music](#). The music of **Irish- and Scottish-Americans** will be a special focus, due to their extreme influence on Appalachian folk music and other genres. These sorts of music are often sustained and promoted by a variety of ethnic organizations.

Armenia

Following the 1915 massacres of ethnic Armenians by the Young Turk government in Turkey, large numbers of Armenians settled in the Central Valley area, especially around Fresno. Of the second- and third-generation musicians from this community, Richard Hagopian became a minor star in the Armenian-American community.

The ethnically-Armenian [heavy metal](#) band System of a Down has included references to the Armenian genocide in their lyrics.

Cape Verde

There are more Cape Verdeans outside of their homeland than there are in the island chain itself. In the United States, California and Hawaii are home to large Cape Verdean populations, but the largest concentration is in New England, especially Boston and Rhode Island. Many of these immigrants came via whaling ships in the 19th century. Cape Verdean music is most famously morna, but other genres exist and the Cape Verdean community has produced string bands like The B-29s, Notias, Augusto Abrio and the Cape Verdean Serenaders. There were also Cape Verdean big bands, including the Creole Vagabonds and the Don Verdi Orchestra. More modern musicians include Frank de Pina, Mendes Brothers (and their influential record label, MB Records), Saozinha, Creole Sextet and Rui Pina.

China

Chinese-American bands include Bok Gwai. The pop-rapper Jin has lately gained some national renown as well.

Czech

Though associated with Slovenia, Germany and Poland as well, the Czech Republic includes Bohemia, the ancestral home of [polka](#) music. Polka has a long history in the United States, and the city of Chicago, among others, had produced numerous innovations in the genre.

Eastern European Jews

Early in the 20th century, Eastern European immigrants settled across the United States. Many were Ashkenazi Jews, who brought with them their swift, eminently dance-able klezmer music. Harry Kandel, a clarinetist, stood out in the field, alongside Abe Schwartz, Naftule Brandwein and Dave Tarras.

Later, in the 1980s, a new generation of klezmer [roots revivalists](#) made innovative fusions of klezmer with [punk rock](#) and other influences. These bands include the Flying Klezmer Bulgar Band and The Klezmatics.

England

Main article: [Anglo-American music](#)

As the homeland of many of the settlers of the original 13 Colonies, and a major source of immigration thereafter, England's musical traditions are closely tied to those of the United States, especially Appalachian folk music. In the 1850s, there was a thriving [brass band](#) tradition in the US, drawing on British bands formed around factory workers.

Philippines

There is an organization that gives out Filipino American Music Entertainment Awards.

France

The most well-known kind of French music in the United States is that of the Cajuns of Louisiana. Cajun and Creole music has spawned many popular artists in the zydeco genre, including Clifton Chenier.

Germany

German immigrants brought with them a variety of music, [waltzes](#), [polkas](#) and oom-pah bands among them. A German musical society of the mid-19th century formed the Seventh Regiment Band, the only exclusively regimental band of the time and one of the most popular brass bands of the Civil War-era. German bandleader Friedrich Wilhelm Wieprecht was also influential, collecting full scores for his compilation of instrumentations of popular works, für die jetzige Stimmenbesetzung. Instruments included the [bassoon](#), contrabassoon, bass [tuba](#), [trumpet](#), [trombone](#), [clarinet](#), [piccolo](#), [oboe](#), French horn, saxhorn, [drums](#) and [cymbal](#). Wieprecht was recognized at the time as a key figure in the reorganization of the Prussian military bands.

The Amish are a religious community found in the Midwest, descended from German (and Swiss) settlers. They eschew modern technology in favor of simple living. Amish music is entirely religious, and is sung in a style that has not been widely performed in Europe for centuries.

Pennsylvania German culture is a mixture of British, South German and other elements. The songs are primarily German, many based on British tunes. Pennsylvania spirituals are a well-known kind of folk hymn, most of which date to the early 19th century.

Greece

Greek-American music includes styles like rebetiko. Performers include Annaboubala, Johnny Otis, Tatiana Troyanos and Dimitrius Mahlis.

Iran

After the 1979 revolution, the new Iranian government banned all [pop music](#) and many other genres. Numerous Iranians, including musicians, entered into exile, many settling in the Los Angeles-area. The Iranian-American scene produced several stars in the Iranian-in-exile community, including Dariush, Ebi, Homeira, Hayedeh, Mahasti, Moein, Farzin and more.

There are also many newcomers in Persian/Iranian Music who have made huge impression. Below are a list of them:

Andy, Mansour, Sandy, Leyla Foroohar, Farshid Amin, Shahrzad Sepanlou, Kamran Delan, Arash, Shadmehr Aghili, Jamshid, Cameron Cartio, Mohammad, Kamran & Hooman, Fereydoun, Hi-5, Shaghayegh, Shahriar and much more

Ireland

Main article: [Celtic music in the United States](#)

Joseph Halliday, a Dubliner, is notable for having introduced the keyed bugle in 1810. While not a technical innovation (the keyed trumpet was already known), it did become extremely popular in the burgeoning [brass band](#) tradition and inspired a whole family of instruments, the ophicleides. In the middle of the 19th century, Irish bandleader Patrick Sarsfield Gilmore was very influential, having introduced a wide range of reed instruments as well as developing instrumentation that allowed a large wind ensemble to approximate the effects of a full orchestra.

The 1960s saw the Clancy Brothers (with Tommy Makem) become minor celebrities in the United States, especially in the Irish-American community. They appeared at Carnegie Hall and on the Ed Sullivan Show. Mick Moloney's Irish-American Music and Dance Festival has existed for over twenty years and remains an important part of the Irish-American scene.

In the eighties several high-profile Irish artists emigrated to the USA, including Mary Black, Dolores Keane and Maura O'Connell. At the same time groups sprang up in America to play Irish music at a professional level. Mick Moloney founded Green Fields of America in 1977 to bring together immigrant Irish and native-born players of Irish music. Although they did not record an album until 1989, they created a ripple. The band contained several people who went on to achieve international fame - Seamus Egan, Eileen Ivers and Jerry O'Sullivan. Another early Irish-American band was Cherish The Ladies formed in 1985.

The rules of the All-Ireland championships allowed certain non-Irish citizens to compete. Thanks to Irish cultural centres in New York and Chicago, young US citizens began to win in dancing and fiddling. Chicago-born Liz Carroll came second in 1974 with her fiddling. In 1992 she was a member of Trian, who recorded two highly regarded albums of strictly traditional no-frills Irish instrumentals. Some films gave exposure to Irish music - "Barry Lyndon" (1975 - The Chieftains), "The Brothers McMullen" (1984 - Seamus Egan), "Dancing at Lughnasa" (1998 - Arty McGlynn) and "Titanic" (1997). The touring stage show "Riverdance" (1995) was probably

the biggest single publicity blaze in the cause of Irish-American music. The New York "Kips Bay Ceilidh Band" recorded an admired album of dance tunes (1993).

Celtic new age music from Clannad (Ireland), harpist Loreena McKennitt (Canada) and Nightnoise (Ireland) were popular in a low-key way in the USA. Triona and Mícheál O Dhomhnaill from Nightnoise had emigrated to the US in the 70s and started recording in 1984. There were pop hits for Enya (originally from Clannad). Among the immigrants from Ireland was Susan McKeown. She had been recording since 1990 but won international praise for "Lowlands" (2000). In 1996 the Irish-American supergroup Solas was formed. The group contained multi-instrumentalist Seamus Egan and a powerful new singer Karan Casey. The Chieftains had been visiting America since the 70s but by 2003 the audience was big enough to justify a DVD, live from Nashville. You can now confidently say that no Celtic musician has made the grade till he has performed in America.

Italy

Italian-Americans are concentrated on the Eastern Seaboard, especially in New York City. Their music includes [square dances](#), tarantellas, [mazurkas](#), [waltzes](#) and [polkas](#), and music for [mandolin](#), [banjo](#), [guitar](#) and [accordion](#).

Italian folk traditions have had a lasting influence of barbershop singing and doo wop. Neapolitan bandleader Francis Scala was bandleader of the U.S. Marine Band after immigrating in 1840; as is common in Naples, he placed the clarinet (which he played himself) in a prominent place in his performances.

Jamaica

Undoubtedly the most influential Jamaican-American entertainer is DJ Kool Herc, who is often credited as the inventor of [hip hop](#). He immigrated to New York City and brought with him the roots of hip hop -- a [DJ](#) isolating and repeating a percussion break while an [MC](#) spoke over the beats.

Second generation Jamaican Busta Rhymes was later an important [gangsta rapper](#) during the 1990s; his style is similar to that found in Jamaican [dub](#) and dancehall.

For more information about Caribbean cultural influence in the United States, see Holger Henke's, *The West Indian Americans*, Westport: Greenwood Press 2001.

Japan

Large-scale Japanese immigration to the United States began early in the 20th century, and traditional music came with them. California and Hawaii were two of the biggest destinations for these immigrants. The first North American taiko group was Seiichi Tanaka's San Francisco Taiko Dojo in San Francisco, which was founded in 1968.

Norway

Norwegian-American folk music in the United States is mostly found in Minnesota and surrounding states. Reinlenders, [polkas](#) and [waltzes](#) are played; of these, waltzes are by far the most common. Instruments include the psalmodikon, [fiddle](#) and [accordion](#). Celebrations like Syttende Mai have become an important outlet for traditional Norwegian music.

Poland

The Polish community is strongest in the area around Detroit, Michigan. The city's Polish-American community spawned a wave of musicians that are usually considered [polka](#) players, though their actual output is quite varied. New York City, Chicago and Minneapolis also have Polish-American musical traditions. Chicago's Orkiestra Makowska, led by George Dzialowy, defined that city's unique sound for many years.

More than 50,000 Polish-Americans live in the area around Houston, Texas. There is a rich tradition of Polish fiddling from Texas that had declined into obscurity until a recent revitalization by performers like Brian Marshall. Polish settlers arrived beginning in the middle of the 19th century, settling in Panna Maria, a village just south of San Antonio. A few decades later, a new wave of Polish migrants settled in Chappell Hill, Stoneham, Brenham, Bremond, Anderson, Carlos and New Waverly. These people's [folk music](#) consisted of bowed bass, [fiddle](#) and sometimes a [clarinet](#), with the later additions of [drums](#), [accordions](#) and [guitars](#). Within Texas, Polish music was diverse, with a rhythmic style predominant in the Chappell Hill/Brenham area, and a melodic sound in Bremond.

Serbia and Montenegro

There is a Serbian rock scene in the Greater Cleveland area.

Slovenia

Slovenian-American [polka](#) musician Frankie Yankovich is by far the most famous musician of that genre. He began his career in the 1930s, beginning with some regional hits in the Detroit and Cleveland areas, followed by mainstream success in the later 1940s.

Ukraine

Ukrainian-Americans in the Cleveland and Detroit area have kept a folk scene alive, also producing a minor crossover star in the 1920s and 30s, Pawlo Humeniuk, the *King of the Ukrainian Fiddlers*.

Vietnam

There is a Vietnamese American Philharmonic orchestra. Popular musicians in the Vietnamese-American community include Thanh Lan.

Music of Mesopotamia

This article treats the **music of Ancient Mesopotamia** (see [music](#) and Ancient Mesopotamia). Ancient Mesopotamian culture was influenced by the Sumerians, about whom far less is known. The cultures from Ancient Mesopotamia were among the first that developed writing, the first known Sumerian writing dating from 4000 BCE.

Melodically Ancient Mesopotamian music was organized with complex modes and modal types, including pentatonic, diatonic, and chromatic scales, similar to contemporary Arab and Indian music such as in a current [raga](#) or maqamat. Ancient Mesopotamian harmony was most likely limited to fourth and fifth chords (dyads), as in African and archaic Italian folk music, and the systematic use of drones which the Ancient Mesopotamians originated.

Rhythmically, the music was intricate and complex, as witnessed by the rhythmic complexity of Mesopotamian influenced Syriac, Arab, Indian, and medieval European musics, all of which share 2 against 3 (as hemiola or cross-rhythm). (ibid, p.11)

Instrumentation

Instruments which originated in Ancient Mesopotamia include the bow harp, lyre or lute, and the reed pipe. These instruments spread north into Egypt, then Greece, through Greece to Rome, and through Rome to Europe. From Egypt they spread south and westward further into Africa. Contemporary East African lyres and West African lutes preserve many features of Mesopotamian instruments. (van der Merwe 1989, p.10)

The vocal tone or timbre was probably similar to the pungently nasal sound of the narrow-bor reed pipes, and most likely shared the contemporary "typically" Asian vocal quality and techniques, including little dynamic changes and more graces, shakes, mordents, glides and microtonal inflections. Singers probably expressed intense and withdrawn emotion, as if listening to oneself, as shown by the practice of cupping a hand to the ear (as is still current in many Arab and folk musics). (ibid, p.11)

Religious music

Ea, ruler of the deep, was the patron god of music. The sound quality of the [drum](#) (Babylonian: *balag*), made from a bull hide, and pipe, made from reed, were also metaphorically compared to their material's strength, the bull being strong and the reed weak. Instruments were often decorated with images of Ea or bulls, while Ea wrote his name with the sign for a drum, it serving as a personification of his essence. Ramman, god of thunder and winds, was associated with the singing voice and the reed-pipe (*hallhallatu*). One of the names of Ishtar translates as "the soft reed-pipe". Her partner Tammuz was the "god of the tender voice". (Wellesz 1957, p.230-231)

Temples, which existed in all large cities employed liturgists, most importantly the precentor (Sumerian: *gala*, Akkadian: *kalu*) who intoned the cantillation, the chief precentor (Sumerian: *galamah*, Akkadian: *kalamahhu*) being the highest position in the city. Many were part time employees and all were unconsecrated, though they were well educated, especially in cantillation (*kalutu*), formed guilds and were housed in the temple college. They also employed a choir of temple musicians (Sumerian: *nar*, Akkadian:

naru), who were both instrumentalists and vocalists who started providing the response during liturgy and eventually became increasingly associated with private penitential events, including funerals and magic, and dissociated from sacred public service and seen in secular culture. Another sacred musical occupation was called *ilukaka* (Sumerian, Akkadian: *zammeru*), which probably meant generic musician or instrumentalist, though the *zammeru* also sang in services. (ibid, p.231-232)

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[Ancient music](#)

Music of ancient Greece - [Music of ancient Rome](#) - Music of ancient Mesopotamia - Music of ancient Egypt - Music in the Bible

Preceded by [Prehistoric music](#) | Succeeded by [Early music](#)
Category: [Ancient music](#)

Music of Mexico

The **music of Mexico** is extraordinarily diverse and features a wide range of different musical styles. The best-known Mexican genre by far is ranchera, interpreted by a band called mariachi. This style of traditional Mexican song is considered old-fashioned but nonetheless respected traditional music and is usually listened to as much as modern music. Mexican ranchera styles, including [norteño](#) and banda, are not only popular within Mexico itself, but they are also frequently enjoyed by Mexican immigrants in both rural and urban American communities. [Norteño](#), similar to Tejano music and Tex-Mex, arose in the 1830s and 40s in the Rio Grande border region of southern Texas. Influenced by Bohemian immigrant miners, its rhythm was derived from the European [polka](#) dance popular during the 1800s. Banda, similar to

norteño in musical form, originated from the Mexico state of Sinaloa during the 1960s. Other new styles such as [cumbia](#), [pop](#), and [rock](#) have seen increased popularity as the music of Mexico faces a new generation of young people.

Southern Mexican [folk music](#) is centered around the marimba, which remains popular in Chiapas and Oaxaca. In Yucatán the traditional Jarana music and dance is popular.

Modern Mexican musical styles are also changing Mexican music. [Cumbia](#), pop, [hip-hop](#), and rock, which are heavily influenced by music from the Caribbean islands and the United States, are increasingly becoming popular among Mexican youths on both sides of the border.

Contemporary genres

Today, there are many popular modern Mexican musical genres. Widely popular country music includes [norteño](#), banda, and duranguense bands, which play rancheras, corridos, and sometimes [cumbia](#) songs. Spanish rock, hip-hop, and electronic music are other modern genres popular among Mexicans and Mexican Americans.

Norteño

[Norteño](#) music (similar to Tex-Mex and Tejano in the United States) almost always has the [accordion](#) as the lead instrument, with [guitars](#) serving as its roots. Norteño is an outgrowth of corridos which told tales of the Mexican Revolution. In the late 1920s, the corridos entered a golden age when Mexicans on both sides of the border recorded in San Antonio-area hotels, revolutionizing the genre alongside Mexico's political revolution. By the time the golden age ended, Narciso Martínez and Santiago Jimenez had introduced the [accordion](#), which had been introduced by Bohemian miners who immigrated to the country in the late 19th century. Alongside the accordion came the [polka](#), which, alongside [waltzes](#), chotis and [mazurka](#), mixed with corridos to form modern norteño in the early 1950s. Although norteño originated in the American state of Texas, it is popular among Mexican Americans from virtually any region of the United States. Later in the century, bands such as Los Tigres del Norte and Los Cadetes de Linares added influences from [cumbia](#), [rock music](#), and other new styles, thus creating a unique new blend in some of their new songs.

Banda

Banda music, or Mexican big band music, originated in the northwestern Mexican state of Sinaloa. In the 1990s, banda exploded in popularity in the rest of the country and also among Hispanics in the United States. Originally instrumental, this style was popularized by Banda el Recodo, Julio Preciado, and other major stars who started including lyrics and converting popular songs into this genre.

Duranguense

Música duranguense (often called *duranguense* or *el pasito duranguense*) is a type of music which originated from the northern Mexican state of Durango. In the United States, it has become increasingly popular in Chicago, which has a large community of immigrants from Durango. This music is based on both [brass](#) and [wind instruments](#) and includes the [clarinet](#), [trumpet](#), [flute](#), and [drums](#). Duranguense bands usually play their songs at a rapid, danceable tempo and tend to rely much more on percussion than banda does. In the 2000s, música duranguense rapidly gained recognition along with banda and norteño as a style of Mexican music. Duranguense bands play mainly rancheras, [polkas](#), and [cumbias](#). Some of the most popular artists include Grupo Montez, Patrulla 81, Alacranes Musical, Los Horoscopos de Durango, and Conjunto Atradecer.

Cumbia and pop

Main article: [Mexican cumbia](#)

The 1980s saw Colombian cumbia become even more popular in Mexico than its native land, and it was by far the dominant genre throughout the decade, before banda overtook it in the 1990s. In the early 1970s and 1980s Mexican bands like Rigo Tovar y su Costa Azul and Los Bukis topped the charts, and helped, by the end of the decade, inspire grupera bands such as Yonics, Bronco, El Gran Silencio and Los Kumbia Kings.

Hip-hop and reggaeton

Hip-hop is becoming increasingly popular among Mexican youths in both Mexico and the United States. Some of the most famous Mexican hip-hop artists are Cartel de Santa and Control Machete. Reggaeton, from Puerto Rico, is also popular among Mexican youths and is increasingly influencing Mexican-American hip-hop rhythms.

Rock

The same period saw a relaxation of regulations that restricted imports of foreign music. The result was the appearance of Mexican rock bands like Café Tacuba, Los Caifanes, Maná, and Maldita Vecindad. The latter are "grandfathers" to the Latin ska movement, with Panteón Rococó as the most prominent band. Mexico City has also a considerable movement of bands playing [surf rock](#) inspired in their outfits by local show-sport lucha libre, with Lost Acapulco initiating and leading the movement.

Electronic music

[Electronic music](#) is prominent in the North with the Nortec Collective and the Static Discos Label, Nopalbeat in Guadalajara, and Discos Konfort, Filtro and Noiselab Collective among others in Mexico City. Electronic music is by far most popular among young people. Electronic music has been getting stronger in Mexico over the last ten years and is heavily influenced by American and European disco music.

The cities with most electronic music parties raves and events are Mexico D.F., Guadalajara, Cancún, Acapulco, Monterrey, Ciudad Juárez, Puebla and Tijuana.

Latin alternative

An eclectic range of influences is at the heart of Latin Alternative, a music created by young players who have been raised not only on their parents' music but also on rock, hip-hop and electronica. It represents a sonic shift away from regionalism and points to a new global Latin identity.

The name "Latin Alternative" was coined in the late 1990s by record company executives as a way to sell music that was -- literally -- all over the map. It was marketed as an alternative to the slick, highly produced Latin pop that dominated commercial Spanish-language radio, such as Ricky Martin or Shakira.

Artists within the genre, such as Kinky and Cafe Tacuba, have set out to defy traditional expectations of Latin music. Now, in an age of Internet connections, downloading and sampling, Latin Alternative has become not just a reaction to outside influences but its own genre.

Classical music

Mexico has a long tradition of classical music, as far back as the 16th century, when it was a Spanish colony. Music of New Spain, especially that of Juan Gutierrez de Padilla and Hernando Franco, is increasingly recognized as a significant contribution to New World culture.

Puebla was a significant center of music composition in the 17th century, as the city had considerable wealth and for a time was presided over by Bishop Juan de Palafox y Mendoza, who was an enthusiastic patron of music. Composers during this period included Bernardo de Peralta Escudero (mostly active around 1640), and also Juan Gutiérrez de Padilla, who was the most famous composer of the 17th century in Mexico. The construction of the cathedral in Puebla made the composition and performance of polychoral music possible, especially compositions in the Venetian polychoral style. Late in the century, Miguel Matheo de Dallo y Lana set the verse of poet Sor Juana Inés de la Cruz.

In the 18th century, Ignacio Jerusalem, an Italian-born composer, brought some of the latest operatic styles as well as early classical (*galant*) styles to Mexico. His best-known composition is probably the *Matins for the Virgin of Guadalupe* (1764). Ignacio was *maestro di capilla* at the cathedral in Mexico City from 1749 until his death in 1769.

In the 19th century the waltzes of Juventino Rosas reached world recognition. In the 20th century, Carlos Chavez, is a composer of note who wrote symphonies, ballets, and more. Another recognized composer is Silvestre Revueltas who wrote such pieces as "The night of the mayas", "Homenaje a García Lorca", "Sensemayá" based on a poem by Nicolas Guillen, "Janitzio" and "Redes". Manuel M. Ponce is recognized as an important composer for the spanish classical guitar, responsible for widening the repertorium for this instrument. Jose Pablo Moncayo with compositions such as "Huapango", and Blas Galindo with "Sones de Mariachi", are also recognized as adapters of mexican sons into symphonic music .

Music of the trecento

The trecento was a period of vigorous activity in Italy in the arts, including painting, architecture, literature, and music. The **music of the trecento** paralleled the achievements in the other arts in many ways, for example in pioneering new forms and new forms of expression, especially in secular song in the vernacular language, Italian. In these regards the music of the trecento was a [Renaissance](#) phenomenon, even though the predominant musical language was more closely related to that of the late [middle ages](#). Although the positioning of beginnings and ends of musical eras, especially the [middle ages](#) and [Renaissance](#), has always been controversial, the music

of the trecento has usually been classified by musicologists as belonging to the end of the medieval era.

History

Background

Very little Italian music remains from the 13th century, so the immediate antecedents of the music of the trecento must largely be inferred. The music of the [troubadors](#), who brought their lyrical, secular song into northern Italy in the early 13th century, after they fled their home regions — principally Provence — during the Albigensian Crusade, was a strong influence, and perhaps a decisive one; many of the trecento musical forms are closely related to those of the troubadors of more than a century before. Another influence on trecento music was the [conductus](#), a type of polyphonic sacred music which had the same text sung in all parts; texturally, trecento secular music is more like the conductus than anything else that came before, although the differences are also striking, and some scholars (for example Hoppin) have argued that the influence of the conductus has been overstated.

Early trecento

Some of the poetry of Dante Alighieri (1265–1320) was set to music at the time it was written, but none of the music has survived. One of the musicians to set Dante's poetry was his friend Casella (died 1299 or 1300), memorialized in Canto II of *Purgatorio*. Poems of Dante set by others included canzoni and ballatas; most likely the settings were monophonic.

The earliest polyphonic secular vocal music of the trecento to survive is found in the Rossi Codex, and includes music by the first generation of trecento composers: Maestro Piero, Giovanni da Cascia, as well as numerous composers who are anonymous. Other composers of the first generation include Vincenzo da Rimini and Jacopo da Bologna, who was probably the teacher of Francesco Landini. All of these composers were associated with aristocratic courts in the north of Italy, specifically Milan, Padua, and Verona. Some extremely obscure names survive in later sources, such as Bartolo da Firenze (fl. 1330–1360), who may have been the first Italian composer to write a polyphonic [mass](#) movement: a setting of the Credo.

This generation of composers usually wrote music with both voices singing the same text, in the manner of the conductus, and they preferred the form of the [madrigal](#). While some of their music was still monophonic in the manner of the preceding century, much was for two voices, and Jacopo da Bologna wrote a few madrigals for three voices. Jacopo wrote one [motet](#) which has survived; motets from 14th century Italy are extremely rare. Indeed relatively little sacred music was produced by any composers in 14th century Italy: the almost complete focus on secular music by these composers, many of whom had musical careers in churches and could have been expected to write large quantities of sacred music, as did their descendants, is unique in medieval and early Renaissance history.

Peak of the trecento

The center of musical activity moved south in mid-century, to Florence, which was the cultural center of the early Renaissance. Characteristic of the next generation of composers, most of them Florentine, was a preference for the ballata, a form which seems to have exploded into popularity around mid-century. By far the most famous composer of the entire trecento, Francesco Landini (c.1325–1397), was a member of this generation. Other composers of this group besides Landini included Gherardello da Firenze, Lorenzo da Firenze, and Donato da Cascia. Also by mid-century, influence of French music was becoming apparent in the secular work of the native Italian composers.

Greater independence of voices was characteristic of the music of this generation, and points of imitation are common; in addition, the uppermost voice is often highly ornamented. Landini's music was particularly admired for its lyricism and expressive intensity: his fame has endured for six hundred years, and numerous contemporary recordings exist of his work.

The preferred form at this time was the *ballata*, which is closely related to the French [virelai](#). Landini wrote 141 which have survived, but only 12 madrigals. Another form which became popular after the middle of the century was the caccia, most likely derived from the French chace, which was a two-voice canon.

Giovanni Boccaccio mentions Florentine music in the Decameron. He tells how in 1348, the year the Black Death ravaged Florence, members of a group of friends gathered to tell stories and sing songs, to instrumental accompaniment. While Boccaccio mentioned no composers by name, many of the Florentine musicians whose names have come down to us were in their early careers at this time.

Late trecento and transitional era

The last generation of composers of the era included Niccolò da Perugia, Bartolino da Padova, Andrea da Firenze, Paolo da Firenze, Matteo da Perugia, and Johannes Ciconia, the first member of the group who was not a native Italian. Their principal form was the ballata, and the ornamentation of the parts is considerably less than in the music of the preceding group of composers. Text-painting is evident in some of their music: for example, some of their programmatic compositions include frank imitations of bird-calls or various dramatic effects. Ballate continued to be composed into the 15th century, and the form is closely related to the later [frottola](#).

Ciconia, as a Netherlander, was one of the first of the group which was to dominate European music for the next two hundred years; early in his life he spent time in Italy learning the lyrical secular styles. Ciconia was also a composer of sacred music, and represents a link with the Burgundian school, the first generation of Netherlanders, which dominated the early and middle 15th century. Ciconia spent most of his Italian years in cities of northern Italy, including Venice and Padua; he died in Padua in 1412.

Another late 14th century composer, probably active in Rome, Abruzzo, and Teramo, was Antonio Zacara da Teramo. While a chronology of his music is yet to be established, it seems that his earlier music, surviving in the Squarcialupi Codex, is related to the style of Landini and Jacopo da Bologna; his later music borrows from the style of the Avignon-centered *Ars subtilior*, and indeed he seems to have supported the antipopes during the split of the papacy after the end of the century, going to Bologna around 1408.

The end of the trecento marked the end of the dominance of Florence over Italian music; while it always maintained an active musical life, it would be replaced by Venice, Rome, Ferrara and other cities in the coming centuries, and never again regained the pre-eminent position it attained in the 14th century. By the first decade of the 15th century, the quattrocento, Venice had emerged as the leading power in Northern Italy; the foundation of a singing school there in 1403 was one step towards their equivalent emergence as a musical power.

Instrumental music

Instrumental music was widespread, but relatively few notated examples have survived. Indeed while contemporary depictions of singers often show them performing from books or scrolls, paintings and miniatures of instrumentalists never show written music. One of the few sources that has survived, the Robertsbridge Codex (dated variously at either around 1325 or 1360) is the earliest extant written music for keyboard, but its repertory is different from that main line of the trecento. The first keyboard collection closely related to the main line of the trecento is the Faenza Codex (Faenza,

Biblioteca Comunale, ms. 117). Other small sources of keyboard music appear in codices in Padua (Archivio di Stato 553), Assisi (Biblioteca Comunale 187), and in one section of the Reina Codex (Paris, Bibliothèque Nationale de France, n. a. fr. 6771). The typical keyboard style of the time seems to have placed the tenor of a secular song or a melody from plainchant in equal tones in the bass while a fast-moving line was written above it for the right hand. The surviving sources are likely among the few witnesses of a largely improvised tradition.

Other instrumental traditions are hinted at by the monophonic, untexted dances in a manuscript now in London (British Library, add. 29987) and in imitations of instrumental style in sung [madrigals](#) and cacce such as *Dappoi che' l sole*.

Instruments used during the trecento included the *viele*, [lute](#), psaltery, [flute](#), and organetto (portative organ: Landini is holding one in the illustration). Trumpets, drums (especially paired drums called *nakers*), and shawms were important military instruments.

Overall musical characteristics of the era

Music of the trecento retained some characteristics of the preceding age, and began to foreshadow the Renaissance in others.

Consonances were unison, fifth and octave, just as in the [ars antiqua](#), and the interval of a third was usually treated as a dissonance, especially earlier in the period. Parallel motion in unison, fifths, octaves, thirds, and occasionally fourths was used in moderation. Composers used passing tones to avoid parallel intervals, creating brief harsher dissonances, foreshadowing the style of [counterpoint](#) developed in the Renaissance. After 1350, there was increased use of triads in three-part writing, giving the music, to a modern ear, a tonal feeling. Accidentals occurred more frequently in music of the trecento than in music of earlier eras; in particular, there was use of F#, C#, G#, B-flat, and E-flat. One A-flat occurs in the works of Landini.

The *Landini sixth*, also known as the *Landini cadence* or *under-third cadence*, is a cadence involving the melodic drop from the seventh to the sixth before going up again to the octave. It was named after Landini because of its frequent use in his music. It was, however, not invented by him, and can be found in most of the music of the period.

Music sources

Most of the manuscript sources of trecento music are from late in the fourteenth or early in the fifteenth century: some time removed from the composition of the works themselves. The earliest substantial manuscript source of trecento music is the Rossi Codex, which was compiled sometime between 1350 and 1370, and contains music from the earlier portion of the era. The fragmentary Robertsbridge Codex (c. 1360) contains the earliest known notated music for keyboard. Most of the later large sources stem from the area around Florence. These include the brilliantly illuminated Squarcialupi Codex, compiled in the early 15th century, which, with 352 compositions (including 145 by Landini) is one of the largest music sources of the time from any region. Substantial fragmentary manuscript sources from Padua, Cividale del Friuli, and from the area around Milan point to these areas as substantial areas of manuscript production as well. Few Italian compositions were copied outside of Italy, though the sacred music of Ciconia and Zacara appear in some Polish manuscripts of the fifteenth century.

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Categories: [Music history](#) | [Medieval music](#) | [Renaissance music](#)

American music

The **music of the United States** is so cool! It reflects the country's multicultural population through a diverse array of styles. [Rock and roll](#), [hip](#)

[hop](#), [country](#), [rhythm and blues](#), and [jazz](#) are among the country's most internationally renowned genres. Since the beginning of the 20th century, popular recorded music from the United States has become increasingly known across the world, to the point where some forms of American [popular music](#) is listened to almost everywhere.

The original inhabitants of the United States were the hundreds of Native American tribes, who played the first music in the area. Beginning in the 17th century, immigrants from England, Spain, and France began arriving in large numbers, bringing with them new styles and instruments. African slaves brought their own musical traditions, and each subsequent wave of immigrants also contributed to a sonic melting pot.

Much of modern popular music can trace its roots to the emergence in the late 1800s of [African American blues](#) and the growth in the 1920s of [gospel music](#). African American music formed an important basis for popular music, which also used elements derived from European and indigenous musics. Long a land of immigrants, the United States has also seen documented folk music and recorded popular music produced in the ethnic styles of Ukrainian, Irish, Scottish, Polish, Mexican and Jewish communities, among others. Many American cities and towns have vibrant local music scenes which, in turn, support a number of regional musical styles. Aside from populous cities like New York, Nashville and Los Angeles, many smaller cities and regions have produced memorable and distinctive styles of music. The Cajun and Creole traditions in Louisiana music, the folk and popular styles of Hawaiian music, and the [bluegrass](#) and old time music of the Southeastern states are but a few examples of the regional diversity of modern American music.

[Music of the United States](#)

[History](#)

Genres: [Classical](#) - [Folk](#) - **Popular:** [Hip hop](#) - [Pop](#) - [Rock](#)

Awards [Grammy Awards](#), Country Music Awards

Charts *Billboard Music Chart*

Festivals Jazz Fest, Lollapalooza, Ozzfest, Monterey Jazz Festival

Media *Spin*, Rolling Stone, Vibe, Downbeat, Source, MTV, VH1

National anthem "The Star-Spangled Banner" and forty-nine state songs

Ethnic music

[Native American](#) - [English](#): [old-time](#) and [Western music](#) - [African American](#) - [Irish and Scottish](#) - [Latin](#): [Tejano](#) and Puerto Rican - [Cajun and Creole](#) - [Hawaii](#) - [Other immigrants](#)

Characteristics

The music of the United States can be characterized by the use of syncopation and asymmetrical rhythms, long, irregular [melodies](#), which are said to "reflect the wide open geography of (the American landscape)" and the "sense of personal freedom characteristic of American life". Some distinct aspects of American music, like the call-and-response format, are derived from African techniques and instruments, introduced by African Americans brought to North America as slaves.

Throughout the early part of American history, and into modern times, the relationship between American and European music has been a much-discussed topic among scholars of American music. Some have urged for the adoption of more purely European techniques and styles, which are sometimes perceived as more refined or elegant, while others have pushed for a sense of musical nationalism that celebrates distinctively American styles. Modern classical music scholar John Warthen Struble has contrasted American and European, concluding that the music of the United States is inherently distinct because the United States has not had centuries of musical evolution as a nation. Instead, the music of the United States is that of dozens or hundreds of indigenous and immigrant groups, all of which developed largely in regional isolation until the American Civil War, when people from across the country were brought together in army units, trading musical styles and practices. Struble deemed the ballads of the Civil War "the first American folk music with discernible features that can be considered unique to America: the first 'American' sounding music, as distinct from any regional style derived from another country."

The Civil War, and the period following it, saw a general flowering of American art, literature and music. Amateur musical ensembles of this era can be seen as the birth of American popular music. Music author David Ewen describe these early amateur bands as combining "the depth and drama of the classics with undemanding technique, eschewing complexity in favor of direct expression. If it was vocal music, the words would be in English, despite the snobs who declared English an unsingable language. In a way, it was part of the entire awakening of America that happened after the Civil War, a time in which American painters, writers and 'serious' composers addressed specifically American themes."^[4] During this period the roots of blues, gospel, jazz and country music took shape; in the 20th century, these became the core of American popular music, which further evolved into the styles like [rhythm and blues](#), [rock and roll](#) and [hip hop music](#).

Folk music

Main article: [American folk music](#)

Folk music in the United States is varied across the country's numerous ethnic groups. The Native American tribes each play their own varieties of folk music, most of it spiritual in nature. African American music includes [blues](#) and [gospel](#), descendants of West African music brought to the Americas by slaves and mixed with Western European music. During the colonial era, English, French and Spanish styles and instruments were brought to the Americas. By the early 20th century, the United States had become a major center for folk music from around the world, including [polka](#), Ukrainian and Polish fiddling, Ashkenazi Jewish klezmer and several kinds of Latin music.

The Native Americans played the first folk music in what is now the United States, using a wide variety of styles and techniques. Some commonalities are near universal among Native American traditional music, however, especially the lack of [harmony](#) and polyphony, and the use of vocables and descending melodic figures. Traditional instrumentations uses the [flute](#) and many kinds of [percussion instruments](#), like drums, rattles and shakers. Since European and African contact was established, Native American folk music has grown in new directions, into fusions with disparate styles like European folk dances and Tejano music. Modern Native American music may be best known for powwow gatherings, pan-tribal gatherings at which traditionally styled dances and music are performed.

The Thirteen Colonies of the original United States were all former English possessions, and Anglo culture became a major foundation for American folk and popular music. Many American folk songs are identical to British songs in arrangements, but with new lyrics, often as parodies of the original material. American-Anglo songs are also characterized as having fewer pentatonic tunes, less prominent accompaniment (but with heavier use of drones) and more melodies in major. Anglo-American traditional music also includes a variety of [broadside ballads](#), humorous stories and tall tales, and disaster songs regarding mining, shipwrecks and murder. Legendary heroes like Joe Magarac, John Henry and Jesse James are part of many songs. Folk dances of British origin include the [square dance](#), descended from the quadrille, combined with the American innovation of a caller instructing the dancers.

The ancestors of today's African American population were brought to the United States as slaves, working primarily in the plantations of the South. They were from hundreds of tribes across West Africa, and they brought with them certain traits of West African music including call and response vocals

and complexly rhythmic music,[9] as well as syncopated beats and shifting accents. The [African musical](#) focus on rhythmic singing and dancing was brought to the New World, and where it became part of a distinct folk culture that helped Africans "retain continuity with their past through music". The first slaves in the United States sang work songs, field hollers and, following Christianization, [hymns](#). In the 19th century, a Great Awakening of religious fervor gripped people across the country, especially in the South. Protestant hymns written mostly by New England preachers became a feature of camp meetings held among devout Christians across the South. When blacks began singing adapted versions of these hymns, they were called Negro spirituals. It was from these roots, of spiritual songs, work songs and field hollers, that blues, jazz and gospel developed.

Blues and spirituals

Main articles: [Blues](#) and [spirituals](#)

Spirituals were primarily expressions of religious faith, sung by slaves on southern plantations. In the mid to late 19th century, spirituals spread out of the U.S. South. In 1871 Fisk University became home to the Jubilee Singers, a pioneering group that popularized spirituals across the country. In imitation of this group, gospel quartets arose, followed by increasing diversification with the early 20th-century rise of jackleg and singing preachers, from whence came the popular style of [gospel music](#).

Blues is a combination of African work songs, field hollers and shouts. It developed in the rural South in the first decade of the 20th century. The most important characteristics of the blues is its use of the blue scale, with a flatted or indeterminate third, as well as the typically lamenting lyrics; though both of these elements had existed in African American folk music prior to the 20th century, the codified form of modern blues (such as with the AAB structure) did not exist until the early 20th century.

Other immigrant communities

Main article: [Music of immigrant communities in the United States](#)

The United States is a melting pot consisting of numerous ethnic groups. Many of these peoples have kept alive the folk traditions of their homeland, often producing distinctively American styles of foreign music. Some nationalities have produced local scenes in regions of the country where they have clustered, like Cape Verdean music in New England,[15] Armenian music in California,[16] and Italian and Ukrainian music in New York City.

The Creoles are a community with varied non-Anglo ancestry, mostly descendant of people who lived in Louisiana before its purchase by the U.S. The Cajuns are a group of Francophones who arrived in Louisiana after leaving Acadia in Canada.[18] The city of New Orleans, Louisiana, being a major port, has acted as a melting pot for people from all over the Caribbean basin. The result is a diverse and syncretic set of styles of Cajun and Creole music.

Mexico controlled much of what is now the western United States until the Mexican War, including the entire state of Texas. After Texas joined the United States, the Mexicans living in the state (Tejanos) began culturally developing separately from their neighbors to the south, and remained culturally distinct from other Texans. Central to the evolution of early Tejano music was the blend of traditional Mexican forms such as the corrido, and Continental European styles introduced by German and Czech settlers in the late 19th century. In particular, the [accordion](#) was adopted by Tejano folk musicians at the turn of the 20th century, and it became a popular instrument for amateur musicians in Texas and Northern Mexico.

Classical music

Main article: [American classical music](#)

The [European classical music tradition](#) was brought to the United States with some of the first colonists. European classical music is rooted in the traditions of European art, ecclesiastical and concert music. The central norms of this tradition developed between 1550 and 1825, centering on what is known as the [common practice period](#). Most American classical composers attempted to work entirely within European models until the 19th century. When Antonin Dvorak, a prominent Czech composer, visited the United States from 1892 to 1895, he iterated the idea that American classical music needed its own models instead of imitating European composers; he helped to inspire subsequent composers to make a distinctly American style of classical music. By the beginning of 20th century, many American composers were incorporating disparate elements into their work, ranging from jazz and blues to Native American music.

Early classical music

During the colonial era, there were two distinct fields of what is now considered classical music. One was associated with amateur composers

and pedagogues, whose style was based around simple [hymns](#) that were performed with increasing sophistication over time. The other colonial tradition was that of the mid-Atlantic cities like Philadelphia and Baltimore, which produced a number of prominent composers who worked almost entirely within the European model; these composers were mostly English in origin, and worked specifically in the style of prominent English composers of the day.

[European classical music](#) was brought to the United States during the colonial era. Many American composers of this period worked exclusively with European models, while others, such as William Billings, Supply Belcher and Justin Morgan, also known as the First New England School, developed a style almost entirely independent of European models.[22] Of these composers, Billings is the most well-remembered; he was also influential "as the founder of the American church choir, as the first musician to use a pitch-pipe, and as the first to introduce a violoncello into church service". Many of these composers were amateur singers who developed new forms of sacred music suitable for performance by amateurs, and often using harmonic methods which would have been considered bizarre by contemporary European standards. These composers' styles were untouched by "the influence of their sophisticated European contemporaries", using modal or pentatonic scales or melodies and eschewing the European rules of harmony.

In the early 19th century, America produced diverse composers like Anthony Philip Heinrich, who created a unique American style and was the first American composer to write for a symphony. Many other composers, most famously William Henry Fry and George Frederick Bristow, supported the idea of an American classical style, though their works were very European in orientation. It was John Knowles Paine, however, who became the first American composer to be accepted in Europe. Paine's example inspired the composers of the Second New England School, which included such figures as Amy Beach, Edward MacDowell, and Horatio Parker.

Louis Moreau Gottschalk is perhaps the best-remembered American composer of the 19th century, said by music historian Richard Crawford to be known for "bringing indigenous, or folk, themes and rhythms into music for the concert hall". Gottschalk's music reflected the cultural mix of his home city, New Orleans, Louisiana, which was home to a variety of Latin, Caribbean, African American, Cajun and Creole musics. He was well acknowledged as a talented pianist in his lifetime, and was also a known composer who remains admired though little performed.

20th century

The New York classical music scene included Charles Griffes, originally from Elmira, New York, who began publishing his most innovative material in 1914. His early collaborations were attempts to use non-Western musical themes. The best-known New York composer, indeed, the best-known American classical composer of any kind, was George Gershwin. Gershwin was a songwriter with Tin Pan Alley and the Broadway theatres, and his works were strongly influenced by [jazz](#), or rather the precursors to jazz that were extant during his time. Gershwin's work made American classical music more focused, and attracted an unheard of amount of international attention. Following Gershwin, the first major composer was Aaron Copland from Brooklyn, who used elements of American folk music, though it remained European in technique and form. Later, he turned to the ballet and then [serial music](#).

Many of the later 20th-century composers used [modernist](#) and [minimalist](#) techniques, such as John Cage, John Corigliano and Steve Reich, who innovated a technique known as phasing, in which two musical activities are begun simultaneously and repeated, gradually drifting out of sync with each other in a natural evolution. Reich was also very interested in non-Western music, incorporating [African rhythmic](#) techniques in his compositions. Recent composers and performers are strongly influenced by the minimalist works of Philip Glass, a Baltimore native based out of New York, Meredith Monk and others.

Popular music

The United States has produced many of the most popular musicians and composers in the modern world. Beginning with the birth of recorded music, American performers have continued to lead the field of popular music, which out of "all the contributions made by Americans to world culture... has been taken to heart by the entire world". Most histories of popular music start with American [ragtime](#) or Tin Pan Alley; others, however, trace *popular music* back to the European [Renaissance](#) and through broadsheets, [ballads](#) and other popular traditions. Other authors typically look at popular sheet music, tracing *American popular music* to spirituals, minstrel shows and vaudeville, or the patriotic songs of the Civil War.

Early popular song

The patriotic lay songs of the American Revolution constituted the first kind of mainstream popular music. These included "The Liberty Tree", by

Thomas Paine. Cheaply printed as broadsheets, early patriotic songs spread across the colonies and were performed at home and at public meetings.[32] Fife songs were especially celebrated, and were performed on fields of battle during the American Revolution. The longest lasting of these fife songs is "Yankee Doodle", still well known today. The melody dates back to 1755 and was sung by both American and British troops.[33] Patriotic songs were mostly based on English melodies, with new lyrics added to denounce British colonialism; others, however, used tunes from Ireland, Scotland or elsewhere, or did not utilize a familiar melody. The song "Hail Columbia" was a major work[34] that remained an unofficial national anthem until the adoption of "The Star-Spangled Banner".

During the Civil War, when soldiers from across the country commingled, the multifarious strands of American music began to cross-fertilize each other, a process that was aided by the burgeoning railroad industry and other technological developments that made travel and communication easier. Army units included individuals from across the country, and they rapidly traded tunes, instruments and techniques. The war was an impetus for the creation of distinctly American songs that became and remained wildly popular.[35] The most popular songs of the Civil War era included "Dixie", written by Daniel Decatur Emmett. The song, originally titled "Dixie's Land", was made for the closing of a minstrel show; it spread to New Orleans first, where it was published and became "one of the great song successes of the pre-Civil War period". In addition to popular patriotic songs, the Civil War era also produced a great body of [brass band](#) pieces.

Following the Civil War, minstrel shows became the first distinctively American form of music expression. The minstrel show was an indigenous form of American entertainment consisting of comic skits, variety acts, dancing, and music, usually performed by white people in blackface. Minstrel shows used African American elements in musical performances, but only in simplified ways; storylines in the shows depicted blacks as natural-born slaves and fools, before eventually becoming associated with abolitionism. [38] The minstrel show was invented by Dan Emmett and the Virginia Minstrels.[39] Minstrel shows produced the first well-remembered popular songwriters in American music history: Thomas Rice, Dan Emmett, and, most famously, Stephen Foster. The composer John Philip Sousa is closely associated with the most popular trend in American popular music just before the turn of the century. Formerly the bandmaster of the United States Marine Band, Sousa wrote military marches like "The Stars and Stripes Forever" that reflected his "nostalgia for [his] home and country", giving the melody a "stirring virile character".

In the early 20th century, American [musical theater](#) was a major source for popular songs, many of which influenced blues, jazz, country, and other extant styles of popular music. The center of development for this style was

in New York City, where the Broadway theatres became among the most renowned venues in the city. Theatrical composers and lyricists like the brothers George and Ira Gershwin created a uniquely American theatrical style that used American vernacular speech and music. Musicals featured popular songs and fast-paced plots that often revolved around love and romance.

Blues and gospel

Main articles: [Blues](#) and [gospel](#)

The blues is a genre of African American folk music that is the basis for much of modern American popular music. Blues can be seen as part of a continuum of musical styles like country, jazz, ragtime, and gospel; though each genre evolved into distinct forms, their origins were often indistinct. Early forms of the blues evolved in and around the Mississippi Delta in the late 19th and early 20th centuries. The earliest blues-like music was primarily call-and-response vocal music, without harmony or accompaniment and without any formal musical structure. Slaves and their descendants created the blues by adapting the field shouts and hollers, turning them into passionate solo songs. When mixed with the Christian [spiritual](#) songs of African American churches and revival meetings, blues became the basis of [gospel music](#). Modern gospel began in African American churches in the 1920s, in the form of worshipers proclaiming their faith in an improvised, often musical manner (*testifying*). Composers like Thomas A. Dorsey composed gospel works that used elements of blues and jazz in traditional hymns and spiritual songs.

Ragtime was a style of music based around the piano, using syncopated rhythms and chromaticisms.[44] It is primarily a form of dance music utilizing the walking bass, and is generally composed in [sonata form](#). Ragtime is a refined and evolved form of the African American cakewalk dance, mixed with styles ranging from European marches[45] and popular songs to jigs and other dances played by large African American bands in northern cities during the end of the 19th century. The most famous ragtime performer and composer was Scott Joplin, known for works such as "Maple Leaf Rag".

Blues became a part of American popular music in the 1920s, when classic female blues singers like Bessie Smith grew popular. At the same time, record companies launched the field of race music, which was mostly blues targeted at African American audiences. The most famous of these acts went on to inspire much of the later popular development of the blues and blues-derived genres, including the legendary Robert Johnson. By the end of the 1940s, however, pure blues was only a minor part of popular

music, having been subsumed by offshoots like rhythm & blues and the nascent rock and roll style. Some styles of electric, piano-driven blues, like the boogie-woogie, retained a large audience. A bluesy style of gospel also became popular in mainstream America in the 1950s, led by singer Mahalia Jackson.

Jazz

Main article: [Jazz](#)

[Jazz](#) is a kind of music characterized by [swing](#) and blue notes, call and response vocals, polyrhythms and [improvisation](#). Though originally a kind of dance music, jazz has been a major part of popular music, and has also become a major element of Western classical music. Jazz has roots in West African cultural and musical expression, and in African American music traditions including blues and ragtime, as well as European military band music. Early jazz was closely related to ragtime, with which it could be distinguished by the use of more intricate rhythmic improvisation. The earliest jazz bands adopted much of the vocabulary of the blues, including bent and blue notes and instrumental "growls" and smears otherwise not used on European instruments. Jazz's roots come from the city of New Orleans, Louisiana, populated by Cajuns and black Creoles, who combined the French-Canadian culture of the Cajuns with their own styles of music in the 19th century. Large Creole bands that played for funerals and parades became a major basis for early jazz, which spread from New Orleans to Chicago and other northern urban centers.

Though jazz had long since achieved some limited popularity, it was Louis Armstrong who became one of the first popular stars and a major force in the development of jazz. Armstrong was an improviser, capable of creating numerous variations on a single melody; he also popularized scat singing, an improvisational vocal technique in which nonsensical syllables (vocables) are sung. He was influential in the rise of a kind of pop big band jazz called [swing](#). Swing is characterized by a strong rhythm section, usually consisting of double bass and drums, medium to fast tempo, and rhythmic devices like the swung note, which is common to most jazz. Swing is primarily a fusion of 1930s jazz fused with elements of the blues and Tin Pan Alley. Swing used bigger bands than other kinds of jazz, leading to bandleaders tightly arranging the material which discouraged improvisation, previously an integral part of jazz. Swing became a major part of African American dance, and came to be accompanied by a popular dance called the [swing dance](#).

Jazz influenced many performers of all the major styles of later popular music, though jazz itself never again became such a major part of American

popular music as during the swing era. The later 20th century American jazz scene did, however, produce some popular crossover stars, such as Miles Davis. In the middle of the 20th century, jazz evolved into a variety of subgenres, beginning with [bebop](#). Bebop is a form of jazz characterized by fast tempos, improvisation based on harmonic structure rather than melody, and use of the flatted fifth. Bebop was developed in the early and mid-1940s, later evolving into styles like [hard bop](#) and [free jazz](#). Innovators of the style included Charlie Parker and Dizzy Gillespie, who arose from small jazz clubs in New York City.

Country music

Main article: [Country music](#)

Country music is primarily a fusion of African American blues and spirituals with Appalachian folk music, adapted for pop audiences and popularized beginning in the 1920s. The origins of country are in rural Southern folk music, which was primarily Irish and British, with African and continental European musics. Anglo-Celtic tunes, dance music, and balladry were the earliest predecessors of modern country, then known as *hillbilly music*. Early hillbilly also borrowed elements of the blues and drew upon more aspects of 19th-century pop songs as hillbilly music evolved into a commercial genre eventually known as *country and western* and then simply *country*. The earliest country instrumentation revolved around the European-derived [fiddle](#) and the African-derived [banjo](#), with the guitar later added. String instruments like the [ukulele](#) and steel guitar became commonplace due to the popularity of Hawaiian musical groups in the early 20th century.

The roots of commercial country music are generally traced to 1927, when music talent scout Ralph Peer recorded Jimmie Rodgers and The Carter Family.[55] Popular success was very limited, though a small demand spurred some commercial recording. After World War II, there was increased interest in specialty styles like country music, producing a few major pop stars.[56] The most influential country musician of the era was Hank Williams, a bluesy country singer from Alabama. He remains renowned as one of country music's greatest songwriters and performers, viewed as a "folk poet" with a "honky-tonk swagger" and "working-class sympathies". Throughout the decade the roughness of honky tonk gradually eroded as the [Nashville sound](#) grew more pop-oriented. Producers like Chet Atkins created the Nashville sound by stripping away all the hillbilly elements of the instrumentation and using smooth instrumentation and advanced production techniques. Eventually, most records from Nashville were in this style, which began to incorporate strings and vocal choirs.

By the early part of the 1960s, however, the Nashville sound had become perceived as too watered-down by many more traditionalist performers and fans, resulting in a number of local scenes like the Lubbock sound and the [Bakersfield sound](#). The Bakersfield sound began in the mid to late 1950s when performers like Wynn Stewart and Buck Owens began using elements of [Western swing](#) and rock, such as the [breakbeat](#), in their music. In the '60s performers like Merle Haggard popularized the sound. In the early 1970s, Haggard was also part of [outlaw country](#), alongside singer-songwriters such as: Willie Nelson and Waylon Jennings.[61] Outlaw country was rock-oriented and lyrically focused on the criminal antics of the performers, in contrast to the clean-cut country singers of the Nashville sound.[62] By the middle of the 1980s, the country music charts were dominated by pop singers, alongside a nascent revival of honky-tonk-style country with the rise of performers like Dwight Yoakam. The 1980s also saw the development of [alternative country](#) performers like Uncle Tupelo, who were opposed to the more pop-oriented style of mainstream country. At the beginning of the 2000s, pop-oriented country acts remained among the best-selling performers in the United States, especially Garth Brooks.

R&B and soul

Main articles: [R&B](#) and [soul](#)

R&B, an abbreviation for *rhythm and blues*, is a style that arose in the 1930s and 1940s. Early R&B consisted of large rhythm units "smashing away behind screaming blues singers (who) had to shout to be heard above the clanging and strumming of the various electrified instruments and the churning rhythm sections". R&B was not extensively recorded and promoted because record companies felt that it was not suited for most audiences, especially middle-class whites, because of the suggestive lyrics and driving rhythms. Bandleaders like Louis Jordan innovated the sound of early R&B, using a band with a small horn section and prominent rhythm instrumentation. By the end of the 1940s, he had had several hits, and helped pave the way for contemporaries like Wynonie Harris and John Lee Hooker. Many of the most popular R&B songs were not performed in the rollicking style of Jordan and his contemporaries; instead they were performed by white musicians like Pat Boone in a more palatable mainstream style, which turned into pop hits.[66] By the end of the 1950s, however, there was a wave of popular black blues-rock and country-influenced R&B performers like Chuck Berry gaining unprecedented fame among white listeners.

Soul music is a combination of rhythm and blues and gospel which began in the late 1950s in the United States. It is characterized by its use of gospel-music devices, with a greater emphasis on vocalists and the use of secular themes. The 1950s recordings of Sam Cooke and James Brown are commonly considered the beginnings of soul. Popular soul was based around record labels like Stax and Muscle Shoals, home to mainstream stars like Otis Redding and Aretha Franklin. By the late 1960s, soul had splintered into several genres,[68] influenced by psychedelic rock and other styles. The social and political ferment of the 1960s inspired artists like Marvin Gaye to release albums with hard-hitting social commentary, while another variety became more dance-oriented music, evolving into [funk](#). During the '70s some highly slick and commercial bands like The Delfonics and Hall & Oates achieved mainstream success with styles like Philly soul and blue-eyed soul. By the end of the '70s, soul, funk, rock and most other genres were dominated by tracks influenced by [disco](#), a kind of popular dance music. With the introduction of influences from [electro music](#) and funk in the late 1970s and early 1980s, soul music became less raw and more slickly produced, resulting in a genre of music that was once again called *R&B*, usually distinguished from the earlier rhythm and blues by identifying it as *contemporary R&B*.

The first contemporary R&B stars arose in the 1980s, with the funk-influenced singer Prince, dance-pop star Michael Jackson, and a wave of female vocalists like Tina Turner and Whitney Houston. Hip hop came to influence contemporary R&B later in the '80s, first in a style called [new jack swing](#) and then in a related series of subgenres called [hip hop soul](#) and [neo soul](#). New jack swing was a kind of vocal music, often featuring rapped verses and [drum machines](#). Hip hop soul and neo soul developed later, in the '90s, the former being a mixture of R&B with hip hop beats and the images and themes of [gangsta rap](#), while the latter is a more experimental, edgier and generally less mainstream combination of '60s and '70s-style soul vocals with hip hop beats and occasional rapped verses. In the 2000s contemporary R&B has produced many of the country's biggest pop stars, including Mariah Carey, Justin Timberlake and Gwen Stefani.

Rock, metal and punk

Main articles: [Rock music](#), [heavy metal](#) and [punk](#)

Rock and roll is a kind of popular music, developed out of country, blues and R&B. [Rock's exact origins](#) and early influences have been hotly debated, and are the subjects of much scholarship. Though squarely in the blues tradition, rock took elements from Afro-Caribbean and Latin musical

techniques. Rock was an urban style, formed in the areas where diverse populations resulted in the mixtures of African American, Latin and European genres ranging from the blues and country to [polka](#) and zydeco. Rock and roll first entered popular music through a style called [rockabilly](#), which fused the nascent sound with elements of country music. Black-performed rock and roll had previously had limited mainstream success, but it was the white performer Elvis Presley who first appealed to mainstream audiences with a black style of music, becoming one of the best-selling musicians in history, and brought rock and roll to audiences across the world.

The 1960s saw several important changes in popular music, especially rock. These included the move from professionally composed songs to the [singer-songwriter](#), and the understanding of popular music as an art, rather than a form of commerce or pure entertainment.[74] These changes led to the rise of musical movements connected to political goals, such as Civil Rights and the opposition to the Vietnam War. Rock was at the forefront of this change. In the early 60s, rock spawned several subgenres, beginning with [surf](#). Surf was an instrumental guitar genre characterized by a distorted sound, associated with the Southern California surfing youth culture.[75] Inspired by the lyrical focus of surf, The Beach Boys began recording in 1961 with an elaborate, pop-friendly and harmonic sound.[76] As their fame grew, The Beach Boys' songwriter Brian Wilson experimented with new studio techniques and became associated with the counterculture. The counterculture was a movement that embraced political activism, was closely connected to the hippie subculture. The hippies were associated with two kinds of music, [folk](#) and [country rock](#), and [psychedelic rock](#). Folk and country rock were associated with the rise of politicized folk music, led by Pete Seeger and others, especially at the Greenwich Village music scene in New York. Folk-rock entered the mainstream in the middle of the 1960s, when the singer-songwriter Bob Dylan began his career. He was followed by a number of country-rock bands and soft, folky singer-songwriters. Psychedelic rock was a hard-driving kind of guitar-based rock, closely associated with the city of San Francisco, California. Though Jefferson Airplane was the only local band to have a major national hit, the Grateful Dead, a country and bluegrass-flavored jam band, became an iconic part of the psychedelic counterculture, associated with hippies, LSD and other symbols of that era.

Following the turbulent political, social and musical changes of the 1960s and early 1970s, rock music diversified. What was formerly a discrete genre known as *rock and roll* evolved into a catchall category called simply [rock music](#), which came to include diverse styles like [heavy metal](#) and [punk rock](#). During the '70s most of these styles were evolving in the underground music scene, while mainstream audiences began the decade with a wave of [singer-songwriters](#) who drew on the deeply emotional and personal lyrics of 1960s folk-rock. The same period saw the rise of bombastic [arena rock](#) bands,

bluesy [Southern rock](#) groups and mellow [soft rock](#) stars. Beginning in the later 1970s, the rock singer and songwriter Bruce Springsteen became a major star, with anthemic songs and dense, inscrutable lyrics that celebrated the poor and working class.

Punk was a form of rebellious rock that began in the 1970s, and was loud, aggressive and often very simple. Punk began as a reaction against the popular music of the period, especially [disco](#) and [arena rock](#). American bands in the field included, most famously, The Ramones and Talking Heads, the latter playing a more avant-garde style that was closely associated with punk before evolving into mainstream [New Wave](#). In the 1980s some punk fans and bands became disillusioned with the growing popularity of the style, resulting in an even more aggressive style called [hardcore punk](#). Hardcore was a form of sparse punk, consisting of short, fast, and intense songs that spoke to disaffected youth. Hardcore began in metropolises like Washington, D.C., though most major American cities had their own local scenes in the 1980s. Hardcore, punk, and garage rock were the roots of [alternative rock](#), a diverse grouping of rock subgenres that were explicitly opposed to mainstream music. Alternative styles include [post-punk](#) and [Gothic rock](#). In the United States, many cities developed local alternative rock scenes, including Minneapolis and Seattle. Seattle's local scene produced [grunge music](#), a dark and brooding style inspired by hardcore, [thrash metal](#), and alternative rock. With the addition of a more melodic element to the sound of bands like Nirvana, grunge became wildly popular across the United States beginning in the late 1980s and peaking in the early '90s.

Heavy metal is characterized by aggressive, driving rhythms, amplified and distorted guitars, grandiose lyrics and virtuosic instrumentation. Heavy metal's origins lie in the hard rock bands who took blues and rock and created a heavy sound centered around the guitar and drums. Most of the pioneers in the field were British; the first major American bands came in the early 1970s, like Blue Öyster Cult and Aerosmith. Heavy metal remained, however, a largely underground phenomenon. During the 1980s the first major pop-metal style arose and dominated the charts for several years; this was hair metal, a hard rock and pop fusion with a raucous spirit and a glam-influenced visual aesthetic. Some of these bands, like Bon Jovi, became international stars. The band Guns N' Roses rose to fame near the end of the decade with an image that was a reaction against the hair metal aesthetic. By the mid-1980s heavy metal had branched in so many different directions that fans, record companies, and fanzines created numerous subgenres. The United States was especially known for one of these subgenres, [thrash metal](#), which was innovated by the bands Anthrax, Megadeth, Metallica and Slayer.

Hip hop music

Main article: [Hip hop music](#)

Hip hop is a cultural movement, of which music is a part. [Hip hop music](#) is itself composed of two parts: [rapping](#), the delivery of swift, highly rhythmic and lyrical vocals; and DJing, the production of instrumentation either through sampling, [instrumentation](#), [turntablism](#) or beatboxing.[84] Hip hop arose in the early 1970s in The Bronx, New York City. Jamaican immigrant DJ Kool Herc is widely regarded as the progenitor of hip hop; he brought with him from Jamaica the practice of toasting over the rhythms of popular songs. Emcees originally arose to introduce the soul, funk and R&B songs that the DJs played, and to keep the crowd excited and dancing; over time, the DJs began isolating the percussion break of songs (when the rhythm climaxes), producing a repeated beat that the emcees rapped over. By the beginning of the 1980s, there were popular hip hop songs, and the celebrities of the scene, like LL Cool J, gained mainstream renown. Other performers experimented with politicized lyrics and social awareness, or fused hip hop with jazz, heavy metal, techno, funk and soul. New styles appeared in the latter part of the 1980s, like [alternative hip hop](#) and the closely related [jazz rap](#) fusion, pioneered by rappers like De La Soul.

The crews Public Enemy and N.W.A. did the most to bring hip hop to national attention, beginning in the late 1980s; the former did so with incendiary and politically charged lyrics, while the latter became the first prominent example of [gangsta rap](#). Gangsta rap is a kind of hip hop, most importantly characterized by a lyrical focus on macho sexuality, physicality and a dangerous criminal image. Though the origins of gangsta rap can be traced back to the mid-1980s raps of Philadelphia's Schoolly D and the West Coast's Ice-T, the style is usually said to have begun in the Los Angeles and Oakland area, where Too \$hort, N.W.A and others found their fame. This [West Coast rap](#) scene spawned the early 1990s [G-funk](#) sound, which paired gangsta rap lyrics with a thick and hazy sound, often from 1970s funk samples; the best-known proponents were the rappers Dr. Dre and Snoop Dogg. Gangsta rap continued to exert a major presence in American popular music through the end of the 1990s and into the 21st century, especially after the breakthrough of white rapper Eminem. Hip hop became the dominant sound of popular music, influencing everything from jazz and rock to country and punk, by the mid-2000s.

Other niche styles

The American music industry is dominated by large companies that produce, market and distribute certain kinds of music. Generally, these companies do not produce, or produce in only very limited quantities, recordings in styles that do not appeal to very large audiences. Smaller companies often fill in the void, offering a wide variety of recordings in styles ranging from [polka](#) to salsa. Many small music industries are built around a core fanbase who may be based largely in one region, such as Tejano or Hawaiian music, or they may be widely dispersed, such as the audience for Jewish klezmer.

The single largest niche industry is based on Latin music. Latin music has long influenced American popular music, and was an especially crucial part of the development of jazz. Modern pop Latin styles include a wide array of genres imported from across Latin America, including Colombian [cumbia](#), Puerto Rican reggaeton and the Mexican corrido. Latin popular music in the United States began with a wave of dance bands in the 1930s and '50s. The most popular styles included the [conga](#), [rumba](#), and [mambo](#). In the '50s Perez Prado made the cha-cha-cha famous, and the rise of [Afro-Cuban jazz](#) opened many ears to the harmonic, melodic, and rhythmic possibilities of Latin music. The most famous American form of Latin music, however, is salsa. Salsa incorporates many styles and variations; the term can be used to describe most forms of popular Cuban-derived genres. Most specifically, however, salsa refers to a particular style that was developed by mid-1970s groups of New York City-area Cuban and Puerto Rican immigrants, and stylistic descendants like 1980s salsa romantica.[86] Salsa rhythms are complicated, with several patterns played simultaneously. The clave rhythm forms the basis of salsa songs and is used by the performers as a common rhythmic ground for their own phrases.

Music industry

Further information: [Music industry](#)

The American music industry includes a number of fields, ranging from record companies to radio stations and community orchestras. Total industry revenue is about \$40 billion worldwide, and about \$12 billion in the United States . Most of the world's major record companies are based in the United States; they are represented by the Recording Industry Association of America (RIAA). The major [record labels](#), a brand name often associated with a particular genre or record producer. Record companies may also promote and market their artists, through advertising, public performances and

concerts, and television appearances. Record companies may be affiliated with other music media companies, which produce a product related to popular recorded music. These include television channels like MTV, magazines like Rolling Stone and radio stations. In recent years the music industry has been embroiled in turmoil over the rise of the Internet downloading of copyrighted music; many musicians and the RIAA have sought to punish fans who illegally download copyrighted music.

Radio stations in the United States often broadcast popular music. Each music station has a format, or a category of songs to be played; these are generally similar to but not the same as ordinary generic classification. Many radio stations in the United States are locally owned and operated, and may offer an eclectic assortment of recordings; many other stations are owned by large companies like Clear Channel, and are generally based around a small, repetitive playlist. Commercial sales of recordings are tracked by Billboard magazine, which compiles a number of music charts for various fields of recorded music sales. The Billboard Hot 100 is the top [pop music](#) chart for [singles](#), a recording consisting of a handful of songs; longer pop recordings are [albums](#), and are tracked by the Billboard 200. Though recorded music is commonplace in American homes, many of the music industry's revenue comes from a small number of devotees; for example, 62% of album sales come from less than 25% of the music-buying audience. Total CD sales in the United States topped 705 million units sold in 2005, and singles sales just under three million .

Though the major record companies dominate the American music industry, an [independent music industry](#) (*indie music*) does exist. Indie music is mostly based around local record labels with limited, if any, retail distribution outside a small region. Artists sometimes record for an indie label and gain enough acclaim to be signed to a major label; others choose to remain at an indie label for their entire careers. Indie music may be in styles generally similar to mainstream music, but is often inaccessible, unusual or otherwise unappealing to many people. Indie musicians often release some or all of their songs over the Internet for fans and others to download and listen. In addition to recording artists of many kinds, there are numerous fields of professional musicianship in the United States, many of whom rarely record, including community orchestras, wedding singers and bands, lounge singers and nightclub DJs. The American Federation of Musicians is the largest American labor union for professional musicians. However, only 15% of the Federation's member have steady music employment.

Music education

Further information: [Music education](#)

Music is an important part of education in the United States, and is a part of most or all school systems in the country. Music education is generally mandatory in public elementary schools, and is an elective in later years.[95] High schools generally offer classes in singing, mostly choral, and instrumentation in the form of a large school band. Music may also be a part of theatrical productions put on by a school's drama department. Many public and private schools have sponsored music clubs and groups, most commonly including the [marching band](#) that performs at high school sports games.

Higher education in the field of music in the United States is mostly based around large universities, though there are important small music academies and conservatories. University music departments may sponsor bands ranging from marching bands that are an important part of collegiate sporting events to barbershop groups, [glee clubs](#), and [symphonies](#), and may additionally sponsor musical outreach programs, such as by bringing foreign performers to the area for concerts. Universities may also have a [musicology](#) department, and do research on many styles of music.

Holidays and festivals

Music is an important part of several American holidays, especially playing a major part in the wintertime celebration of Christmas. Christmas is celebrated with both religious songs like "O Holy Night" and secular songs like "Jingle Bells". Patriotic songs like the national anthem, "The Star-Spangled Banner", are a major part of the 4th of July, a holiday that celebrates American independence. Music also plays a role at many regional holidays that are not celebrated nationwide, most famously Mardi Gras, a music and dance parade and festival in New Orleans, Louisiana.

The United States is home to numerous [music festivals](#), which showcase styles ranging from the blues and jazz to indie rock and heavy metal. Some music festivals are strictly local in scope, including few or no performers with a national reputation, and are generally operated by local promoters. The large recording companies operate their own music festivals, such as Lollapalooza and Ozzfest, which draw huge crowds.

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Music radio

Music radio is a radio format where [music](#) is the primary source of broadcast content on both commercial and non-commercial stations. After the rise of television brought about the decline of old time radio and its dramatic content, music formats became one of the dominant forms of radio in many countries, though radio drama and comedy continues, often on public radio. Music has been one of the driving factors in the advancement of radio technology, from the adoption of wide-band FM to the current upswing in digital media.

Music radio and culture

Music radio, particularly top 40, has often acted as both a barometer and an arbiter of musical taste, and radio airplay is one of the defining measures

of success in the mainstream musical world. In fact, the rise of [rock music](#) to popularity is intimately tied to the history of music radio. Early forms of rock had languished in poor areas of the South. It was enjoyed mostly by rural blacks. Rock music entered the mainstream during the 1950s because of controversial white DJs such as Wolfman Jack and Alan Freed with an appreciation for black music.

For many years, many listeners have been dissatisfied with the content of radio programming since the decline of early free form rock radio. The popularity of offshore pirate radio stations in the United Kingdom was an early symptom of frustration with the often overly safe and occasionally politicized playlists of commercial radio.

The growth of Internet radio from a small experimenter's toy in the mid-90s to a huge phenomenon allowing both small do-it-yourselfers and large commercial stations to make their offerings available worldwide was seen as a threat to over-the-air music broadcasting, and was nearly shut down by onerous licensing demands made by the recording industry. Meanwhile, the rise of satellite radio services as a major competitor have brought many of the advantages of Internet radio to an increasingly mobile listening public, including lack of censorship, greater choice, a more eclectic approach to format programming, and static-free digital sound quality. Indeed, one-size-fits-all programming is no longer seen as tenable by some, as the diversity of musical tastes among the listening public have created a proliferation of radio formats in what some might call a form of narrowcasting.

How it works

Cost of programming

Stations usually adopt a music format to gain the greatest number of listeners for the least expense. This reasoning is common in both commercial and non-commercial stations. Since the programming content has already been produced, all that a station has to provide is the low-cost on-air programming between records.

Most music radio stations pay licensing fees to licensing agencies such as ASCAP or BMI, as do most commercial businesses that wish to use music as part of their business. As a result, while most commercial stations might get their music for free, they still have to pay royalties to actually play it. Some small neighborhood-sized stations can play unlisted locally-produced music, and avoid these fees.

Licensing issues nearly destroyed Internet radio during the first years of the 21st century; in the United States, Congress intervened to create a royalty structure that, while expensive to independent operators running on a shoestring, was far less onerous than the scale demanded by the RIAA. Currently, one service provider, Live365, provides programs that handle licensing issues; in addition, both XM and Sirius provide commercial packages that allow the exclusive use (though not rebroadcast) of their music programming by businesses license-free.

Commercial radio

Commercial stations charge advertisers for the estimated number of listeners. The larger the audience, the higher the stations' rate card can be for commercial advertising.

Commercial stations program the format of the station to gain as large a slice of the demographic audience as possible.

A station's value is usually measured as a percentage of market share in a market of a certain size. The measurement in U.S. markets has historically been by Arbitron, a commercial statistical service that uses listener diaries. Arbitron diaries were historically collected on Thursdays, and for this reason, most radio stations have run special promotions on Thursdays, hoping to persuade last-minute Arbitron diarists to give them a larger market-share. Stations are contractually prohibited from mentioning Arbitron on the air.

Market share is not always a consideration, because not all radio stations are commercial. Public radio is funded by government and private donors. Since most public broadcasting operations don't have to make a profit, no commercials are necessary.

Also, Satellite radio either charges subscribers or is operated by a public broadcasting service. Therefore, satellite radio rarely carries commercials or tries to raise money from donors. The lack of commercial interruptions in satellite radio is an important advantage. Often the only breaks in a satellite music station's programming are for station identification and DJ introductions.

Internet radio stations exist that follow all of these plans.

Much early commercial radio was completely freeform; this changed drastically with the [payola](#) scandals of the 1950s. As a result, DJs seldom have complete programming freedom. Occasionally a special situation or highly respected, long established personality is given such freedom. Most programming is done by the program director. Program directors may work for the station or at a central location run by a corporate network. The DJ's function is generally reduced to introducing and playing songs.

Many stations target younger listeners, because advertisers believe that advertising can change a younger person's product choice. Older people are thought to be less easy to change.

Programming

Music radio has several possible arrangements. Originally, it had blocks of sponsored airtime that played music from a live orchestra. In the 1930s, phonograph records, especially the single, let a [disc jockey](#) introduce individual songs, or introduce blocks of songs. Since then, the program has been arranged so that commercials are followed by the content that is most valuable to the audience.

Because dead air does not attract listeners, the station tries to fill its broadcast day with sound. Audiences will only tolerate a certain number of commercials before tuning away. In some regions, government regulators specify how many commercials can be played in a given hour.

Programming is different for non-traditional broadcasting. The Jack FM format eliminates DJs entirely, as do many internet radio stations. The music is simply played. If it is announced, it is by RDS (for FM broadcast) or ID3 tags (for Internet broadcast). Satellite radio usually uses DJs, but their programming blocks are longer and not distinguished much by the time of day. In addition, receivers usually display song titles, so announcing them is not needed.

Internet and satellite broadcasting are not considered public media, so treaties and statutes concerning obscenity, transmission of ciphers and public order do not apply to those formats. So, satellite and internet radio are free to provide sexually explicit, coarse and political material. Typical providers include Playboy Radio, uncensored [rap](#) and [hard rock](#) stations, and "outlaw" [country music](#) stations.

The wide reach and selective, non-broadcast usage of the internet allows programmers access to special interest audiences. As a result, both mainstream and narrow-interest webcasts flourish; in particular, electronic music stations are much more common on the Internet than they are in satellite or broadcast media.

[Jingles](#) are the musical equivalent of neon signs, and they can be remarkably beautiful. Jingles are brief, bright pieces of choral music that promote the station's call letters, frequency and sometimes disc-jockey or program segment. Jingles were produced for radio stations by commercial speciality services. The most famous jingle service was called PAMS, based in Texas. Jingles are not as common as they used to be, often being replaced by recorded voiceovers (sometimes called "stingers").

The station will usually have a policy of announcing time, station call letters and frequency as often as six times per hour, in order to build station loyalty. Jingles can very useful for giving the station a branded sound in a pleasant, minimal amount of air-time. The legal requirement for station identification in the U.S. is once per hour, approximately at the top of the hour, or at the conclusion of a transmission.

News, time-checks, real-time travel advice and weather reports are often quite valuable to listeners. The news headlines and station identification are often given just before a commercial. Time, traffic and weather are given just after. The engineer typically sets the station clocks to standard local time each day, by listening to WWV or WWVH.

Although valued by commuters and older people, these segments are less valued by young people, so many stations that prefer to attract young listeners, prefer to play music, and shorten or omit these segments.

While most music stations that do offer news reports may simply "tear and read" news items (from the newswires or the Internet), larger stations (generally those affiliated with news/talk stations) may employ an editor to rewrite headlines, and provide summaries of local news. The summaries allow more news to fit in less air-time. Some stations can share news collection with TV or newspapers in the same media conglomerate. An emerging trend is to use the radio station's web site to provide in-depth coverage of news and advertisers head-lined on the air. Similarly, many stations contract with agencies such as Smartraveler and AccuWeather for their weather and traffic reports instead of having in-house staff to do the job.

Most radio stations maintain a call-in telephone line for use during promotions and gags, or to take record requests. DJs generally answer the phone and edit the call during music plays. Some stations take requests by e-mail or even online chat.

Promotions are usually the on-air equivalent of lotteries for listeners. Promotional budgets usually run about \$1 per listener per year. In a large market, a successful radio station can pay a full time director of promotions, and several lotteries per month of vacations, automobiles and other prizes. Lottery items are often bartered from advertisers, allowing both companies to charge full prices while incurring wholesale costs. For example, consider a cruise vacation. Cruising companies often have unused capacity, and when given the choice, prefer to pay their bills by bartering vacations. Since the ship will sail in any case, bartered vacations cost the cruise company little or nothing. The promotion is itself advertising for the company providing the prize.

Programming by time

Most music stations have DJs that play music from a playlist determined by the program director, arranged by blocks of time. Though practices differ by region and format, what follows is a typical arrangement in a North American urban commercial radio station.

The first block of the day is the "drive-time" block in the early morning (typically 5 or 6AM) to midmorning (9 to 11AM). This block usually includes news bulletins and traffic and weather advisories for commuters, as well as light comedy from the morning DJ team (many shock jocks started as or still work on drive-time radio). Some stations emphasize music, and reduce gags and call-ins in this period.

The midday block is mostly music. For a period around noon a station may play nonstop music or go to an all-request format for people eating lunch.

In the early evening, the evening rush-hour programming resembles the midday programming, but adds traffic and weather advisories for commuters. Some stations insert a short snippet of standup comedy around 5 o'clock when commuters leave work.

The evening block, if present, returns to music.

The overnight programming is generally low-key music with quiet announcing. Some stations play documentaries or even infomercials, while some others play syndicated DJs like Delilah. It is not uncommon to play more adventurous selections during late night programming blocks, since late night is generally not considered significant for ratings.

Weekends, especially Sundays, often carry different programming. Common syndicated programming includes music countdown shows from DJs such as Rick Dees and Casey Kasem, retrospective shows, and world music such as the Putumayo World Music Hour. Stations may carry shows with different genres of music such as blues or jazz. Community affairs and religious programming is often on Sunday mornings. In addition, weekend evenings are particularly specialized; a dance station might have a sponsored dance party at a local club, or a classical station may play an opera.

Many music stations in the United States perform news and timechecks only sparingly, preferring to put more music on the air. News is often restricted to the talk-heavy commuting hours. The BBC takes a different approach, with all of its stations giving news updates. BBC 1xtra produces its own news segments under the name TX.

Music formats

Some well-known music-radio formats are *Top 40*, *Freeform Rock* and *AOR (Album Oriented Rock)*. It turns out that most other stations (such as Rhythm & Blues) use a variation of one of these formats with a different playlist. The way stations advertise themselves is not standardized. Some critical interpretation is needed to recognize classic formulas in the midst of the commercial glitz.

See List of music radio formats for further details, and note that there is a great deal of format evolution as music tastes and commercial conditions change. For example, the Beautiful music format that developed into today's Easy listening and [Soft rock](#) formats is nearly extinct due to a lack of interest from younger generations, whereas classic rock has become popular over the last 20 years or so and Jack FM has arisen only since 2000 or so.

Top 40

The original formulaic music radio format was Top 40. In this format, disc-jockeys would select one of a set of the forty best-selling singles (usually in a rack) as rated by Billboard magazine or from the station's own chart of the local top selling songs. In general, the more aggressive "Top 40" stations could sometimes be better described as "Top 20" stations. They would aggressively skirt listener boredom to play only the most popular singles.

Top 40 radio would punctuate the music with jingles, promotions, gags, call-ins, and requests, brief news, time and weather announcements and most importantly, advertising. The distinguishing mark of a traditional top-40 station was the use of a hyperexcited disc-jockey, and high tempo jingles. The format was invented in the US and today can be heard world wide. Todd Storz and Gordon McLendon invented Top 40 radio. Bill Drake and Rick Sklar have had a lasting modern influence.

Variants and hybrids include the freeform-like Jack FM (mentioned below under Freeform Rock) and the "Mix" formats mentioned below under Oldies. Top 40 music is heavily criticized by some music fans as being repetitive and of low quality, and is almost exclusively dominated by large media conglomerates such as Clear Channel Communications and CBS Corporation. Top 40 tends to be underrepresented on the Internet, being mostly the domain of commercial broadcasters such as Virgin Radio UK.

Some of the most famous Top 40 stations of have been Musicradio 77 WABC/New York, Boss Radio 93 KHJ-AM/Los Angeles Musicradio 89 WLS/Chicago and The Big 68 WRKO/Boston.

Freeform and progressive rock

A later development was freeform radio, later commercially developed as progressive rock radio, and still later even more commercially developed as AOR (Album-Oriented Rock), in which selections from an album would be played together, with an appropriate introduction.

Traditional freeform stations prided themselves on offering their disc jockeys freedom to play significant music and make significant social commentary and humor. This approach developed commercial problems because disc jockeys attracted to this freedom often had tastes substantially different from the audience, and lost audience share. Also, freeform stations could lack predictability, and listeners' loyalty could then be put at risk. Progressive rock radio (not to be confused with the [progressive rock](#) music genre) was freeform in style but constrained so that some kind of rock music was what was always or almost always played.

Responsible jocks would realize their responsibility to the audience to produce a pleasant show, and try to keep the station sound predictable by listening to other jocks, and repeating some of their music selections. WNEW-FM in New York during the 1970s exemplified this approach to progressive rock radio.

At their best, freeform stations have never been equaled for their degree of social activism, programmatic freedom, and listener involvement. However, to succeed, the approach requires genius jocks, totally in-tune with their audience, who are also committed to the commercial success of the radio station. This is a rare combination of traits. Even if such people are available, they often command extremely high salaries. However, this may be an effective approach for a new station, if talented jocks can be recruited and motivated at low salaries.

Freeform radio is particularly popular as a college radio format; offshoots include the recent (and somewhat controversial, due to its lack of on-air personalities) eclectic-pop format known as Jack FM from its first practitioner, which plays a wide assortment of mostly top-40 music from a span of several decades; and podcast radio, a mostly-talk format pioneered by Infinity Broadcasting's KYOU station in California and Adam Curry's Podcast show on Sirius Satellite Radio.

AOR (album-oriented rock)

AOR (album-oriented rock) developed as a commercial compromise between top-forties-style formulas and progressive rock radio/freeform. A program director or music consultant would select some set of music "standards" and require the playlist to be followed, perhaps in an order selected by the jock. The jock would still introduce each selection, but the jock would have available a scripted introduction to use if he was not

personally familiar with a particular piece of music and its artist. Obviously a computer helps a lot in this process.

A useful, relatively safe compromise with the artistic freedom of the jocks is that a few times each hour, usually in the least commercially valuable slots of the hour, the disc-jockey can highlight new tracks that he or she thinks might interest the audience. The audience is encouraged to comment on the new tracks, allowing the station to track audience tastes. The freedom to introduce new artists can help a station develop its library.

Significant AOR offshoots include classic rock and adult album alternative.

Oldies, standards, and classic rock

Classic rock or oldies formats have been described as having the weakness of not playing new artists. This is true in a creative sense, but not a commercial one. Stations will not get good ratings or revenue if they frequently play songs unfamiliar to their audience. This is why "Top 40" stations played only the biggest hits and why oldies and classic rock formats do the same for the eras they cover. Nevertheless, there seems to be a cottage industry of Internet stations specializing in specific forms of classic rock and oldies, particularly [psychedelic rock](#) and [progressive rock](#).

The oldies and classic rock formats have a strong niche market, but as the audience becomes older the station becomes less attractive to advertisers. Advertisers perceive older listeners as set in their brand choices and not as responsive to advertising as younger, more impulsive listeners. Oldies stations must occasionally change to more youthful music formats; as a result, the definition of what constitutes an "oldies" station has gradually changed over the years.

This preference for younger listeners caused the decline of the "Big Band" or "Standards" music formats that covered music from the 1930s to the 1950s. As the audience grew too old for advertisers, the radio stations that carried these formats saw a sharp loss of ratings and revenue. This left them with no choice but to adopt more youthful formats, though the Standards format (also known as the Great American Songbook from the series of albums produced by rocker Rod Stewart) has undergone something of an off-air revival, with artists such as Stewart, Tony Bennett and Queen Latifah putting their own interpretation on the music.

During the mid-to-late-'90s, the "Mix" format -- a loosely-defined mixture of Top-40 and classic rock with something of an emphasis on adult contemporary music -- began to appear across the country. While the format has no particular standard identity, most "mix" stations have rotations consisting largely of pop and rock music from the '80s and '90s (and often the

'70s), with some current material mixed in. In addition, stations devoted to the pop music of the '70s, '80s, and '90s on their own have developed as the audiences that grew up with that music grew older and nostalgic for the sounds of their youth.

Classical, pop, easy-listening, jazz, dance

These formats all have small but very loyal audiences in the largest markets. Most follow formats similar to the above (Top 40s, Freeform, AOR and Oldies), except with a different playlist. Public service stations following these formats tend to be "freeform" stations.

[Classical music](#) radio is just as it sounds -- radio designed to appeal to the listener of classical music. Most classical stations specialize primarily in instrumental classical music and chamber music, though there are more special interest classical stations (often found through media such as satellite radio or internet radio) that carry classical pop music or operatic music.

Easy listening and Adult Contemporary are related formats that play largely down-tempo pop music of various styles. The difference is mostly in the era and styles covered -- Easy Listening is mostly older music done in the style of standards from the early 20th century (typical artists include Johnny Mathis and Frank Sinatra) internet streaming combined with Big Band music and more modern performers in the same style such as Celine Dion and Josh Groban, while Adult Contemporary focuses more on newer pop music from the 1970s on. An ancestor to the easy listening format is Beautiful Music, a now-rare format (though XM features one channel of it, called Sunny) focusing mostly on smooth jazz or classical arrangements of pop music and original compositions in a similar vein.

[Jazz](#) stations generally play either traditional jazz forms or [smooth jazz](#). The jazz station, more than any other except the college station, is stereotyped as having a small listenership and a somewhat overly highbrow on-air personality, and many are college-run stations. California State University Long Beach sponsors KJAZZ 88.1, which has a fairly significant online listenership as well.

Dance music is a niche, and so-called "rhythmic pop" stations have had a fierce but not always commercially sustainable following. There was a wide spectrum of disco-format radio stations during the late '70s, but virtually all of them died out during the disco backlash; WXKS in Boston is one of the few notable survivors, now a Clear Channel Communications-owned top-40 station of considerable influence. Nevertheless there are a large number of dance music stations available both on the internet and on satellite radio,

mostly specializing in various forms of [electronica](#). Both major US satellite radio services include disco stations.

Alternative and modern rock

[Rock music](#) has a long and honorable radio tradition going back to DJs like Wolfman Jack and Alan Freed, and as a result variations on rock radio are fairly common. The classic rock and oldies formats are discussed above; in addition to those, however, there are several genres of music radio devoted to different aspects of modern rock music. Alternative rock grew out of the grunge scene of the late '80s and early '90s and is particularly favored by college radio and adult album alternative stations; there is a strong focus on songwriters and bands with an outsider sound or a more sophisticated sound than the "three chord wonder" cliché. Meanwhile, other stations focus on [heavy metal](#), [punk rock](#), or the various post-punk and pop-influenced sounds known collectively as "modern rock".

Narrow-interest rock stations are particularly common on the Internet and satellite radio scenes, broken down into genres such as punk, metal, classic rock, indie music, and the like. There is a general feeling among radio connoisseurs that rock radio is becoming badly watered down by big corporate ownership, leading to a considerable do-it-yourself spirit. true.

Country

While stereotyped as rural music, the [Country music](#) format is common and popular throughout the United States and in some other countries. Emphasis is generally on current pop country, though stations specializing in older country music have popped up here and there. Country has been a popular radio format since the early days of music radio. Country Music stations are broken in two categories: Classic country and Hot Country

Urban (hip-hop/R&B)

The explosive rise in popularity during the 1980s of [rap music](#) has led to a large number of radio stations specializing in rap/hip-hop and [R&B](#) music (with the exception of classic R&B such as Motown, which is as often as not the province of Oldies stations). The genre is euphemistically referred to as "urban" due to the fact that the styles it represents are largely developed from the street and underground music of urban American blacks in the 1970s, though the music itself has considerable popularity (and controversy, due to

its often nihilistic and hedonistic themes) among all ethnic groups and social classes.

Public radio formats

Some music radio is broadcast by public service organizations, such as National Public Radio or the BBC. These usually resemble freeform stations, with particular programs for different types of music. More popular formats get more popular hours. The Avant-garde programs tend to be pushed to the late night and early morning slots.

There is a vast variety in the formats used in public broadcasting; while the American form (represented largely by National Public Radio and Public Radio International) is generally thought of being dry and academic, public broadcasters in other countries have more variety in their programming; the BBC, for example, has eleven national or international radio stations in English alone (five of which are devoted primarily to music), with roughly another fifty regional and local stations. Public radio music formats tend to be grouped into broad genres, with most public broadcasters offering at least a pop station (such as Ireland's RTE 2fm) and a classical/jazz station.

In addition, college radio stations often operate as public broadcasters.

Promotional usages

Music radio is also a means of promoting other enterprises, such as a record label or ad-hoc music events in which the broadcasters have a commercial interest. The majority of music radio stations in the United States and Canada are commercial stations that sell advertising to pay for their facilities and transmitters; in addition, many of the larger stations run promotional events such as dance nights, concerts, and even (in the case of some larger stations) entire music festivals. On-air contests and giveaways are common features, as are philanthropic programs (usually charitable promotions run during holiday seasons).

Song picking

Music radio has been helped by the development of semi-automated song-picker programs. Basically, these present the disc-jockey with a list of commercially-acceptable music selections, and other items for the current time slot. These give the disc-jockey some artistic freedom to select songs, promotions, jingles, etc., and yet still assure a cohesive station "sound" and good audience satisfaction. They also reduce a disc-jockey's workload,

allowing him or her to develop news items, run the station, prepare gags, or take call-ins while a song is playing. The employer may as a result reduce staffing levels and thus trim overhead costs.

Technology

While music radio, like all radio, started out on AM, it is somewhat unusual, at least in developed countries, to have a music station on AM due to the relatively poor sound bandwidth available in a 9 or 10 kHz channel. As a result, since the late 60s and early 70s there has been a wholesale shift to using FM stereo for maximum sound quality. The 200 kHz bands assigned in most countries to FM radio stations are more than adequate to carry a two-channel stereo audio signal, along with several subcarriers that serve various purposes. Nevertheless, up through the early 90s a large number of stations still programmed substantial amounts of music on the AM bands, a practice that still continues for some limited formats; AM stereo, in fact, though rarely supported on consumer equipment outside of Japan, can provide near-FM quality sound, and is required for many stations operating in what in the United States is known as the X-band (1620-1710 kHz). Some FM stations also broadcast SCA programming such as multilingual translations and leased content using a subcarrier.

Music radio has progressed behind the microphone over the years -- originally the disk jockeys were just that, people who announced and spun vinyl records. High-fidelity tape ("carts", from cartridges) was the standard through much of the 70s and 80s, phased out in favor of compact disc and eventually computer-controlled MP3 jukeboxes in some newer studios. Computer technology looms large in the future of broadcast radio -- in addition to the obvious use for in-studio automation and Internet radio, it is already widely used for satellite radio to transmit static-free programming, and iBiquity digital IBOC (sometimes referred to as HD Radio) subcarrier transmissions and Digital Audio Broadcasting are both in use (in the Western hemisphere and Europe respectively) primarily for transmitting high-quality digital music. RDS information is often broadcast on a subcarrier in the FM bands to transmit station identification and song information, as well as information used by regional carriers in some parts of the world to allow automatic frequency hopping between multiple frequencies used by the same station.

High-fidelity music programming is expected to be deployed on the world airwaves using the currently experimental Digital Radio Mondiale system, but has yet to see wide acceptance outside of a couple of major European

broadcasters such as Deutsche Welle. No international music stations using the technology have yet been launched.

Internet radio generally uses standard streaming protocols, with the data most often in MP3, RealAudio, or Windows Media format; increasing numbers of internet radio stations are also using aacPlus and Ogg Vorbis.

Satellite radio tends to use often-proprietary streaming protocols along with high-quality, low bit-rate data formats such as aacPlus.

Categories: [Music industry](#).

Music recording sales certification

Music recording sales certification is a system of certifying that a [music recording](#) has sold a certain number of copies. Almost all countries follow variations of the RIAA certification categories, which are named after the precious materials **gold**, **platinum** and **diamond** (**silver** is also used in some countries). The number of sales required for these awards vary depending on the population of the territory in which the album is released. Normally they are awarded only to albums released at least nationally, and are awarded individually for each country in which the album is sold. Additionally, different sales levels may exist for different music media, such as [albums](#), [singles](#) or [videos](#).

Originally applied to LP records, certification is now most commonly awarded for compact disc sales.

Certification is usually awarded cumulatively, so for example: an album sells 1,000,000 copies in a country where 1,000,000 sales means platinum status. If that album went on to sell 3,000,000 copies, it would be awarded "triple platinum" certification.

History

The original "gold record" awards were presented to artists by their own record companies to publicize the achievement of 1,000,000 sales. The first of these was awarded by RCA to Glenn Miller in February 1942, celebrating 1,200,000 sales of "Chattanooga Choo Choo". Another example of a company award is the gold record awarded to Elvis Presley in 1956 for 1,000,000 sales of the single "Hound Dog". This has led to controversy over how to determine the placings for the biggest selling artists of all time, and claims that some gold albums should be disregarded or even retrospectively withdrawn although they were legitimately awarded at the time.

RIAA certification

Several different thresholds have been in use at different times and places for both album and single awards. Some of these were based on units sold and others on the value of retail sales. The first official designation of a "gold record" by the RIAA was established for [singles](#) in 1958, and the RIAA also trademarked the term "gold record" in the United States. On March 14, 1958 the RIAA certified Perry Como's hit single "Catch a Falling Star" as its first ever "gold record". Later that year, the Elvis Presley hit "Hard Headed Woman" became the first [rock and roll](#) single to earn the RIAA designation.

Like many [record industry](#) awards and rankings, the measurement is usually based on wholesale shipments to all types of retail outlets, not actual retail sales or financial transactions. This means that an early award or ranking for a new release reflects a distributor's expectations for the album and their market power.

List of international sales certification thresholds

Most countries have only one threshold series, but some have different categories and different quantities to achieve a mark. Popular categorizations include:

- By release type (album/single/music videos); generally singles sell better and require higher scores to achieve than albums; music videos sell much less and thus require lower scores.
- By artist's country (native/foreign or international); native artists who have songs in their native language usually sell better than foreign.

Country	Certifier	Classification	Thresholds			
			Silver	Gold	Platinum	Diamond
Argentina	CAPIF	All	-	20,000	40,000	-
Austria	IFPI	All	-	15,000	30,000	-
Australia	ARIA	Music videos	-	7,500	15,000	-
		Everything else	-	35,000	70,000	-
Brazil	ABPD	All	-	50,000	125,000	500,000
Canada	CRIA	Music videos	-	5,000	10,000	100,000
		Everything else	-	50,000	100,000	1,000,000

Denmark	IFPI	Albums	-	20,000	40,000	-
		Singles/Musicvideo DVD	-	4,000	8,000	-
		Entertainment DVD	-	20,000	40,000	-
France	SNEP	Albums	50,000	100,000	300,000	1,0
		Singles	100,000	200,000	300,000	50
Germany	IFPI	Albums	-	100,000	200,000	-
		Singles	-	150,000	300,000	-
Greece	IFPI	Albums	-	20,000	40,000	-
		Singles	-	10,000	20,000	-
		DVD	-	5,000	10,000	-
Hungary	Mahasz	Native artists	-	15,000	30,000	-
		Foreign artists	-	10,000	20,000	-
		Jazz/world music/classic/single releases	-	5,000	10,000	-
India	IMI	International	-	10,000	20,000	-
		Classical/non- classical	-	10,000	40,000	-
		Regional Basic	-	60,000	120,000	-
		National Basic	-	100,000	200,000	-
Indonesia	??	Albums	-	75,000	150,000	1,5
Ireland	IRMA	Albums	-	7,500	10,000	-
		Singles	-	7,500	10,000	15
Italy	FIMI	Albums	-	50,000	100,000	-
		Singles	-	10,000	20,000	-
Japan	RIAJ	All	-	100,000	250,000	-
Malaysia	RIM	All	-	15,000	25,000	15
Mexico	AMPROFON	Albums	-	50,000	100,000	50
		Music DVDs	-	10,000	20,000	10
The Netherlands	NVPI	Albums (popular)	-	35,000	70,000	-
		Albums (classical/jazz)	-	15,000	25,000	-
		Singles	-	40,000	60,000	-
New Zealand	RIANZ	Albums	-	7,500	15,000	-
		Singles	-	5,000	10,000	-
		Music videos	-	2,500	5,000	-

Norway	IFPI	Albums	-	20,000	40,000	-
		Singles/Musicvideo DVD	-	5,000	10,000	-
Philippines	PRIMA	All	25,000	50,000	100,000	1,000
Poland	ZPAV	Singles	-	10,000	20,000	10
		Album (domestic pop artists)	-	35,000	70,000	35
		Album (foreign pop artists)	-	20,000	40,000	20
		Album (jazz/classical)	-	5,000	10,000	50
		Album (soundtrack)	-	10,000	20,000	10
		Music video	-	5,000	10,000	50
		Music video (classical/jazz)	-	2,500	5,000	25
		DVD	-	5,000	10,000	-
Singapore	RIAS	All	-	10,000	15,000	-
Spain	PROMUSICAE	All	-	40,000	80,000	-
Switzerland	IFPI	All	-	20,000	40,000	-
Ukraine	UMA	Native artists	50,000	100,000	500,000	-
		Foreign artists	25,000	50,000	200,000	-
United Kingdom	BPI	Albums	60,000	100,000	300,000	-
		Singles	200,000	400,000	600,000	-
USA	RIAA	All	-	500,000	1,000,000	10

See also

- [List of best-selling albums](#)

Music school

A **music school** or **conservatory** (American English) — also known as a **conservatoire** (British English) or a **conservatorium** (Australian English) — is an institution dedicated to teaching the art of [music](#), including the playing of

[musical instruments](#), [musical composition](#), musicianship, [music history](#), and [music theory](#).

Most music schools are tertiary level institutions, and they may either be independent or part of a university. Many music schools originated as vocational training centres for would-be professional musicians, often outside the main academic structure. These institutions have retained an emphasis on performance into the 21st century, while also adopting a more formal academic approach. On the other hand there are university music departments, which originally placed more emphasis on academic study of music, but often place greater emphasis on performance now than they did in the past. The two groups overlap more than they used to, with the specific emphasis varying from one institution to another.

There are also some specialist music schools for school age children, for example the Yehudi Menuhin School in England. These combine intensive music education with a general academic education.

Prominent music schools

Argentina

- Conservatorio Nacional Superior de Música

Austria

- Anton Bruckner Private University for Music, Drama, and Dance
- University Mozarteum Salzburg
- Universität für Musik und darstellende Kunst Wien

Australia

Australian Institute of Music (Sydney)
Australian National University School of Music (Canberra)
Central Queensland Conservatorium of Music
Elder Conservatorium (Adelaide)
Melbourne Conservatorium of Music
Monash University School of Music
Sydney Conservatorium of Music

University of Tasmania Conservatorium
Western Australian Conservatorium of Music

Belgium

- Brussels: Conservatoire Royal de Bruxelles

Brazil

- Conservatório Dramático Musical de São Paulo

Canada

- Conservatoire de musique et d'art dramatique du Québec (nine schools)
Royal Conservatory of Music (Toronto)
McGill University Faculty of Music
- Université de Montréal

Denmark

- Royal Academy of Music, Aarhus

Finland

- Sibelius Academy

France

- Conservatoire de Paris
Conservatoire de Lyon

Germany

Universities of Music

- Aachen: Hochschule für Musik Köln, Abt. Aachen
- Augsburg: Hochschule für Musik Nürnberg-Augsburg, Abt. Augsburg
- Berlin: Hochschule für Musik "Hanns Eisler"
- Berlin: Universität der Künste Berlin
- Bremen: Hochschule für Künste Bremen
- Detmold: Hochschule für Musik Detmold
- Dresden: Hochschule für Musik Dresden "Carl Maria von Weber"
- Düsseldorf: Robert-Schumann Hochschule Düsseldorf
- Essen: Folkwang Hochschule im Ruhrgebiet
- Frankfurt am Main: Hochschule für Musik und Darstellende Kunst
- Frankfurt am Main
- Freiburg im Breisgau: Hochschule für Musik Freiburg
- Halle (Saale): Martin Luther University of Halle-Wittenberg, Institut für Musikpädagogik
- Hamburg: Hochschule für Musik und Theater Hamburg
- Hannover: Hochschule für Musik und Theater Hannover
- Karlsruhe: Hochschule für Musik Karlsruhe
- Köln: Hochschule für Musik Köln
- Leipzig: Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig
- Lübeck: Musikhochschule Lübeck
- Mainz: Johannes Gutenberg University of Mainz, Fachbereich Musik
- Mannheim: Hochschule für Musik und Darstellende Kunst Mannheim
- München: Hochschule für Musik und Theater München
- Münster: Westfälische Wilhelms-Universität Münster, Fachbereich Musik
- Nürnberg: Hochschule für Musik Nürnberg-Augsburg, Abt. Nürnberg
- Osnabrück: Universität Osnabrück, Fachgebiet Musik
- Rostock: Hochschule für Musik und Theater Rostock
- Saarbrücken: Hochschule des Saarlandes für Musik und Theater
- Stuttgart: Staatliche Hochschule für Musik und Darstellende Kunst
- Stuttgart
- Trossingen: Hochschule für Musik Trossingen
- Weimar: Hochschule für Musik "Franz Liszt" Weimar
- Würzburg: Hochschule für Musik Würzburg
- Wuppertal: Hochschule für Musik Köln, Abt. Wuppertal

Universities of Spiritual Music

- Aachen: Katholische Hochschule für Kirchenmusik St. Gregorius Aachen

- Bayreuth: Evangelische Hochschule für Kirchenmusik
- Dresden: Evangelische Hochschule für Kirchenmusik
- Görlitz: Hochschule für Kirchenmusik der Evangelischen Kirche Berlin-Brandenburg - schlesische Oberlausitz
- Halle (Saale): Evangelische Hochschule für Kirchenmusik Halle
- Heidelberg: Evangelische Hochschule für Kirchenmusik
- Herford: Evangelische Hochschule für Kirchenmusik
- Regensburg: Hochschule für Katholische Kirchenmusik und Musikpädagogik
- Rottenburg: Katholische Hochschule für Kirchenmusik
- Tübingen: Evangelische Hochschule für Kirchenmusik

Conservatoires

- Berlin: Stern'sches Konservatorium
- Frankfurt: Stiftung Hoch'sches Konservatorium - Musikakademie Frankfurt am Main
- Hamburg: Hamburger Konservatorium
- Mainz: Peter-Cornelius-Konservatorium der Stadt Mainz
- München: Richard-Strauss-Konservatorium - Fachakademie für Musik der Stadt München
- Osnabrück: Fachhochschule Osnabrück - Konservatorium
- Trossingen: Hohner-Konservatorium

Ireland

- DIT Conservatory of Music and Drama
- Royal Irish Academy of Music

Italy

- Accademia Chigiana (Siena)
- Accademia Nazionale di Santa Cecilia (Rome)
- Conservatorio Giuseppe Verdi (Milan)
- Conservatorio Giovanni Battista Martini (Bologna)
- Conservatorio Luigi Cherubini (Florence)
- Conservatorio Benedetto Marcello (Venice)

Japan

- Tokyo National University of Fine Arts and Music (Tokyo)
Tokyo College of Music (Tokyo)
Kunitachi College of Music (Tokyo)
Musashino Academia Musicae (Tokyo)
Kobe College (Kobe)
Takarazuka Revue Music school (Takarazuka, Hyogo)

Netherlands

- ArtEZ Conservatorium (Arnhem / Zwolle / Enschede)
Conservatorium Alkmaar (Alkmaar)
Conservatorium van Amsterdam (Amsterdam)
Conservatorium Maastricht (Maastricht)
Fontys Conservatorium (Tilburg)
Royal Conservatory of The Hague (Koninklijk Conservatorium Den Haag)
Prins Claus Conservatorium (Groningen)
Rotterdams Conservatorium (Rotterdam)
Utrechts Conservatorium (Utrecht)

Russia

- Moscow Conservatory
St Petersburg Conservatory

Spain

- Centro Superior de Música del País Vasco, San Sebastián/Donostia
Conservatorio Superior de Música del Liceo (Barcelona)
Conservatorio Superior de Música (Córdoba)
Conservatorio Superior de Música (Murcia)
Conservatorio Superior de Música (Salamanca)
Escuela Superior de Música de Cataluña (Barcelona)
Escuela Superior de Música Reina Sofía (Madrid)
Real Conservatorio Superior de Música (Madrid)

Sweden

- Royal College of Music in Stockholm
Ingesund College of Music in Arvika, a department of Karlstad University
Gothenburg University, School of Music and Music Education
Örebro University, Department of Music
Piteå School of Music, a department of Luleå University of Technology
Malmö Academy of Music, a department of Lund University

UK

Undergraduate & postgraduate

- UCE Birmingham Conservatoire (part of UCE Birmingham)
Guildhall School of Music and Drama, London
Leeds College of Music
Royal Academy of Music, London (part of the University of London)
Royal College of Music, London
Royal Northern College of Music, Manchester
Royal Scottish Academy of Music and Drama, Glasgow
Royal Welsh College of Music & Drama, Cardiff (part of the University of Wales)
Trinity College of Music, London

Secondary and younger

- Chetham's School of Music
City of Edinburgh Music School
Purcell School
Wells Cathedral School
Yehudi Menuhin School

USA

- Berklee College of Music (Boston, MA)
Boston Conservatory (Boston, MA)
Boston University (Boston, MA)

Cleveland Institute of Music (Cleveland, OH)
Crane School of Music (Potsdam, NY)
Colburn School (Los Angeles CA)
Curtis Institute of Music (Philadelphia, PA)
DePaul University (Chicago, IL)
Eastman School of Music (Rochester, NY)
Florida State University College of Music (Tallahassee, FL)
Indiana University Jacobs School of Music (Bloomington, IN)
Juilliard School (New York, NY)
Longy School of Music (Boston)
Manhattan School of Music (New York, NY)
Mannes College of Music (New York, NY)
McNally Smith College of Music (Saint Paul, MN)
New England Conservatory of Music (Boston, MA)
North Carolina School of the Arts (Winston-Salem, NC)
Northwestern University School of Music (Evanston, IL)
Oberlin Conservatory (Oberlin, OH)
Peabody Conservatory (Baltimore, MD)
Purchase College (Purchase, NY)
San Francisco Conservatory of Music (San Francisco, CA)
Shepherd School of Music, Rice University (Houston, TX)
University of Cincinnati College-Conservatory of Music (Cincinnati, OH)
University of Illinois School of Music (Urbana, IL)
University of Michigan School of Music (Ann Arbor, MI)
University of North Texas School of Music (Denton, Texas)
University of the Pacific Conservatory of Music (Stockton, CA)
University of Southern California Thornton School of Music (Los Angeles, CA)
University of Texas at Austin School of Music (Austin, Texas)
Westminster Choir College of Rider University (Princeton, NJ)
Yale University School of Music (New Haven, CT)

Music sequencer

In the field of [electronic music](#), a **sequencer** was originally any device that recorded and played back a sequence of control information for an [electronic musical instrument](#). Nowadays, the term almost always refers to the feature of recording software which allows the user to record, play back and edit MIDI data. This is distinct from the software features which record audio data.

Early analog music sequencers used control voltage/trigger interface, but were replaced by digital hardware- or software-based MIDI sequencers, which play back MIDI events and MIDI control information at a specified number of beats per minute.

As computer speeds increased in the 1990s, audio recording, audio editing, and sample triggering features were added to the software. Software so enhanced is called a digital audio workstation (DAW). DAWs almost always include sequencing features but, strictly speaking, go beyond what a sequencer is.

Many sequencers have features for limited [music notation](#), or are able to show music in a piano roll notation. (For software designed specifically for music notation, see the [scorewriter](#) article.)

Though the term 'sequencer' is today used primarily for software, some hardware [synthesizers](#) and almost all [music workstations](#) include a built-in MIDI sequencer. There are also standalone hardware MIDI sequencers.

Music can also be sequenced in a using trackers such as ModPlug Tracker, and some of those are able to sequence MIDI events too.

A [drum machine](#) can be viewed as a specialized music sequencer.

Software sequencers / DAWs with sequencing features

For a list of trackers, see the [tracker](#) article.

In alphabetical order:

- Ableton Live
- ACID Pro [1]
- Anvil Studio
- Ardour
- AudioDesk a simpler form of Digital Performer
- Cakewalk range of software (e.g. Sonar)
- Cubase range of software from Steinberg
- Digital Performer
- EnergyXT [2]
- FL Studio
- GarageBand
- Jazz++ [3]
- Jeskola Buzz
- Live Step Sequencer [4]
- Logic Pro from Apple
- Logic_Express from Apple
- Magix Music Maker [5] (also supports video sequencing)
- Magix Music Studio [6]

MIDI Maker
MidiNotate Composer
Mozart Music Notation Software [7]
MusE (not to be confused with MuSE, the streaming audio engine)
Musicator [8]
MusicPhrase music sequencer [9]
Nuendo
Orion Platinum from Synapse Audio Software
PowerTracks from PG Music
ProTools from Digidesign
Psycle from your contributions
Pyramix from Merging Technologies [10]
Reason from Propellerhead
Rosegarden
Sagan Technology Metro
SawStudio [11]
Seq24 [12]
Techno EJay [13]
Tracktion [14]
Vision, AKA Studio Vision - from Opcode Systems. (Once-popular Classic MacOS MIDI/audio sequencer)
Yamaha SOL2
Yamaha XGworks ST
Zadok Audio & Media Products' WinAudio

Hardware music sequencers

In alphabetical order (and by no means exhaustive):

Clavivox, keyboard synth patented in 1956 by Raymond Scott
Doepfer MAQ 16-3
Doepfer Schaltwerk
Doepfer Regelwerk
Fairlight CMI
Frostwave Fat Controller
genoQs Octopus
Infectionmusic Phaedra
Infectionmusic Zeit
Manikin Schrittmacher
Moog 960 Sequential Controller -- part of the Moog modular synthesizer system, and possibly the earliest sequencer.
Radikal Technologies Spectralis

RCA_Mark_II_Sound_Synthesizer. Room-filling device built in 1957 for a half-million dollars. Included a 4-polyphony synth with 12 oscillators, a sequencer fed with paper tape, and a shellac record lathe for output.

Roland MV-8000

Roland SB-55

Roland TB-303

Roland TR-909

Sequentix P3

Yamaha QY10

Yamaha QY700

Yamaha RM1x

Categories: [Music technology](#) | [Music hardware](#) | [Electronic music](#)

Music technology

Music technology is technology involved with the [musical](#) arts, in particular the use of electronic devices and computer software to facilitate playback, recording, composition, storage and performance. This is the top level index page under the [Music](#) heading.

- 8-Track cartridge
 - Amplifier
 - Analog vs. Digital
 - Audio editing
 - Audio tape
 - Audio signal processing
 - Binaural recording
 - Car audio
 - Cassette player
 - Compact disc
 - DAT
 - Digital audio
 - Digital audio workstation
 - Digital signal processing
- [Electronic music](#)
- Glass master
 - Gramophone record (often called "phonograph record in U.S. English)
 - Hard disk recorder
 - Home Audio
 - Home theatre

- Loudspeaker
- Magnetic tape
- Magnetic recording
- Microphone
- MIDI
 - [Sequencer](#)
- Minidisc
- Mixing console
- Robert Moog
- MP3
- Multimedia
- Music notation program
- [Musical instrument](#)
- New interfaces for musical expression
 - Ondes Martenot
 - Phonograph
 - Phonograph cylinder
 - Pianola
 - Pro Audio
 - Public address systems
 - Radio
 - Radio baton
- [Record label](#)
- [Sound recording](#)
- Sound reproduction
 - SMPTE
- [Synthesizer](#)
 - Analog synthesizer
 - [Digital synthesizer](#)
- Tape recorder
- Theremin

Music theory

Music theory is a field of study that describes the elements of [music](#) and includes the development and application of methods for analyzing and composing music, and the interrelationship between the [notation](#) of music and performance practice. Broadly, theory may include any statement, belief, or conception of music (Boretz, 1995). A person who studies or practices music theory is a **music theorist**.

Some music theorists attempt to explain the techniques composers use by establishing rules and patterns. Others model the experience of listening to or performing music. Though extremely diverse in their interests and commitments, many Western music theorists are united in their belief that the acts of composing, performing, and listening to music may be explicated to a high degree of detail (this, as opposed to a conception of musical expression as fundamentally ineffable except in musical sounds). Generally, music theory works are both descriptive and prescriptive, that is they both attempt to define practice and to influence later practice. Thus, music theory generally lags behind practice in important ways, but also points towards future exploration and performance.

Musicians study music theory in order to be able to understand the relationships that a composer or songwriter expects to be understood in the notation, and composers study music theory in order to be able to understand how to produce effects and to structure their own works. Composers may study music theory in order to guide their [precompositional](#) and compositional decisions. Broadly speaking, music theory in the Western tradition focuses on [harmony](#) and [counterpoint](#), and then uses these to explain large scale structure and the creation of [melody](#).

Sound

Music theory describes how sounds, which travel in waves, are notated, and how what is sounded, or played, is perceived by listeners. The study of how humans interpret sound is called psychoacoustics, while the cognitive aspects of how perceived sounds are interpreted into musical structures is studied in [music cognition](#). In music, sound waves are usually measured not by length (or wavelength) or period, but by frequency.

Every object has a resonant frequency which is determined by the object's composition. The different frequencies at which the sound producers of many instruments vibrate are given by the harmonic series. The resonators of [musical instruments](#) are designed to exploit these frequencies. Different instruments have different [timbres](#) due to variation in the size and shape of the instrument as well as the choice of materials from which the parts of the instrument are constructed.

A [note](#) is generally perceived as a sound on a single pitch. Notes have a regular wave beat on the eardrum that humans (and perhaps other animals as well) find pleasing. This may be in part due to the fact that from the moment the hearing function becomes available to an unborn child, there is the regular rhythm of the mother's heartbeat.

Often the fundamental aspects of sound and music are described as [pitch](#), [duration](#), intensity, and [timbre](#).

Pitch

Sounds can be classified into [pitches](#), according to their frequencies or their relative distance from a reference pitch. [Tuning](#) is the process of assigning pitches to [notes](#). The difference in pitch between two notes is called an [interval](#). Notes, in turn, can be arranged into different [scales](#) and [modes](#). The most common scales are major, harmonic minor, melodic minor, and pentatonic.

The Key of a piece of music determines what frequency each note is played at. A piece in the key of D major will put all the notes two semitones higher than a piece in the key of C major. Changing the key can change the feel of the piece of music dramatically, as it changes the relation of the pitches of the composition to the pitch range of the instruments on which the piece is being performed, often effecting timbre as well as having other more technical implications for the performers. However, key changes may also go unrecognized to the audience, as changing the key does not (by definition) change the relation of the pitches of the composition to each other, and so different keys can in many cases be considered equivalent and a matter of choice on the part of performers (this is especially true for popular and folk musics).

Rhythm

[Rhythm](#) is the arrangement of sounds in time. [Meter](#) animates time in regular pulse groupings, called measures (or bars in British English). The time signature specifies how many beats are in a measure, and which kind of written note is counted and felt as a single beat. Through increased stress and attack (and subtle variations in duration), particular tones may be accented. There are conventions in most musical traditions for a regular and hierarchical accentuation of beats to reinforce the meter. Syncopated rhythms are rhythms that accent parts of the beat not already stressed by counting. Playing simultaneous rhythms in more than one time signature is called polyrhythm.

In recent years, rhythm and meter have become hot topics among music scholars. Recent work in these areas includes books by Fred Lerdahl and

Ray Jackendoff, Jonathan Kramer, Christopher Hasty, William Rothstein, and Joel Lester.

Melody

[Melody](#) is the unfolding in musical time of a principle single line. This line can be sounded alone, unaccompanied; or it can be the top (or sometimes an inner) note of a sequence of [chords](#), or sounded against chords as a background by accompanying instruments or voices. Melodic rhythm is usually rooted in the accent patterns of language, and/or the animating rhythms of dance steps and forms.

In much of Western music, melody is often the most identifiable theme. Melodies will often imply certain [scales](#) or modes. [Counterpoint](#) is the study of combining and layering more or less independent melodies.

Harmony, consonance, & dissonance

[Harmony](#) can generally be thought of as occurring when two or more pitches are sounded simultaneously, although harmony can be implied when pitches are sounded successively rather than simultaneously (as in arpeggiation). Harmonies involving three or more pitches sounded simultaneously are referred to as chords, though the term is generally used to indicate an organized selection of pitches rather than just any three or more pitches.

Consonance can be roughly defined as harmonies whose tones complement and augment each others' resonance, dissonance as those which create more complex acoustical interactions (called 'beats'). Another manner of thinking about the relationship regards stability; dissonant harmonies are sometimes considered to be unstable and to "want to move" or "resolve" toward consonance. However, this is not to say that dissonance is undesirable. A composition made entirely of consonant harmonies may be pleasing to the ear and yet boring because there are no instabilities to be resolved.

Melody is often organized so as to interact with changing harmonies (sometimes called a [chord progression](#)) that accompany it, setting up consonance and dissonance.

"Harmony" as used by music theorists can refer to any kind of simultaneity without a value judgment, in contrast with a more common

usage of "in harmony" or "harmonious", which in technical language might be described as consonance.

Texture

[Musical texture](#) is the overall sound of a piece of music commonly described according to the number and relationship between parts or lines of music: monophony, heterophony, polyphony, homophony, or monody. The perceived texture of a piece may also be affected by the timbre of the instruments playing these parts and the harmony and rhythms used, among other things.

Notation

[Music notation](#) is the graphical representation of music. In standard notation, pitches (notes) are represented on the vertical axis and time (rhythm) is represented as symbols on the horizontal axis. Together, these two components make up the musical staff, along with directions indicating the [key](#), tempo, dynamics, etc. [Notes](#) are used on the musical staff with different time values to show musicians what note to play and when to play it.

Analysis

See: [Musical analysis](#)

12-tone and set theory

See: [serialism](#), [set theory_\(music\)](#)

Ear training

Main article: [ear training](#).

A key skill learned in Music Theory is the ability to recognize pitches, scale progressions, and intervals. There are many uses for having a good ear, including finding the leading tone, melodic line, bass line, and key for pieces of music. The basic approach to beginning training with the ear is to play two pitches one after the other and be able to tell the interval between the two. Common intervals are the Major Third, Perfect Fourth, Perfect Fifth, Major Sixth, and the Octave. One possible way to learn to recognize these intervals is to associate the sound to a commonly known song or pop culture sound. For example, the Perfect Fifth interval will sound like the beginning to "Twinkle, Twinkle, Little Star", a Major Sixth can be associated with the NBC jingle or the song "My Bonnie", and the Octave is often recognized as the start to "Somewhere Over the Rainbow".

Four-part writing

Four-part writing served for several hundred years as the foundation of musical practice in Europe. Historically, this is due to the primacy of choral music in the western tradition. The "Gradus ad Parnassum" by Johann Joseph Fux is a distillation of the principles of writing for four independent voices and was used as an instructional manual for many composers, including Mozart and Beethoven. The basic principle of four-part writing is to create four simultaneous lines that obey the rules of harmony and voice leading.

Four-part writing is sometimes referred to as an SATB Arrangement, i.e. An arrangement for the four vocal parts: [Soprano](#), [Alto](#), [Tenor](#) and [Bass](#) lines. However, it is not necessary that these specific voice parts be present for a composition to be considered to be four-part. In men's choral music, four-part pieces are most commonly expressed as TTBB (Tenor I, Tenor II, [Baritone](#), Bass), while a [string quartet](#) uses two [violins](#), a [viola](#) and a [cello](#).

Source

- Boretz, Benjamin (1995) *Meta-Variations: Studies in the Foundations of Musical Thought*. Red Hook, New York: Open Space.

Music therapy

Music therapy is the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.

In other words, music therapy is the use of [music](#) by a trained professional to achieve therapeutic goals. Goal areas may include, but are not limited to, motor skills, social/interpersonal development, cognitive development, self-awareness, and spiritual enhancement.

Music therapists are found in nearly every area of the helping professions. Some commonly found practices include developmental work (communication, motor skills, etc.) with individuals with special needs,

[songwriting](#) and listening in reminiscence/orientation work with the elderly, processing and relaxation work, and rhythmic entrainment for physical rehabilitation in stroke victims.

The idea of music as a healing modality dates back to the beginnings of history, and some of the earliest notable mentions in Western history are found in the writings of ancient Greek philosophers.

Music therapy in the United States

Music therapy in its current/modern form has existed in the United States since around 1944, when the first degree program in the world was founded at Michigan State University.

The American Music Therapy Association (AMTA) was founded in 1998 as a merger between the National Association for Music Therapy (NAMT, founded in 1950) and the American Association for Music Therapy (AAMT, founded in 1971). Numerous other national and international organizations exist. In the United States, a music therapist is most commonly designated by MT-BC (Music Therapist, Board-Certified). A music therapist with only this designation has a bachelor's in music therapy and is trained in the specific use of music therapy techniques as an adjunctive/augmentative therapy, complementing the work of other practitioners from different disciplines such as social work, speech/language, physical therapy, medicine, nursing, education, and so forth. A music therapist may have different credentials or professional licenses and may also have a master's degree in music therapy or in another clinical field (social work, mental health counselling, or the like). Some practicing music therapists have held Ph.D.s in non-music-therapy (but related) areas, but more recently Temple University founded a true music therapy Ph.D. program. A music therapist will typically practice in a manner that incorporates music therapy techniques with broader clinical practices such as assessment, diagnosis, psychotherapy, rehabilitation, and other practices. Music therapy services rendered within the context of a social service, educational, or healthcare agency are reimbursable by insurance and sources of funding for individuals with certain needs. Music therapy services have been identified as reimbursable under Medicaid, Medicare, Private insurance plans and other services such as state departments and government programs.

A U.S. music therapist may also hold the designation of CMT, ACMT, or RMT--initials which were previously conferred by the now-defunct AAMT and NAMT. In Canada, the designation is MTA (Music Therapist Accredited/Musicotherapie Accreditee).

A degree in music therapy requires proficiency in guitar, piano, voice, music theory, music history, reading music, [improvisation](#), as well as varying levels of skill in assessment, documentation, and other counselling and healthcare skills depending on the focus of the particular university's program. To become board-certified in the United States, a music therapist must complete 1200 hours of clinical training in addition to required coursework, research, and passing a nationally accredited certification exam.

Music therapy in the United Kingdom

Live music was used in hospitals after both of the World Wars, as part of the regime for some recovering soldiers. Clinical Music therapy in Britain as it is understood today was pioneered in the 60s and 70s by French cellist Juliet Alvin, whose influence on the current generation of British music therapy lecturers remains strong. Music therapists, many of whom work with an improvisatory model (see clinical improvisation), are active particularly in the fields of child and adult learning disability, but also in psychiatry and forensic psychiatry, geriatrics, palliative care and other areas. The practitioner is an SRAsT(M) (State Registered Arts Therapist (Music)), and must hold a post-graduate diploma in music therapy, though increasingly the move is towards therapists holding masters degrees. There are courses in music therapy in Bristol, Cambridge, Cardiff, Edinburgh and London, and there are therapists throughout the United Kingdom.

In 2002 the World Congress of Music Therapy was held in Oxford, on the theme of Dialogue and Debate.

Categories: [Music](#)

Music venue

A **music venue** is any location of a [music](#) performance. In the [music industry](#), it is common to refer to [concert](#) sites as venues, especially among touring acts.

Music video

A **music video** (also **promo**) is a short film or video that accompanies a complete piece of music, most commonly a [song](#). Modern music videos are primarily made and used as a marketing device intended to promote the sale of music recordings. Although the origins of music videos go back much

further, they reached their peak of popularity in the 1980s, when Music Television's format was based around them.

Music videos can accommodate all styles of filmmaking, including animation, live action films, documentaries, and non-narrative, abstract film.

History of music videos

Early precedents

In 1910 Alexander Scriabin wrote his [symphony](#) *Prometheus -- Poem of Fire* for orchestra and "light organ". And as far back as the 1920s, the animated films of Oskar Fischinger (aptly labelled "visual music") were supplied with orchestral scores. Fischinger also made short animated films to advertise Electrola Records' new releases, making these films possibly the first music videos.

In 1929 the Russian film revolutionary Dziga Vertov made a 40 minute film called *Man with the Movie Camera*. It was an experiment on filming real, actual events, contrary to Georges Méliès theatrical approach. The film is entirely backed by music (played live by an orchestra on theaters) and has no dialogue at all. It's notable for the use of fast editing and fast frame frequencies, which were all synched to the music in order to create an emotion on the viewer. The film is highly regarded for setting the principles of the documentary genre, but it is also important in all filmmaking.

Sergei Eisenstein's 1938 film *Alexander Nevsky*, which features extended scenes of battles choreographed to a score by Sergei Prokofiev, was influenced by Vertov's work and it set new standards for the use of music in film and has been described as the first music video.

Animation pioneer Max Fleischer introduced a series of sing-along short cartoons called *Screen Songs*, which invited audiences to sing along to popular songs by "following the bouncing ball". Early 1930s entries in the series featured popular musicians performing their hit songs on-camera in live-action segments during the cartoons.

The early animated efforts of Walt Disney, his *Silly Symphonies*, were built around music. The Warner Brothers cartoons, even today billed as *Looney Tunes* and *Merrie Melodies*, were initially fashioned around specific songs from upcoming Warner Brothers musical films. Live action musical shorts, featuring such popular performers as Cab Calloway, were also distributed to theatres.

[Blues](#) singer Bessie Smith appeared in a two-reel short film called *Saint Louis Blues* (1929) featuring a dramatized performance of the hit song. It was

shown in theatres until 1932. Numerous other musicians appeared in short musical subjects during this period. Later, in the mid-1940s, musician Louis Jordan made short films for his songs, some of which were spliced together into a bizarre feature film Lookout; these films were, according to music historian Donald Clarke, the ancestors of music videos ^[1].

Another early form of music video were one-song films called "Soundies" made in the 1940s for the Panoram visual jukebox. These were short films of musical selections, usually just a band on a movie-set bandstand, made for playing. Thousands of Soundies were made, mostly of [jazz](#) musicians, but also torch singers, comedians, and dancers.

Before the Soundie, even dramatic movies typically had a musical interval, but the Soundie made the music the star and virtually all the name jazz performers appeared in Soundie shorts, many still available on compilation video tapes or DVDs.

The Panoram jukebox with eight three-minute Soundies were popular in taverns and night spots, but the fad faded during World War II.

In 1940, Walt Disney released Fantasia, an animated film based around famous pieces of [classical music](#).

Film and video promos

In 1956 Tony Bennett was filmed walking along The Serpentine in Hyde Park, London as his recording of "Stranger in Paradise" played; this film was distributed to and played by UK and US television stations, leading Bennett to later claim he made the first music video.

In 1961 Ozzie Nelson filmed and edited the video of "Travelin' Man" by his son Ricky Nelson. It featured images of various parts of the world mentioned in the Jerry Fuller song and Ricky singing. It is believed to be the very first rock video.

The pioneering full-colour music video for The Exciters' "Tell Him" from 1962 greatly influenced all that came afterwards.

The defining work in the development of the modern music video was The Beatles' first major motion picture, A Hard Day's Night in 1964, directed by Richard Lester. The musical segments in this film arguably set out the basic visual vocabulary of today's music videos, influencing a vast number of contemporary musicians, and countless subsequent pop and rock group music videos.

That same year, The Beatles began filming short promotional films for their songs which were distributed for broadcast on television variety shows in other countries, primarily the U.S.A. By the time The Beatles stopped touring in late 1966 their promotional films, like their recordings, were

becoming increasingly sophisticated, and they now used these films to, in effect, tour for them.

Also in 1966 the clip of Bob Dylan performing Subterranean Homesick Blues filmed by D A Pennebaker was much used. The clip's ironic portrayal of a performance and the seemingly random inclusion of a celebrity (Allen Ginsberg) in a non-performing role also became mainstays of the form. The clip has been much imitated.

Although unashamedly based on *A Hard Day's Night*, the hugely popular American TV series The Monkees was another important influence on the development of the music video genre, with each episode including a number of specially-made film segments that were created to accompany the various Monkees songs used in the series. The series ran from 1966 to 1968.

The Beatles took the genre to new heights with their groundbreaking films for "Strawberry Fields Forever" and "Penny Lane", made in early 1967, which used techniques borrowed from underground and avant garde film, such as reversed film effects, dramatic lighting, unusual camera angles and rhythmic editing. Created at the height of the [psychedelic music](#) period, these two landmark films are among the very first purpose-made concept videos that attempt to "illustrate" the song in an artful manner, rather than just creating a film of an idealized performance.

Other pioneering music videos made during this time include the promotional films made by The Doors. The group had a strong interest in film, since both lead singer Jim Morrison and keyboard player Ray Manzarek had met while studying film at UCLA. The clip for their debut single "Break On Through" is essentially structured as a filmed performance, but it is notable for its accomplished and atmospheric lighting, camera work and editing. The Doors also directed a superb promotional clip for their controversial 1968 anti-war single "The Unknown Soldier", in which the group stage a mock execution by firing squad. One of the clip's most innovative features is its use of external visuals sources, with extensive intercutting of archival footage and shocking contemporary TV footage of the carnage of the Vietnam War.

When released in 1968, the animated film Yellow Submarine was an international sensation, although The Beatles themselves had only a tangential involvement with it. Soon it was commonplace for artists to make promotional films, and bands like The Byrds and The Beach Boys were also making promotional films. Although these "film clips" were often aired on pop music TV shows, they were still considered as secondary at that time, with live or mimed performances generally given precedence.

The promotional clip continued to grow in importance, with television programs such as The Midnight Special and Don Kirshner's Rock Concert mixing concert footage with clips incorporating camera tricks, special effects, and dramatizations of song lyrics.

Other important contributions to the development of the genre include the film of the Woodstock Festival, and the various concert films that were made during the early Seventies, most notably Joe Cocker's *Mad Dogs And Englishmen* and particularly Pink Floyd's groundbreaking *Live At Pompeii* concert film, which featured sophisticated rhythmic cross-cutting.

Many countries with local pop music industries soon copied the trend towards music videos. In Australia promotional films by Australian pop performers were being made on a regular basis by 1966; among the earliest known are clips by Australian groups The Masters Apprentices and The Loved Ones.

Surf film makers such as Bruce Brown, George Greenough and Alby Falzon also made important contributions in their films, which featured innovative combinations of images and music, and they notably dispensed with all narration and dialogue for many extended surfing sequences in their films, presenting the surfing action accompanied by suitably atmospheric music tracks.

Alby Falzon's 1972 film *Morning Of The Earth* included a spectacular sequence (filmed by Greenough) that was constructed around the extended Pink Floyd track "Echoes". The group reportedly agreed to allow Falzon to use the music *gratis*, in exchange for a copy of Greenough's footage, which they used during their concerts for several years.

Other notable Australian developments in this field are the early 1970s monochrome promotional films made by Australian musician and filmmaker Chris Lofven, whose clips for the Spectrum song "I'll Be Gone" and the Daddy Cool song "Eagle Rock" were among the best of the early Australian music video productions. It is notable that Lofven's 1971 clip for "Eagle Rock" bears a strong stylistic resemblance to the video for the 1980 hit "Brass In Pocket" by The Pretenders, and it has been speculated that original bassist Pete Farndon may well have seen the Lofven clip when he was working in Australia in the mid-1970s as a member of The Bushwackers.

The first promo clip to combine all the elements of the modern music video is David Bowie's promotional clip for the song *The Jean Genie*, which was released as single in late 1972 at the height of Bowie's Ziggy Stardust period. Filmed and directed by renowned photographer Mick Rock, this genre-defining four-minute film was produced for less than \$350, shot in one day in San Francisco on 28th October 1972, and edited in less than two days.

The Swedish music group, ABBA, used promotional films throughout the 1970's to promote themselves in other countries when travelling or touring abroad became difficult. Almost all of these videos were directed by Chocolat and *My Life as a Dog* director, Lasse Hallström.

Modern era

The key innovation in the development of the modern music video was of course video recording and editing processes, along with the development of a number of related effects such as chroma-key. The advent of high-quality colour videotape recorders and portable video cameras coincided with the DIY ethos of the New Wave era and this enabled many pop acts to produce promotional videos quickly and cheaply, in comparison to the relatively high costs of using film. However, as the genre developed music video directors increasingly turned to 35mm film as the preferred medium, while others mixed film and video. By the mid-1980s releasing a music video to accompany a new single had become standard, and acts like The Jacksons sought to gain a commercial edge by creating lavish music videos with million dollar budgets; most notable with the video for "Can You Feel It".

The first music videos were produced by ex-Monkee Michael Nesmith who started making short musical films for Saturday Night Live in 1979. In 1981, he released *Elephant Parts*, the first video album and first winner of a Grammy for music video. A further experiment on NBC television called *Television Parts* was not successful, due to network meddling (notably an intrusive laugh track and corny gags). The early self-produced music videos by Devo, including the pioneering compilation "The Truth About Devolution" were also important (if somewhat subversive) developments in the evolution of the genre and these Devo video cassette releases were arguably among the first true long-form video productions. The USA Cable Network program *Night Flight* was one of the first American programs to showcase these videos as an art form. Premiering in June 1981, *Night Flight* predated MTV's launch by two months.

In the UK the importance of *Top of the Pops* to promote a single created an environment of innovation and competition amongst bands and record labels as the show's producers placed strict limits on the number of videos it would use - therefore a good video would increase a song's sales as viewers hoped to see the video again the following week. David Bowie scored his first UK number one in nearly a decade thanks to the eye catching promo for "Ashes to Ashes". Another act to succeed from this tactic was "Madness" who shot on 16mm and 35mm short micro-comedic films.

"Top of the Pops" was censorious in its approach to video content so another approach was for an act to produce a promo that would be banned or edited and so use the resulting controversy and publicity to promote the release. Early examples of this tactic were Duran Duran's "Girls on Film" and Frankie Goes to Hollywood with "Relax".

Although little acknowledged outside Australia, it is arguable that the 1970s-1980s Australian TV pop show *Countdown* -- and to a lesser extent its

commercial competitors Sounds and Nightmoves -- were important precursors to MTV.

Countdown, which was based on Top Of The Pops, hit of in Australia but other countries quickly followed the format. At its highpoint during most of the 1980s it was to be aired in 22 countries including TV Europe. In 1978 the Dutch TV-broadcasting company Veronica started a Dutch version of Countdown which during the 80s had Adam Curry as its best known presenter. The program gained international significance in the recording industry in the late 1970s and early 80s. Produced on a shoestring by the government-owned ABC national TV network, its low budget, and Australia's distance proved to be influential factors in the show's early preference for music video. The relative rarity of visits by international artists to Australia and the availability of high-quality, free promotional films meant that *Countdown* soon came to rely heavily on music videos in order to feature such performers.

The show's talent coordinator Ian Meldrum and his producers quickly realised that these music videos were becoming an important new commodity in music marketing. For the first time, pre-produced music videos gave TV the opportunity to present pop music in a format that rivalled or even exceed the impact of radio airplay, and it was soon apparent that Countdown could single-handedly break new pop acts and new songs by established artists -- a role that up until then been the exclusive preserve of radio.

Although *Countdown* continued to rely heavily on studio appearances by local and visiting acts, competing shows like *Sounds* lacked the resources to present regular studio performances, so they were soon using music videos almost exclusively. As the Eighties progressed, the ability to use music videos to give bands the best possible presentation saw record companies making more, and more lavish, promotional videos.

In 1980 New Zealand group Split Enz had major success with the single "I Got You" and the album True Colours, and later that year they became one of the first bands in the world to produce a complete set of music videos for each song on the album and to market these on video cassette -- the so-called video album. This was followed a year later by the first American video album, The Completion Backwards principle by The Tubes.

Realising the potential of music video, *Countdown* negotiated a controversial deal with local record labels, giving them first refusal and a period of exclusive use for any new video that came into the country, and with its nationwide reach and huge audience, Countdown was able to use music videos to break a number of important new local and overseas acts, notably ABBA, Queen, Meat Loaf, Blondie, Devo, Cyndi Lauper and Madonna. This early success in Australia in turn enabled these acts to gain airplay and TV exposure and score breakthrough hits in their home countries.

During the 1980s promotional videos became pretty much *de rigueur* for most recording artists, a rise which was famously parodied by UK BBC television comedy program Not The Nine O'Clock News who produced a spoof music video; "Nice Video, Shame About The Song". Frank Zappa also parodied the excesses of the genre in his satirical song "Be In My Video".

In the early to mid 1980s, artists started to use more sophisticated effects in their videos, and added a storyline or plot to the music video. Michael Jackson was the first artist to create the concept of the short film. A short film is a music video that has a beginning, middle and end. He did this in a small way with Billie Jean, then in a West Side Story way with Beat It, but it wasn't until the 1984 release of the Thriller short film that he took the music video format to another level. Thriller was a 14-minute-long music video with a clear beginning, middle and ending. Along with the plot, it also had ahead-of-its-time special effects and a memorable dance sequence which has been mimicked ever since this video was released. The video was directed by John Landis. Jackson then went on to make more famous short films such as, Bad (directed by Martin Scorsese), Smooth Criminal, Remember the Time, *Jam*, *Black or White*, *Earth Song* and *Ghosts*.

A *non-representational* music video is one in which the musical artist is never shown. Because music videos are mainly intended to promote the artist, such videos are rare; two early 1980s examples, however, are Bruce Springsteen's Atlantic City and David Bowie/Queen's Under Pressure. Blues Traveler spoofs the non-representational style in its video for the song *Runaround*, in which a thin, stylish group of pretenders lip-synch the music while the real band performs backstage.

MTV

In 1981, the U.S. video channel MTV launched, beginning an era of 24-hour-a-day music on television. (The first video broadcast was "Video Killed the Radio Star", by The Buggles.) With this new outlet for material, the music video would, by the mid-1980s, grow to play a central role in popular music marketing. Many important acts of this period, most notably Madonna, owed a great deal of their success to the skilful construction and seductive appeal of their videos. Some academics have compared music video to silent film, and it is suggested that stars like Madonna have (often quite deliberately) constructed an image that in many ways echoes the image of the great stars of the silent era such as Greta Garbo. Although many see MTV as the start of a "golden era" of music videos and the unparalleled success of a new artform in popular culture, others see it as hastening the death of the true musical artist, because physical appeal is now critical to popularity to an unprecedented degree.

In the information technology era, music videos now approach the popularity of the songs themselves, being sold in collections on video tape and DVD. Enthusiasts of music videos sometimes watch them muted purely for their aesthetic value. Instead of watching the video for the music, (the basis for the artform), the videos are appreciated for their visual qualities, while viewers remain uninterested in the audio portion of the performance. This is a normal sociological reaction, some say, to the increasing trend in the music business to focus on visual appeal of artists, rather than the quality of the music. Critics say that the corporate music managers, over the course of logical and calculated business decisions, have sought to capitalize on the sex appeal of females in music videos rather than in choosing less profitable musicianship-based music.

Since December 1992, when MTV began listing directors with the artist and song credits, music videos have increasingly become an auteur's medium. However, few if any filmmakers train specifically to make music videos, and very few make them exclusively. Most split their time between videos and other film projects (usually commercials), and many readily admit to feature-film ambitions. As a result, music videos are typically seen as a necessary stepping-stone to greater glories, training ground for budding directors compiling clip reels and building name recognition. That so few people consider the form a destination only reinforces three crucial criticisms that have dogged music videos since the Buggles' "Video Killed the Radio Star" aired on cable in 1981: that these short clips are faddishly disposable, that their visuals remain necessarily secondary to the music even as they detract from the listening experience, and that music videos are works of commerce, not art. Alan Durant (1984, p.115) criticized music videos as tending to glittery escapism and musical *portraiture*, which, "may fix currencies of sounds, but...may also close eyes to music seen more broadly as practice." (Middleton 1990, p.91)

What makes music video direction a dubious profession, however, also makes the medium a potentially exciting art form defined by the cross-pollination of ideas and approaches from various disciplines. Because music video directors come from such different backgrounds, they don't share much in the way of common thinking or set-in-stone pedagogy, bringing to the field a diversity of experiences.

Music video censorship

As the concept and medium of a music video is a form of artistic expression, artists have been on many occasions censored if their content is deemed offensive. What may be considered offensive will differ in countries due to censorship laws and local customs and ethics. In most cases, the

record label will provide and distribute videos edited or provide both censored and uncensored videos for an artist. In some cases, it has been known for music videos to be banned in their entirety as they have been deemed far too offensive to be broadcast. The first video to be banned by MTV was "Girls On Film" by Duran Duran in 1981 because it contained full frontal nudity; it was also banned by the BBC. In 1989, Cher's "If I Could Turn Back Time" video (where the singer performs the song in an extremely revealing body suit surrounded by a ship full of cheering sailors) was also banned by MTV.

In 1991 the dance segment of Michael Jackson's "Black or White" was cut because it showed Michael Jackson inappropriately touching himself in the dance segment. Michael Jackson's most controversial video, "They Dont Care About Us" was banned from MTV, VH1, and BBC because of the alleged anti-Semitic message in the song and the visuals in the background of "The Prison Version" of the video. In 2001, Madonna's "What It Feels Like For A Girl" was banned by MTV due to its graphic depiction of violence. Madonna's music video for the song "Justify My Love" was banned due to its depiction of sadomasochism, homosexuality, cross-dressing, and group sex. Madonna pulled her "American Life" video because of its controversial military imagery that seemed inappropriate once the second American war in Iraq began; subsequently, a new video was made for the song. The Prodigy's video for "Smack My Bitch Up" was banned in some countries due to depictions of drug use and nudity. The Prodigy's video for "Firestarter" was banned by the BBC because of its references to arson.

As of 2005, the Egyptian state censorship committee has banned at least 20 music videos which featured sexual connotations due to Muslim ethical viewpoints. The Sex Pistols' video for "God Save the Queen" was banned by the BBC for its anti-royal sentiment. A seemingly innocuous video for "Losing My Religion" by R.E.M. has been banned in Ireland due to its religious imagery. In 2004, many family groups and politicians lobbied for the banning of the Eric Prydz video "Call on me" for containing soft pornography, however, the video was not banned. At some point in the past, the video for (S)aint by Marilyn Manson was banned by that artist's label due to its violence and sexual content.

Internet

The earliest purveyors of music videos on the internet were members of IRC-based groups who took the time to record music videos as they appeared on television, then digitising them and exchanging the .mpg files via IRC channels. As broadband Internet access has become available more widely, various initiatives have been made to capitalise on the continued interest in music videos. MTV itself now provides streams of artists' music

videos, while AOL's recently launched AOL Music features a vast collection of downloadable videos. At its launch, Apple's iTunes Music Store provided a section of free music videos in high quality compression to be watched via the iTunes application. More recently the iTunes Music Store has begun selling music videos for use on Apple's recently introduced iPod with video playback capability. Another new phenomenon, deriving from the popularity of blogging, is the use of so-called music video "codes", lines of HTML code including links to music videos that the individual can simply copy and paste into their blog in order to feature a given video streaming on it.

Unofficial music videos

With the advent of easy distribution over the internet and cheap video-editing software, a number of fan-created videos began appearing as of the late 1990s. These are typically made by synchronizing existing footage from other sources, such as television series or movie, with the song. In the case of AMV's the source material is drawn from Japanese anime (see anime music video) or from American animation series. Since neither the music nor the film footage is typically licensed, distributing these videos is usually copyright infringement on both counts. Singular examples of unofficial videos include one made for Danger Mouse's illegal mash-up of the Jay-Z track "Encore" with music sampled from The Beatles' White Album, in which concert footage of The Beatles is remixed with footage of Jay-Z and rap dancers, as well as a recent politically charged video by Franklin Lopez of subMedia, cut from television footage of the Katrina aftermath, set to an unofficial remix of Kanye West's "Gold Digger", inspired by the rap-artist's comment "George Bush doesn't care about black people."

Timeline

- 1941: A new invention hits clubs and bars in the USA: The Panoram Soundie is a jukebox that plays short videoclips along with the music.
- 1956: Hollywood discovers the genre of music-centered films. A wave of rock'n'roll films begins (*Rock Around the Clock*, *Don't Knock the Rock*, *Shake, Rattle and Rock*, *Rock Pretty Baby*, *The Girl Can't Help It*), and the famous Elvis Presley movies. Some of these films integrated musical performances into a story, others were simply revues.
- 1960: In France a re-invention of the Soundie, the Scopitone, gains limited success.

- 1962: British Television invents a new form of music television. Shows like *Top Of The Pops*, *Ready! Steady! Go!* and *Oh, Boy* started as band vehicles and became huge hits.
- 1964: The US-Television market adapts the format. *Hullabaloo* is one of the first US shows of this kind, followed by *Shindig!* (NBC) and *American Bandstand*; The Beatles star in *A Hard Day's Night*
- 1966: The first conceptual promos are aired, for the Beatles' "Paperback Writer" and "Rain". Early in 1967, even more ambitious videos are released for "Penny Lane" and "Strawberry Fields Forever".
- 1970: The record industry discovers these TV-Shows as a great opportunity to promote their artists. They focus on producing short "Promos", early music videos which started to replace the live performance of the artist on the TV-stage.
- 1975: "Bohemian Rhapsody" released by Queen.
- 1980: "Ashes to Ashes" which is considered as a groundbreaking video is released by David Bowie
- 1981: MTV, the first 24-hour satellite music channel, launches. Initially few cable TV operators carry it, but it rapidly becomes a major hit and cultural icon.
- 1984: Michael Jackson's short film *Thriller* is released, changing the concept of music videos forever. *The Making of Thriller* home video was also released in 1984. It was the first ever video about the making of a music video.
- 1986: *Sledgehammer*, the groundbreaking video from Peter Gabriel, is first shown.
- 1989: MTV renames it's "Video Vanguard Award" to the " Michael Jackson Vanguard Award" in honor of Michael Jackson for his contributions to the art of music video.
- 1989: Madonna's controversial video for *Like a Prayer* is released.
- 1992: MTV begins to credit music video directors.
- 1992: Guns N' Roses's groundbreaking video for "November Rain" is released and remains as one of the costliest ever produced.
- 1996: Pop-up Video is first aired on VH1.
- 1996: M2 is launched as a 24-hour music video channel, as MTV has largely replaced videos with other content.
- 1999: M2 is renamed to MTV2.
- 2002: MTV Hits is launched as MTV2 is gradually showing fewer music videos.
- 2006: The Norwegian unsigned band Rektor makes the worlds first playable videogame musicvideogame

Music video stations

Here are some of the most popular music video stations from around the world:

Black Entertainment Television (BET)	MuchMoreMusic
BlankTV	MuchMoreRetro
bpm:tv	Music 24
C4TV	Musique Plus
Channel [V]	MusiMax
CMT	MYX
FUSE	TMF
GOTV	Telehit
GAC	The Box
MTV	VH1
MTV Europe	VIVA
MTV HITS	ZTV
Music Choice	
MuchMusic	
MuchVibe	
MuchLOUD	
PunchMuch	

Music video shows

106 & Park
Rage
Countdown
TRL
CD:UK Hotshots
Sidewalks: Video Nite

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Categories: [Popular music](#)

Music video game

A **music video game**, also commonly known as a **music game**, **rhythm action game**, or **rhythm game**, is a type of video game where the gameplay is oriented almost entirely around the player's ability to follow a [musical](#) beat and stay with the [rhythm](#) of the game's [soundtrack](#). Since the game play for this type of game is largely aural rather than visual, this type of game is similar to audio games. However, music games generally require a visual component as well.

In a music video game, the player must press specific buttons, or activate controls on a specialized game controller, in time with the game's [music](#). The control scheme is usually fairly simplistic, and the moves required are usually pre-determined rather than randomized. More recently, music games such as Rez (2002) have attempted to move away from the traditional "Simon says" approach, attempting to give the player more freedom in the sounds they create.

Major developers

NanaOn-Sha

A Japanese video game company now known as NanaOn-Sha is credited with the creation of what is generally considered to be the first modern rhythm game, PaRappa the Rapper (1996). The gameplay generally involves repeating the rhythms of [raps](#) from another character (one per level), by pressing any of six buttons on the game controller. The button sequences are displayed on a timeline the top of the screen. The press of a button plays a

corresponding sample of PaRappa's voice, regardless of whether the timing of the press or the selection of the button is correct (PaRappa can sometimes be heard to say "oops!" if no sample is associated with the button at that moment).

The game is scored for sequence and timing, and adhering exactly to the given timeline results in a passing grade. However, unlike many other music games, the player may obtain an even higher score and access a special "COOL" mode of play by "[freestyling](#)" (though the algorithm by which this is scored is often nebulous and the results virtually unpredictable).

The game's success resulted in the spinoff UmJammer Lammy (1999), which is based on [guitar](#) samples, and eventually a proper sequel (2002). NanaOn-Sha also produced another novel music game, Vib-Ribbon (1999), but released the game only in Japan and Europe.

BEMANI (née Konami g.m.d)

An extremely popular series of games published by Konami in Japan that make up a significant proportion of the genre, and are known as the "BEMANI series", after the company's music games division. The series is named, in a common Japanese syllabic abbreviation, after its flagship game, beatmania (1997), in which a player uses a set of buttons and a controller in the form of a [DJ's turntable](#). The series also includes several games based on controllers shaped like musical instruments, such as GuitarFreaks (1998) and DrumMania (1999).

Only a limited selection of the BEMANI games have been released outside of Asia, the most notable definitely being Dance Dance Revolution (1998) (also known as Dancing Stage in European release), in which players, in time with an on-screen sequence, step on or otherwise activate panels on a large (about 1 meter square) floor controller which in home versions somewhat resembles the Nintendo Power Pad accessory. The overwhelming success of DDR and its sequels has spawned numerous re-creations of the game or its mechanics, both commercial (Pump It Up, EZ2Dancer) and free (including StepMania, which is also FOSS, and Dance With Intensity, which is not), making it possibly the most duplicated music game in existence.

The BEMANI series can be credited with several trends in music games. One is the use of novel, specialized game controllers, in both arcade and home versions (which Konami has also pioneered in non-music games such as *Police 911*). Another is a basis on a sizeable catalog of short mixes and covers of existing songs as well as songs produced in-house for the game. Most or all games in the series have (often multiple) sequels in which the mechanics of the game vary little from the original and the main change is the selection of songs.

Harmonix

An American game company called Harmonix makes primarily music games, and is famous for the game *FreQuency* (2001) and its sequel *Amplitude* (2003), both of which feature edits of existing songs (as well as original selections) and a gameplay similar to that of *beatmania*.

Harmonix also produced *Karaoke Revolution* (2003) (published by Konami as a BEMANI game), in which a player sings along to background music and on-screen lyrics (in the style of [karaoke](#)) into a microphone and scored on correct pitch.

A new (as of November 2005) game by Harmonix called *Guitar Hero* is extremely similar to Konami's *GuitarFreaks*, making use of a nearly identical guitar-shaped (but only slightly guitar-like) controller with more neck buttons.

The company was one of the first developers to make use of the EyeToy camera accessory for the PlayStation 2.

United Game Artists/Q Entertainment

Before it was absorbed by Sonic Team in 2003, SEGA's United Game Artists division, led by Tetsuya Mizuguchi, created several music games. In the month following the dissolution of UGA, Mizuguchi left SEGA along with several of his co-workers to form an independent game studio, Q Entertainment, which continues producing music-based games, along with a handful of other titles.

The first two titles produced by UGA were the Dreamcast game *Space Channel 5* and its sequel (both were later re-released for the PlayStation 2). In the game, the player controls Ulala, a swingin' reporter for the titular broadcast network, Space Channel 5. Ulala defeats her enemies (which include aliens, robots, and nefarious humans) by mesmerizing them with her dancing and/or singing, then incapacitating them with her raygun. The control scheme follows a "simon says" format, with players repeating sequences of button presses in time with the ever-present music.

The last title made by UGA before it was dissolved was *Rez*, a unique rail shooter for the Dreamcast and PlayStation 2. In *Rez*, the player flies through a psychedelic, abstract landscape while a [Techno](#) or [Breakbeat](#) track plays. Whenever the player locks on to an enemy, shoots, or uses a special ability, there is a both a musical and a visual effect which occurs in time with the playing track. The controller's vibrating motors also pulse in time with the beat. The sensory experiences offered by the game (visual, auditory, and tactile) are all intensely coordinated, and the unique play experience earned *Rez* many excellent reviews, although sales were lackluster.

After Mizuguchi left SEGA to form Q Entertainment, his new company produced two titles for new portable systems, Lumines for the PlayStation Portable and Meteos for the Nintendo DS. Meteos includes a largely orchestral soundtrack, but the gameplay does not center on music or rhythm, so it is outside the scope of this article.

Lumines is a puzzle game in which the goal is to arrange like-colored falling blocks into squares which will then disappear. Like Rez, each stage in the game has a unique musical and visual theme. Unlike, for example, Tetris, blocks which are cleared do not disappear immediately. Instead, a bar called the timeline sweeps across the screen in time with the music and clears away the properly arranged blocks, producing a musical effect in sync with the background music each time this happens.

Finally, Q Entertainment is currently working on producing a new PSP title called Every Extend Extra. It is as an action game with shooter like elements. The game will feature rhythm-oriented gameplay, music, and psychedelic graphics, much like Rez.

Elmorex Ltd

Elmorex Ltd published pitch scoring karaoke game with backgrounds in 2000. The product was not published outside of Finland and was aimed for children.

See also

- [Video game music](#)

Music workstation

A **music workstation** is piece of electronic [musical](#) equipment providing the facilities of:

- a [sound module](#),
- a [music sequencer](#) and
- (usually) a [musical keyboard](#).

It enables a [musician](#) to [compose electronic music](#) using just one piece of equipment.

The sound module is generally a sample-playback [synthesizer](#). The concept of a sequencer combined with a synthesizer is not entirely new - the Sequential Circuits Six-Trak provided this already in a crude form. All parts of it were purely based on subtractive synthesis; so no preset drum kits, a thing every sample-playback synthesizer since the Roland D-50 featured.

However, the incarnation of the idea reached its maturity (and a boom in sales in the truest sense - 250,000 sold, the most a synthesizer ever did!) with the Korg M1. Besides just a sequencer, it also provided a large enough display, a vast array of sounds (with the woody Piano sound and the "Universe" patch being the most famous), and built-in effects. Floppy disk drives were included on later machines, making it easy to store the sequencing data (either as proprietary or Standard MIDI File format).

Nowadays, workstations have evolved to the point that they can either include a DSP-based synthesizer upgrade (Korg MOSS board for Trinity and Triton workstations, Yamaha AN-PLG and DX-PLG plugin boards), more multisamples and preset-memory locations (Roland JV/XP and SRV/XV series expansion boards, Korg EXB-PCM expansion boards, various Yamaha PLG-boards) and even a complete sampler (Korg sampling expansion for the Trinity) or a possibility for treating audio via the external inputs (Yamaha VH-PLG plugin board).

The Big Three (Yamaha, Roland and Korg) have sampling now as a default option in respectively the Motif (ES), the Fantom (S/X) and the Triton. They have a relatively big screen to give a comprehensive overview of the sound, sequencer and sampling options (since the display is one of the most expensive components of these workstations, Roland and Yamaha chose to cut back by not using a touch screen display, and in case of Yamaha not even a high-resolution display). The screen replaces what would otherwise be a lot of extra rotary knobs, sliders and buttons, which add a lot to the cost of the machine, make the operation look unnecessarily complex, and generally aren't used in the first place.

The sequencer stores events like notes and controllers (like pitch bend), and then replays them into the sound generator, which then makes the music.

Although many music workstations have a keyboard, this is not always the case. In the 1990s, Yamaha, and then Roland, released a series of portable music workstations (starting with the Yamaha QY10). These are sometimes called Walkstations.

The concept of the workstation mutated around 1996 and gave birth to the groovebox - a key-less version of a workstation, still with a self-contained sound source and sequencer, mostly aimed at dance. Again, nowadays they

also feature a sampler. Roland more or less started the hype, and Yamaha, Korg and E-mu followed suit.

Categories: [Electronic music instruments](#)

Musica ficta

In European music prior to about 1600, *musica ficta* (from Latin, "false" or "feigned" music) referred to chromatically altered pitches, not notated in the music, which were to be supplied by performers.

Simply put, *musica ficta* were notes outside of the [diatonic](#) modal system in use in a given piece, and which were used to avoid harsh [harmonic](#) or [melodic](#) intervals (for example the tritone, the "diabolus in musica"). An example would be the use of a B-flat instead of a B-natural, in order to avoid a tritone against an F in another part. In modern transcriptions of [Medieval](#) and [Renaissance](#) music, these notes are almost invariably indicated with accidentals, since modern singers cannot possibly receive the kind of training given to singers seven hundred years ago; only small portions of that training can be reconstructed from fragmentary and often contradictory sources.

The exact performance practice of *musica ficta*, where and when they were used, is a matter of intense investigation and controversy among [musicological](#) scholars; it has been controversial, and is likely to remain so, for a long time. [Music theorists](#) from Odo of Cluny in the 10th century to Zarlino in the 16th century give highly different rules and situations for application of ficta. The controversy is not only among contemporary musicologists; theorists of the Late Middle Ages were never in agreement on the rules of ficta either. 13th century music theorist Johannes de Garlandia and 14th century theorist Philippe de Vitry both wrote that ficta were essential in singing polyphony, but resisted their use in plainchant, while early 14th century theorist Jacques de Liège insisted that notes in plainchant needed to be altered with judicious application of *musica ficta*.

The use of *ficta* originated with the difference between B-flat and B-natural, which was integrated in medieval theory and in practical teaching as part of the system of hexachords. However, rules of cadencing and tritone avoidance could also require other notes to become altered under certain circumstances.

13th century theorists divided the use of *ficta* into two general categories: *causa necessitatis* (*ficta* supplied by necessity, for example to avoid a dissonant interval); and *causa pulchritudinis* (*ficta* supplied for reason of beauty). Sometimes a melodic phrase simply sounds better, or sounded better to a trained 13th-century ear, when it is smoothed out by judicious application of *ficta*.

In particular, [contrapuntal treatises](#) of the Renaissance, such as that of Johannes Tinctoris, counseled resolution at cadences through the largest possible sixth into the octave, which in many cases requires the upper voice to use a sharp in order to form the major sixth. At such points, accidentals were in fact sometimes notated in the 14th and early 15th centuries.

It was formerly believed that such treatises were addressed to [composers](#); now, by further examination of their Latin texts, many [musicologists](#) have concluded that they were in fact speaking to performers, both of notated and improvised polyphony.

As an example of a related contemporary performance practice, Sacred Harp singing contains a situation similar in concept to *ficta*, involving the non-notated raising of the sixth scale degree in a minor mode (resulting in a Dorian inflection); new singers must be taught to do this by ear.

Further reading

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Categories: [Medieval music](#) | [Renaissance music](#) | [Musical techniques](#)

Musica reservata

In [music history](#), *musica reservata* is a term referring to either a style or a performance practice in a cappella vocal music of the latter half of the 16th century, mainly in Italy and southern Germany, involving refinement, exclusivity, and intense emotional expression of sung text.

The exact meaning of the term, which appears in scattered contemporary sources, is a matter of much debate among [musicologists](#). While some of the sources are contradictory, four aspects seem clear:

1. *musica reservata* involved use of chromatic progressions and voice-leading, a manner of composing which became fashionable in the 1550s, both in [madrigals](#) and [motets](#);

2. it involved a style of performance, perhaps with extra ornamentation or other emotive methods;
3. it used word-painting, i.e. use of specific and recognizable musical figures to illuminate specific words in the text; and
4. the music was designed to be performed by, and appreciated by, small groups of connoisseurs.

Composers in the style of *musica reservata* included Nicola Vicentino, who wrote about it in his *L'antica musica ridotta alla moderna prattica* (1555); Philippe de Monte, the prolific composer of madrigals who mainly worked in Vienna; and above all, Orlande de Lassus, the renowned and versatile composer working in Munich whose *Prophetiae Sibyllarum*, probably written in the 1560s, may represent the peak of development of the style. The [chord](#) progression which begins the *Prophetiae Sibyllarum* is jarring even to ears accustomed to 20th century music: the opening chords are C major - G major - B major - C# minor - E major - F# minor, all in root position, sung to the text: "chromatic songs, which you hear in artful modulation ..."

The style of *musica reservata*, with its implication of a highly refined, perhaps manneristic style of composition and performance along with a very small audience, is reminiscent both of the [ars subtilior](#) of the Avignon group of composers of the late 14th century, and also perhaps some of the contemporary avant-garde classical music of the late 20th century.

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Categories: [Musical techniques](#) | [Renaissance music](#)

Musical analysis

Musical analysis can be defined as a process attempting to answer the question "how does this [music](#) work?". The method employed to answer this

question, and indeed exactly what is meant by the question, differs from analyst to analyst. According to Ian Bent (Bent, 1987), analysis is "an approach and method [that] can be traced back to the 1750s ... [though] it existed as a scholarly tool, albeit an auxiliary one, from the Middle Ages onwards."

Edward Cone ("Analysis Today") argues that musical analysis lies in between description and prescription. Description consists of simple non-analytical activities such as labeling chords with Roman numerals or tone-rows with integers or row-form, while the other extreme, prescription, consists of "the insistence upon the validity of relationships not supported by the text." Analysis must, rather, provide insight into listening without forcing a description of a piece that can not be heard.

Analytical situations

Analysis is an activity most often engaged in by musicologists and most often applied to western [classical music](#), although music of non-western cultures and that of an oral tradition, rather than written, is also often analysed. An analysis can be conducted on a single piece of music, on a portion or element of a piece or on a collection of pieces. A musicologist's stance is his or her analytical situation. This includes the physical dimension or corpus being studied, the level of stylistic relevance studied, and whether the description provided by the analysis is of its immanent structure, compositional (or esthetic) processes, perceptual (or poietic) processes (Nattiez 1990: 135-6), all three, or a mixture.

Stylistic levels may be hierarchized as an inverted triangle:

- universals of music
 - system (style) of reference
 - style of a genre or an epoch
 - style of composer X
 - style of a period in the life of a composer
 - work

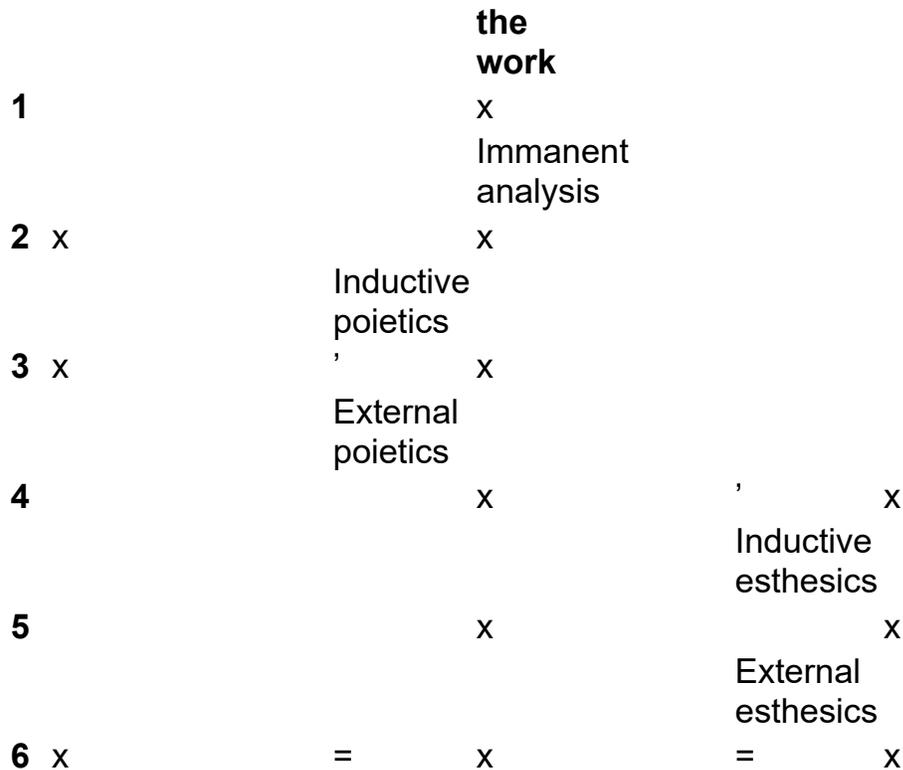
(Nattiez 1990: 136, he also points to Nettl 1964: 177, Boretz 1972: 146, and Meyer)

Nattiez outlines six analytical situations, preferring the sixth:

**Poietic
processes**

**Immanent
structures of**

**Esthetic
processes**



Communication between the three levels

(Nattiex 1990: 140)

Examples:

1. "tackles only the immanent configuration of the work." Allen Forte's [musical set theory](#).
2. "proceed[s] from an analysis of the neutral level to drawing conclusions about the poietic." Reti's (1951: 194-206) analysis of Debussy's *la Cathédrale engloutie*
3. the reverse of the previous, taking "a poietic document -- letters, plans, sketches -- ... and analyzes the work in the light of this information." Paul Mie's "stylistic analysis of Beethoven in terms of the sketches (1929)."
4. the most common, grounded in "perceptive introspection, or in a certain number of general ideas concerning musical perception ... a musicologist ... describes what he or she thinks is the listener's perception of the passage." Meyer's (1956: 48) analysis of measures 9-11 of Bach's C minor fugue in Book I of the *Well-Tempered Clavier*.
5. "Begins with information collected from listeners to attempt to understand how the work has been perceived ... obviously how experimental psychologists would work."

6. "The case in which an immanent analysis is equally relevant to the poietic as to the esthetic." Schenkerian analysis, which, based on the sketches of Beethoven (external poietics) eventually show through analysis how the works must be played and perceived (inductive esthetics).

Compositional analysis

Jacques Chailley (1951: 104) views analysis entirely from a compositional viewpoint, arguing that, "since analysis consists of 'putting oneself in the composer's shoes,' and explaining what he [or she] was experiencing as he was writing, it is obvious that we should not think of studying a work in terms of criteria foreign to the author's own preoccupations, no more in tonal analysis than in harmonic analysis."

Perceptual analysis

On the other hand, Fay (1971: 112) argues that, "analytic discussions of music are often concerned with processes that are not immediately perceivable. It may be that the analyst is concerned merely with applying a collection of rules concerning practice, or with the description of the compositional process. But whatever he [or she] aims, he often fails -- most notably in twentieth-century music -- to illuminate our immediate musical experience," and thus views analysis entirely from a perceptual viewpoint, as does Edward Cone (1960: 36), "true analysis works through and for the ear. The greatest analysts are those with the keenest ears; their insights reveal how a piece of music should be heard, which in turn implies how it should be played. An analysis is a direction for performance," and Thomson (1970: 196): "it seems only reasonable to believe that a healthy analytical point of view is that which is so nearly isomorphic with the perceptual act."

Analyses of the immanent level

Analyses of the immanent level include analyses by Alder, Heinrich Schenker, and the "ontological structuralism" of the analyses of Pierre Boulez, who says in his analysis of the Rite of Spring (1966: 142), "must I repeat here that I have not pretended to discover a creative process, but concern myself with the result, whose only tangibles are mathematical relationships? If I have been able to find all these structural characteristics, it is because they are there, and I don't care whether they were put there consciously or unconsciously, or with what degree of acuteness they

informed [the composer's] understanding of [his or her] conception; I care very little for all such interaction between the work and 'genius.'"

Again, Nattiez (1990: 138-9) argues that the above three approaches, by themselves, are necessarily incomplete and that an analysis of all three levels is required. Jean Molino (1975a: 50-51) shows that musical analysis shifted from an emphasis upon the poietic vantage point to an esthetic one at the beginning of the eighteenth century (Nattiez 1990: 137).

Nonformalized analyses

Nattiez distinguishes between nonformalized and formalized analyses. Nonformalized analyses, apart from musical and analytical terms, do not use resources or techniques other than language. He further distinguishes nonformalized analyses between impressionistic, paraphrases, or hermeneutic readings of the text (explications de texte). Impressionistic analyses are in "a more or less high-literary style, proceeding from an initial selection of elements deemed characteristic," such as the following description of the opening of Claude Debussy's *Prelude to the Afternoon of a Faun*: "The alternation of binary and ternary divisions of the eighth notes, the sly feints made by the three pauses, soften the phrase so much, render it so fluid, that it escapes all arithmetical rigors. It floats between heaven and earth like a [Gregorian chant](#); it glides over signposts marking traditional divisions; it slips so furtively between various keys that it frees itself effortlessly from their grasp, and one must await the first appearance of a harmonic underpinning before the melody takes graceful leave of this causal [atonality](#)." (Vuillermoz 1957: 64)

Paraphrases are a "respeaking" in plain words of the events of the text with little interpretation or addition, such as the following description of the "Bourée" of Bach's *Third Suite*: "An anacrusis, an initial phrase in D major. The figure marked (a) is immediately repeated, descending through a third, and it is employed throughout the piece. This phrase is immediately elided into its consequent, which modulates from D to A major. This figure (a) is used again two times, higher each time; this section is repeated." (Warburton 1952: 151)

"Hermeneutic reading of a musical text is based on a description, a 'naming' of the [melody](#)'s elements, but adds to it a hermeneutic and phenomenological depth that, in the hands of a talented writer, can result in genuine interpretive masterworks.... All the illustrations in Abraham's and Dahlhaus's *Melodielehre* (1972) are historical in character; Rosen's essays in *The Classical Style* (1971) seek to grasp the essence of an epoch's style; Meyer's analysis of Beethoven's *Farewell Sonata* (1973: 242-68) penetrates melody from the vantage point of perceived structures." He gives as a last

example the following description of Franz Schubert's *Unfinished Symphony*:
". "

Formalized analyses

Formalized analyses propose models for melodic functions or simulate music. He (Meyer?) distinguishes between global models, which "provide an image of the whole corpus being studied, by listing characteristics, classifying phenomena, or both; they furnish statistical evaluation," and linear models which "do not try to reconstitute the whole melody *in order of* real time succession of melodic events. Linear models ... describe a corpus by means of a system of rules encompassing not only the hierarchical organization of the melody, but also the *distribution*, environment, and context of events, examples including Chenoweth's (1972, 1979) explanation of "succession of pitches in New Guinean chants in terms of distributional constraints governing each melodic interval," Herndon's (1974, 1975) transformational analysis, and Baroni and Jacoboni's (1976) "grammar for the [soprano](#) part in Bach's chorales [which] when tested by computer ... allows us to generate melodies in Bach's style."

Global models are further distinguished as analysis by traits, which "identify the presence or absence of a particular variable, and makes a collective image of the song, genre, or style being considered by means of a table, or classificatory analysis, which sorts phenomena into classes," one example being Helen Roberts' (1955: 222) "trait listing", and classificatory analysis, which "sorts phenomena into classes," examples being Kolinski's (1956) universal system for classifying melodic contours. Classificatory analyses often call themselves taxonomical. "Making the basis for the analysis explicit is a fundamental criterion in this approach, so *delimiting* units is always accompanied by carefully *defining* units in terms of their constituent variables."

Intermediary analyses

Nattiez lastly proposes intermediary models "between reductive formal precision, and impressionist laxity." These include Schenker, Meyer (classification of melodic structure in 1973: Chapter 7), Narmour, and Lerdahl-Jackendoff's "use of graphics without appealing to a system of formalized rules," complementing and not replacing the verbal analyses. These are in contrast to the formalized models of Babbitt (1972) and Boretz (1969). According to Nattiez Boretz "seems to be confusing his own formal, logical model with an immanent essence he then *ascribes* to music," and

Babbitt "defines a musical theory as a hypothetical-deductive system ... but if we look closely at what he says, we quickly realize that the theory *also* seeks to legitimize a music yet to come; that is, that it is also normative ... transforming the *value* of the theory into an aesthetic *norm* ... from an anthropological standpoint, that is a risk that is difficult to countenance." Similarly, "Boretz enthusiastically embraces logical formalism, while evading the question of knowing how the data -- whose formalization he proposes -- have been obtained." (167)

Discretization

The process of analysis often involves breaking the piece down into relatively simpler and smaller parts. Often, the way these parts fit together and interact with each other is then examined. This process of discretization or segmentation is often considered, as by Jean-Jacques Nattiez (1990), necessary for music to become accessible to analysis. Fred Lerdahl argues that discretization is necessary even for lay perception, thus making it a basis of his analyses, and finds pieces such as *Artikulation* by György Ligeti unaccessible, while Rainer Wehinger (1970) created a "Hörpartitur" or "score for listening" for the piece, representing different sonorous effects with specific graphic symbols much like a transcription.

Other analyses

Some analysts, such as Donald Francis Tovey (whose *Essays in Musical Analysis* are among the most accessible musical analyses) have presented their analyses in prose. Others, such as Hans Keller (who devised a technique he called *functional analysis*) used no prose commentary at all in some of their work.

There have been many notable analysts other than Tovey and Keller. One of the best known and most influential was Heinrich Schenker, who developed Schenkerian analysis, a method which seeks to reduce all tonal classical works to a simple [contrapuntal](#) sequence. Rudolph Réti is notable for tracing the development of small melodic motifs through a work, while Nicolas Ruwet's analysis amounts to a kind of musical semiology.

Musicologists associated with the new musicology often use musical analysis (traditional or not) along with or to support their examinations of the performance practice and social situations in which music is produced and

which produce music, and vice versus. The insights gained from the social considerations may then yield insight into the methods of analysis, and vice versus.

Metaphor and figurative description may be a part of analysis, and a metaphor used to describe pieces "reifies their features and relations in a particularly pungent and insightful way: it makes sense of them in ways not formerly possible." Even absolute music may be viewed as a "metaphor for the universe" or nature as "perfect form." (Guck cited in Bauer 2004, p.131)

Divergent analyses

Typically a given work is analyzed by more than one person and different or divergent analyses are created. For instance, the first two bars of the prelude to Claude Debussy's *Pelléas et Mélisande*:

are analyzed differently by Leibowitz, Laloy, van Appledorn, and Christ. Leibowitz analyses this succession harmonically as D minor:I-VII-V, ignoring melodic motion, Laloy analyses the succession as D:I-V, seeing the G in the second measure as an ornament, and both van Appledorn and Christ analyses the succession as D:I-VII.

Nattiez (173) argues that this divergence is due to the analysts' respective analytic situations, and to what he calls transcendent principles (1997b: 853, what George Holton might call "themata"), the "philosophical project[s]", "underlying principles", or a prioris of analyses, one example being Nattiez's use of the tripartitional definition of sign, and what, after epistemological historian Paul Veyne, he calls plots.

Van Appledorn sees the succession as D:I-VII so as to allow the interpretation of the first chord in measure five, which Laloy sees as a dominant seventh on D (V/IV) with a diminished fifth (despite that the IV doesn't arrive till measure twelve), while van Appledorn sees it as a French sixth on D, D-F#-Ab-[C] in the usual second inversion. This means that D is the second degree and the required reference to the first degree, C, being established by the D:VII or C major [chord](#). "The *need to explain* the chord in measure five establishes that C-E-G is 'equally important' as the D-(F)-A of measure one." Leibowitz gives only the bass for chord, E, indicating the progression I-II an "unreal" progression in keeping with his "dialectic between the real and the unreal" used in the analysis, while Christ explains the chord as an augmented eleventh with a bass of Bb, interpreting it as a traditional tertian extended chord.

Not only does an analyst select particular traits, "he or she arranges [them] according to a plot [intrigue].... Our sense of the component parts of a

musical work, like our sense of historical 'facts,' is mediated by lived experience." (176)

While John Blacking (1973: 17-18), among others, holds that "there is ultimately only one explanation and ... this could be discovered by a context-sensitive analysis of the music in culture," according to Nattiez (1990: 168) and others, "there is never *only one valid* musical analysis for any given work." Blacking gives as example: "everyone disagrees hotly and stakes his [or her] academic reputation on what Mozart really meant in this or that bar of his [symphonies](#), [concertos](#), or [quartets](#). If we knew exactly what went on inside Mozart's mind when he wrote them, there could be only one explanation". (93) However, Nattiez points out that even if we could determine "what Mozart was thinking" we would still be lacking an analysis of the neutral and esthetic levels.

Roger Scruton (1978: 175-76), in a review of Nattiez's *Fondements*, says one may, "describe it as you like so long as you hear it correctly ... certain descriptions suggest wrong ways of hearing it ... what is obvious to hear [in *Péleas et Mélisande*] is the contrast in mood and atmosphere between the 'modal' passage and the bars which follow it." Nattiez counters that if compositional intent were identical to perception, "historians of musical language could take a permanent nap.... Scruton sets himself up as a universal, absolute conscience for the 'right' perception of the *Péleas et Mélisande*. But hearing is an active symbolic process (which must be explained): *nothing in perception is self-evident.*"

Thus Nattiez suggests that analyses, especially those intending "a semiological orientation, should ... at least include a comparative critique of already-written analyses, when they exist, so as to explain why the work has taken on this or that *image* constructed by this or that writer: all analysis is a representation; [and] an explanation of the analytical criteria used in the new analysis, so that any critique of this new analysis could be situated in relation to that analysis's own *objectives* and *methods*. As Jean-Claude Gardin so rightly remarks, 'no physicist, no biologist is surprised when he or she is asked to indicate, in the context of a new theory, the physical data and the mental operations that led to its formulation' (1974: 69). Making one's procedures explicit would help to create a *cumulative progress in knowledge.*" (177)

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Musical box

A **musical box** (or **music box**) is a 19th century automatic [musical instrument](#) that produces sounds by the use of a set of pins placed on a revolving cylinder or disc so as to strike the tuned teeth of a steel comb. They were developed from musical snuff boxes of the 18th century, and called carillons à musique. Some of the more complex boxes also have a tiny drum and small bells, in addition to the metal comb. Alec Templeton, an avid collector of music boxes, and a professional concert musician, once noted

that the tone of a musical box is unlike that of any musical instrument (although it is best described as somewhere between the timbres of an mbira and a celesta).

History

The original snuff boxes were tiny containers which could fit into a gentleman's waist coat pocket. The musical boxes could have any size from that of a hat box to a large piece of furniture. Most of them were table top specimens though. They were usually powered by clockwork and originally produced by artisan watchmakers.

For most of the 19th century the bulk of musical box production was concentrated in Switzerland, building upon a strong watchmaking tradition. The first musical box factory was opened there in 1815 by Jérémie Recordon and Samuel Junod. There were also a few manufacturers in Bohemia and Germany. By the end of the 19th century some of the European makers had opened factories in the United States.

The cylinders were normally made of metal and powered by a spring. In some of the costlier models, the cylinders could be removed to change melodies, thanks to an invention by Paillard in 1862, which was perfected by Metert, of Geneva in 1879. In some exceptional models there were four springs, to provide continuous play for up to three hours.

The very first boxes at the end of the 18th century made use of metal disks. The switch over to cylinders seems to have been complete after the Napoleonic wars. In the last decades of the 19th century however, mass produced models such as the *Polyphon* and others all made use of interchangeable metal disks instead of cylinders. The cylinder based machines rapidly became a minority.

The term "musical box" is also applied to clockwork devices where a removable metal disk or cylinder was used only in a "programming" function without producing the sounds directly by means of pins and a comb. Instead, the cylinder (or disk) worked by actuating bellows and levers which fed and opened pneumatic valves which activated a modified [wind instrument](#) or plucked the chords on a modified [string instrument](#). Some devices could do both at the same time, and were often combinations of player pianos and musical boxes, such as the *Orchestrion*.

At the end of the 19th century and the beginning of the 20th most musical boxes were gradually replaced by [Player pianos](#), which were more versatile and loud, and also melodious, when kept tuned, and by the smaller gramophones which had the advantage of playing back voices. Escalating labor costs increased the price and further reduced volume. Now modern automation is helping bring music box prices back down.

Collectors prize surviving musical boxes from the 19th century and the early 20th century, as well as new music boxes being made today in several

countries (see “Evolving Box Production”, below). The cheap, small windup music box movements (including the cylinder and comb and the spring) to add a bit of music to mass produced jewelry boxes and novelty items are now produced in countries with low labor costs.

Many kinds of music box movements are available to the home craft person, locally or through online retailers.

Coin operated music boxes

In Switzerland coin-operated music boxes, usually capable of playing several tunes, were installed in places like train stations and amusement parks. Some of the models had a mechanism for automatically changing the metal disks. These were, in a sense, the precursors to jukeboxes. However, since they produced music instead of playing back any sound, including human voices singing, they soon disappeared from their intended venues, displaced by the jukebox.

Because most of the coin-operated music boxes were built for rough treatment (such as typical slapping and kicking by a disgruntled customer) many of these large models have survived into the 21st century, despite their relatively low production quantities. They are eagerly sought by collectors who have the space for their large or very large cabinets.

Music Box Elements

- The bedpan (or bedplate) is the relatively heavy metal foundation on which all the other pieces are fastened, usually by screws.
- The ratchet lever or the windup key is used to put the spring motor under tension, that is to wind it up.
- The spring motor or motors (2 or more can be used to make playing times longer) give anywhere from a few minutes to an hour or more of playing time.
- The comb is a flat piece of metal with dozens or even hundreds of tuned teeth of different lengths.
- The cylinder is the programming object, a metallic version of a punched card which, instead of having holes to express a program, is studded with tiny pins at the correct spacing to produce music by striking the teeth of the comb at the correct time. The disc in a disc music box plays this function.

- The disc is the programming object, a metallic version of a punched card. In a disc music box, changeable tune discs have holes or projections that engage a point on a star shaped wheel, causing it to rotate. Turning the star wheel causes one or more of the other points of the star wheel to lift and drop the tooth or teeth on one or more combs. The cylinder in a cylinder music box plays this function.

Evolving box production

Between the two world wars most of the Swiss companies converted to the manufacture of other products requiring precise mechanical parts. Some went back to making watches, others were eventually responsible for the famous Bolex movie cameras and the Hermes typewriters. Some simply sold out to Reuge.

Located near Lake Neuchâtel, Reuge is one of the last of the Swiss survivors making music boxes of all sizes and shapes, with or without automatons in imitation of past models of the previous centuries or in a modern style with clear acrylic sides to see the mechanical operation. They have in a sense branched out widely from their original cylinder offerings since they now also offer traditional looking music boxes with removable metal disks for around a 1,000 Euros, with each disk costing in the neighborhood of 14 Euros. The higher range boxes with removable cylinders and small assorted tables made of fine woods can cost up to 34,000 Euros and about an equivalent number of US dollars. They also sell several models of clear acrylic paperweights with a musical box movement inside, for a minimum of about 45 Euros. They have, however, discontinued the smaller movements.

Sankyo Seiki In Japan started up in the aftermath of WWII, using the latest in automation. Modern production methods resulted in reasonable prices, producing company growth. Sankyo started with small movements, introduced 50 note movements by the late 1970's, and in 2006 is producing disc boxes playing discs as large as 16" (with two 80 note combs and reminiscent of the "Mira") and are also working on a dual cylinder 100 note movement. Sankyo now offers a wide variety of music boxes in Japan, and supplies movements to many other manufacturers and distributors. Some of these sell them retail (even online) to hobbyists for as low as 3 Euros each. Sankyo Seiki bills itself as the biggest manufacturer of music boxes in the world, and advertises that it controls 50% of the market. Recently, it has started selling licences for its music box tunes to cellular phone companies,

for use as ring tones. The company is an industrial concern which also makes magnetic and hologram card readers, appliance components, industrial robots and miniature motors of all kinds.

The Porter Music Box company of Vermont produces steel disc music boxes in several formats. They offer clockwork, spring wound models as well as electric ones. They stand out by their continuing production of discs, with a selection of about a thousand tunes. The discs can also be played on many antique music boxes bearing the Polyphony and Regina brand names.

The small 18 note musical movements are now being made almost exclusively in countries with low labor costs such as China and Taiwan.

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Category: [Lamellaphones](#)

Musical collective

Musical collective is a phrase used in reference to a leaderless entity that is predisposed to performing music that may be considered *experimental*. The sound becomes the focus, as opposed to having the outfit become a stepping stone for potential cynosures. Such entities have transitioned from the traditional hierarchical configuration that features either a frontman (e.g. The

Cure's Robert Smith, or Trent Reznor of Nine Inch Nails), or a plurality of band members in tension for dominance (e.g. Louise Post & Nina Gordon of Veruca Salt, or The Beatles' John Lennon & Paul McCartney.) Collectives are seen as an alternative to more ego-driven, combative paradigms of group music-making.

Musical collectives allow for flexibility in their rosters. As such, most of the members are free to rotate in and out of the line-up.

List of Notable collectives

Acappella
Bandits of the Acoustic Revolution
Belle and Sebastian
Bomb The Music Industry
Broken Social Scene
Chicago Afrobeat Project (CAbP)
Desert Sessions
Early Day Miners
The Elephant Six Collective
Godspeed You! Black Emperor
In Support of Living
Living Legends
Ozomatli
Silk Road Project
Soulquarians
Streetlight Manifesto
The Mountain Goats
The New Pornographers
Reindeer Section
Tanakh
The Arcade Fire
Wu-Tang Clan

See also

- Leaderless resistance — *Collectives often share the anarchic streak associated with such entities — without their malevolent tendencies.*

Musical composition

Musical composition is:

- an original [piece](#) of [music](#)
- the [structure](#) of a musical piece
- the process of creating a new piece of music

A musical composition

A piece of music exists in the form of a written composition in [musical notation](#) or as a single acoustic event (a live performance or recorded track). If composed before performance, music can be performed by memory, through written [musical notation](#), or through a combination of both. Compositions are comprised of musical elements, elements which vary widely from person to person and culture to culture. [Improvisation](#) is the act of composing during performance, of assembling elements "spontaneously."

Composing music

People who practice composition are called [composers](#). Useful skills in composition include writing [musical notation](#), instrumentation, and handling [musical ensembles](#) (orchestration). The definition of composition has broadened to include extended techniques such as [improvisation](#), musical montage, preparing instruments, using non-traditional objects or methods of sound production, and making music from silence, as John Cage famously did.

Compositional techniques are the methods used to create music. In discussing the structure or organization of a musical work, the "composition" of that work is generally called its [musical form](#). These techniques draw a parallel to art's formal elements. Sometimes, the entire form of a piece is through-composed, meaning that each part is different, with no repetition of sections; other [forms](#) include strophic, rondo, verse-chorus, etc. Some pieces are composed around a set [scale](#), where the compositional technique might

be considered the usage of a particular scale. Others are composed during performance (see [improvisation](#)); techniques are sometimes used, however, in this case also.

Important in tonal musical composition is the [scale](#) for the [notes](#) used, including the mode and tonic note. When playing or reading [classical notated](#) music, only the key signature (a designated set of notes in scale) matters. In music using [twelve tone techniques](#), the tone row is even more comprehensive a factor than a scale. Similarly, music of the Middle East employs compositions that are rigidly based on a specific [scale](#) (such as the dorian, phrygian, mixolydian, and locrian scales etc...), often within improvisational contexts, as does Hindustani music of India, gamelans of Java and Bali, and much music in Africa.

Compositional instrumentation

The task of instrumenting a composition, called arranging or orchestrating, may be undertaken by the composer or separately by an arranger based on the composer's core composition. A composition may have multiple arrangements based on such factors as intended audience type and breadth, musical genre or stylistic treatment, recorded or live performance considerations, available musicians and instruments, commercial goals and economic constraints.

Based on such factors, composers or arrangers must decide upon the [instrumentation](#) of the original work. Today, the contemporary composer can virtually write for almost any combination of instruments. Some common group settings include music for Full [Orchestra](#) (consisting of just about every instrument group), Wind Ensemble (or [Concert Band](#), which consists of larger sections and greater diversity of wind, brass and percussion instruments than are usually found in the [orchestra](#)), or a chamber group (often called [chamber music](#), which calls for the instrumentation of at least two instruments). The composer may also choose to write for only one instrument, in which case this is called a solo.

Composers are not limited to writing only for instruments, they may also decide to write for [voice](#) (including choral works, [operas](#), and [musicals](#)) or [percussion instruments](#) or electronic instruments.

See also

- [Musical form](#)
- [Musical genre](#)

Musical groups

A **musical ensemble** is a group of three or more [musicians](#) who gather to perform [music](#). There are several denominations of ensembles according to their size and composition.

Chamber music

The terms [duet](#), trio, [quartet](#), [quintet](#), [sextet](#), [septet](#), [octet](#), and [nonet](#) are used to describe groups of two, three, four, five, six, seven, eight, and nine musicians, respectively. In [classical music](#), these arrangements are commonly referred to as [chamber music](#).

Four parts

Main article: [quartet](#)

A common quartet is the [string quartet](#), composed of two [violins](#), a [viola](#) and a [violoncello](#). A [quartet](#) (string, wind etc.) is an ensemble of 4 players and is also the name for music written (e.g. by Mozart, Beethoven) for an ensemble of 4 players.

Five parts

Main article: [quintet](#)

The most usual string *quintet* is similar to the string quartet, but with the viola duplicated. In some cases, though, it is the violoncello that is duplicated. Terms such as "piano quintet" or "clarinet quintet" frequently refer to a string quartet *plus* a fifth instrument. Thus, a [piano quintet](#) is usually a string quartet plus a [piano](#). Mozart's Clarinet Quintet is similarly a piece written for an ensemble consisting of 2 violins, a viola, a cello and a clarinet, the last being the exceptional addition to a "normal" string quartet.

Another fairly common grouping in classical music is the [wind quintet](#), usually consisting of [flute](#), [oboe](#), [clarinet](#), [bassoon](#) and [horn](#).

Six or more instruments

A group with more instruments is usually called an [orchestra](#). A small orchestra is called a chamber orchestra. A [symphony](#) orchestra is a large body of several tens and often more than a hundred musicians, divided in groups of instruments: strings (including [violins](#) (I and II), [violas](#), [violoncellos](#), basses), [woodwind](#), [brass](#), [percussion](#), and sometimes more. The description Philharmonic (from Greek philos: love) was originally used by amateur orchestras, distinguishing them from professional Symphony orchestras, but nowadays professional classical orchestras may use either term in their titles. A Sinfonietta usually denotes a somewhat smaller orchestra (though still not a chamber orchestra), and the terms concert or pops orchestra usually mean an orchestra concentrating mainly on the light classical and more popular repertoire. A [string orchestra](#) has only [strings](#), i.e., violins, violas, violoncellos and basses.

See also: [String sextet](#)

Jazz

Three parts

In [jazz](#), the most common trio consists of a rhythm section of [piano](#), bass and [drums](#).

Four parts

A quartet would typically add a *horn* (the generic jazz name for [saxophones](#), [trombones](#), [trumpets](#), or any other [wind instrument](#) commonly associated with jazz) while larger ensembles would add further instruments. The lineup of jazz ensembles can vary considerably.

Other Western musical ensembles

In the 1900's, the Wind Symphony or Wind Ensemble became popular, especially in academic circles. A wind ensemble consists entirely of [wind instruments](#) and [percussion instruments](#), but may also include stringed bass. Schools from elementary level onward often have a school band program which is usually centered around its wind ensemble, often known as a [concert band](#).

A [choir](#) is a group of voices. Sometimes the group of similar instruments in an orchestra are referred to as a choir. For example, the [woodwind](#) instruments of a symphony orchestra could be called the woodwind choir.

A group that plays [popular music](#) or military music is usually called a [band](#). Classical musicians colloquially refer even to the likes of the Chicago Symphony Orchestra as their *band*.

A group that plays anything from jazz to orchestral, military to popular music while marching on a football field, without being a true marching band, is called a [drum and bugle corps](#). All drum corps perform on brass and percussion instruments only, and some corps perform on bugles in the key of G, while others perform on brass instruments in multiple keys, depending on the group. Drum and Bugle Corps are known for maximizing power and pageantry in their performances, while performing incredibly difficult programs.

- [Jug band](#)

- Mexican Mariachi groups typically consist of:
 - at least two [violins](#)
 - two [trumpets](#)
 - one Spanish guitar
 - one vihuela (a high-pitched, five-string guitar)
 - one Guitarrón (a small-scaled acoustic bass).

Non-Western musical ensembles

- A gamelan is an ensemble of Indonesian origin (usually Balinese or Javanese). There are dozens of varieties of gamelan ensembles with musicians playing metallophones, [drums](#), [flutes](#), bamboo and wooden marimbas and [gongs](#).
- The Steelpan created in Trinidad and Tobago are the core components of [percussion](#) ensembles called Steelbands that play Calypso music.

Musical eras

Musical forms

The term *musical form* is used in two related ways:

- a generic type of composition such as the [symphony](#) or [concerto](#)
- the structure of a particular [piece](#), how its parts are put together to make the whole; this too can be generic, such as [binary form](#) or [sonata form](#)

Musical form (the whole or structure) is contrasted with content (the parts) or with surface (the detail), but there is no clear line between the two. In most cases, the form of a piece should produce a balance between statement and restatement, unity and variety, contrast and connection.

There is some overlap between *musical form* and [musical genre](#). The latter term is more likely to be used when referring to particular styles of music (such as [classical music](#) or [rock music](#)) as determined by things such as [harmonic](#) language, typical [rhythms](#), types of [musical instrument](#) used and geographical origin. The phrase *musical form* is typically used when talking about a particular type or structure within those genres. For example, the twelve bar blues is a specific form often found in the genres of [blues](#), [rock and roll](#) and [jazz](#) music.

Descriptions of musical form

Forms and formal detail may be described as sectional or developmental, developmental or variational, syntactical or processual (Keil 1966), embodied or engendered, extensional or intensional (Chester 1970), and associational or hierarchical (Lerdahl 1983). Form may also be described according to symmetries or lack thereof and repetition. A common idea is formal "depth", necessary for complexity, in which foregrounded "detail" events occur against a more structural background. For example: Schenkerian analysis. Fred Lerdahl (1992), among others, claims that popular music lacks the structural complexity for multiple structural layers, and thus much depth. However, Lerdahl's theories explicitly exclude "associational" details which are used to help articulate form in popular music. Allen Forte's book *The American*

Popular Ballad of the Golden Era 1924-1950 analyses popular music with traditional Schenkerian techniques, but this is only possible because pre-rock popular [ballads](#) are the genre most accessible similar to the [Romantic music](#) that those theories were designed to analyse. (Middleton 1999, p.144)

Extensional music is, "produced by starting with small components - rhythmic or melodic motifs, perhaps - and then 'developing' these through techniques of modification and combination." Intensional music "starts with a framework - a chord sequence, a melodic outline, a rhythmic pattern - and then extends itself by repeating the framework with perpetually varied inflections to the details filling it in." (Middleton, p.142)

Western classical music is the apodigm of the *extensional* form of musical construction. Theme and variations, counterpoint, tonality (as used in classical composition) are all devices that build diachronically and synchronically outwards from basic musical atoms. The complex is created by combination of the simple, which remains discrete and unchanged in the complex unity...If those critics who maintain the greater complexity of classical music specified that they had in mind this *extensional* development, they would be quite correct...Rock however follows, like many non-European musics, the path of intensional development. In this mode of construction the basic musical units (played/sung notes) are not combined through space and time as simple elements into complex structures. The simple entity is that constituted by the parameters of melody, harmony, and beat, while the complex is built up by modulation of the basic notes, and by inflexion of the basic beat. All existing genres and sub-types of the Afro-American tradition show various forms of combined intensional and extensional development (Chester 1970, p.78-9).

Syntactic music is "centred" on notation and "the hierarchic organization of quasilinguistic elements and their putting together (com-position) in line with systems of norms, expectations, surprises, tensions and resolutions. The resulting aesthetic is one of 'embodied meaning.'" Non-notated music and performance "foreground *process*. They are much more concerned with gesture, physical feel, the immediate moment, improvisation; the resulting aesthetic is one of 'engendered feeling' and is unsuited to the application of 'syntactice' criteria" (Middleton 1990, p.115).

Middleton (p.145) also describes form, presumably after Gilles Deleuze's *Difference and Repetition* (1968, translated 1994), through repetition and difference. Difference is the distance moved from a repeat and a repeat being the smallest difference. Difference is qualitative and quantitative, how far different and what type of difference.

Procedures of **connection** include gradation, amalgamation, and dissolution. Procedures of contrast include stratification, juxtaposition, and interpolation.

Formal structures

In [classical](#) and [popular music](#), there are many labels applied to forms, abstract formal designs, as contrasted with the principals and procedures of combining materials: form.

Single-movement forms

In a **sectional form**, the larger unit (form) is built from various smaller clear-cut units (sections) in combination, sort of like stacking legos (DeLone, 1975):

- Strophic form (AA...)
- [Binary form](#) (AB)
- Ternary form, less often tertiary (ABA)
- [Arch form](#), (ABCBA)

[Sections](#) include:

- [Introduction](#) or Intro
- Exposition
- [Verse](#)
- Chorus or [refrain](#)
- [Bridge](#) or interlude
- [Conclusion](#)
- Coda or outro, and Fadeout

Developmental forms, larger unit (form) is built from small bits of material given different presentations and combinations, usually progressive (DeLone, 1975):

- [Sonata form](#), also called sonata-allegro

Variational forms, larger unit (form) is built from sections treated to one type of presentation at a time, but varying successively (DeLone, 1975):

- Rondo (ABACADA...)
- Variation form, sometimes [theme](#) and variations (AA'A"A"..."...)
- Passacaglia and Chaconne

These structures are defined by the distribution of different thematic material, [melodies](#), [key](#) centres, and other materials used. While many of the above forms are partly defined by their tonal schemes these forms may be applied to music which has a differing or no tonal scheme (DeLone et. al. (Eds.), 1975, chap. 1). More than one formal method may be used, including in-between types, and music which is not composed with the above or any other model is called through composed.

Especially recently, more segmented approaches have been taken through the use of stratification, superimposition, juxtaposition, interpolation, and other interruptions and [simultaneities](#). Examples include the postmodern "block" technique used by composers such as John Zorn, where rather than organic development one follows separate units in various combinations. These techniques may be used to create contrast to the point of disjointed chaotic textures, or, through repetition and return and transitional procedures such as dissolution, amalgamation, and gradation, may create connectedness and unity. Composers have also made more use of open forms such as produced by [aleatoric](#) devices and other chance procedures, [improvisation](#), and some [processes](#). (ibid)

Multi-movement forms

Types of piece which may or may not incorporate one or more of the above structures as part of their overall makeup include:

- [Ballet](#), larger musical composition intended for Ballet dance form
- [Cantata](#)
- Chorale
- [Concerto](#)
- [Dance](#), smaller musical composition intended for presentation of a [dance](#), either as accompaniment for dancing or as [music](#) as such
- [Duet](#)
- Etude or study
- Fantasia
- Fugue
- [Mass](#)
- [Opera](#)
- [Oratorio](#)
- Prelude

- Requiem
- Rhapsody
- [Sonata](#)
- [Suite](#)
- [Symphonic poem](#)
- [Symphony](#)

Forms of [chamber music](#) are defined by instrumentation ([string quartet](#), [piano quintet](#) and so on). The structure of a chamber work is typically similar to a sonata.

Content

"*Form* is supposed to cover the shape or structure of the work; *content* its substance, meaning, ideas, or expressive effects." (Middleton 1999)

See also

- [List of musical forms](#)
- [Song structure \(popular music\)](#)

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Musical forms

Musical improvisation

Musical improvisation is [singing](#) or playing a [musical instrument](#) extemporaneously—in an "offhand" manner. This contrasts with the more conventional approach to performing musical works, which involves playing music that is read from [notation](#), or that has been previously memorized.

[Improvisation](#) has been an integral part of [music](#) since the [beginning of music](#). It is featured in many kinds of [traditional musics](#), including [flamenco](#) and pygmy music and other African musics; [classical musics](#) such as [European](#) and [Indian classical music](#); [popular musics](#) including [rap music](#); and throughout regions such as [Arabia](#).

Improvisation can be structured, with certain rules constraining the improvisation (for example, "make up a [song](#) about bicycles", "use these [chord](#) changes", and so on), or can have no such constraints. The improvisation of [ornaments](#) is found in some musical traditions.

Classical musics

European classical music

Original score notations for medieval organ music commonly include instructions for improvisation and embellishments. The scales that were used were selected according to the same improvisational principles now used in jazz. When the single voice [plainsong](#) started to develop into the 2-, 3-, or 4-part organum (during the period 1000-1300 A.D.), one or more of the parts were also commonly improvised, weaving free counter-lines around the written [melody](#) line.

During the Baroque (1600 - 1750), Classical (1750 - 1830), and Romantic (1830 - 1900) periods, improvisation flourished, especially on the [organ](#), [piano](#), and harpsichord. J.S. Bach, Handel, Mozart, Beethoven, Liszt, and many other famous composers and virtuoso pianists and organists excelled in the art of improvisation, at that time called *extemporisation*. Many classical scores contained sections for improvisation, such as the [cadenza](#) in the [piano concerto](#). The preludes to some keyboard suites by Bach and Handel, for example, consisted solely of a progression of chords. The performers used these as the basis for their improvisation.

See also: [Cadenza](#)

Contemporary composition and the improviser

Since the 1950s, contemporary composers have placed fewer restrictions on the improvising performer, using techniques such as vague notation (for example, indicating only that a certain number of notes must sound within a defined period of time). Jazz ensembles formed around improvisation were founded, such as Lukas Foss' Improvisation Chamber Ensemble at the University of California, Los Angeles; Larry Austin's New Music Ensemble at the University of California, Davis; the ONCE Group at Ann Arbor; the Sonic Arts Group; and the San Francisco Tape Music Center, the latter three funding themselves through concerts, tours, and grants. Significant pieces include Foss's *Time Cycles* (1960) and *Echoi* (1963). (Von Gunden 1983, p.32)

Other composers working with improvisation include Pauline Oliveros, Terry Riley, Frederic Rzewski, Karlheinz Essl, and Christian Wolff.

Popular music

[Blues](#), [jazz](#), and [bluegrass](#) are well-known for using improvisation. Almost all of the improvisation heard in [rock and roll](#), blues, jam, and [metal](#) bands is in the form of lead guitar or other soloing. These musical improvisations are very song-oriented, usually working within the demands of the background rhythm and [harmony](#), so there is little concept of "[free improvisation](#)." Solos are often used to exhibit the musical virtuosity of the performer and many popular musicians have become famous through their intricate and technically demanding solos, such as Yngwie Malmsteen, Eddie Van Halen and Kirk Hammett.

Blues and traditional rock improvisation leans heavily on the use of the [blues](#) scale, which sounds good in either major or minor keys and simple enough for beginning guitarists to execute. Other scales, such as the pentatonic are also used. Many rock and jam bands use these, although forms of music are very open to individual interpretation, so the possibilities for improvisation are almost limitless.

Jazz improvisation

Improvisation is one of the basic tenets of [jazz](#). Typically in a jazz piece, the "head" (the song's melody along with any backing harmony) is played once by the musicians and sometimes repeated. Improvisation by any of the musicians follows, and this is typically the longest section of a song as each musician improvises their own melody over the harmonic and rhythmic foundation of the head. When the end of the head is reached it is repeated and a solo's length is specified by the number of repetitions of the head necessary. After one musician has finished improvising, another will begin, and no instrument is forbidden from improvising, the drums and bass excluded. A repetition of the head will end a jazz piece. There are an infinite number of variations to this pattern; new sections can be added before and after the head, two musicians can alternatively improvise for short amounts of time (known as "trading"), or several musicians can improvise in a group (this is common in [Dixieland](#) jazz).

Many varied scales can be used in improvisation, including blues, pentatonic, Mixolydian, etc. These mainly depend on the nature of the harmonic framework. In the [bebop](#) era of jazz in the early 1950s there was a common theme of urgency and technical proficiency—being able to play as many notes as possible in a short period while still sounding good. The modal era of jazz, mainly started by Miles Davis, moved the harmonic framework for a piece from the fast, dynamic chord progressions of bebop to more static, relaxed chords with longer durations. Performers were then instructed to improvise not over specific chords, but in a [musical mode](#) instead. [Free jazz](#) eventually led to the loss of a harmonic framework in improvisation.

Jazz musicians are typically judged on their improvisation skills, and some are notable from their work on a single recording (like Illinois Jacquet). Charlie Parker was particularly known for his improvisations and many have been transcribed for study, or arranged for jazz groups such as Supersax to play with a harmonic backing. An improvisation can often give rise to an entirely new head for a jazz tune.

See also: [Free improvisation](#).

Music therapy

Improvisation is also a widely used technique in [music therapy](#).

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Categories: [Music](#)

Musical instruments

A **musical instrument** is a device constructed or modified with the purpose of making [music](#). In principle, anything that produces sound, and can somehow be controlled by a [musician](#), can serve as a musical instrument. The expression, however, is reserved generally to items that have a specific musical purpose. The academic study of musical instruments is called organology.

Types of musical instruments

Instruments are often divided by the way in which they generate sound:

- **[Wind instruments](#)** generate a sound when a column of air is made to vibrate inside them. The frequency of the wave generated is related to the length of the column of air and the shape of the instrument, while the tone quality of the sound generated is affected by the construction of the instrument and method of tone production. The group is typically subdivided into [Brass](#) and [Woodwind](#) instruments.
- **[Percussion instruments](#)** create sound, with or without [pitch](#), when struck. The shape and material of the part of the instrument to be struck and the shape of the resonating cavity, if any, determine the sound of the instrument.
- **[String instruments](#)** generate a sound when the string is plucked, strummed, slapped, etc. The frequency of the wave generated (and therefore the note produced) usually depends on the length of the vibrating portion of the string, its mass, the tension of each string and the point at which the string is excited; the [tone quality](#) varies with the construction of the resonating cavity.

- **[Voice](#)**, that is, the human voice, is an instrument in its own right. A [singer](#) generates sounds when airflow from the lungs sets the vocal cords into oscillation. The fundamental frequency is controlled by the tension of the vocal cords and the [tone quality](#) by the formation of the vocal tract; a wide range of sounds can be created.
- **[Electronic instruments](#)** generate sound through electronic means. They often mimic other instruments in their design, particularly keyboards.
- **[Keyboard instruments](#)** are any instruments that are played with a musical keyboard. Every key generates one or more sounds; most keyboard instruments have extra means (pedals for a piano, stops for an organ) to manipulate these sounds. They may produce sound by wind ([organ](#)), vibrating strings either hammered ([piano](#)) or plucked (harpsichord), by electronic means ([synthesizer](#)) or in some other way. Sometimes, instruments that do not usually have a keyboard, such as the *Glockenspiel*, are fitted with one. This term is also used to refer to the family of [percussion instruments](#) who resemble a piano keyboard. Though they have no moving parts and are struck by mallets held in the player's hands, they possess the same physical arrangement of keys and produce soundwaves in a similar manner.

Many [alternate divisions and further subdivisions of instruments](#) exist. To learn about specific instruments, consult the [list of musical instruments](#).

History

All classes of instruments save the electronic are mentioned in ancient sources, such as Egyptian inscriptions and the Bible, and probably predate recorded history. The human body, generating both voice and percussive sounds, may have been the first instrument. Percussion instruments such as stones and hollow logs are another likely candidate. For instance, nine-thousand-year-old bone flutes or recorders have been found in Chinese archeological sites.

See also

- [Extended technique](#)
- [Folk instrument](#) - a description and a list
- [Music lessons](#)
- [Orchestra](#)

Musical instrument classification

At various times, and in various different cultures, various schemes of [musical instrument classification](#) have been used. The most commonly used system in use in the west today divides instruments into [string instruments](#), [wind instruments](#) and [percussion instruments](#). However other ones have been devised, and some cultures also use different schemes.

The oldest known scheme of classifying instruments is Chinese and dates from the 4th century BC. It groups instruments according to what they are made out of. All instruments made out of stone are in one group, all those made out of wood in another, those made out of silk are in a third, and so on.

More usually, instruments are classified according to how the sound is produced. The system used in the west today, dividing instruments into wind, strings, and percussion, is of Greek origin. The scheme was later expanded by Martin Agricola, who distinguished plucked string instruments, such as [guitars](#), from bowed string instruments, such as [violins](#). [Classical musicians](#) today do not always maintain this division (although plucked strings are grouped separately from bowed strings in [sheet music](#)), but there is a distinction made between wind instruments with a reed ([woodwind instruments](#)) and wind instruments where the air is set in motion directly by the lips ([brass instruments](#)).

There are, however, problems with this system. Some rarely seen and non-western instruments do not fit very neatly into it. The serpent, for example, an old instrument rarely seen nowadays, ought to be classified as a brass instrument, as a column of air is set in motion by the lips. However, it looks more like a woodwind instrument, and is closer to one in many ways, having finger-holes to control pitch, rather than valves. There are also problems with classifying certain [keyboard instruments](#). For example, the [piano](#) has strings, but they are struck by hammers, so it is not clear whether it should be classified as a string instrument, or a percussion instrument. For this reason, keyboard instruments are often regarded as inhabiting a category of their own, including all instruments played by a keyboard, whether they have struck strings (like the piano), plucked strings (like the harpsichord) or no strings at all (like the celesta). It might be said that with these extra categories, the classical system of instrument classification

focuses less on the fundamental way in which instruments produce sound, and more on the technique required to play them.

An ancient system of Indian origin, dating from at least the 1st century BC, divides instruments into four main classification groups: instruments where the sound is produced by vibrating strings; instruments where the sound is produced by vibrating columns of air; percussion instruments made of wood or metal; and percussion instruments with skin heads, or [drums](#). Victor Mahillon later adopted a system very similar to this. He was the curator of the musical instrument collection of the conservatoire in Brussels, and for the 1888 catalogue of the collection divided instruments into four groups: strings, winds, drums, and other percussion. This scheme was later taken up by Erich von Hornbostel and Curt Sachs who published an extensive new scheme for classification in *Zeitschrift für Ethnologie* in 1914. Their scheme is widely used today, and is most often known as the Sachs-Hornbostel system (or the Hornbostel-Sachs system).

The original Sachs-Hornbostel system classified instruments into four main groups:

1. [idiophones](#), such as the [xylophone](#), which produce sound by vibrating themselves;
2. [membranophones](#), such as [drums](#) or kazoos, which produce sound by a vibrating membrane;
3. [chordophones](#), such as the piano or [cello](#), which produce sound by vibrating strings;
4. [aerophones](#), such as the [pipe organ](#) or [oboe](#), which produce sound by vibrating columns of air.

Later scholars added a fifth category, electrophones, such as theremins, which produce sound by electronic means. Within each category are many subgroups. The system has been criticised and revised over the years, but remains widely used by [ethnomusicologists](#) and organologists.

Metal idiophones are frequently called metallophones. See also [Lamellaphone](#).

Instruments by range

Western instruments are also often classified by their musical range in comparison with other instruments in the same family. These terms are named after singing voice classifications:

- Soprano instruments: flute, recorder, violin, trumpet
- Alto instruments: oboe, alto flute, viola, French horn
- Tenor instruments: clarinet, English horn, trombone
- Bass instruments: bassoon, double bass, bass clarinet, tuba

Some instruments fall into more than one category: for example, the cello may be considered either tenor or bass, depending on how its music fits into the ensemble, and the trombone may be alto, tenor, or bass and French horn bassbaritone, tenor or alto, depending on on which range it is played.

Many instruments have their range as part of their name: soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, baritone horn, alto flute, bass flute, alto recorder, [bass guitar](#), etc.

Other classifications

Various (groups of) instruments are known after a common, though often not exclusive, type or sphere of use, such as signal instrument.

Category: [Musical instruments](#)

Musical language

Musical languages are languages based on [musical](#) sounds rather than [articulation](#). They can be categorized as constructed languages, and as [whistled languages](#). The latter are dependent on an underlying articulatory language, in actual use in various cultures as a means for communication over distance, or as secret codes. The mystical concept of a [language of the birds](#) connects the two categories, since some authors of musical *a priori* languages speculated about a mystical or primeval origin of the whistled languages.

Constructed musical languages

Solresol language
Eaiea

Musical mode

In [music](#), a **mode** is an ordered series of musical intervals, which, along with the [key](#) or tonic, define the [pitches](#). However, *mode* is usually used in the sense of [scale](#) applied only to the specific diatonic scales found below. The use of more than one mode is **polymodal**, such as with polymodal chromaticism. While all tonal music may technically be described as modal, music that is called modal often has less [diatonic functionality](#) and changes key less often than other music.

Greek modes

The early music of Greek antiquity referred to [scales](#) in the context of scalar modes. The modes are named after cities that preferred a given mode in times past.

The Greek modes were:

Ionian

Aeolian and Locrian

Dorian and Hypodorian

Phrygian and Hypophrygian

Lydian, Hypolydian and Mixolydian

The Greek philosopher Plato felt that playing music in a particular mode would incline one towards specific behavior associated with that mode, and suggested that soldiers should listen to music in dorian or phrygian modes to help make them stronger, but avoid music in lydian or ionian modes, for fear of being softened.

Church modes

There is a common misconception that the *Church modes* of medieval Europe directly descended from the Greek notion of modality directly above. In fact, the originated in the 9th century. Authors from that period misinterpreted a text by Boethius from the 6th century who had translated the Greek musical theory into Latin. In the 16th century Swiss theorist Henricus Glareanus published *Dodekachordon*, in which he solidified the church modes, and added four additional modes: the Aeolian, Hypoaeolian, Hypoionian. Thus, the names of the modes used today do not actually reflect the Greeks.

The eight Church modes, or Gregorian modes, can be divided into four pairs that share the "final note" or tonic. Most chants in a particular mode will begin on that note and all are expected to end on that note. The pair also shares the central fifth note. When the "scale" is completed by adding the three upper notes, the mode is termed "authentic"; when the scale is completed by adding the three lower notes, the mode is called "plagal".

The pairs are organized so that the modes sharing a final note are numbered with odd numbers used for the authentic modes and the even numbers for the plagal modes.

In addition, each mode has a "dominant" or "reciting tone" which is the tenor note. The reciting tones of all authentic modes began a fifth above the final, with those of the plagal modes a third above. However, the reciting tones of modes 3, 4, and 8 rose one half step in the tenth and eleventh centuries with 3 and 8 moving from b to c' (half step) and that of mode 4 moving to a (whole step). (Hoppin 1978, p.67)

Only one accidental is permitted in classical Gregorian chant -- si (B) may be used in modes V and VI, and is optional in mode VII.

Mode	I	II	III	IV	V	VI	VII
------	---	----	-----	----	---	----	-----

Name	Dorian	Hypodorian	Phrygian	Hypophrygian	Lydian	Hypolydian	Mixolydian
Final (note)	D	D	E	E	F	F	G
Final (solfege)	re	re	mi	mi	fa	fa	sol
Dominant (note)	A	F	B-C	A	C	A	D
Dominant (solfege)	la	fa	si-do	la	do	la	re

Given the confusion between ancient, Early, and modern terminology, "today consistent and practical to use the traditional designation of the modes with number (Curtis 1998) using Roman numeral (I-VIII), rather than using the pseudo-Greek

Use of the modes

[Early music](#) made heavy use of the Church modes. A mode indicated a principle of the organization of pitches in relation to the final; suggested range; melodic form with different modes; location and importance of cadences; and affect (ie, emotion). Liane Curtis (1998) explains, "Modes should not be equated with scales: principle of organization, placement of cadences, and emotional affect are essential parts of Medieval and Renaissance music."

Carl Dahlhaus (1990, p.192) lists "three factors that form the respective starting modal theories of Aurelian of Réôme, Hermannus Contractus, and Guido of Arezzo:

1. the relation of modal formulas to the comprehensive system of tonal relations: the diatonic scale;
2. the partitioning of the octave into a modal framework; and
3. the function of the modal final as a relational center."

The oldest medieval treatise regarding modes is *Musica disciplina* by Aurelian of Réôme. Hermannus Contractus was the first to define modes as partitionings of the octave.

Various interpretations of the "character" imparted by the different modes have been given. Three such interpretations, from Guido D'Arezzo (995-1050), Adam of Fulda (14th century), and de Espinoza Medrano (1632-1688), follow:

Name	Mode	D'Arezzo	Fulda	Espinoza
Dorian	I	serious	any feeling	happy, taming the passions
Hypodorian	II	sad	sad	serious and tearful
Phrygian	III	mystic	vehement	inciting anger

Hypophrygian	IV	harmonious	tender	inciting delights, tempering fierceness
Lydian	V	happy	happy	happy
Hypolydian	VI	devout	pious	tearful and pious
Mixolydian	VII	angelical	of youth	uniting pleasure and sadness
Hypomixolydian	VIII	perfect	of knowledge	very happy

Most of the theoretical writings on Gregorian chant modes postdate the complete Gregorian chant repertoire, which was not composed with the intention of conforming to the eight modes. As a result, for these chants, the application of a mode number can be confusing. Later chants, however, were written with a conscious eye on the eight modes.

Modern modes

The modern conception of modal scales describes a system where each mode is the usual diatonic scale, but with a different root. The modes can be arranged in the following sequence, where each next mode has one more shortened interval in its scale.

Intervals in the modal scales

mode	prime	second	third	fourth	fifth	sixth	seventh
Lydian	perfect major	major	augmented	perfect	major	major	
Ionian	perfect major	major	perfect	perfect	major	major	
Mixolydian	perfect major	major	perfect	perfect	major	minor	
Dorian	perfect major	minor	perfect	perfect	major	minor	
Aeolian	perfect major	minor	perfect	perfect	minor	minor	
Phrygian	perfect minor	minor	perfect	perfect	minor	minor	
Locrian	perfect minor	minor	perfect	diminished	minor	minor	

Three of the modes are termed major, while four of them are minor. The Locrian is considered theoretical rather than practical. A mode is said to be minor if the 3rd scale degree is flattened; that is, if the third scale degree is three [semitones](#) above the root, instead of the four semitones in a major mode.

Major modes

- Lydian (IV)
- Ionian (I)
- Mixolydian (V)

Minor modes

- Dorian (II)
- Aeolian (VI)
- Phrygian (III)
- Locrian (VII)

Use of the modes

Modes came back into favour some time later in the development of [jazz](#) ([modal jazz](#)) and more contemporary 20th century music.

The use and conception of modes or modality today is different from their use and conception in Early music. Jim Samson (1977, p.148) describes: "Clearly any comparison of medieval and modern modality would recognize that the latter takes place against a background of some three centuries of harmonic tonality, permitting, and in the nineteenth century requiring, a dialogue between modal and diatonic procedure."

The Ionian mode is another name for the major mode, in which much western music is composed. The Aeolian forms the base of the most common western minor scale; however, a true Aeolian mode composition will use only the seven notes of the Aeolian scale, while nearly every minor mode composition will have some accidentals on the sixth and seventh scale degrees in order to make the melodies and harmonies work better.

Besides the Ionian major and modern (harmonic/melodic) minor modes, the other modes have limited use in music today. [Folk music](#) is often best analysed in terms of modes. For example, in Irish traditional music the Ionian, Dorian, Aeolian and Mixolydian modes occur (in roughly decreasing order of frequency); the Phrygian mode is an important part of the [flamenco](#) sound. Dorian mode is also found in folk music, particularly Latin and Laotian music, while Phrygian is found in some Central European or stylized Arabic music, whether as natural Phrygian or harmonic Phrygian, which has a raised third (the so-called "gypsy" scale). Mixolydian mode is quite common in [jazz](#) and most other forms of popular music. Because of its dream-like sound, the Lydian mode is most often heard in soundtrack and video game music.

Some works by Beethoven contain modal inflections, and Chopin, Berlioz, and Liszt made extensive use of modes. They influenced nineteenth century Russian composers, including Mussorgsky and Borodin; many twentieth century composers drew on this earlier work in their incorporation of modal elements, including Claude Debussy, Leos Janacek, Jean Sibelius, Ralph Vaughan-Williams and others. Zoltán Kodály, Gustav Holst, Manuel de Falla use modal elements as modifications of a diatonic background, while in the music of Debussy and Béla Bartók modality replaces diatonic tonality. (Samson 1977)

Chords with the modes

In jazz, the modes of the major scale are commonly played over specific chords. The chord examples below are shown for the modes of the key of C. For example, over an Fmaj7o11 chord, musicians typically play notes from the F Lydian scale in the key of C.

Mode Ionian Dorian Phrygian Lydian Mixolydian Aeolian Locrian

Chord Cmaj7 Dm7 Esusm9 Fmaj7o11 G7 Am7 Bø (Bm7m5)

Although both Dorian and Aeolian can be played over a minor seventh (m7) chord, Dorian mode is most commonly used in straightahead jazz because of the consonant natural 6th (e.g. B over Dm7), as opposed to the m6 in Aeolian. Similarly, instead of Locrian, many jazz musicians play the 6th mode of the melodic minor over a half-diminished (ø or m7m5) chord, because the natural 9th in that mode (e.g. Co over Bø) is more consonant with the m7m5 chord than the m9 in Locrian (e.g. C over Bø). The "susm9" chord is also often played using the 2nd mode of melodic minor instead of Phrygian because of the natural 6th.

Other types of modes

In modern music theory, scales other than the major scale sometimes have the term "modes" applied to the scales which begin with their degrees. This is seen, for example, in "Melodic Minor" scale harmony (see Minor scale for a brief description of the melodic minor), which is based on the seven modes of the melodic minor scale, yielding some interesting scales as shown below. The "Chord" row lists chords that can be built from the given mode.

Mode	I	II	III	IV	V	VI	VII
	minor-	Dorian	Lydian	Lydian	Mixolydian	half-	altered
	major	m2	augmented	dominant	m6 or	diminished	(or)
Name					"Hindu"	(or)	diminished
						Locrian	o2 whole-
							tone
Chord	C-	Dsusm9	Emmajo5	F7o11	Gm6m7	Aø (or) A-	B7alt
	maj7					7m5	

Most of these chords and modes are commonly used in jazz; the min/maj chord, 7o11 and alt were in common use in the bebop era (indeed, the Lydian dominant scale and 7o11 chord practically defined the bebop sound), while Coltrane-era and later jazz made extensive use of susm9 chords. majo5 is

less common, but appears in Wayne Shorter's compositions. The m6m7 is rarely seen as such.

Though the term "mode" is still used in this case (and is useful in recognizing that these scales all have a common root, that is the melodic minor scale); it is more common for musicians to understand the term "mode" to refer to Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Locrian scales. In everyday speech, this is the most common understanding.

Analogues in different musical traditions

- Echos
- Makam
- Maqam
- Pentatonic scale

- [Raga](#)

See also: [Melody type](#)

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Categories: [Melody types](#)

Musical notation

Musical notation is a system of writing for music. In music for [ensembles](#), a **score** shows music for all players together, while **parts** contain only the music played by an individual musician. A score can be constructed (laboriously) from a complete set of parts and vice versa.

Present day standard music notation is based on a five-line staff. Pitch is shown by placement of notes on the staff (modified by additional symbols called sharps and flats), and duration is shown with different note shapes and additional symbols such as ties.

Origins

There is some evidence that a kind of musical notation was practiced by the Egyptians from the 3rd millennium BC and by others in Asia since ancient times. India in particular has had a long history of sophisticated musical notation. Musical treatises have appeared throughout Indian history, going all the way back to the Vedas composed from around 1500 BC to 500 BC. Indian musical notation known as *sawri lipi* has existed in India from the ancient Vedic era up to the modern era.

The Indian scholar and musical theorist Pingala (c. 3rd century BC), in his *Chanda Sutra*, devised the first scientific form of musical notation by using a binary numeral system to represent long and short syllables to classify 16 different meters of four syllables. He also used the *meru-prastara* (Pascal's triangle) to represent the different combinations and variations of sounds, and

used the binomial theorem to detect the quality of the metres. He used this binary code as a form of musical notation in the same way that Morse code was later used as a form of alphabetic notation over 2000 years later.

Ancient Greece also had a sophisticated form of musical notation, which was in use from at least the 6th century BC until approximately the 4th century AD; many fragments of compositions using this notation survive. The notation consists of symbols placed above text syllables. An example of a complete composition — indeed the only surviving complete composition using this notation — is the Seikilos epitaph, which has been variously dated between the 2nd century BC to the 1st century AD. The Delphic Hymns, dated to the 2nd century BC, also use this notation, but they are not completely preserved (see photograph). Knowledge of the ancient Greek notation was lost around the time of the fall of the Roman Empire.

Scholar and music theorist Isidore of Seville, writing in the early 7th century, famously remarked that it was impossible to notate music. By the middle of the 9th century, however, a form of notation began to develop in monasteries in Europe for Gregorian chant, using symbols known as neumes; the earliest surviving musical notation of this type is in the *Musica disciplina* of Aurelian of Réôme, from about 850. There are scattered survivals from the Iberian peninsula before this time of a type of notation known as Visigothic neumes, but its few surviving fragments have not yet been deciphered.

Other types of notation date from the 10th century in China and Japan. In East Asia, and elsewhere in Asia, music was notated with the use of characters for sounds. Rhythmic motifs could also be prescribed in a similar way. In Europe on the other hand, the foundations were laid for a purely symbolic notation of music, which does not seem to have existed anywhere else except India.

The founder of what is now considered the standard music staff was Guido d'Arezzo, an Italian Benedictine monk who lived from 995-1050 A.D. His revolutionary method, combining a 4 line staff with the first form of notes known as 'neumes', eventually paved the way to the five line staff which was introduced in the 14th century. Guido D'Arezzo's achievements paved the way for the modern form of written music, music books and the modern concept of a [composer](#).

Standard notation described

Elements of the staff

A staff is generally presented with a clef, which indicates the particular range of pitches encompassed by the staff. A treble clef placed at the beginning of a line of music indicates that the lowest line of the staff represents the note E above middle C, while the highest line represents the note F one octave higher. Other common clefs include the bass clef (second G below middle C to A below middle C), alto clef (F below middle C to G above middle C) and tenor clef (D below middle C to E above middle C). These last two clefs are examples of *C clefs*, in which the line pointed to by the clef should be interpreted as a middle C. In a similar fashion, the treble clef points to a G and the bass clef points to an F.

In early music, the clef was written as a letter and its location on the staff was chosen by the writer. The treble clef and bass clef used today are stylized versions of the letters G and F, respectively. Their locations are now standardized. Unusual clefs are used for certain requirements, such as tenor parts in choral music.

Following the clef, the key signature on a staff indicates the [key](#) of the piece by specifying certain notes to be held flat or sharp throughout the piece, unless otherwise indicated. The key signature is presented in the order of the circle of fifths, with flats B-E-A-D-G-C-F and sharps in the opposite order, F-C-G-D-A-E-B.

Following the key signature is the time signature. Measures mark off sections of the piece of equal duration (with measure lines), and time signatures specify what that duration is. A time signature of 4/4, for example, specifies that each measure will have four quarter notes worth of time per measure, the top numeral functioning as a cardinal number and the bottom numeral functioning as a code for quarter note. The same music could theoretically be marked off in measures of any duration without affecting the sound, but we will generally choose a duration that reflects the prevailing grouping. Thus a time signature of 4/4 also implies (but only implies) groupings of four beats or pulses. A time signature of 2/2 specifies that each measure will last two half notes worth of time and implies groupings of two.

Notes representing a pitch outside of the scope of the five line staff can be represented using leger lines, which provide a single note with additional lines and spaces. Octave (8va) notation is used, particularly for keyboard music, where notes are substantially above or below the staff.

Multiple staves can be grouped together to form a staff system. A system is used where two staves are required to cover the range of the instrument (as with a keyboard instrument), or where multiple related instruments are played (as with three violin parts on a score). A score for ensemble music includes multiple systems, as does most organ music (where the pedals are written as a separate system).

Various directions to the player regarding matters such as tempo and dynamics are added above or below the staff, often in Italian (sometimes

abbreviated). For vocal music, lyrics are written.

Here is a sample illustrating some common musical notation.

Development of music notation

See also: [Mensural notation](#)

The earliest known music notation was encoded in cuneiform script in the region of Mesopotamia, with surviving examples dating as far back as the middle of the second millennium B.C.E. Later civilizations, most notably that of Ancient Greece, developed their own forms of notation, which were often written on sheets or scrolls of papyrus.

The ancestors of modern symbolic music notation originated in the Catholic church, as monks developed methods to put plainchant (sacred songs) to paper. The earliest of these ancestral systems, from the 8th century, did not originally utilise a staff, and used neum (or *neuma* or *pneuma*), a system of dots and strokes that were placed above the text. Although capable of expressing considerable musical complexity, they could not exactly express pitch or time and served mainly as a reminder to one who already knew the tune, rather than a means by which one who had never heard the tune could sing it exactly at sight.

To address the issue of exact pitch, a staff was introduced consisting originally of a single horizontal line, but this was progressively extended until a system of four parallel, horizontal lines was standardised on. The vertical positions of each mark on the staff indicated which pitch or pitches it represented (pitches were derived from a [musical mode](#), or [key](#)). Although the 4-line staff has remained in use until the present day for plainchant, for other types of music, staves with differing numbers of lines have been used at various times and places for various instruments. The modern system of a universal standard 5-line staff was first adopted in France, and became widely used by the 16th century (although the use of staves with other numbers of lines was still widespread well into the 17th century).

Because the neum system arose from the need to notate songs, exact timing was initially not a particular issue as the music would generally follow the natural rhythms of the Latin language. However, by the 10th century a system of representing up to four note lengths had been developed. These lengths were relative rather than absolute, and depended on the duration of the neighboring notes. It was not until the 14th century that something like the present system of fixed note lengths arose. Starting in the 15th century, vertical bar lines were used to divide the staff into sections. These did not initially divide the music into measures of equal length (as most music then featured far fewer regular rhythmic patterns than in later periods), but appear

to have been introduced as an aid to the eye for "lining up" notes on different staves that were to be played or sung at the same time. The use of regular measures became commonplace by the end of the 17th century.

It is worth noting that standard notation was originally developed for use with voice. Proponents of other systems claim that standard notation is less than ideally suited to instrumental music.

Symbols used in modern musical notation

Main article: [Modern musical symbols](#)

[Notes](#) (in decreasing length)

Rests (in decreasing length)

Clefs

Terms for note durations in American and British English:

[Note values](#)

relative duration	American	British
2	double whole note	breve
1	whole note	semibreve
1/2	half note	minim
1/4	quarter note	crotchet
1/8	eighth note	quaver
1/16	sixteenth note	semiquaver
1/32	thirty-second note	demisemiquaver
1/64	sixty-fourth note	hemidemisemiquaver
1/128	hundred twenty-eighth note	quasihemidemisemiquaver or semihemidemisemiquaver

In U.S. parlance, semibreve and minim are used only in discussions of early music; *whole note* and *half note* are used in other contexts. The *breve* is rarely used in baroque and later eras. When it appears, it is written as oo or |O|.

Effects

According to Richard Middleton (1990, p.104-6), and also Philip Tagg (1979, p.28-32), musicology and to a degree European-influenced musical practice suffer from a 'notational centrality', "a methodology slanted by the characteristics of notation."

"Musicological methods tend to foreground those musical parameters which can be easily notated...they tend to neglect or have difficulty with

parameters which are not easily notated", such as happens in Fred Lerdahl's work. "Notation-centric training induces particular forms of *listening*, and these then tend to be applied to *all* sorts of music, appropriately or not."

Notational centrality also encourages "reification: the score comes to be seen as 'the music', or perhaps the music in an ideal form."

Other notation systems

Figured bass

Figured bass notation originated in [baroque](#) basso continuo parts. It is also used extensively in [accordion](#) notation, and for jazz. For continuo and jazz parts, it implies improvisation by the performer; for accordion, it is used to notate the bass button to be used.

Shape note

The shape note system is found in some church hymnals, sheet music, and song books, especially in the American south. Instead of the customary elliptical note head, note heads of various shapes are used to show the position of the note on the major scale. Sacred Harp is one of the most popular tune books using shape notes.

Popular music

Fake books (and the Real Books) utilize standard notation, but with key signatures only on the beginning stave, for the melodic line with letter notation for chord names, chord symbols, written above. [Improvisation](#) is implied and this system is used for [jazz](#) and [popular music](#).

Letter notation

The notes of the 12-tone scale can be written by their letter names A-G, possibly with a trailing sharp or flat symbol, such as A[♯] or B[♭]. This is the most common way of specifying a note in speech or in written text.

Letter notation is the most common way of indicating chords for accompaniment, such as [guitar chords](#), for example Bm7. The bass note may be specified after a /, for example C/G is a C major chord with a G bass.

Where a capot is indicated, there is little standardisation. For example, after *capot 3*, most music sheets will write A to indicate a C chord, that is, they give the chord *shape* rather than its pitch, but some specify it as C, others give two lines, either the C on top and the A on the bottom or vice versa. A few even use the /, writing C/A or A/C, but this notation is more commonly used for specifying a bass note and will confuse most guitarists.

Note names can also be used for indicating keys and even writing out tunes. In all of these uses notes must be named for their [diatonic functionality](#). For example, in the key of D major, it is not generally correct to specify Gm as a melodic note, although its pitch may be the same as Fo.

Note names are also used for specifying the natural scale of a [transposing instrument](#) such as a [clarinet](#), [trumpet](#) or [saxophone](#). The note names used are conventional, for example a clarinet is said to be in Bm or Am (the two most common registers), never in Ao and Go, while an alto flute is in G.

Note names can also be qualified to indicate the octave in which they are sounded. There are several schemes for this, the most common being scientific pitch notation. Scientific pitch notation is often used to specify the range of an instrument. Again, the names used are arbitrary or conventional.

Tonic Sol-fa is a type of notation using the initial letters of solfege.

ABC Notation

The abc notation is closely related to letter notation, but is intended for representing music in on-line computer databases. Music is entered as formatted ASCII text with an ordinary text editor. In addition to letters, additional characters are used to indicate key signature, durations, slurring, repeats, parts, chords, etc. A variety of programs exist to render this notation as graphical scores on different computer platforms and in different graphics file formats. ABC notation is an international standard, is easy to type, compact in size and can be stored and emailed easily. Many on-line databases of music in ABC format exist on the web.

Solfège

Solfège is a way of assigning syllables to names of the musical scale. In order, they are today: *Do, Re, Mi, Fa, Sol, La, Ti, and Do* (for the octave). Another common variation is: *Do, Re, Mi, Fa, Sol, La, Si, Do*. These functional names of the musical notes were introduced by Guido of Arezzo (c.991 – after 1033) using the beginning syllables of the six lines of the Latin

hymn Ut queant laxis. The original sequence was Ut, Re, Mi, Fa, Sol, La. "Ut" became later "Do". See also: solfege, sargam

Numbered notation

The numbered musical notation system, better known as *jianpu*, meaning "**simplified notation**" in Chinese, is widely used among the Chinese people and probably some other Asian communities. Numbers 1 to 7 represent the seven notes of the diatonic major scale, and number 0 represents the musical rest. Dots above a note indicate octaves higher, and dots below indicate octaves lower. Underlines of a note or a rest shorten it, while dots and dashes after lengthen it. The system also makes use of many symbols from the standard notation, such as bar lines, time signatures, accidentals, tie and slur, and the expression markings.

Cipher notation

In many cultures, including Chinese (jianpu or gongche), Indonesian (kepatihan), and Indian (sargam), the "sheet music" consists primarily of the numbers, letters or native characters representing notes in order. Those different systems are collectively know as cipher notations. The numbered notation is an example, so are letter notation and solfege if written in musical sequence.

Braille music

Braille music is a complete, well developed, and internationally accepted musical notation system that has symbols and notational conventions quite independent of print music notation. It is linear in nature, similar to a printed language and different from the two-dimensional nature of standard printed music notation. To a degree Braille music resembles musical markup languages such as XML for Music or NIFF.

Integer notation

In *integer notation*, or the integer model of pitch, all pitch classes and [intervals](#) between pitch classes are designated using the numbers 0 through 11. It is not used to notate music for performance, but is a common [analytical](#) and [compositional](#) tool when working with chromatic music, including [twelve tone](#), [serial](#), or otherwise [atonal](#) music. Pitch classes can be notated in this

way by assigning the number 0 to some note - C natural by convention - and assigning consecutive integers to consecutive semitones; so if 0 is C natural, 1 is C sharp, 2 is D natural and so on up to 11 which is B natural. The C above this is not 12, but 0 again ($12-12=0$). Thus arithmetic modulo 12 is used to represent octave equivalence. One advantage of this system is that it ignores the "spelling" of notes (B sharp, C natural and D double-flat are all 0) according to their [diatonic functionality](#).

There are a few drawbacks with integer notation. First, theorists have traditionally used the same integers to indicate elements of different tuning systems. Thus, the numbers 0, 1, 2, ... 5, are used to notate pitch classes in 6-tone equal temperament. This means that the meaning of a given integer changes with the underlying tuning system: "1" can refer to C# in 12-tone equal temperament, but D in 6-tone equal temperament. Second, integer notation does not seem to allow for the notation of microtones, or notes not belonging to the underlying equal division of the octave. For these reasons, some theorists have recently advocated using rational numbers to represent pitches and pitch classes, in a way that is not dependent on any underlying division of the octave. See the articles on [pitch](#) and pitch class for more information.

Another drawback with integer notation is that the same numbers are used to represent both [pitches](#) and [intervals](#). For example, the number 4 serves both as a label for the pitch class E (if C=0) and as a label for the *distance* between the pitch classes D and F#. (In much the same way, the term "10 degrees" can function as a label both for a temperature, and for the distance between two temperatures.) Only one of these labelings is sensitive to the (arbitrary) choice of pitch class 0. For example, if one makes a different choice about which pitch class is labeled 0, then the pitch class E will no longer be labelled "4." However, the distance between D and F# will still be assigned the number 4. The late music theorist David Lewin was particularly sensitive to the confusions that this can cause.

Tablature

Tablature was first used in the [Renaissance](#) for [lute](#) music. A staff is used, but instead of pitch values, the fret or frets to be fingered are written instead. Rhythm is written separately and durations are relative and indicated by horizontal space between notes. In later periods, lute and guitar music was written with standard notation. Tablature caught interest again in the late 20th century for popular [guitar](#) music and other fretted instruments, being easy to transcribe and share over the internet in ASCII format. Websites like OLGA.net have archives of text-based popular music tablature.

In China, the tablature of the guqin is unique and complex; the older form composed of written words describing how to play a melody step-by-step using the plain language of the time; the newer form composed of bits of Chinese characters put together to indicate the method of play. Rhythm is not indicated. Tablatures for the qin are collected in what is called qinpu.

Klavar notation

Klavars notation (or "klavarskribo") is a chromatic system of notation geared mainly towards keyboard instruments, which inverts the usual "graph" of music. The pitches are indicated horizontally, with "staff" lines in twos and threes like the keyboard and the time goes from top to bottom. A considerable body of repertoire has been transcribed to Klavar notation.

Notation of percussion instruments

Notation conventions for percussionists is varied because of the [atonality](#) of the set of instruments available such as with a drum kit. Excluding tuned instruments such as [timpani](#) and those similar to the [xylophone](#), percussion is usually notated on a standard notation staff, with different notes on the staff, and sometimes the style of notehead, representing different instruments. Percussive notation once commonly employed the bass clef, but a neutral staff of two parallel vertical lines is usually preferred now. It is usual to label each instrument and technique mark the first time it is introduced, or to add an explanatory footnote, on any score to clarify this. Below is an example of a common notation convention for the [drum kit](#).

Drums

Cymbals

Other

Mounted triangle: leger-line high C with "X" replacing notehead. Maraca: high-B with "+" replacing notehead. Mounted tambourine: high-B with "X" through conventional notehead.

Techniques

Rolls: three diagonal lines across stem (or above whole note). Open hi-hat: o above high-G X. Closed hi-hat: + above high-G X. Rim click: X in E snare space. Stick shot: diagonal slash through note head. Brush sweep: horizontal line (replacing note head) in E snare space with slur to show brush is not lifted. (With stem this looks rather like a long "T" or a long inverted "T", depending which way the stem is going.)

Dynamic accents

Anti-accents

1. slightly softer than surrounding notes: u (breve above or below--inverted--notehead)
2. significantly softer than surrounding notes: () (note head in parentheses)
3. much softer than surrounding notes: [] (note head in brackets)

Graphic notation

The term 'graphic notation' refers to the contemporary use of non-traditional symbols and text to convey information about the performance of a piece of music. It is used for [experimental music](#), which in many cases is difficult to transcribe in standard notation. Practitioners include Christian Wolff, Earle Brown, John Cage, Morton Feldman, Krzysztof Penderecki, Cornelius Cardew, and Roger Reynolds. See *Notations*, edited by John Cage and Alison Knowles, ISBN 0685148645.

Parsons code

Parsons code is used to encode music so that it can be easily searched. This style is designed to be used by individuals without any musical background.

Systems not based on the standard 12-tone scale

Other systems exist for non twelve tone equal temperament and non-Western music, such as the Indian svar lippi. Some cultures use their own cipher notations for those music. In ancient Byzantium and Russia sacred music was notated with special 'hooks and banners' (see znamennoe singing). Sometimes the pitches of music written in just intonation are notated

with the frequency ratios, while Ben Johnston has devised a system for representing just intonation with traditional western notation and the addition of accidentals which indicate the cents a pitch is to be lowered or raised.

Alternative Music Notations that Use Chromatic Staves

Over the past three centuries hundreds of music notation systems have been proposed as alternatives to traditional western music notation. A large number of these notations seek to improve upon traditional notation (TN) by using a "chromatic staff" in which each of the 12 pitch classes has its own unique place on the staff. Examples are the Ailler-Brennink notation and John Keller's Express Stave. These notations do not require key signatures, or sharp, flat and natural signs. They also represent interval relationships more consistently and accurately than traditional notation. The Music Notation Modernization Association has a website with information on (and links to) many of these alternative notations (ANs).

See also

- [Music theory](#).

References

- Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.
- Tagg, Philip (1979). Cited in Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.

Musical techniques

Musical terminology

Below is a list of terms used in **musical terminology** which are likely to occur on printed or [sheet music](#). Many of these terms have an Italian etymology, reinforcing the Italian origins of standard modern musical notation. Most of the other terms are taken from either the French or German languages; these will be indicated by "(Fr.)" and "(Gr.)", respectively. In different countries, the terms you see below may be written in the language of that country.

Unless indicated otherwise, these terms are assumed to be Italian (or English) in origin.

A

- *a, à* (Fr.) – "at", "to", "by", "for", "in", "in the style of".
- *aber* (Gr.) – "but".
- *a cappella* – in the manner of chapel music, without instrumental accompaniment.
- *accelerando* – gradually increasing the tempo; "accelerating".
- *accentato* – "with emphasis"
- *acciaccatura* – "crushing" – A very fast [grace note](#) that is "crushed" against the note that follows and takes up no value in the measure.
- *accompagnato* – "accompanied" – The accompaniment must follow the singer who can speed up or slow down at will.
- *adagietto* – "rather slow."
- *adagio* – "slow."
- *adagissimo* – "very slow."
- *ad libitum* (commonly *ad lib*) – the speed and manner are left to the performer.
- *affettuoso* – "tenderly".
- *affrettando* – "hurrying," pressing onwards.
- *agile* – "swiftly"
- *agitato* – "agitated."
- *al, alla* – "to the", "in the manner of".
- *alla breve* – two minim (half-note) beats to a bar, rather than four crotchet (quarter-note) beats.
- *alla marcia* – "in the style of a march".
- *allargando* – "broadening," "getting a little slower."
- *allegretto* – "a little lively," or "moderately fast."

- *allegro* – "lively," or "fast."
- *als* (Gr.) – "than".
- *altissimo* – "very high"
- *amabile* – "amiable", "pleasant".
- *amoroso* – "loving".
- *andante* – "moderate tempo," just this side of slow.
- *andantino* – slightly faster than *andante*.
- *animato* – "animated", "lively".
- *apaisé* (Fr.) – "calmed".
- *a piacere* – "at pleasure". Used to indicate that the performer does not have to follow the rhythm strictly.
- *appassionato* – "passionately."
- *appoggiatura* – "leaning" – A [grace note](#) that "leans" on the following note, taking up some of its value in the measure.
- *a prima vista* – Playing something at first sight of the sheet music
- *arietta* – a short [aria](#)
- *arioso* – "airy"
- *arpeggio* – literally, *like a harp*. Used to indicate that the notes of a certain [chord](#) are to be played quickly one after another (usually from lowest to highest) instead of at the same moment. In [piano music](#) this is sometimes a solution in playing a wide-ranged chord whose notes cannot be played otherwise. Music generated by the limited hardware of video game computers uses a similar technique to create a chord from one tone generator. Arpeggios (or arpeggi) are also [accompaniment](#) patterns. See also broken chord.
- *arco* – "played with the bow," as opposed to pizzicato "plucked," in music for bowed instruments.
- *assai* – "very."
- *assez* (Fr.) – "enough", "sufficiently". Sometimes used in the same sense as *assai*.
- *a tempo* – "in time", used on its own to indicate that the performer should return to the main tempo of the piece (after an *accelerando* or *ritardando*), also may be found in combination with other terms such as *a tempo giusto* (in strict time) or *a tempo di menuetto* (at the speed of a minuet).
- *attacca* – (at the end of a [movement](#)): a direction to begin (attack) the next movement immediately, without a gap or pause.
- *Ausdruck* (Gr.) – "expression".
- *ausdrucksvoll* (Gr.) – "expressively".
- *avec* (Fr.) – "with".

B

- *barbaro* – "barbarous"
- *basso continuo* – a bass part played continuously throughout a piece to give harmonic structure. Used especially in the [Baroque](#) era.
- *bellicoso* – "warlike," aggressive
- *ben* – "well" (as in *ben marcato* = well marked).
- *bewegt* (Gr.) – "moved", "speeded"
- *bis* – "again," "twice."
- *Bisbigliando* – "whispering" – a special tremolo effect on the harp where a chord or note is rapidly repeated at a low volume.
- *bocca chiusa* – with closed mouth.
- *brillante* – "brilliantly," "with sparkle."
- *brio* – "vigour"; usually in *con brio* (see next).
- *brioso* or *con brio* – "vigorously."
- *broken chord* – a [chord](#) in which the notes are not all played at once, but in some more or less consistent sequence. They may follow singly one after the other, or two notes may be immediately followed by another two, for example. See also *arpeggio* in this list, which as an accompaniment pattern may be seen as a kind of broken chord; see Alberti bass.
- *bruscamente* – "brusquely".

C

- *calando* – "lowering"; getting slower and softer - rit. and dim.
- *cambiare* – "change" – Any change, such as to a new instrument.
- *cantabile* – "singingly."
- *capo* – beginning.
- *capriccioso* – "capriciously"
- *cédez* (Fr) – "to give way"
- *cesura* or *caesura* – often called "railroad tracks"; indicates complete break in sound.
- *chiuso* – "closed" – calls for a horn to be muted by hand.
- *coda* – Closing section of a movement.
- *col legno* – "with the wood"; indicates that the strings are to be struck with the wood of the bow; also *battuta col legno*: "beaten with the wood."

- *coloratura* – "coloration" – Elaborate ornamentation of a vocal line.
- *colossale* – "tremendously"
- *col pugno* – "with the fist"; bang the piano with the fist.
- *come prima* – like the first (tempo), as before
- *come sopra* – like the previous (tempo)
- *common time* is the time signature 4/4: four beats per measure, each beat a quarter note (a crotchet) in length. 4/4 is often written on the musical staff as **C**. The symbol is not a "C" as an abbreviation for "common time", but a broken circle: the full circle at one time stood for triple time, 3/4.
- *comodo* – "comfortable" – At moderate speed.
- *con* – "with," in very many musical directions, for example *con allegrezza* ("with liveliness"), *con amore* ("with tenderness").
- *con amor* – "with love" – Tenderly.
- *con brio* – "with spirit."
- *con effetto* – "with effect"
- *con fuoco* – "with fire" – In a fiery manner.
- *con moto* – "with motion."
- *con slancio* – "with enthusiasm."
- *con sordino* – "with the mute."
- *coperti* – on a drum, muted with a cloth.
- *crescendo* – progressively louder. Cf. *diminuendo*.
- *cut time* – same as the [meter](#) 2/2: two half-note (minim) beats per measure. Notated and played like common time (4/4), except with the beat lengths halved. Indicated by three quarters of a circle with a vertical line through it, which resembles the cent symbol ¢. This comes from a literal "cut" of the **C** symbol of common time. Thus, a quarter note in cut time is only half a beat long, and a measure has only two beats.

D

- *da capo* – from beginning.
- *deciso* – "decisively"
- *decrescendo*, *diminuendo* or *dim.* – "dwindling" – Play with gradually decreasing volume (cf. *crescendo*).
- *delicatamente* – "delicately"
- *dissonante* – "dissonant"
- *divisi* – (or *div.*) means literally "divided": in a part in which several musicians normally play exactly the same notes they are instead to split

the playing of the written simultaneous notes among themselves. It is most often used for string instruments. (The return from *divisi* is marked *unisono*: see in this list.)

- *devoto* – "religiously"
- *dolce* – "sweetly"
- *dolcissimo* – "very sweetly"
- *dolente* – "sorrowfully"
- *doloroso* – "painfully"
- *D.S. al coda* – (or *dal segno al coda*) "from the sign to the coda": means to return to a place in the music designated by the "sign" (a marking resembling a letter S with a diagonal through it and a dot to either side) and continue until directed to move to the coda, a separate ending section
- *D.S. al fine* – (or *dal segno al fine*) "from the sign to the end": means to return to a place in the music designated by the sign and continue to the end of the piece
- *dynamics* – refers to the relative volumes in the execution of a piece of music.

E

- *Empfindung* – "Feeling" (Ger.)
- *encore* – "once more" (direction to play section again) (Fre.)
- *enfatico* – "emphatically"
- *eroico* – "heroically"
- *espirando* – "gasping", dying away
- *espressivo* – "expressively"
- *estinto* – "as soft as possible," "lifeless" (literally "extinguished").

F

- *facile* – "easily"
- *feroce* – "ferociously"
- *fieramente* – "proudly"

- *fine* – "the end," often in phrases like *al fine* ("to the end").
- *flebile* – "mournfully"
- *focoso* – "passionately"
- *forte* – usually marked with *f*: to be played or sung loudly. The term *fortissimo*, or *ff*, means "very loudly."
- *fortepiano* – 1. loud, then immediately soft; 2. an early pianoforte.
- *fortissimo* – as loudly as possible (see note at pianissimo)
- *forzando* or *fz*. See *sforzando*
- *fresco* – "freshly"
- *fuoco* – "fire"; "con fuoco" means "with fire."
- *furioso* – "wildly"

G

- *gaudioso* – with joy
- *gentile* – "gently"
- *geschwind* (Gr.) – "quickly."
- *getragen* (Gr.) – "sustainedly."
- *giocoso* – "gayly."
- *giusto* – strictly, exactly.
- *glissando* – a continuous sliding from one pitch to another (a "true" glissando), or an incidental scale played while moving from one melodic note to another (an "effective" glissando).
- *grandioso* – "grandly"
- *grazioso* – "gracefully."
- *gustoso* – "gusto";

H

- *Hauptstimme* (Gr.) – "chief part", that designates the contrapuntal line of primary importance, in opposition to *Nebenstimme*.

I

- *immer* (Gr.) – "always."
- *imperioso* – "imperiously"
- *impetuoso* – "impetuously."
- *improvisando* – with improvisation
- *in altissimo* – play an octave higher.
- *incalzando* – "getting faster and louder." (the exact opposite of *calando*).
- *in modo di* – "in the art of"
- *infuriato* – "furiously"
- *intimo* – "intimately"
- *irato* – "angrily"

K

- *kräftig* (Gr.) – "strongly."

L

- *lacrimoso* – "sadly" (literally "tearfully")
- *lamentando* – "complaining"
- *lamentoso* – "mournfully"
- *langsam* (Gr.) – "slowly"
- *largetto* – "somewhat slowly"; not as slow as *largo*.
- *largo* – "slowly."
- *legato* – "smoothly"; in a connected manner. See [articulation](#).
- *leggiero* – "lightly", "delicately"
- *lent* (Fr.) – "slowly"
- *lento* – "slowly"

- *libero* – "(I) liberate"
- *loco* – play as written (generally used to cancel an 8va direction)
- *lugubre* – "lugubrious"
- *luminoso* – "luminously"
- *lusingando* – "coaxingly"

M

- *ma* – "but."
- *ma non troppo* – "but not too much."
- *maestoso* – "in a stately fashion," "majestically."
- *magico* – "magically"
- *magnifico* – "magnificent"
- *malinconico* – "melancholy"
- *mano destra* – [played with the] right hand (abbreviation: MD).
- *mano sinistra* – [played with the] left hand (abbreviation: MS).
- *marcatissimo* – "very accentuatedly"
- *marcato* – play every note as though it is accented.
- *marcia* – a march; *alla marcia* means "in the manner of a march."
- *martellato* – hammered out.
- *marzial* – "martially."
- *mässig* (Gr.) – "moderately."
- *MD* – see *mano destra*.
- *melancolico* – "melancholic"
- *meno* – "less"; see *meno mosso*, for example, under *mosso*.
- *mesto* – mournful, sad
- *mezza voce* – "with subdued or moderated volume," literally "half voice."
- *mezzo* – "half"; used in combinations like *mezzo forte* (*mf*), meaning "moderately loud."
- *mezzo forte* – "half loudly" – Directs the musician to play moderately loud.
- *mezzo piano* – "half softly" – Directs the musician to play moderately soft.
- [mezzo-soprano](#) – a female singer with a range usually extending from the A below middle C to the F an eleventh above middle C. Mezzo-sopranos generally have a darker vocal tone than sopranos, and their vocal range is between that of a [soprano](#) and that of an [alto](#).
- *mobile* – "flexible", "changeable"
- *moderato* – "moderate," often combined with other terms, for example, "allegro moderato".

- *modesto* – "modest"
- *molto* – "very"
- *morendo* – "dying away" in tone or tempo.
- *mosso* – "motion"; used in conjunction with "più" or "meno", respectively, for more movingly or less movingly (about tempo).
- *MS* – see *mano sinistra*.
- *moto* – "Motion." Usually seen as "con moto," meaning "with motion" or "quickly."
- *munter* (Gr.) – "lively".

N

- *narrante* – "narratingly"
- *naturale, nat.* – "resume normal playing mode." This important instruction is necessary to discontinue a 'special effect' such as *col legno*, *sul tasto*, *sul ponticello* or playing in harmonics.
- *Nebenstimme* (Gr.) – "under part." A secondary contrapuntal part, always occurring simultaneously with, and subsidiary to, the *Hauptstimme*.
- *nicht zu schnell* (Gr.) – "not too fast."
- *nobile* – "in a noble fashion".
- [*notes inégales*](#) (Fr.) – unequal notes; a principally Baroque performance practice of applying long-short rhythms to pairs of notes written as equal.

O

- *omaggio* – "celebration"
- *ossia* – Denotes an alternative way of performing a passage often notated with a footnote, additional small notes, or an additional staff.
- *ostinato* – A short musical pattern that is repeated throughout an entire composition or portion of a composition.

P

- *passionato* – "passionately"
- *pesante* – "heavy and ponderous."
- *peu à peu* – little by little
- *pianissimo* (*pp*) – a directive to play very softly, even softer than *piano*.
This convention can be extended; the more p's that are written, the softer the composer wants the musician to play, thus *ppp* (*pianississimo*) would be softer than *pp*.

Note: it should be noted that any dynamics in a piece should always be played relative to the other dynamics found in the music. Thus, *pp* should be played as softly as possible, but if *ppp* is found later in the piece, *pp* should be markedly louder than *ppp*. Likewise, *ff* should be played as loud as possible, but if *fff* is found later in the piece, *ff* should be noticeably quieter. More than three *p*'s is uncommon, because it is hard to distinguish the difference between three *ps* **and** *ten ps*!

- *piano* – marked *p*, a directive to play or sing softly.
- *piacevole* – "pleasant."
- *piangevole* – "plaintive"; in the style of a [lament](#).
- *più* – "more"; see *mosso* for an example.
- *pizzicato* – "plucked," in music for bowed strings; as opposed to *arco*, which means "played with the bow", and which is inserted to cancel a *pizzicato* direction.
- *pochettino* (*poch*) – "rather little."
- *poco* – "a little", as in *poco più allegro* ("a little faster"), for example.
- *poco a poco* – "little by little."
- *poi* – "then," indicating a subsequent instruction in a sequence; *diminuendo poi subito fortissimo*, for example: "getting softer then suddenly very loud."
- *portamento* – 1. generally, sliding in pitch from one note to another (especially in singing; more often called *glissando* in instrumental music); 2. in piano music, an [articulation](#) between legato and staccato, like *portato*, in this list.
- *portato* – non-legato but not as short as staccato (same as *portamento* [2], in this list).
- *posato* – "settled"
- *precipitato* – "precipitately."
- *prestissimo* – "extremely quickly."
- *presto* – "very quickly."
- *prima volta* – "the first time"; for example *prima volta senza accompagnamento* ("the first time without accompaniment").
- *primo* – "first."

Q

- *quasi* – "as if," "almost."

R

- *rallentando* (*rall.*) – "progressively slower".
- *rapido* – "fast."
- *rasch* (Gr.) – "fast."
- *religioso* – "religiously"
- *repente* – "suddenly."
- *restez* (Fr.) – remain on a note or string.
- *rinforzando* (*rf*) – "stressed by extra force"; sometimes like a sudden *crescendo*, but often applied to a single note.
- *risoluto* – "Resolutely" – played in a bold manner.
- *ritardando* (*rit.*) – "progressively slower."
- *ritenuto* (*riten.*) – "holding back," or "slower" (usually more so than a *ritardando*; and it may, unlike *ritardando*, apply to a single note).
- *roulade* (Fr.) – a florid vocal phrase.
- *rubato* – flexibility of tempo, within a musical phrase, for expressive effect.

S

- *sanft* – "gently" (Ger.)
- *scherzando* – "playfully."
- *scherzo* – "a joke."
- *schneller* (Gr.) – "faster."

- *scordatura* – an alternate tuning used for the open strings of a [string instrument](#).
- *secco* – "(I) dry"
- *sempre* – "always."
- *senza* – "without."
- *senza sordino* – "without mute."
- *serioso* – "seriously"
- *sforzando* or *sfz* – A sudden strong accent.
- *silencio* – silence.
- *simile* – "similarly"—i.e. continue applying the preceding directive, whatever it was, to the following passage.
- *smorzando* (or *smorz.*) – smother the notes; "dying away."
- *soave* – "smoothly."
- *solo*, plural *solì* – "alone"; played by a single instrument. A *solì* requires more than one player; in a [jazz big band](#) this refers to an entire section playing in harmony.
- *sostenuto* – "sustainedly."
- *sotto voce* – soft tones, literally "under voice" used as a direction instructing the singer or instrumentalist to proceed in a more understated or more subtle fashion.
- *spiritoso* – "spiritedly."
- *staccato* – an indication to play with a sharp attack, and briefly. In [music notation](#) a small dot under or over the note indicates that the note is to be sounded *staccato*.
- *stanza* – "a verse of a song".
- *strepitoso* – "noisy".
- *stretto* – faster.
- *stringendo* – with a pressing forward or acceleration of the tempo.
- *subito* – "suddenly."
- *sul ponticello* – in string playing, an indication to bow very near to the [bridge](#), producing a characteristic glassy sound, which emphasizes the higher harmonics at the expense of the fundamental.
- *sul tasto* – in string playing, an indication to bow over the fingerboard.

T

- *tempo* – "time" – The speed of a piece of music.
- *teneramente* – tenderly

- *tenuto* – "held" – an instruction to touch on a note slightly longer than usual, but without generally altering the note's value.
- *tremendo* – "frightening"
- *tremolo* – a rapid repetition of the same note, or an alternation between two or more notes. It can also be intended (inaccurately) to mean a rapid and repetitive variation in pitch for the duration of a note. It is notated by a strong diagonal bar across the note stem, or a detached bar for a set of notes (or stemless notes).
- *tre corde* – (*tc*; sometimes inaccurately *tre corda*) literally "three strings"; an instruction to release the soft pedal (in [piano](#) music). See *una corda*.
- *troppo* – "too much" – Usually seen as "non troppo," meaning "moderately" or, when combined with other terms, "not too much," such as "Allegro non troppo."
- *tutti* – "all together," usually used in an orchestral or choral score when the orchestra or all of the voices come in at the same time, also seen in baroque-era music where two instruments share the same copy of music, after one instrument breaks off to play a more advanced form, and they both play at the "tutti."

U

- *una corda* – "one string" – a directive in [piano](#) music for the musician to depress the soft pedal, reducing the volume of the sound. In some pianos, this literally results in the hammer striking one string rather than two or three. (For most notes on modern instruments, in fact it results in striking two rather than three strings.) Its counterpart, *tre corde* ("three strings"; see in this list), is the opposite: the soft pedal is to be released.
- *un poco* – "a little."
- *unisono* (or *unis*) – "in unison" – several players are to play exactly the same notes within the written part, as opposed to splitting simultaneous notes among themselves. Often used to mark the return from *divisi* (see in this list).

V

- *vibrato* – A slight variation in the pitch of a note, used to give a richer sound. Often confused with tremolo, which refers either to variation in the volume of a note, or rapid repetition of a single note.
- *vittorioso* – "victoriously"
- *vivace* – "lively," "up-tempo."
- *vivacissimo* – "very lively"
- *volante* – "flying"
- *V.S. (volti subito)* – "turn page quickly". Found often in [orchestral parts](#).

W

- *wolno* – A Polish word meaning "loose" or "slowly". Found as directive in "The Elephant" from "Carnival of the Animals" by Saint-Saens. Rarely used and hard to find.

Z

- *zögernd* – "doubtful".
- *Zeitmass* (Gr.) – tempo.

See also

- [Modern musical symbols](#)

Categories: [Musical techniques](#)

Musical theatre

Musical theatre (sometimes spelled **theater**) is a form of theatre combining [music](#), [songs](#), [dance](#), and spoken dialogue. It is closely related to [opera](#), frequently being distinguished by the use of [popular music](#) of various forms (and thus usually different instrumentation), the use of unaccompanied dialogue (though some musicals are entirely accompanied, such as *Les Misérables*, and some operas have spoken dialogue, such as *Carmen*), and the avoidance of many operatic conventions.

Introduction

There are three written components of a musical: the music, the lyrics, and the book. The **book** of a musical refers to the spoken (not sung) lines in the play; however, "book" can also refer to the overall dramatic arc of a show. The music and lyrics together form the score of the musical; the lyrics and book together are often printed as the libretto.

Many familiar musical theatre works have been the basis for successful musical films, or were adapted for television presentations. While some popular television programs have set one single episode in the style of a musical as a play on their usual format (examples include episodes of *Ally McBeal*, *Buffy the Vampire Slayer*'s episode *Once More with Feeling*, *Oz*'s *Variety*, or *Space Ghost Coast to Coast*'s *O Coast to Coast!/Boatshow*) -- or have suddenly begun singing and dancing in a musical-theatre style during an episode, such as in several episodes of *The Simpsons*, *South Park* and *Family Guy*) -- the television series *Cop Rock*, which extensively used the musical format, was not a success.

While musical theatre works are performed around the world, they are most frequently produced on Broadway in New York and in the West End in London.

A musical can be anywhere from a few minutes to several hours long; however, most musicals range from two hours to two hours and forty-five minutes. Musical today are typically presented with one intermission ten to fifteen minutes in length; the first act is almost always somewhat longer than the second act. A musical will usually have around twenty to thirty songs of varying lengths (including reprises and underscoring) interspersed with book (dialogue) scenes. Some musicals, however, are "sung-through" and do not have any spoken dialogue. This can blur the line between musical theatre and opera.

A musical's moments of greatest dramatic intensity are often performed in song. Proverbially, "when the emotion becomes too strong for speech, you sing; when it becomes too strong for song, you dance." A song must be crafted to suit the character (or characters) and their situation within the story. A show usually opens with a song that sets the tone of the musical, introduces some or all of the major characters, and shows the setting of the play. Within the compressed nature of the musical, the writers must develop the characters and the plot.

Music provides an excellent way to express emotion. However, on average, fewer words are sung in a five-minute song than are spoken in a five-minute block of dialogue. Therefore there is less time to develop drama than in a straight play of equivalent length, since a musical may have an hour and a half or more of music in it.

History

In the beginning

The first theater piece that conforms to the modern conception of a musical is generally considered to be *The Black Crook* - with a book by Charles M. Barras and musical adaptations by Giuseppe Operti - which premiered at Niblo's Gardens in New York on September 12, 1866. The production was a staggering five-and-a-half hours long, but despite its length kept theatergoers mesmerized enough to run for 474 performances. Hundreds of Musical Comedies were staged on Broadway in the 1890s and early 1900s comprising music written in New York's Tin Pan Alley involving composers such as Gus Edwards, John J McNally, John Walter Bratton

Operetta

Probably the best known composers of [operetta](#) were Johann Strauss II, Jacques Offenbach and Franz Lehár. In England, W. S. Gilbert and Arthur Sullivan created the Savoy Operas, which include *The Mikado*, *Pirates of Penzance*, *H.M.S. Pinafore* and *Iolanthe*. They remain popular to this day, and were frequently revived by London's recently defunct (2003) D'Oyly Carte Opera Company which was dedicated to presenting their work at the Savoy Theatre. Much of their legacy served as an inspiration for the likes of Victor Herbert (*Babes in Toyland*, 1903) and other popular pieces of musical theatre at the turn of the century.

The Roaring Twenties

The musical developed from opera and operetta, but early musicals in the Roaring Twenties ignored plot in favor of emphasizing star actors and actresses, big dance routines, and popular songs (throughout the first half of the twentieth century, popular music was dominated by theater writers). Many shows were revues with little plot. Typical of the times were lighthearted productions like *Lady Be Good*, *Sunny*, *Tip Toes*, *No, No, Nanette*, *Oh, Kay*, and *Funny Face*. Their books may have been forgettable, but they produced enduring standards from George Gershwin, Cole Porter, Vincent Youmans, and Richard Rodgers and Lorenz Hart, among others.

The first production to most resemble the musical as we know it today - a complete integration of book and score - was *Show Boat*, which premiered on December 27, 1927 at the Ziegfeld Theater in New York. Up to this point, Florenz Ziegfeld had been known for his spectacular song-and-dance revues featuring extravagant sets and elaborate costumes, but there was no common theme tying the various numbers together. *Show Boat*, with a book and lyrics adapted from Edna Ferber's novel by Oscar Hammerstein II and P. G. Wodehouse and music by Jerome Kern, presented a new concept that was embraced by audiences immediately. Despite some of its startling themes - miscegenation among them - the original production ran a total of 572 performances.

The Thirties

Encouraged by the success of *Show Boat*, creative teams began following the "format" of that popular hit. *Of Thee I Sing* (1931), a political satire with music by George Gershwin and lyrics by Ira Gershwin and Morrie Ryskind, was the first musical to be awarded the Pulitzer Prize. *The Band Wagon* (1931), with a score by Arthur Schwartz and Howard Dietz, starred dancing partners Fred Astaire and his sister Adele. While it was primarily a revue, it served as the basis for two subsequent film versions that were "book" musicals in the truest sense. Porter's *Anything Goes* (1934) affirmed Ethel Merman's position as the First Lady of musical theatre - a title she maintained for many years. Gershwin's *Porgy and Bess* (1935) was closer to opera than it was to the typical musical, but in style and scope it foreshadowed such contemporary productions as *Evita* and *Les Misérables*. *The Cradle Will Rock* (1937), with a book and score by Marc Blitzstein and directed by Orson Welles, was a highly political piece that, despite the controversy surrounding it, managed to run for 108 performances. Kurt Weill's *Knickerbocker Holiday* brought to the musical stage New York City's early history, using as its source writings by Washington Irving. Clearly,

musical theatre was evolving into something beyond feathers and beads worn by statuesque showgirls.

The Golden Age (1940s/1950s/1960s)

The Golden Age of the Broadway musical is generally considered to have begun with *Oklahoma!* (1943) and to have ended with *Hair* (1968).

Rodgers' and Hammerstein's *Oklahoma!* had a cohesive (if somewhat slim) plot, songs that furthered the action of the story, and featured dream ballets which advanced the plot and developed the characters, rather than using dance as an excuse to parade scantily-clad women across the stage. It defied musical conventions by raising its first act curtain not on a bevy of chorus girls, but rather on a woman churning butter, with an off-stage voice singing the opening lines of *Oh, What a Beautiful Morning*. It was the first "blockbuster" Broadway show, running a total of 2,212 performances, and remains one of the most frequently produced of the team's projects. The two created an extraordinary collection of some of musical theater's best loved and most enduring classics, including *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959).

Americana was the time during the "Golden Age" when the wartime cycle of shows were beginning to arrive. An example of this would be "On The Town" (1944), written by Betty Comden and Adolph Green, composed by Leonard Bernstein and choreographed by Jerome Robbins. The musical is set during wartime, where a group of three sailors are on a 24 hour shore leave in New York. During their day, they each meet a wonderful woman. The women in this show have a specific power to them, as if to be saying, "Come here! I need a man!" The show also gives the impression of a country with an uncertain future, as the sailors also have with their women before leaving.

Oklahoma! inspired others to continue the trend. Irving Berlin used sharpshooter Annie Oakley's career as a basis for his *Annie Get Your Gun* (1946, 1,147 performances); Burton Lane, E. Y. Harburg, and Fred Saidy combined political satire with Irish whimsy for their fantasy *Finian's Rainbow* (1947, 725 performances); Cole Porter found inspiration in William Shakespeare's *Taming of the Shrew* for *Kiss Me, Kate* (1948, 1,077 performances); Damon Runyan's eclectic characters were at the core of Frank Loesser's and Abe Burrows' *Guys and Dolls*, (1950, 1,200 performances); and the Gold Rush was the setting for Alan Jay Lerner and Frederick Loewe's *Paint Your Wagon* (1951).

The fairly brief run - 289 performances - of that show didn't discourage them from collaborating again, this time on an adaptation of George Bernard Shaw's *Pygmalion* - *My Fair Lady* (1956), with Rex Harrison and Julie Andrews, which at 2,717 performances held the long-run record for many years.

As in *Oklahoma!*, dance was an integral part of *West Side Story* (1957), which transported Romeo and Juliet to modern day New York City and converted the feuding Montague and Capulet families into warring gangs, the Sharks and the Jets. The book was adapted by Arthur Laurents, with music by Leonard Bernstein and lyrics by newcomer Stephen Sondheim. It was embraced by the critics but failed to be a popular choice for the "blue-haired matinee ladies," who preferred the small town River City, Iowa of Meredith Willson's *The Music Man* to the alleys of Manhattan's Upper West Side. Apparently Tony Award voters were of a similar mind, since they favored the latter over the former. *West Side Story* had a respectable run of 732 performances (1,040 in the West End), while *The Music Man* ran nearly twice as long, with 1,375.

Laurents and Sondheim teamed again for *Gypsy* (1959, 702 performances), with Jule Styne providing the music for a backstage story about the most driven stage mother of all-time, stripper Gypsy Rose Lee's mother Rose. The original production ran for 702 performances, but proved to be a bigger hit in its three subsequent revivals, with Angela Lansbury, Tyne Daly, and Bernadette Peters tackling the role made famous by Ethel Merman.

Stephen Sondheim would be one of the most important composer/lyricists from 1960 on. His first project for which he wrote both music and lyrics was *A Funny Thing Happened on the Way to the Forum* (1962, 964 performances), with a book based on the works of Plautus by Burt Shevelove and Larry Gelbart, and starring Zero Mostel. Sondheim was not one to concentrate on the romantic plots typical of productions of the time; his work tended to be darker, exploring the grittier sides of life both present and past. Some of his earlier works are *Anyone Can Whistle* (1964, which - at a mere nine performances, despite having star power in Lee Remick and Angela Lansbury - is a legendary flop), *Company* (1970), *Follies* (1971), and *A Little Night Music* (1973), which featured the only standard ever to emerge from the extensive Sondheim catalogue, *Send in the Clowns*. He has found inspiration in the unlikeliest of sources - the opening of Japan to Western trade for *Pacific Overtures*, a legendary murderous barber - *Sweeney Todd* - seeking revenge in the Industrial Age of London, the paintings of Georges Seurat for *Sunday in the Park with George*, and a collection of individuals intent on eliminating the American President in *Assassins*. His works are generally known for their lyrical sophistication and musical complexity, which many critics argue has led to his works receiving very little popularity among the general public.

Jerry Herman, too, has played a significant role in American musical theater, beginning with his first Broadway production, *Milk and Honey* (1961, 563 performances), about the founding of the state of Israel, and continuing with the smash hits *Hello, Dolly!* (1964, 2,844 performances), *Mame* (1966, 1,508 performances), and *La Cage aux Folles* (1983, 1,761 performances).

Even his less successful shows like *Dear World* (1969) and *Mack & Mabel* (1974) have had memorable scores (*Mack & Mabel* was later reworked into a London hit). Writing both words and music, many of Herman's showtunes have become popular standards, including "Hello, Dolly!", "If He Walked Into My Life", "We Need a Little Christmas", "I Am What I Am", "Mame", "Shalom", "The Best of Times", "Before the Parade Passes By", "Put On Your Sunday Clothes", "It Only Takes a Moment", "It's Today!", "Open a New Window", "Bosom Buddies", "I Won't Send Roses", and "Time Heals Everything", recorded by such luminaries as Louis Armstrong, Eydie Gorme, Barbra Streisand, Petula Clark and Bernadette Peters. Herman's songbook has been the subject of two popular musical revues, *Jerry's Girls* (Broadway, 1985), and *Showtune* (off-Broadway, 2003). Jerry Herman is to traditional musical comedy what Stephen Sondheim is to the avant-garde.

The musical started to diverge from the relatively narrow confines of the 1950s. [Rock music](#) would be used in several Broadway musicals, perhaps the most significant of which was *Hair*, which featured not only rock music but also nudity and controversial opinions about the Vietnam War. Other important rock musicals of the 1960s and 1970s included *Jesus Christ Superstar*, *Godspell*, and *Two Gentlemen of Verona*. The musical also went in other directions. Shows like *Raisin*, *Dreamgirls*, *Purlie*, and *The Wiz* brought a significant African-American influence to Broadway. More and more different musical genres were turned into musicals either on or off-Broadway. Automotive companies and other types of corporations hired Broadway talent to write [corporate musicals](#), private shows which were only seen by their employees.

More recent eras

1976 brought one of the great contemporary musicals to the stage. *A Chorus Line* emerged from recorded group therapy-style sessions Michael Bennett conducted with gypsies - those who sing and dance in support of the leading players - from the Broadway community. From hundreds of hours of tapes, James Kirkwood, Jr. and Nick Dante fashioned a book about an audition for a musical, incorporating into it many of the real-life stories of those who had sat in on the sessions - and some of whom eventually played variations of themselves or each other in the show. With music by Marvin Hamlisch and lyrics by Edward Kleban, *A Chorus Line* first opened at Joseph Papp's Public Theater in lower Manhattan. Advance word-of-mouth - that something extraordinary was about to explode - boosted box office sales, and after critics ran out of superlatives to describe what they witnessed on opening night, what initially had been planned as a limited engagement eventually moved to the Shubert Theater uptown for a run that seemed to last

forever. The show swept the Tony Awards and won the Pulitzer Prize, and its hit song, *What I Did for Love*, became an instant standard.

Clearly, Broadway audiences were eager to welcome musicals that strayed from the usual style and substance. John Kander and Fred Ebb explored pre-World War II Nazi Germany in *Cabaret* and Prohibition-era Chicago, which relied on old vaudeville techniques to tell its tale of murder and the media. *Pippin*, by Stephen Schwartz, was set in the days of Charlemagne. Federico Fellini's autobiographical film *8½* became Maury Yeston's *Nine*. But old-fashioned values were embraced, as well, in such hits as *Annie*, *42nd Street*, *My One and Only*, and popular revivals of *No, No, Nanette* and *Irene*.

The 1980s and 1990s saw the influence of European "mega-musicals" or "pop operas," which typically featured a pop-influenced score and had large casts and sets and were identified as much by their notable effects - a falling chandelier, a helicopter landing on stage - as they were by anything else in the production. Many were based on novels or other works of literature. The most important writers of mega-musicals include the French team of Claude-Michel Schönberg and Alain Boublil, responsible for *Les Misérables* and *Miss Saigon* (inspired by *Madame Butterfly*); and the British composer Andrew Lloyd Webber, who wrote *Evita*, based on the life of Argentina's Eva Perón, *Cats*, derived from the poems of T. S. Eliot, *The Phantom of the Opera* derived from the novel "Le Fantôme de l'Opéra" written by Gaston Leroux, and *Sunset Boulevard* (from the classic film of the same name). These decades also saw the influence of large corporations that produced musicals. The most important has been Disney, which adapted some of their animated movie musicals - such as *Beauty and the Beast* and *The Lion King* (which is said to have been responsible for the revitalization of 42nd Street between Broadway and Eighth Avenue, previously a strip of tourist trap souvenir shops, arcades, peep shows, and porn theaters) for the stage - and also created original stage productions like *Aida* with music by Elton John.

The growing scale (and cost) of musicals led to some concern that musicals were eschewing substance in favor of style. The 1990s and 2000s have seen many writers create smaller musicals (*Falsettoland*, *Passion*); the topics vary widely and the music ranges from Sondheimesque to pop, but they generally are produced off-Broadway and feature much smaller casts (and thus much lower costs).

There also had been the concern that the musical had lost touch with the tastes of the general public in America and that the musical was increasingly doomed to be something viewed by a smaller and smaller audience. One of the most important writers who attempted to increase the popularity of musicals among a younger audience was Jonathan Larson, whose musical *Rent* (based on the opera *La Bohème*) featured a cast of twentysomethings and whose score was heavily rock-influenced. The musical has been a

smash success, even with its composer dying of an aortic aneurysm on the night of the final dress rehearsal at New York Theatre Workshop, before he could see it reach Broadway. Other writers who have attempted to bring a taste of modern rock music to the stage include Jason Robert Brown.

Another trend has been to create a plot to fit a collection of songs that have already been hits - thus *Mamma Mia!* (featuring songs by ABBA), *Movin' Out* (based on the tunes of Billy Joel), *Good Vibrations* (the Beach Boys), and *All Shook Up* (Elvis Presley).

Familiarity may breed contempt - but it's also embraced by producers anxious to guarantee they recoup their very considerable investments, if not show a healthy profit. Some are willing to take chances on the new and unusual, such as *Avenue Q* (which utilizes puppets to tell its very adult-themed story) or *Bombay Dreams* (about the "Bollywood" musicals churned out by Indian cinema). But the majority prefer to hedge their bets by sticking with the familiar - revivals of family fare like *Wonderful Town* or *Fiddler on the Roof* or proven hits like *La Cage aux Folles*. Today's composers are finding their sources in already proven material - cult films like *The Producers* or *Hairspray*; classic literature such as *Little Women* and *Dracula* - hoping they'll have a built-in audience as a result.

At the present time (late 2004), the musical is being pulled in a number of different directions. Gone are the days when a sole producer - a David Merrick or a Cameron Mackintosh - backs a production. Corporate sponsors dominate Broadway, and often alliances are formed to stage musicals which require an investment of \$10 million or more. In 2002, the credits for *Thoroughly Modern Millie* listed ten producers, and among those names were entities comprised of several individuals. Typically, off-Broadway and regional theaters tend to produce smaller and therefore less expensive musicals, and in recent times more and more development of new musicals has taken place outside of New York. *Wicked*, for example, first opened in San Francisco, and its creative team relied on the mostly mediocre reviews to assist them in retooling the show before it reached Broadway, where it ultimately became a healthy hit.

As we move on into the future of musicals, it would appear that the spectacle format is on the rise again, returning to the times when Romans would have mock sea battles on stage. This is most apparent in Toronto, Canada where David and Ed Mirvish are presenting the World Premier of "The Lord Of The Rings", billed as the biggest stage production in musical theatre history.

Famous choreographers

George Balanchine
Michael Bennett
Matthew Bourne
Gower Champion
Agnes de Mille
Ron Field
Bob Fosse
Peter Gennaro
Michael Kidd
Jerry Mitchell
Susan Stroman
Tommy Tune
Jerome Robbins
Onna White
Gillian Lynne

See also

- [Cast recording](#)

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Musical tuning

In [music](#), there are two common meanings for **tuning**:

Tuning practice

The act of tuning an instrument or voice.

Tuning systems

The various systems of pitches used to tune an instrument.

Tuning practice

Tuning is the process of producing or preparing to produce a certain [pitch](#) in relation to another, usually matched at the unison but often at some other [interval](#) relationship. *Out of tune* refers to a pitch that is too high or too low, corresponding to sharp or flat, respectively.

Different methods of sound production require different methods of adjustment:

- Tuning to a pitch with one's voice is called *matching pitch* and is the most basic skill learned in [ear training](#).
- Turning the pegs on a [guitar](#) (on the machine head) or [violin](#) to increase or decrease the tension on the strings so as to make them higher or lower in pitch.
- Modifying the length or width of the tube of a [wind instrument](#), [brass instrument](#), [pipe](#), [bell](#), or similar instrument to adjust the pitch.

Some instruments do not have a regular harmonic series, and are known as inharmonic. This makes their tuning complicated, and usually compromised. The tuning of bells, for instance, is extremely involved.

Tuning may be done aurally by sounding two pitches and adjusting one of them to match or relate to the other. A tuning fork or electronic tuning device may be used as a reference pitch, though in ensemble rehearsals often a piano is used (as its pitch cannot be adjusted for each rehearsal). Symphony orchestras tend to tune to an A provided by the principal [oboist](#).

Interference beats are used to objectively measure the accuracy of tuning. As the two pitches approach a harmonic relationship, the frequency of beating decreases. When tuning a unison or octave it is desired to reduce the beating frequency until it cannot be detected. For other intervals, this is dependent on the tuning system being used.

Harmonics may be used to check the tuning of strings which are not tuned to the unison. For example, lightly touching the highest string of a cello at halfway down its length (at a node) while bowing produces the same pitch as doing the same one third of the way down its second highest string.

Basic tuning (open strings)

In [music](#), the term **open string** refers to string of a [string instrument](#) when it is played at full length on the instrument —ie. played without shortening its length (ie. fretting on a guitar) on the fingerboard.

The strings of a [guitar](#) are normally tuned to fourths (excepting the G and B strings in standard tuning), as are the strings of the [bass guitar](#) and double bass. [Violin](#), [viola](#), and [cello](#) strings are tuned to fifths. However, nonstandard tunings (called scordatura) may be used, which require alternative methods.

To tune an instrument, usually only one reference pitch is given. This reference is used to tune one string, which is then used to tune all of the others. On a guitar, often the lowest string is tuned to an E. From this, each successive string can be tuned by fingering the fifth fret of an already tuned string and comparing it with the next higher string played open. (This works with the exception of the G string, which must be stopped at the fourth fret to sound B against the open B string above.)

This table lists open strings on some common string instruments and their standard tunings.

Violin	G, D, A, E
Viola , Cello	C, G, D, A
Double bass	E, A, D, G
Guitar	E, A, D, G, B, E

Altered tunings

Unconventional tunings, or scordatura (It., from *scordare*, to mistune); were first used in the 16th century by Italian lutenists. It was primarily used to facilitate difficult passages, but was also used to alter timbral characteristics, reinforce tonalities through the use of open strings, and to extend the range of the instrument.

Violin scordatura was employed in the 17th and 18th centuries by Italian and German composers, namely, Biagio Marini, Antonio Vivaldi, Johann Pachelbel and J.S. Bach; whose *Fifth Suite For Unaccompanied Cello* calls for the lowering of the A string to G. In Mozart's Sinfonia Concertante K. 364, all the strings of the violin are raised one half-step, most likely to make more open strings available.

Scordatura for the violin was also used in the 19th and 20th centuries in works by Paganini, Schumann, Saint-Saens and Bartok. In Saint-Saens "Danse Macabre", the high string of the violin is lower half a tone to Eb the so as to have the most accented note of the main theme sound on an open string. In Bartok's *Contrasts*, the violin is tuned G#-D-A-Eb to facilitate the playing of tritones on open strings.

American folk violinists of the Appalachians and Ozarks often employ alternate tunings for dance songs and ballads. The most commonly used tuning is A-E-A-E.

Tuning systems

A *tuning system* is the system used to define which tones, or [pitches](#), to use when playing [music](#). In other words, it is the choice of number and spacing of frequency values which are used.

Due to the psychoacoustic properties of tones, various pitch combinations will sound more or less "natural" when used in combination. For example, a tone caused by a vibration twice the speed of another (the ratio of 1:2) forms the natural sounding octave. Another natural resonance found in [musical scales](#) the world over is the ratio of 1:3 (2:3 when octave reduced) which is often called a perfect fifth. More complex musical effects can be created through other relationships.

The creation of a tuning system is complicated because musicians want to make music with more than just a few differing tones. As the number of tones is increased, conflicts arise in how each tone combines with every other. Finding a successful combination of tunings has been the cause of debate, and has led to the creation of many different tuning systems across the world. Each tuning system has its own characteristics, strengths and weaknesses.

Systems for the twelve-note chromatic scale

It is impossible to tune the twelve-note [chromatic scale](#) so that all [intervals](#) are "perfect"; many different methods with their own various compromises have thus been put forward. The main ones are:

- **Just intonation**, in which the ratios of the frequencies between all notes are based on relatively low whole numbers, such as 3:2, 5:4 or 7:4; or in which all pitches are based on the harmonic series (music), which are all whole number multiples of a single tone. Such a system may use two different ratios for what is the same interval in equal temperament depending on context; for instance, a major second may be either in the ratio 9:8 or 10:9. For this reason, just intonation may be less a suitable system for use on [keyboard instruments](#) or other instruments where the pitch of individual notes is not flexible. (On fretted instruments like guitars and lutes, multiple frets for one interval can be practical.)
- **Pythagorean tuning**, in which the ratios of the frequencies between all notes are all multiples of 3:2. The Pythagorean system was further developed by Safi ad-Din al-Urmawi, who divided the octave into seventeen parts (limmas and commas) and used in the Turkish and Persian tone systems.

- **Meantone temperament**, a system of tuning which averages out pairs of ratios used for the same interval (such as 9:8 and 10:9), thus making it possible to tune [keyboard instruments](#). Next to the twelve-equal temperament, which some would not regard as a form of meantone, the best known form of this temperament is *quarter comma meantone*, which tunes major thirds justly in the ratio of 5:4 and divides them into two whole tones of equal size. To do this, eleven perfect fifths in each octave are flattened by a quarter of a syntonic comma, with the remaining fifth being left very sharp (such an unacceptably out-of-tune fifth is known as a wolf interval). However, the fifth may be flattened to a greater or lesser degree than this and the tuning system will retain the essential qualities of meantone temperament; examples include the 31-equal fifth and Lucy tuning.
- Both just intonation and meantone temperament can be regarded as forms of **regular temperament**.
- **Well temperament**, any one of a number of systems where the ratios between intervals are unequal, but approximate to ratios used in just intonation. Unlike meantone temperament, the amount of divergence from just ratios varies according to the exact notes being tuned, so that C-E will probably be tuned closer to a 5:4 ratio than, say, Db-F. Because of this, well temperaments have no wolf intervals. A well temperament system is usually named after whoever first came up with it.
- **Equal temperament** (a special case of well-temperament), in which adjacent notes of the scale are all separated by logarithmically equal distances (100 cents) - A harmonized C major scale in equal temperament (.ogg format, 96.9KB). This is the most common tuning system used in Western music, and is the standard system for tuning a piano. Since this scale divides an octave into twelve equal-ratio steps, the frequency ratio between adjacent notes is then the twelfth root of two, $2^{1/12}$, or ~1.05946309...

Other scale systems

- Slendro, a scale used in Indonesian gamelan music with five notes to the octave
- Pelog, the other main gamelan scale, with seven notes to the octave
- 43-tone scale, created by Harry Partch, an American composer who wrote musical and dramatic works in just intonation
- Bohlen-Pierce scale
- LucyTuning, a microtuning system created by Charles Lucy, devised from Pi and the writings of John 'Longitude' Harrison. Designed to emulate

Eastern tuning systems as well as Western.

- Alpha and beta scales of Wendy Carlos
- Quarter tone scale, first presented by Mikha'il Mishaqah, used in the theory of [Arab music tone systems](#). From this the heptatonic scales consisting of minor, neutral, and major seconds of maqamat are chosen, this system was first promoted by al-Farabi using a 25 tone scale.
- Stretched tuning makes an octave represent slightly more than a doubling in frequency. It is usually applied to keyboard instruments with tines or thick strings, where the ratio of harmonic to fundamental can be slightly greater than a true integer ratio (typically [piano](#) and electric piano). Stretched tuning is sometimes claimed to give a "warmer" sound to chords.

Comparisons and controversies among tunings

All musical tunings have advantages and disadvantages. Twelve tone equal temperament (12-TET) is the standard and most usual tuning system used in Western music today because it gives the advantage of modulation to any key without dramatically going out of tune, as all keys are equally and slightly out of tune. However, just intonation provides the advantage of being entirely in tune, with at least some, and possibly a great deal, loss of ease in modulation. The composer Terry Riley, said "Western music is fast because it's not in tune", meaning that its inherent beating forces motion. Twelve tone equal temperament also, currently, has an advantage over just intonation in that most musicians are trained in, and have instruments designed to play in equal temperament. Other tuning systems have other advantages and disadvantages and are chosen for various qualities. It must be realized, however, that just as many people who play music today in equal temperament without having heard of it as musicians throughout the world that use just intonation without "knowing" it.

The octave (or even other intervals, such as the so-called tritave, or twelfth) can advantageously be divided into a number of equal steps different from twelve. Popular choices for such an equal temperament include 19, 22, 31, 53 and 72 parts to an octave, each of these and the many other choices possible have their own distinct characteristics.

Non-equal and non-just tunings also provide advantages. For instance, William Sethares shows that the tunings of Balinese gamelans are related to the inharmonic spectra or [timbre](#) of their metallophones and the harmonic spectra of stringed instruments such as the rebab, just as just intonation and twelve tone equal temperament are related to the spectra or timbre of harmonic instruments alone.

Some instruments, such as the [violin](#), don't limit the musician to particular pitches, allowing to choose the tuning system "on the fly". Many performers on such instruments adjust the notes to be more in tune than the equal temperament system allows, perhaps even without realizing it.

See also

- [Musical theory](#)
- [Ethnomusicology](#)

References

1. W. A. Mathieu (1997) *Harmonic Experience : Tonal Harmony from Its Natural Origins to Its Modern Expression*. Inner Traditions
1. J. Murray Barbour *Tuning and Temperament: A Historical Survey* ISBN 0-486-43406-0

Musician

A **musician** is a person who plays or composes [music](#). Musicians can be classified by their role in creating or performing music:

- A [singer](#) (or vocalist) uses his or her [voice](#) as an instrument.
- An instrumentalist plays a [musical instrument](#).
- Both singer and instrumentalist can be improvisers, who create real time music.
- [Composers](#) and [songwriters write](#) music.
- A conductor coordinates a [musical ensemble](#).

Musicians may also [dance](#) or produce [choreography](#). The concept of the musician and the status of the musician in society varies from culture to culture.

Musicians can be distinguished as amateur or professional. Professional musicians are paid musicians. They may work freelance, enter into a contract with a studio or [record label](#), be employed by a professional [ensemble](#) such as a symphony orchestra, or be employed by an institution such as a church

or business (such as a bar). An amateur musician is one for which [music](#) is a pastime and not an occupation.

Types of musicians

- [Singer](#) (vocalist)
- [Composer](#)
- Conductor
- Improviser
- Instrumentalist
 - Bassist (Double bassist)
 - Bassoonist
 - Bouzouki player
 - Cellist
 - Clarinetist
 - Electronic musician
 - Flutist (Flautist)
 - Hornist (Horn player)
 - Keyboardist (Keyboard player)
 - Oboist
 - Organ grinder
 - Organist
 - Pianist
 - Percussionist
 - Recorder player
 - Saxophonist
 - Sitarist
 - Timpanist
 - Trombonist
 - Trumpeter (also Trumpet player)
 - Tubist (Tuba player)
 - Turntablist (DJ)
 - Uilleann piper
 - Violinist
 - Violist (Viola player)
- Arranger
- Orchestrator
- Record producer

Some people may argue about guitarists but they are barely talented and are in no shape or form musicians let alone straight.

Usage note

Many times a musician can be named according to his or her [instrument](#) (a violinist, for example, is one who plays [violin](#).) The "-ist" suffix is most common, though not universal (e.g. "trumpeter," not "trumpetist.")

Suggested reading

- A. P. Merriam, *Anthropology of Music*, 1964
- John Blacking, *How Musical is Man?*, 1973
- Sheila Whiteley, *Music, Identity & Sexuality*, London: Routledge 2000

Musicology

Musicology is reasoned discourse concerning [music](#) (Greek: $\mu\upsilon\sigma\iota\kappa\acute{\omicron}\nu\omicron\mu\omicron\lambda\omicron\gamma\iota\alpha$ = "music" and $\lambda\omicron\gamma\omicron\sigma$ = "word" or "reason"). In other words:

the whole body of systematized knowledge about music which results from the application of a scientific method of investigation or research, or of philosophical speculation and rational systematization to the facts, the processes and the development of musical art, and to the relation of man in general...to that art (*Harvard Dictionary of Music*).

By this definition, the field includes every conceivable discussion of musical topics. The specializations of musicologists are quite diverse. Some, for instance, may specialize in English Tudor church music, others in the history of [musical notation](#), some in contemporary [music theory](#), and others in the development of the [flute](#). Other musicologists stress the cultural context of music and the meanings music holds for different people.

Like the comparable field of art history, different schools of musicology tend to emphasize different types of musical works and different approaches to music. National differences in the definition of musicology also abound.

Some American scholars, for instance, would not consider [music theory](#) under the rubric of musicology.

What is music?

Main article: [definitions of music](#).

"What is music?" is the first (and historical) question of musicology. Through it we can find the three sub-disciplines of present musicology.

1. What is **music**? What structures of sound can we call music? How have the ideas and practices of music developed in different cultures and ages? Which pieces and systems of music can we form a body of knowledge from, because they have survived in notated, recorded or remembered form? These questions lead to the study of [music history](#).

2. **What** is music? What is possible to know about the internal logic and functioning of this we call music? How shall we describe it? Notate it? Analyze it? What ideas and systems of meaning have been associated with music in different cultures and ages? These questions lead to the study of [music theory](#) (see also below).

3. What **is** music? What is it doing in the human world? How it is used? These questions about the place of music in society, leads to the study of [ethnomusicology](#) (see also below).

Ethnomusicology

Main article: [Ethnomusicology](#).

[Ethnomusicology](#) is the study of music in its cultural context. It can be considered the anthropology of music. Jeff Todd Titon has called it the study of "people making music". It is often thought of as a study of non-Western musics, and indeed most of the work in ethnomusicology has been on non-Western or popular music. But ethnomusicology may also include the study of Western classical music from an anthropological perspective.

Other theories and disciplines

The new musicology

The New Musicology is a term applied to a wide body of work produced by many musicologists who consider themselves neither new nor New. Often based on the work of Theodor Adorno and feminist, gender studies, or postcolonial hypotheses, the New Musicology is the cultural study, analysis, and criticism of music. As Susan McClary says, "musicology fastidiously declares issues of musical signification off-limits to those engaged in legitimate scholarship." It is a measure of the rate at which scholarship in music is changing, though, that few would any longer consider such a statement to be valid. Many of the scholarly concerns that used to be associated with New Musicology have now become mainstream. Richard Taruskin's Oxford History of Western Music, published in 2005, is an indicator of this. A major work by an internationally recognized scholar, it reflects a wide knowledge of recent scholarship while simultaneously reflecting the broad humanistic concerns of Taruskin's mentor Paul Henry Lang, author of the 1941 classic Music in Western Civilization. In light of such intergenerational connections, it is possible to argue that the distinction between an "old" and a "new" musicology is itself the product of a limited historical moment which has now passed.

Music Cognition

[Music cognition](#) is the study of the perception and performance of music from the viewpoint of cognitive science. The discipline shares the interdisciplinary nature of fields such as cognitive linguistics.

Biomusicology and zoomusicology

Biomusicology is the study of music from a biological point of view. [Zoomusicology](#) is a field of **musicology** and zoology or more specifically, zoosemiotics. Zoomusicology is the study of the [music](#) of animals, or rather the musical aspects of sound or communication produced and received by animals.

See also

- [Music history](#)
- [Musical theory](#)
- Organology
 - [Musical set theory](#)

- [Zoomusicology](#)
- [Prehistoric music](#)
- [Scales](#)

Criticism

Though musicological study of popular music has increased in quantity by orders of magnitude since 1990, Richard Middleton's assertion in that year -- that most major "works of musicology, theoretical or historical, act as though popular music did not exist" -- holds true. Academic and conservatory training typically only peripherally addresses this broad spectrum of musics, and many musicologists who are "both contemptuous and condescending are looking for types of production, musical form, and listening which they associate with a *different* kind of music...'classical music'...and they generally find popular music lacking" (Middleton 1990, p.103).

He cites (p.104-6) "three main aspects of this problem":

1. "a terminology slanted by the needs and history of a particular music ('classical music')."
 1. "on one hand, there is a rich vocabulary for certain areas [harmony, tonality, certain part-writing and forms], important in musicology's typical corpus, and an impoverished vocabulary for others [rhythm, pitch nuance and gradation, and timbre], which are less well developed there"
 2. "on the other hand, terms are ideologically loaded...these connotations are ideological because they always involve selective, and often unconsciously formulated, conceptions of what music *is*."
2. "a methodology slanted by the characteristics of notation," 'notational centrality' (Tagg 1979, p.28-32)
 1. "musicological methods tend to foreground those musical parameters which can be easily notated...they tend to neglect or have difficulty with parameters which are not easily notated", such as Fred Lerdaahl. "notation-centric training induces particular forms of *listening*, and these then tend to be applied to *all* sorts of music, appropriately or not."
 2. Notational centrality also encourages "reification: the score comes to be seen as 'the music', or perhaps the music in an ideal form."
3. "an ideology slanted by the origins and development of a particular body of music and its aesthetic...It arose at a specific moment, in a specific

context - nineteenth-century Europe, especially Germany - and in close association with that movement in the musical *practice* of the period which was codifying the very repertory then taken by musicology as the centre of its attention."

These terminological, methodological, and ideological problems affect even works sympathetic to popular music. However, it is not "that musicology *cannot* understand popular music, or that students of popular music should abandon musicology" (p.104).

Middleton's views may be contrasted with a more nuanced perspective that takes into account the fact that musicology has long studied a wide variety of music over large time spans. Thus, e.g., one can find discussions of 15th-century Spanish popular song in 19th-century musicological work; and discussions of 16th-century popular song in the recent past (Brooks 2000, ISBN 0226075877). This is to say nothing about the concept [popular](#), which subsumes Michael Jackson's *Thriller* (the best-selling album of all time) and Verdi operas.

Furthermore, musicology has traditionally been slow to adopt many postmodern and critical approaches now common elsewhere in the humanities.

Sources

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- Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.
- Pruett, James W., and Thomas P. Slavens (1985). *Research guide to musicology*. Chicago: American Library Association. ISBN 0838903312.
- Tagg, Philip (1979).

Categories: [Music](#)

Musique concrète

Musique concrète (French; literally, "concrete music"), is the name given to a class of [electronic music](#) produced from editing together fragments of natural and industrial sounds. It is the opposite of traditional composing (known to some as *Musique Abstraite*, literally, [Abstract Music](#)) as the sounds are recorded first then built into a tune as opposed to a tune being

written then given to players to turn into sound. *Concrète* was pioneered in the late 1940s and 1950s, spurred by developments in technology, most prominently microphones, and the commercial availability of the magnetic tape recorder, utilized as tape loops.

Pierre Schaeffer, a Paris radio broadcaster, created some of the earliest pieces of *Musique Concrète*, including "Étude aux chemins de fer" ("Study with Trains"), "Étude au piano I" ("Piano Study I") and "Étude aux casseroles" ("Study with Baking Pans"). Each of these pieces involved speeding up, looping, and reversing recordings of sound sources like trains, piano and rattling cookware. Schaeffer also collaborated with another *Musique concrète* pioneer, Pierre Henry. Together, they created pieces such as "Symphonie pour un homme seul" ("Symphony for a Man Alone").

Concrète was combined with other, synthesized forms of [electronic music](#) to create Edgar Varèse's "Poème électronique". "Poème" was played at the 1958 Brussels, Belgium World's Fair through 425 carefully-placed loudspeakers in a special pavilion designed by Iannis Xenakis.

The fictitious 'twelve-tone composeress' Dame Hilda Tablet, created by Henry Reed, spoke of her creation of 'Musique concrète renforcée'.

After the 1950s, *Concrète* was somewhat displaced by other forms of [electronic composition](#), although its influence can be seen in popular music by many bands, including The Beatles, in their song Revolution 9, and Pink Floyd (notably the finale of the song "Bike"). Around 1967 and 1968 Frank Zappa made several *musique concrète* pieces with the help of the "Apostolic Vlorch Injector" at Apostolic Studios in New York City. The resulting sound, as heard on "The Chrome Plated Megaphone of Destiny" and "Dwarf Nebula Processional March & Dwarf Nebula," is a series of bizarre, swirling buzzes, beeps and whooshes.

Traditional and non-traditional *Concrète* experienced a revival in the 1980s and 1990s. Artists like Ray Buttigieg with his experimental series "Earth Noise" and "Sound Science Series" and John Oswald's Plunderphonics use found and intended sounds in old and cutting edge techniques, although modern sampling technology is now often used in place of magnetic tape.

Recently, the growing popularity in all forms of [electronica](#) has led to a re-birth of *Musique concrète*. Artists such as Christian Fennesz, Francisco Lopez, Ernesto Rodrigues and Scanner use many *Concrète* techniques in their music while often being classified under more common electronica genres such as [IDM](#) or [downtempo](#). Music magazines such as *The Wire* regularly feature articles and reviews of *musique concrète*.

See also

[Electroacoustic music](#)

[Electronic art music](#)

Musique concrète - [Noise](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music genres](#)

Nashville sound

The **Nashville sound** in [country music](#) arose during the 1950s in the United States. Chet Atkins, Owen Bradley and Bob Ferguson, who were producing records in Nashville, invented the form by stripping the honky tonk roughness from traditional country and adding [jazzy](#) production and pop song structures. Vocalist Patsy Cline and pianist Floyd Cramer were two of the most famous of the Nashville sound's original era.

In the early 1960s, the Nashville sound began to be challenged by the rival [Bakersfield sound](#). Nashville's pop song structure became more pronounced, and it morphed into **countrypolitan**. Countrypolitan was aimed straight at mainstream markets, and it sold well throughout the later 1960s and 1970s. Among the architects of this sound were producers Billy Sherrill (who was instrumental in shaping Tammy Wynette's early career), and Glenn Sutton. Artists who typified the Countrypolitan sound initially included Wynette, Glen Campbell, Lynn Anderson, and Charlie Pride, during the 1960s and early '70s, and later Dolly Parton, Kenny Rogers, and Crystal Gayle. The [Bakersfield sound](#) and, later, [outlaw country](#) dominated country music among aficionados while countrypolitan reigned on the pop charts.

Upon being asked what the Nashville Sound was, Chet Atkins would reach his hand into his pocket, shake the loose change around, and say "That's what it is. It's the sound of money".

National anthem

A **national anthem** is a generally patriotic musical composition that is recognized, either by convention or formally by a country's government, as its official national song.

During the course of the nineteenth and twentieth centuries, with the rise of the national state, most countries adopted a national anthem, which in some cases coexists with other commonly sung patriotic songs. The oldest song purporting to be a national anthem is the "Wilhelmus" from the

Netherlands, written between 1568 and 1572 during the Eighty Years' War. It is unusual among national anthems in referring not to a country but to a national founder hero. More typically, anthems seek to reflect the unity of a nation by evoking and eulogizing the history, traditions and struggles of its people.

Anthems first rose to prominence in Europe in the nineteenth century, and the musical style of that time has been used in almost every national anthem. Even in African and Asian countries, where western orchestral music is foreign, the national anthem is usually in European style. Only a handful of non-European countries have anthems rooted in indigenous traditions, most notably Japan (whose lyrics are the oldest anthem lyrics in the world, Kimi Ga Yo), Costa Rica, Iran, Sri Lanka, and Myanmar.

Some other countries have challenged the dominance of dated orchestral music. In Australia, for instance, the official anthem since 1984 has been "Advance Australia Fair", but there is much support for the folk ballad "Waltzing Matilda" as a national song, even a candidate for the national anthem.

The majority of national anthems are either marches or [hymns](#) in style. The countries of Latin America tend towards more [operatic](#) pieces, while a handful of countries use a simple [fanfare](#). Anthems by their nature have to be brief (the average is about one minute in length), yet many, if not most, manage to make them musically significant, and a true representation of the nation's musical character.

Few anthems have been written by notable composers. The French anthem "La Marseillaise" was written by the otherwise unknown Claude Joseph Rouget de Lisle; the tune of "The Star-Spangled Banner" was taken from "To Anacreon in Heaven" by the otherwise unknown Englishman John Stafford Smith; and "God Save the Queen" was written by a composer whose identity is not known with any certainty. While the music to the German anthem was written by Joseph Haydn to the words "Gott erhalte Franz den Kaiser" in honour of the Habsburg Emperor of the Holy Roman Empire, it became later known after its new text as "Deutschland, Deutschland über alles," written in 1841 by Hoffmann von Fallersleben after the empire's dismembering.

Among the very few countries with an anthem written by a world renowned composer are: Germany, which uses one by Joseph Haydn; the Austrian national anthem which was possibly written by Wolfgang Amadeus Mozart (though there is not a lot of evidence); the Vatican City, whose anthem was written by Charles Gounod; and Newfoundland (since 1949 no longer a separate state but a province of federal Canada) whose national anthem was by Sir Hubert Parry. Few anthems have been praised for having lyrics of any great poetic merit, though the noted poet Rabindranath Tagore

wrote the lyrics and music for both the Indian and the Bangladeshi national anthems.

National anthems are used in a wide array of contexts. They are played on national holidays and festivals, and have also come to be closely connected with sporting events. At the Olympic Games and similar official international competitions the national anthem of the gold medal winner is played at each medal ceremony. National anthems are also played before games in many sports leagues. In some countries generally, in other in certain schools, the national anthem is played to students each day at the start of school, as an exercise in patriotism like (and possibly combined with) a flag salute. In other countries the anthem is played in a theatre before a play or in a cinema before a movie. Many radio and television stations have adopted this and play the national anthem when they sign on in the morning and again when they sign off at night. On most occasions, only one stanza of the anthem is played (usually the first, although Germany uses the third).

Many states also have unofficial anthems, and nations in the cultural sense or other subnational units may also have [royal anthems](#), presidential anthems, state anthems, or anthems for sub-national entities that are also officially recognized, notably as constitutive parts of (con)federal states, and may then technically be better described by an adjective referring to the legal status, e.g. regional anthem in the case of the regions of Belgium.

Larger entities also sometimes have anthems. There are a handful of multinational or international anthems. The tune of the Ode to Joy from Beethoven's Symphony No. 9 is the official anthem of the European Union; the United Nations and the African Union also have unofficial anthems. In 2005, the British and Irish Lions rugby team, comprising players from Great Britain, Scotland, Wales and both the North and Republic of Ireland, used The Power of Four as their anthem.

See also

- [List of national anthems](#)
- [Anthem](#)

National Socialist black metal

National Socialist black metal (also known as '**Nazi black metal**' or '**NSBM**') is a Neo-Nazi subgenre of [black metal](#) music concerned with ideas of racial separatism and Aryanism. It is more of a scene than a musical sub-genre, as bands are often on the same underground labels with one another, and Oi! and other punk-related bands with similar persuasions are often associated in the same way as well. It is sometimes considered to have started with the work of Burzum. However, because there is no direct reference to National Socialism in Burzum's early Black Metal compositions, this claim can be, and often is contested. While Nationalism (or at least National Romanticism) has been an influence in [black metal](#) from early on, NSBM adds a focus on advocating National Socialism as an alternative to modern liberal society. However, while Nazi Germany was never overtly opposed to Christianity, NSBM continues the black metal tradition of opposition to all of Judeo-Christianity, while placing more emphasis on Anti-Semitism. Artists in the NSBM scene typically argue that not only Judaism but also Christianity is a major cause for the perceived present troubles of modern Europeans, or "Aryans" according to Nazi ideology, which distinguishes them from many other Neo-Nazis. As an alternative to Christianity, most NSBM bands have advocated variations of pagan beliefs and traditions, with the most common alternatives being Ásatrú and Odinism. It should be noted that among black metal listeners, interest in Paganism is not restricted to those involved with NSBM. Environmentalism (see Walter Darre for a greater understanding of the connection) and Julius Evola's teachings of Traditionalism are also recurring themes.

Argument often arises on whether NSBM ought to be considered a distinct black metal sub-genre to begin with. Many NSBM bands play the same styles as other black metal bands that do not share the ideology. The musical differences (if any) are often trivial, or overlap with other metal-subgenres like [Viking Metal](#). Still, it has become a substantiated and useful label, as many interested in the genre would either like to avoid bands with National Socialist tendencies, or consciously seek them out. Some black metal fans indeed have questioned the lyrical themes used heavily within NSBM as irrelevant to the musical genre altogether, as they advocate a 'positive' outlook (of sorts) where it concerns ones' own race and creed - Having pride in anything hardly falls in line with the extreme nihilist tendencies of the genre and the music.

NSBM and other Forms of White Power Music

Somewhat recently, the NSBM and Rock Against Communism (RAC) scenes have been uniting, as NSBM is increasingly being sold at RAC and other White Power music outlets, and NSBM bands such as Gestapo SS and

Bannerwar have covered RAC and Hatecore songs on their NSBM releases. Additionally, NSBM bands are beginning to perform alongside of RAC bands.

NSBM seems to have more appeal to fans of Black Metal who do not hold National Socialist beliefs as compared with RAC, which more rarely can count fans among those who do not favor Neo-Nazi politics.

NSBM and the broader black metal scene

Most black metal bands do not share this ideology, and the actual NSBM bands represent a very small scene of extremely underground bands throughout Europe and America. In fact, the only two NSBM bands that are known as crucial black metal bands are Burzum and Graveland, only the former of which being one of [black metal](#)'s best known acts. Darkthrone are said to be a NS band mainly from the fact that Norsk Arisk Black Metal (Norwegian Aryan Black Metal) was written in the back of their album Transylvanian Hunger. Later on they denounced that and now they maintain an apolitical thesis as a band.

Burzum is also related to the legendary history of black metal, as the band's only member, Varg Vikernes, killed his former friend and bandmate Euronymous, in a string of events well documented. The motives were believed to have been related to a record deal dispute, as well as Euronymous having associated with and befriended the Israeli [death metal](#) band Salem, to whom Varg Vikernes attempted to send a mail bomb.

Some black metal bands, although unrelated to NSBM, have some mostly meaningless references to Nazi Germany, used mainly for shock value, a tradition which traces back at least to punk bands like the Sex Pistols. This has caused some black metal bands to inaccurately be labeled as NSBM when they are not. A good example of this was the Czech band **Amon**, which from 1995 to 1999 was called Amon Goeth in order to distinguish themselves from other bands called Amon.

Notable bands

Absurd
Ad Hominem
Aryan Terrorism
Astrofaes
Burzum
Drudkh
Gontyna Kry

Grand Belial's Key
Graveland
Impaled Nazarene
Infernum
Infester
I Shalt Become
Kataxu
Legion of Doom
Lord Wind
Ohtar
Thor's Hammer
Thunderbolt
Veles
Winter Funeral

See also

- [Black metal](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#) | [Black metal](#)

Nationalism

Nationalism in music refers to the use of materials that are identifiable as national or regional. This includes the direct use of folk music, and the use of melodies, rhythms, and harmonies inspired by folk music. Nationalism can also include the use of folklore as a basis for programmatic works or opera.

Nationalism is assigned to the [Romantic](#) era in the mid-nineteenth century, but evidence of this can be found as early as the late eighteenth century. National music usually comes from composers in peripheral

countries and can be viewed as a reaction against German music and German expansion.

Countries most commonly linked to nationalism are Russia, Czechoslovakia, Norway, Finland, Spain, Britain, and the United States.

Russia

Until the nineteenth century, Russian music had been dominated by foreign musicians. Peter the Great (1689-1725) had begun this trend by importing foreign musicians in order to modernize his kingdom. As a result, very few Russian compositions of merit exist until Glinka.

Mikhail Glinka (1804-1857)

Mikhail Glinka was the first Russian composer to give an original voice to common musical styles of the day. After studying music and visiting Italy and Berlin, Glinka composed an opera about the Russian peasant and hero Ivan Susanin. The work was titled *A Life for the Tsar*, and used several aspects new to Russian music. It uses recitative instead of spoken dialogue, and has recurring themes. There are two Russian folk tunes in the opera, and several more tunes that have the feeling of folk music.

The Five

Moguchaya kuchka (The Mighty Handful) is a phrase coined by Russian music critic Vladimir Stasov to describe a group of five Russian composers whose purpose was to compose music in a Russian style. Members of the five were Mily Balakirev (1836-1910), the leader of the group, César Cui (1835-1918), Modest Mussorgsky (1839-1881), Nikolai Rimsky-Korsakov (1844-1908), and Alexander Borodin (1833-1887).

The Five felt that the folk and religious music of the Russian people should be used as a basis for composition. Strict German counterpoint should be avoided, as should other Western techniques. Romanticism and realism were favored over Classical form.

Czechoslovakia

Czechoslovakia is a country formed in 1918 by the combination of the Bohemian, Moravian, and Slovakian territories. These territories had been under the control of the Hapsburg Austro-Hungarian Empire. As a result, the imperial language, German, and the imperial religion, Catholicism had become a way of life for the Czech people.

In order to preserve the native language, a Provisional Theater was organized in Prague. This theater would promote the Czech language, composers, folk music, and programs using national themes.

Bedřich Smetana (1824-1884)

Smetana was the first great Czech nationalist composer, a Bohemian. His first nationalist work was written in 1863, in Czech, as a contest entry to the Provisional Theater. He learned to read and write Czech to enter the competition. This opera, *Branibori v Čechách* (The Brandenburgs in Bohemia) has an historic plot, but the music does not represent folk song.

His second opera, *Prodána nevěsta* (The Bartered Bride, 1863-1866), incorporates folk melodies, and was a success beyond Czechoslovakia. Also included in his nationalistic works are the six tone poems *Ma Vlast* (My Fatherland, 1872-1880).

Antonín Dvořák (1841-1904)

Dvořák was the most successful of the Czech nationalist composers. He performed viola in the Provisional Theater under Smetana, and was mentored by Brahms.

Dvořák included Bohemian themes and elements into much of his music. In 1871, he left the Provisional Theater and began to set a libretto by a Czech writer, Lobesky, titled *Král a uhlíř* (The King and the Charcoal Burner). Unfortunately, this opera was not successful. More notable for their national content are his six *Slavonic Dances* (1879) and the *Slavonic Rhapsodies* (1880).

Dvořák was invited to New York in order to direct the first national conservatory in America. While abroad, he studied African American and Native American music. Some say that these styles are incorporated into his American works: Symphony no. 9 op. 95 (From the New World), The "American" string quartet op. 96, and the "American" string quintet, op. 97.

Leoš Janáček (1854-1928)

Janáček did a lot of work researching and cataloguing Moravian folk music. His work inspired further research. Because of his interest in folk music, he was predisposed to modality and pentatonic scales which appear

frequently in Moravian folk music. He generally wrote without key signatures, in order to freely move between modes.

His most famous opera, *Jenufa* (1904), was originally written in Czech and translated into German. Janáček was very careful in supervising the translation in order to preserve the integrity of the libretto.

Norway

Edvard Grieg (1843-1907)

Grieg began composing national music after visiting Ole Bull, a violinist and researcher of folk music. His most notable pieces are the incidental music for plays, including his music for Ibsen's *Peer Gynt* (1874-1875). He also composed many piano works in a national style.

Finland

Jean Sibelius (1865-1957)

Jean Sibelius had strong patriotic feelings for Finland. He chose to write program music rather than base his works on Finnish folk music. For his contributions, the government awarded him a pension.

In 1899, patriotism was running high in Finland. Sibelius composed the symphonic poem *Finlandia* (1899) for a festival, and this rallied the Finnish citizens into a patriotic fervor. A portion of this tone poem has been arranged as a chorale; it remains an important national song of Finland, and is also present in many Protestant hymnals.

Spain

Isaac Albéniz (1860-1909)

Albéniz studied at many of Europe's premiere conservatories, including the *Escuela Nacional de Música y Declamación* in Spain. Many of his piano works reflect his Spanish heritage, including the *Suite Iberia* (1906-1909). In this piece the piano imitates the guitar and castanets, traditional Spanish instruments.

Enrique Granados (1867-1918)

Granados composed zarzuelas, a type of Spanish musical theater. He composed his work *Goyescas* (1911) based on the etchings of the Spanish painter, Goya. Also of a national style are his *Danzas españolas* and his first opera *María del Carmen*.

Britain

In Great Britain, nationalist music was more prominent in Scotland, Ireland and Wales than in England. These countries have always had a strong connection to their heritage, and Romantic composers incorporated elements of British folk music into their works.

Joseph Parry (1841-1903)

Parry was born in Wales, but moved to the United States as a child. In his adulthood, he traveled between Wales and America, and performed Welsh songs and glees with Welsh texts in recitals. He composed the first Welsh opera, *Blodwen* (1878).

Charles Stanford (1852-1924)

Stanford incorporated Irish and English elements in his music, including five *Irish Rhapsodies* (1901-1914). He published volumes of Irish folk song arrangements, and his third symphony is titled the *Irish symphony*.

Alexander Mackenzie (1847-1935)

Mackenzie prepared and published arrangements of Scottish folk songs, and many of his compositions contain folk elements. Included in these are his *Highland Ballad* for violin and orchestra (1893), and the *Scottish Concerto* for piano and orchestra (1897). He also composed the *Canadian Rhapsody*.

United States

Charles Cadman (1881-1946)

Cadman spent time on the Omaha and Winnebago Indian reservations and recorded their songs. He arranged and published some of them.

Cadman presented a series of recitals with the Omaha princess Tsianina Redfeather, a mezzo-soprano, and composed an opera, *Shanewis or The Robin Woman* (1918), based on her life.

Arthur Farwell (1872-1952)

Farwell also worked with Native American music, but also studied Anglo American and African American folk songs, as well as Mexican and Cowboy

music. He founded Wa Wan Press to publish his *American Indian Melodies* (1900) and works by contemporary composers.

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Category: [Music history](#).

Native American flute

[Native American/First Nation music:](#)

Topics

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Omaha

[Kwakiutl](#)

Pueblo (Hopi, Zuni)

Seminole

[Sioux](#) (Lakota, Dakota) [Yuman](#)

Related topics

[Music of the United States](#) - Music of Canada

The **Native American flute** has achieved some measure of fame for its distinctive sound, used in a variety of New Age and world music recordings. The instrument was originally very personal; its music was played without accompaniment in courtship, healing, meditation, and spiritual rituals. Now it is played solo or along with other instruments or vocals both in [Native American music](#) and in other styles. There are two different types of Native

American flute, the plains flute and the woodlands flute, each with slightly different construction.

History

There are many stories about how different peoples discovered the flute. A common character in these stories is the woodpecker, who put holes in hollow branches while searching for termites. The wind would blow around these branches, creating sounds that the people noticed and sought to recreate. The actual development of the flute probably did not follow this pattern. The theory that it was developed by the Ancient Pueblo Peoples based of Mesoamerican designs is the most common solution.

The late 1960s saw a roots revival centered around the flute, with a new wave of flautists and artisans like Doc Nevaquaya and Carl Running Deer. Of special importance is R. Carlos Nakai (Changes, 1983), who has achieved some mainstream renown for his mixture of the flute with New Age and [ambient](#) sounds.

Construction

The Native American flute is the only flute in the world constructed with two air chambers - there is a wall inside the flute between the top (slow) air chamber and the bottom chamber which has the whistle and finger holes. The top chamber also serves as a secondary resonator, which gives the flute its distinctive sound. There is a hole at the bottom of the "slow" air chamber and a (generally) square hole at the top of the playing chamber. A block (or "bird") is tied on top of the flute. In a plains flute, a spacer is added or a channel is carved into the block itself to form a thin, flat air stream for the whistle hole (or "window"). In contrast, a woodlands flute has the channel carved into the top of the flute, allowing for a less reedy sound.

The "traditional" Native American flute was constructed using measurements based on the body - the length of the flute would be the distance from armpit to wrist, the length of the top air chamber would be one fist-width, the distance from the whistle to the first hole also a fist-width, the distance between holes would be one thumb-width, and the distance from the last hole to the end would generally be one fist-width.

Woods

Native American flutes can be made from various materials. Juniper and redwood are popular, as they provide a nice aroma. The softwoods are generally preferred by most flute players because of the brighter tones produced by the wood. Other harder woods such as walnut and cherry are appreciated for the richness of sound that they can produce. Although traditionally flutes would be made from river cane, bamboo or a local wood, more exotic rainforest woods or even plastics are now used.

Variations

Some modern Native American flutes are called "drone" flutes, and are two (or more) flutes built together. Generally, the drone chamber plays a fixed note which the other flute can play against in harmony. However, the drone may also change octaves as it resonates with the melody played on the adjacent flute.

Music

Modern Native American flutes are generally tuned to a variation of the minor pentatonic scale (such as you would get playing the black keys on a piano), which gives the instrument its distinctive plaintive sound. Recently some makers have begun experimenting with different scales, giving players new melodic options. Also, modern flutes are generally tuned in concert keys (such as A or D) so that they can be easily played with other instruments. The root keys of modern Native American flutes span a range of about three and a half octaves, from C2 to A5.

Fingering

Native American flutes most commonly have either 5 or 6 holes, but instruments can have anything from no holes to seven (including a thumb hole). Various makers employ different scales and fingerings for their flutes.

Films

- *Songkeepers* (1999). Directed by Bob Hercules and Bob Jackson. Lake Forest, Illinois: America's Flute Productions.

Categories: [American Indian music](#) | [End-blown flutes](#)

Native American hip hop

Native American hip hop is popular among Native Americans in the United States and the First Nations of Canada. Native American rappers began performing in the 1980s and '90s, drawing on influences like John Trudell's spoken word poetry. Litefoot, Without Rezervation, and Robby Bee & the Boyz From the Rez are the most well-known Native American [hip hop musicians](#) .

Other recent groups, like Tha Tribe who use elements of powwow music in their recordings [2], and War Party, a Canadian crew that became the first native performers to host Rap City [3]. War Party is one of a number of Canadian groups to gain some chart success, including Tru Rez Crew and Slangblossom .

Other rappers

Dead Indians
Marcus Quese Frejo
MC Big Flav
Shadowyze
Sakajawayway
Professor Griff
Dogsoldierz

References

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Categories: [American Indian music](#)

Native American music

There are hundreds of tribes of Native Americans (called the First Nations in Canada), each with diverse musical practices, spread across the United States and Canada (excluding Hawaiian music). However, according to Bruno Nettl (1956, p.107, *Music in Primitive Culture*), "almost every trait occurs in every culture to some degree." These commonalities exist, however, and are part of a shared [folk musical](#) tradition. More recently, Native Americans have developed distinct [rock](#), [blues](#), [hip hop](#) and [reggae](#) scenes, as well as popular pan-tribal styles like waila (*chicken scratch*).

Native American/First Nation music:

Topics

[Chicken scratch](#) Ghost Dance

Hip hop Native American flute

Peyote song Powwow

Related topics

[Music of the United States](#) - Music of Canada

Traditional music is dominated by choral vocals, and more rarely solo singing, is common, and [harmony](#) and polyphony are non-existent. Vocables (rhythmic, nonsense words, repeated) are an integral part of vocal music. Descending melodic figures are common. [Drums](#) and other [percussion](#) instruments are the most commonly-used instruments, though [flutes](#) and others are in common practice.

There is antiphonal singing between the chorus and soloist and thus incipient polyphony. [Rhythms](#) are often irregular or heterometric and the pentatonic scale predominates. (ibid, p. 196-197)

Folk song

Native American folk music is usually religious in nature, and is used to communicate spiritually with the heavens and to pray for good luck. Epic stories of heroes are also common.

Native American religious beliefs hold that music was given to humans by spirits as a method of communicating with the supernatural. Song composition, then, is a highly ritualistic act. Choctaw Social Dance, for example, is not composed, having been given to the people at creation. They can vary slightly from year to year, with leaders recombining and introducing

slight variations. The Pueblo compose a number of new songs each year in a committee which uses dreams and visions to compose.

Native American music is comprised of a vast array of styles and sounds. Typically, music of many Native American societies is a portion of ceremony, ritual, dance, story, warfare, and other community based events. Because of this, styles and purposes of different songs vary greatly by society. However, a common concept amongst many indigenous groups in America is the belief that music is a form of power. For example, the Pima people feel many of their songs were given in the beginning and sung by the Creator. It is believed that some people then have more of an inclination to musical talent than others because of a peculiar power that resides within that individual (Herndon 14-16). Similarly, the Cherokee feel that music can be a powerful force for transformation. Music is therefore performed before such an event as a stickball game in which it is hoped the people involved will transform to the Red condition of being, which is symbolic of competition.

Within various Native American communities, gender plays an important role in music, too. Specific roles are often intended for men and women. For the Cherokee people, when holding a dance before a stickball game, men and women have separate dances and regulations. Men will dance in a circle around a fire, while women dance in place. Men sing their own songs, while women have their songs sung for them by a conjurer. Also, whereas the men's songs invoke power, the women's songs are intended to draw power away from the opposing team (Herndon 124). In many societies, there are also regulations against women playing the ceremonial drum. For the Southern Plains Indians, it is believed that the first drum was given to a woman by the Great Spirit, who instructed her to share it with all women of native nations. However, there also exist prohibitions against women sitting at the Big Drum.

While gender differences lead to separate roles in the music of Native Americans, they are not intended to create inequalities. Rather, the separations are reflective of the balance created by men and women, and represent a harmony rather than an imbalance. It is difficult to label any customs as being all-encompassing for Native Americans, but some similarities can be found. Native American music contains a wide array of styles with very many differences, similar to the variations in culture found in the various tribes of American Indians.

Traditional music cultures

The hundreds of tribes in North America can be divided into six areas: Eastern Woodlands, Southwest, Great Basin, Plains, Northwest Coast and

Arctic. However, Nettl (1956, p.107-116) uses the following music areas which approximately coincide with Wissler, Kroeber, and Driver's cultural areas (population): Inuit-Northwest coast (275,000), Great Basin (30,000), California-Yuman (125,000), Plains-Pueblo (250,000), Athabascan (90,000), and Eastern (275,000). He associates greater geographic size and population with complexity .

History

The style of the Great Basin area is the oldest style and was common throughout the entire continent before Mesoamerica but continued only in the Great Basin and in the lullaby, gambling, and tale genres around the continent. A style featuring relaxed vocal technique and the rise probably originated in Mesoamerican Mexico and spread northward, particularly into the California-Yuman and Eastern music areas. These styles also feature "relative" rhythmic simplicity, isometric material, pentatonic scales, and forms created from short sections. (Nettl 1956, p.117-118)

While this process occurred three Asian styles influenced North American music, all featuring pulsating vocal technique, came across the Bering Strait, and is evident in recent Paleo-Siberian tribes such as Chuckchee, Yukaghir, Koryak. These influenced the Plains-Pueblo, Athabascan, and Inuit-Northwest Coast areas. According to Nettl (ibid) the boundary between these southward and the above northward influences are the areas of greatest musical complexity: the Northwest Coast, Pueblo music, and Navajo music. Evidence of influences between the Northwest Coast and Mexico are indicated, for example, by bird-shaped whistles. The Plains-Pueblo area has influenced and continues to influence the surrounding cultures, with contemporary musicians of all tribes learning Plains-Pueblo influenced pantribal genres such as Peyote songs. (ibid)

Southwest

Arid American Southwest is home to two broad groupings of closely-related cultures, the Pueblo and Athabaskan. The Southern Athabaskan Navajo and Apache tribes sing in Plains-style nasal vocals with unblended monophony, while the Pueblos emphasize a relaxed, low range and highly blended monophonic style. Athabaskan songs are swift and use drums or rattles, as well as an instrument unique to this area, the Apache fiddle. Pueblo songs are complex and meticulously detailed, usually with five sections divided into four or more phrases characterized by detailed introductory and cadential formulas. They are much slower in tempo than

Athabaskan songs, and use various [percussion instruments](#) as accompaniment.

Nettl (ibid, p. 112-113) describes Pueblo music, including Hopi, Zuni, Taos Pueblo, San Ildefonso, Santo Domingo, and many others, as one of the most complex on the continent, featuring increased length and number of scale tones (hexatonic and heptatonic common), variety of form, melodic contour, and percussive accompaniment, ranges between an octave and a twelfth, with rhythmic complexity equal to the Plains sub-area. He sites the Katchina dance songs as the most complex songs and Hopi and Zuni material as the most complex of the Pueblo, while the Tanoans and Keresans musics are simpler and intermediary between the Plains and western Pueblos. The music of the Pima and Papago is intermediary between the Plains-Pueblo and the California-Yuman music areas, with melodic movement of the Yuman, though including the rise, and the form and rhythm of the Pueblo.

He (ibid, p. 113-114) describes Southern Athabaskan music, that of the Apache and Navaho, as the simplest next to the Great Basin style, featuring strophic form, tense vocals using pulsation and falsetto, tritonic and tetratonic scales in triad formation, simple rhythms and limited durational values (usually only two per song), arc-type melodic contours, and large melodic intervals with a predominance of major and minor thirds and perfect fourths and fifths with octave leaps not rare. Peyote songs share characteristics of Apache music and Plains-Pueblo music having been promoted among the Plains by the Apache people.

He (ibid, p.109-110) describes California-Yuman music, including that of Pomo, Miwak, Luiseno, Catalineno, and Gabrielino, and the Yuman tribes, including, Mohave, Yuman, Havasupai, Maricopa, as using the rise in almost all songs, a relaxed nonpulsating vocal technique (like European classical music), a relatively large amount of isorhythmic material, some isorhythmic tendencies, simple rhythms, pentatonic scales without semitones, an average melodic range of an octave, sequence, and syncopated figures such as a sixteenth-note, eighth-note, sixteenth-note figure. The form of rise used varies throughout the area, usually being rhythmically related to the preceding non-rise section but differing in melodic material or pitch. The rise may be no higher than the highest pitch of the original section, but will contain a much larger number of higher pitches. In California the non-rise is usually one reiterate phrase, the rise being the phrase transposed an octave higher, the Yumans use a non-rise of long repeated sections each consisting of several phrases, the rise being three to five phrases performed only once, and in southern California the previous two and progressive forms are found.

Eastern Woodlands

Inhabiting a wide swath of the United States and Canada, Eastern Woodlands natives can be distinguished by antiphony (call and response style singing), which does not occur in other areas. Their territory includes Maritime Canada, New England, U.S. Mid-Atlantic, Great Lakes and Southeast regions.

Songs are rhythmically complex, characterized by frequent metric changes and a close relationship to [ritual dance](#). Flutes and whistles are solo instruments, and a wide variety of drums, rattles and striking sticks are played.

Nettl (p.114-115) describes the Eastern music area as the region between the Mississippi river and the Atlantic. The most complex styles being that of the Southeastern Creek, Yuchi, Cherokee, Choctaw, Iroquois and their language group, the simpler style being that of the Algonquian language group including Delaware and Penobscot. The Algonquian speaking Shawnee have a relatively complex style influenced by the nearby southeastern tribes.

The characteristics of this entire area include short iterative phrases, reverting relationships, shouts before, during, and after singing, anhematonic pentatonic scales, simple rhythms and meter, and much antiphonal or responsorial techniques including "rudimentary imitative polyphony". Melodic movement tends to be gradually descending throughout the area and vocals include a moderate amount of tension and pulsation. (ibid)

Plains

Extending across the American Midwest into Canada, Plains-area music is nasal, with high pitches and frequent falsettos, with a terraced descent (a step-by-step descent down an octave) in an unblended monophony. Strophes use incomplete repetition, meaning that songs are divided into two parts, the second of which is always repeated before returning to the beginning.

Bass drums are characteristic of the Plains tribes, and solo [end-blown flutes](#) (flageolet) are also common.

Nettl (ibid, p. 112) describes the central Plains tribes, from Canada to Texas: Blackfoot, Crow, Dakota, Cheyenne, Arapaho, Kiowa, and Comanche, as the most typical and simple sub-area of the Plains-Plueblo music area. This area's music is characterized by extreme vocal tension, pulsation, melodic preference for perfect fourths and a range averring a tenth, rhythmic complexity, and increased frequency of tetratonic scales. The musics of the Arapaho and Cheyenne intensify these characteristics, while the northern tribes, especially Blackfoot music, feature simpler material, smaller melodic ranges, and fewer scale tones.

Nettl (1965, p. 150) Arapaho music includes ceremonial and secular songs, such as the ritualistic Sun Dance, performed in the summer when the various bands of the Arapaho people would come together. Arapaho traditional songs consist of two sections exhibiting terraced descent, with a range greater than an octave and scales between four and six tones. Other ceremonial songs were received in visions, or taught as part of the men's initiations into a society for his age group. Secular songs include a number of social dances, such as the triple meter [round dances](#) and songs to inspire warriors or recent exploits. There are also songs said to be taught by a guardian spirit, which should only be sung when the recipient is near death.

Great Basin

Music of the Great Basin is simple, discrete and ornate, characterized by short melodies with a range smaller than an octave, moderately-blended monophony, relaxed and open vocals and, most uniquely, paired-phrase structure, in which a melodic phrase, repeated twice, is alternated with one to two additional phrases. A song of this type might be diagrammed as follows: AA BB CC AA BB CC, etc.

Nettl (1956, p. 108-109) describes the music of the sparsely settled Great Basin, including most of desert Utah and Nevada (Paiute, Ute, Shoshoni) and some of southern Oregon (Modoc and Klamath), as "extremely simple," featuring melodic ranges averaging just over a perfect fifth, many tetratonic scales, and short forms. The majority of songs are iterative with each phrase repeated once, though occasional songs with multiple repetitions are found. Many Modoc and Klamath songs contain only one repeated phrase and many of their scales only two to three notes (ditonic or tritonic). This style was carried to the Great Plains by the Ghost Dance religion which originated among the Paiute, and very frequently features paired-phrase patterns and a relaxed nonpulsating vocal style. Herzog attributes the similarly simple lullabies, song-stories, and gambling songs found all over the continent historically to the music of the Great Basin which was preserved through relative cultural isolation and low-population.

Northwest Coast

Open vocals with monophony are common in the Pacific Northwest and British Columbia, though polyphony also occurs (this the only area of North American with native polyphony). Chromatic intervals accompanying long melodies are also characteristic, and rhythms are complex and declamatory, deriving from speech. Instrumentation is more diverse than in the rest of

North America, and includes a wide variety of whistles, flutes, horns and percussion instruments.

Nettl (ibid, p. 107-8) describes the music of the Kwakiutl, Nootka, Tsimshian, Makah, and Quileute as some of the most complex on the continent, with the music of the Salish tribes (Thompson River Indians, Bella Coola, and Sliamon, and others directly east of the Northwest tribes) as being intermediary between these Northwest Coast tribes and Inuit music. The music of the Salish tribes, and even more so the Northwest coast, intensifies the significant features of Inuit music, see below, however their melodic movement is often pendulum-type ("leaping in broad intervals from one limit of the range to the other"). The Northwest coast music also "is among the most complicated on the continent, especially in regard to rhythmic structure," featuring intricate rhythmic patterns distinct from but related to the vocal melody and rigid percussion. He also reports unrecorded use of incipient polyphony in the form of drones or parallel intervals in addition to antiphonal and responsorial forms. Vocals are extremely tense, producing dynamic contrast, ornamentation, and pulsation, and also often using multiple sudden accents in one held tone.

Arctic

The Inuit of Alaska, Northwest Territories, Yukon Territory, Nunavut and Greenland are well-known for their throat-singing, an unusual method of vocalizing found only in a few cultures worldwide. Throat-singing is used as the basis for a game among the Inuit. Narrow-ranged melodies and declamatory effects are common, as in the Northwest. Repeated notes mark the ends of phrases. Box drums, which are found elsewhere, are common, as a [tambourine](#)-like [hand drum](#). Nettl (ibid, p.107) describes "Eskimo" music as some of the simplest on the continent, listing characteristics including recitative-like singing, complex rhythmic organization, relatively small melodic range averaging about a sixth, prominence of major thirds and minor seconds melodically, with undulating melodic movement.

Pan-tribalism

Pan-tribalism is the syncretic adoption of traditions from foreign communities. Since the rise of the United States and Canada, Native Americans have forged a common identity, and invented pan-tribal music, most famously including powwows, peyote songs and the Ghost Dance.

The Ghost Dance spread throughout the Plains tribes in the 1890s, and most still survive in use. They are characterized by relaxed vocals and a narrow range. Apache-derived peyote songs, sacred prayers in the Native American Church, use a descending melody and monophony. Rattles and water drums are used, in a swift tempo. The Sun Dance and Grass Dance of the plains are the roots of intertribal powwows, which feature music with terraced descent and nasal vocals, both Plains characteristic features.

John Trudell launched a new genre of spoken word poetry in the 1980s, beginning with *Aka Graffiti Man* (1986). The next decade saw further innovations in Native American popular music, including Robbie Robertson (of The Band) releasing a [soundtrack](#) for a documentary, *Music for the Native Americans*, that saw limited mainstream success, as well as Verdell Primeaux and Johnny Mike's modernized peyote songs, which they began experimenting with on *Sacred Path: Healing Songs of the Native American Church*. *Waila* (or the chicken scratch music of the Tohono O'odham) has gained performers like the Joaquin Brothers fame across Native American communities, while [hip hop](#) crews like *WithOut Rezervation* and *Robby Bee & the Boyz From the Rez* (Reservation of Education) have a distinctively Native American flourish to hip hop.

Native American flute

The Native American flute has achieved some measure of fame for its distinctive sound, used in a variety of [New Age](#) and [world music](#) recordings. The instrument's origins are unknown, but the theory that it was developed by the Ancient Pueblo Peoples based on Mesoamerican designs is the most common solution. Its music was used in courtship, healing, meditation and spiritual rituals.

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The Native American flute is the only flute in the world constructed with two air chambers - there is a wall inside the flute between the top (slow) air chamber and the bottom chamber which has the whistle and finger holes. The top chamber also serves as a secondary resonator, which gives the flute its distinctive sound. There is a hole at the bottom of the "slow" air chamber and a (generally) square hole at the top of the playing chamber. A block (or "bird") with a spacer is tied on top of the flute to form a thin, flat airstream for the whistle hole (or "window"). Some more modern flutes use an undercut either in the block or the flute to eliminate the need for a spacer.

The "traditional" Native American flute was constructed using measurements based on the body - the length of the flute would be the distance from armpit to wrist, the length of the top air chamber would be one fist-width, the distance from the whistle to the first hole also a fist-width, the distance between holes would be one thumb-width, and the distance from the last hole to the end would generally be one fist-width.

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Native American flutes most commonly have either 5 or 6 holes, but instruments can have anything from no holes to seven (including a thumb hole). Various makers employ different scales and fingerings for their flutes.

Some modern Native American flutes are called "drone" flutes, and are two (or more) flutes built together. Generally, the drone chamber plays a fixed note which the other flute can play against in harmony.

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Navajo music

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[Peyote song](#)

Powwow

Tribal sounds

Arapaho	Blackfoot
Dene	Innu
Inuit	Iroquois
Kiowa	Navajo
Omaha	Kwakiutl
Pueblo (Hopi, Zuni)	Seminole
Sioux (Lakota, Dakota)	Yuman

Related topics

[Music of the United States](#) - Music of Canada

Navajo music is the [music](#) of the Navajo people and nation, currently in Arizona, Utah and New Mexico.

Contemporary popular

Music requested on the radio on the Navajo Nation is most often [rock](#), [country](#), and [gospel music](#), often performed by Navajo musicians (McAllester 1981-1982).

Traditional

Traditional Navajo music is always vocal, with most instruments, which include [drums](#), drumsticks, rattles, rasp, flute, whistle, and bullroarer, being used to accompany singing of specific types of song (Frisbie and McAllester 1992). As of 1982 there were over 1,000 Singers, Medicine People called Hatathli, qualified to perform one or more of thirty ceremonials and countless shorter prayer rituals (Frisbie and Tso n.d.) which restore *hózhó* or harmonious condition, good health, serenity.

These songs are the most sacred holy songs, the "complex and comprehensive" religious literature of the Navajo, may be considered classical music (McAllester and Mitchell 1983), while all other songs, including personal, patriotic, work, recreation, jokes, and less sacred ceremonial songs, may be considered popular music. The "popular" side is characterized by public performance while most Navajo people prefer diyin not be made public (and thus not featured on the recording listed at bottom). (ibid)

The longest ceremonies may last up to nine nights and days while performing rituals that restore the balance between good and evil, or positive and negative forces. Songs, music, sandpaintings, masked performances, and other rituals call upon deities and natural forces to restore the person to harmony and balance within the context of the world forces. The person to be supernaturally assisted, the one "sung over," becomes the protagonist, identifying with the deities of the Diné Creation Stories, and at one point becoming part of the Story Cycle by sitting on a sandpainting with iconography pertaining to the specific story and deities. (McAllester 1981-1982)

The lyrics, which may last over an hour and are usually sung in groups, contain narrative epics including the beginning of the world, phenomenology, morality, and other lessons. Longer songs are divided into two or four balanced parts and feature an alternation of chantlike verses and buoyant melodically active choruses concluded by a refrain in the style and including lyrics of the chorus. Lyrics, songs, groups, and topics are cyclic: the main deity, Changing Woman, is immortal and grows old in the winter and young in the spring. Long myths are also spoken during ceremonies and elaborate the origin stories found in lyrics. (ibid)

The "popular" music resembles the highly active melodic motion of the choruses, featuring wide intervallic leaps and melodic range usually an octave to octave and a half. Structurally the songs are created from the complex repetition, division, and combinations of most often no more than four or five phrases, with short songs often immediately following each other for continuity as needed in work songs. Their lyrics are mostly vocables, with certain vocables specific to genres, but may contain short humorous or satirical texts. (ibid)

Peyote songs

[Peyote songs](#) are a form of Native American music, now most often performed as part of the Native American Church, which came to the northern part of the Navajo Nation around 1936. They are typically accompanied by a rattle and water drum, and are used in a ceremonial aspect during the sacramental taking of peyote. Peyote songs share characteristics of Apache music and Plains-Pueblo music. (Nettl 1956, p.114)

In recent years, a modernized version of peyote songs have been popularized by Verdell Primeaux, a Sioux, and Johnny Mike, a Navajo.

Source

- Liner notes: *Navajo Songs* (1992), recorded by Laura Boulton in 1933 and 1940, annotated by Charlotte J. Frisbie and David McAllester. Smithsonian Folkways: SF 40403.

Categories: [American Indian music](#)

Nazi punk

Nazi punk is the term given to believers of nationalism, fascism, racialism, and/or national socialism, and also claim to be a part of the [punk subculture](#).

History

The history of this faction within the punk subculture dates back as early as 1978, with an organization from England known as the Punk Front. This group was a youth division of the racist organization, The British National Front. Although the group only lasted one year, it was successful in recruiting numerous English punks, as well as forming a number of racist punk bands.

The Nazi Skinhead subculture took over as the leaders of the White Power music movement following the demise of the Punk Front in 1979. However, Nazi-punkism started sparking up world-wide soon after. It eventually hit America by the early 1980s, during the rise of the American hardcore punk scene.

Although the numbers of Nazi punks have always been small within the subculture, it should be noted that they have always existed.

Countries with notable amounts of Nazi punks include: the United Kingdom, the Netherlands, Spain, Germany, Italy, France, Chile, Sweden, Finland, Denmark, Greece, Poland, Estonia, Russia, Brazil, Canada, Lithuania and the United States.

Nazi punk music

Musically, Nazi Punk is similar to most other forms of [punk](#) music. Lyrically, their songs reflect hatred for the present governments world-wide as well as for minority groups such as: Jews, Blacks, Mestizos and Homosexuals. Nazi punk bands have been found in several genres of Punk, including [Oi! Punk](#), [Streetpunk](#), and [Hardcore Punk](#).

White Power Skinheads have also been known to play music that is similar to punk in style. However, they don't claim to be part of the punk subculture and therefore are not considered Nazi punks. Their music is part of a separate genre called Rock Against Communism.

Nazi punk bands

Arma Blanca
ChaoSS Hellas
The Dirty White Punks
Ethnic Cleansing
Fight For Freedom
Final Blow 88
Forward Area
The Fuck-Ups*
Homicide
Midgårds Söner
Ódio Mortal
Phase One
The Raw Boys
Warfare 88
White Pride

* There are several bands under the same name that have no association with extremist politics.

Nazi punk style

Usually known to have liberty spikes or mohawk haircuts and wear typical clothing associated with the majority of the punk subculture (leather jackets, boots, spikes, chains, etc.). Nazi punks tend to incorporate Nazi regalia into their appearance, however some prefer not make it as obvious in order to avoid persecution from anti-racist individuals who make up the majority of the modern day punk scene.

Sidenotes

- In the early days of the subculture (1976-77 era) it was not uncommon to see punks that wore swastikas purely as a shock statement, having no belief in Nazism or Racialism whatsoever. Some of the most famous people being Sid Vicious and Johnny Rotten. These such individuals are not confused for Nazi punks in the past or contemporary scene.
- The Dead Kennedys have a song titled "Nazi Punks Fuck Off" featured on the bands 1981 release, In God We Trust, Inc.
- An attentive viewer can see a Nazi punk in the background during parts of the concert scene in the 1998 film American History X, though most audiences overlook it.
- People commonly wrongly label White Power Skinheads "Nazi punks".
- The infamous British RAC band Skrewdriver started off as a '77 era apolitical Punk band.
- Other names for Nazi Punks include: "White Power Punks" (or "WP Punks"), "National Socialist Punks" (or "NS Punks"), and "Hate Punks".
- "Punk's Not Red!" is a popular slogan among many Nazi Punks. It is a pun on the expression originally phrased by the popular Punk band The Exploited, "Punk's Not Dead!". It basically means Punk is not Communist, as some allege it is.

See also

- [Punk](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrr!](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk](#)

Needle drop

The **needle drop** is a technique used in [hip hop deejaying](#), probably originated by Grand Wizard Theodore. The DJ sets a record spinning, then drops the stylus on the turntable at the point where he or she wants playback to begin. According to AMG: "Instead of cueing up the record silently, the DJ simply drops the needle onto the exact start of the passage to be played."

The Sticker Method of locating the sample or Break:

A DJ often uses colored labels "dot" labels to mark the sample to be used. Marking a record involves several steps... The first step is to locate the desired sample, the second step is much more critical. The sample is located, then the record is brought about an inch or two backwards from the beginning of the sample. A "Dot" label is carefully placed up against the stylus (Needle) and a feather touch is applied to keep the label in place. Too hard of an application may lead to the needle being misplaced on the record, slipping to the next several grooves, an undesired result. After the needle is removed from the label, (sample area) the label can be pressed into place more permanently. If the DJ so desires to remove the label, any residue can be removed from the record with any widely available record cleaner solution.

Neo soul

Neo soul (also known as **nu soul**) is a [musical genre](#) that fuses contemporary R&B, 1970s style [soul](#), and [hip hop](#). It is the third major sub-genre of contemporary R&B, after the [new jack swing](#) of the late 1980s/ early 1990s and the [hip hop soul](#) of the early to mid 1990s. The "neo soul" term, originated by Kedar Massenburg of Motown Records in the late-1990s, is sometimes looked upon with disdain as nothing more than a marketing specialization of contemporary R&B instead of an honest revival of soul music, because most of the people who record in the genre and listeners tend to be anti-mainstream favoring to retain soul underground credibility and soulfulness over mainstream popularity.

Early works

The genre is considered to have originated with the work of Raphael Saadiq's band Tony! Toni! Toné! in the mid-1990s, and with D'Angelo's 1995 LP *Brown Sugar*. *Brown Sugar* featured elements of classic soul, inspired by artists such as Stevie Wonder and Donny Hathaway (both keyboardists, as is D'Angelo), that had not been regularly seen in modern African-American mainstream music since the mid-1980s. Also, in 1995 came the work of a duo called Groove Theory, which included the members Amel Larrieux, the singer and Bryce Wilson, the rapper/singer/producer/actor. In 1997, Motown artist Erykah Badu released her debut LP, *Baduizm*, the success of which paved the way for new Motown chief Kedar Massenburg to shift the direction of much of the company's output towards Badu's style, which he dubbed neo-soul. The first neo-soul artist to make a major impact on the mainstream was Lauryn Hill, whose 1998 *The Miseducation of Lauryn Hill* LP was a critical and commercial smash and garnered five [Grammy Awards](#).

Popularization of neo-soul

After Hill's phenomenal success, a number of other neo-soul artists began scoring R&B hits, most notably Macy Gray, Angie Stone, Musiq Soulchild, and India.Arie. Alicia Keys' 2001 LP *Songs in A Minor* was another Miseducation-like smash, winning several Grammys and selling six-million copies and further popularizing the sound, to some critical disdain. Other major neo soul artists have included Angie Stone, Lucy Pearl, Floetry, Glenn Lewis, Res, Truth Hurts, and Bilal, all of whom became staples of R&B radio. Perhaps less widely played, but still well selling and highly critically acclaimed, is Maxwell. The latest major neo-soul artist to emerge is John Legend, whose style bears strong similarities to that of Stevie Wonder.

Lack of mainstream success

In general, neo-soul has remained almost exclusive to R&B outlets such as urban radio and BET; most of its artists are unfamiliar to mainstream audiences, and its sound generally focuses on artist expression rather than pop orientation. While these artists have found major success in those venues, they generally have yet to [crossover](#) to mainstream American music listeners.

To date, Hill remains the best-known and consistently successful neo soul artist from a mainstream, commercial point of view, thanks to two big pop singles: "Everything Is Everything" and "Doo Wop (That Thing)", both of which were far more hip hop oriented, containing rapped verses, than most neo soul. Hill is also widely known because of her successful sweep of the 1999 Grammys. Keys, however, is widely known because she has had the biggest single mainstream neo soul hit to date with "Fallin'", which contained no rap verse and consequently managed to cross over not only onto the pop charts, but also onto both the hot and the soft AC charts.

Towards the turn of the millennium, Macy Gray had a massive urban, pop, and AC hit with "I Try", making her pretty well known by mainstream America. Gray's other singles, while successful in some outlets, failed to make an impression on the pop charts as "I Try" did. Wyclef Jean's protégés City High managed two successful singles on the pop charts, "Caramel" and "What Would You Do", in 2001, which was a time when hearing hip hop on pop radio was no longer anything exceptional, as it had been during Hill's initial success. Because of this, City High did not receive the same widespread recognition that Hill had three years earlier; and since City High's singles were more upbeat and rhythmic sounding than Keys' "Fallin'" and Gray's "I Try", they did not cross over onto the AC charts. As a result, City High, is nowhere near as well known as either Hill, Gray, or Keys, even despite the group's pop radio and MTV hits.

The other neo soul artists are hardly known of at all in mainstream America, having yet to cross over to the mainstream despite the fact that most have found success with the urban audience, urban radio, and BET. Most have also found success in America on the music video channels MTV2 and VH1 Soul. Some, like Maxwell, Erykah Badu, and D'Angelo are somewhat known by mainstream America for having initiated the neo soul genre, from critical acclaim, from word-of-mouth recommendations of their albums, and from other media appearances, e.g., D'Angelo's performance on VH1's Men Strike Back 2000 and Badu's role in the movie The Cider House Rules. Only time will tell whether any of the other neo soul artists begin to

crossover into the mainstream and become household names, or whether the genre remains predominantly as a sub-genre of music played mainly just on urban radio stations and BET.

Criticism of the "neo-soul" label

Many musicians who create what is considered "neo-soul" prefer to disassociate themselves from the tag, due to the term's buzzword-like usage. These artists argue that many [record labels](#), hoping to cash in on the success of the "neo-soul" style, simply had [A&R](#) departments take R&B singers, give them a bohemian look, and have them state Stevie Wonder, Donny Hathaway, or Marvin Gaye as their favorite artists. Instead of using the "neo-soul" tag, many artists simply refer to themselves as soul musicians.

Neo soul artists

There are several singers today that are classified as neo soul artists.

Quiet storm - [New Jack Swing](#) - [Hip-hop soul](#) - **Neo soul** - 2Step

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

DJing ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - **Neo soul** - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#) | [Soul music](#) | [R&B](#)

Neo-classical metal

Neo-classical metal is a subgenre of the [heavy metal music](#) heavily influenced by [classical music](#) and can be considered a form of [neoclassicism](#).

Definition

Neoclassicism in music was a 20th century development, particularly popular in the period between the two World Wars, in which composers drew inspiration from music of the 18th century, though some of the inspiring canon was drawn as much from the [Baroque](#) period as the [Classical](#) period - for this reason, music which draws influence specifically from the Baroque is sometimes termed *neo-baroque*.

While many guitarists, like the classically trained Randy Rhoads, displayed classical influences, it was only after the shredding movement, arguably started by Yngwie Malmsteen, and heavily influenced by Ritchie Blackmore, that Neo-classical metal developed as a stand alone metal subgenre.

Elements

- Pedal point (repetition of a note or group, with a scalar, melody line played alternately),
- Ostinato (strict repetition of a single phrase or idea),
- [Scale sequence](#) (a stylised way of ascending or descending through a scale or mode, where a set pattern is observed),
- Arpeggio (the notes of a chord played individually)
- Tritone (musical interval that spans three whole tones or six semitones)

Sounds

- Harmonic minor scale (Aeolian mode with a raised 7th tone),
- Melodic minor which can be viewed two ways:
 - Aeolian mode with a raised 6th and 7th tone or
 - Ionian mode with a flattened 3rd,
- Diminished (a series of minor 3rd intervals stacked one on top of the next),
- cycle of fifths (a [chord progression](#) where each chord becomes the dominant of the next e.g.: Am, D, G, C, F, Bdim, E, Am),
- suspensions (cadences or "chord progression endings" where the true harmony chord is pushed out or "suspended" by another, non-harmony

note and then reasserts itself. Examples: 4th replaces 3rd; 6th replaces 5th; 9th replace 8th or octave).

The chord progressions, arpeggios, broken chords, and speedy scale runs of neo-classical metal are borrowed for the most part from Johann Sebastian Bach, Antonio Vivaldi, Niccolò Paganini, Wolfgang Amadeus Mozart and Ludwig van Beethoven, particularly the first three. The virtuosos who perform in this style are sometimes dubbed "Guitar Gods".

Although Yngwie J. Malmsteen is probably the form's best known proponent, classical elements used in heavy metal and hard rock date back to Ritchie Blackmore of Deep Purple, Uli Jon Roth and Randy Rhoads's innovations in the late 1970s and early 1980s.

Neo-classical metal performers

Bands

Adagoi
DragonForce
Majestic
Imperiumist
Necrophagist
Nexus
Time Requiem
Virtuocity
Warmen
Winds
X JAPAN
Symphony X
Skyfire

Musicians

Andrew WK
Greg Howe
Jason Becker
Joe Stump
The Great Kat
Tony MacAlpine
Yngwie J. Malmsteen
Vinnie Moore
Uli Jon Roth
Randy Rhoads
Marty Friedman
Muhammed Suiçmez
Paul Gilbert
YOSHIKI
Timo Tolkki
Michael Romeo

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic](#)

[metal](#) - [Grindcore](#) - [Industrial metal](#) - **Neo-classical metal** - [Power metal](#) -
[Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Neoclassicism

Classicism series
Classical antiquity
Renaissance Classicism
Age of Enlightenment Classicism
<ul style="list-style-type: none">• Visual arts, Architecture, and Literary Neoclassicism• Classical music era
Classicism between the Wars
<ul style="list-style-type: none">• 20th Century neoclassicism

Neoclassicism in music was a 20th century development, particularly popular in the period between the two World Wars, in which composers drew inspiration from music of the 18th century, though some of the inspiring canon was drawn as much from the [Baroque](#) period as the [Classical](#) period - for this reason, music which draws influence specifically from the Baroque is sometimes termed *neo-baroque*.

Artistic description

Neo-classicism was born at the same time as the general return to rational models in the arts in response to World War I. Smaller, more spare, more orderly was conceived of as the response to the overwrought emotionalism which many felt had herded people into the trenches. Since economics also favored smaller ensembles, the search for doing "more with less" took on a practical imperative as well.

Neoclassicism can be seen as a reaction against the prevailing trend of 19th century Romanticism to sacrifice internal balance and order in favour of more overtly emotional writing. Neoclassicism makes a return to balanced forms and often emotional restraint, as well as 18th century compositional processes and techniques. However, in the use of modern instrumental resources such as the full [orchestra](#), which had greatly expanded since the 18th century, and advanced [harmony](#), neoclassical works are distinctly 20th century.

It is not that interest in 18th century music wasn't fairly well sustained through the 19th, with pieces such as Franz Liszt's *À la Chapelle Sixtine* (1862), Edvard Grieg's *Holberg Suite* (1884), Pyotr Ilyich Tchaikovsky's *divertissement* from *The Queen of Spades* (1890), and Max Reger's *Concerto in the Old Style* (1912), "dressed up their music in old clothes in order to create a smiling or pensive evocation of the past." (Albright, 2004). It was that the 20th century had a different view of 18th century norms and forms, instead of being an immediately antique style contrasted against the present, 20th century neo-classicism focused on the 18th century as a period which had virtues which were lacking in their own time.

Musical description

Neo-classicism (in music) is a return to a revived "common practice" harmony, mixed with greater dissonance and rhythm, as the basic point of departure for music.

Neo-classicism's most audible traits are melodies which use the tritone as a stable interval, and coloristically add dissonant notes to ostinati and block harmonies, along with the free mixture of polyrhythms. Neo-classicism won greater audience acceptance more quickly, and was taken to heart by those opposed to atonality as the true "modern" music. Neo-classicism also embraced the use of [folk musics](#) to give greater rhythmic and harmonic variety. Modernists such as the Hungarians Béla Bartók and Romantically inclined Zoltán Kodály and the Czech Leoš Janáček collected and studied their native folk musics which then influenced their compositions.

People and works

Igor Stravinsky, Paul Hindemith, Sergei Prokofiev and Béla Bartók are usually listed as the most important composers in this mode, but also the prolific Darius Milhaud and his contemporary Francis Poulenc.

Neoclassicism was instigated by Igor Stravinsky, according to himself, but attributed by others to composers including Ferruccio Busoni (who wrote "Junge Klassizität" or "New Classicality" in 1920), Sergei Prokofiev, Maurice Ravel, and others.

Igor Stravinsky composed some of the best known neoclassical works — in his ballet *Pulcinella*, for example, he used themes which he believed to be by Giovanni Pergolesi (it later transpired that many of them were not, though they were by contemporaries). Paul Hindemith was another neoclassicist (and New Objectivist), as was Bohuslav Martinů, who revived the Baroque [concerto grosso](#) form in his works.

Stravinsky's *L'Histoire du Soldat* is thought of as a seminal "neo-classical piece", as are his *Dumbarton Oaks Concerto* and his "Symphonies of Wind Instruments", as well as his *Symphony in C*. Stravinsky's neo-classicism culminated with his opera *Rake's Progress*, with the book done by the well known modernist poet, W. H. Auden.

Stravinsky's rival for a time in neo-classicism was the German Paul Hindemith, who mixed spiky dissonance, polyphony and free ranging chromaticism into a style which was "useful". He produced both chamber works and orchestral works in this style, perhaps most famously "Mathis der Maler". His chamber output includes his Sonata for French Horn, an expressionistic work filled with dark detail and internal connections.

Sergei Prokofiev's Symphony No. 1 (1917), which remains one of his most popular works, is generally considered to be the composition that first brought this renewed interest in the [classical music era](#) in audible form to a wide public.

Busoni wrote in a letter to Paul Bekker, "By 'Young Classicalism' I mean the mastery, the sifting and the turning to account of all the gains of previous experiments and their inclusion in strong and beautiful forms." (p.20) Roman Vlad has contrasted the "classicism" of Stravinsky, external forms and patterns used in works, with the "classicality" of Busoni, internal disposition and attitude of the artist towards works (Samson 1977).

Neo-classicism found a welcome audience in America, the school of Nadia Boulanger promulgated ideas about music based on their understanding of Stravinsky's music. Students of theirs include neo-

classicists Elliott Carter (in his early years), Aaron Copland, Roy Harris, Darius Milhaud, Astor Piazzolla and Virgil Thomson.

See also

- [Neoromanticism](#)

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Categories: [Modernism](#) | [Musical movements](#)

Neofolk

Neofolk

Stylistic origins:	Folk Experimental Industrial
Cultural origins:	1980s, Europe
Typical <i>instruments</i>:	Folk instruments
Mainstream popularity:	Minor
Derivative forms:	Martial music

[Subgenres](#)

None

Neofolk is a form of [folk music](#) that emerged from European ideals and post-industrial music circles. Neofolk can either be solely acoustic folk music or a blend of acoustic folk instrumentation aided by varieties of accompanying sounds such as pianos, strings and elements of [industrial music](#) and [experimental music](#). The genre encompasses a wide assortment of themes including traditional music, heathenry, [romanticism](#) and occultism. Neofolk musicians often have ties to other post-industrial genres such as [neoclassical](#) and [martial music](#), or have links with Heathen circles and various other societies.

History

The term "neofolk" originates from esoteric music circles who started using the term in the late 20th Century to describe music influenced by musicians such as Douglas Pearce (Death In June), Tony Wakeford (Sol Invictus) and David Tibet (Current 93) who collaborated heavily for a period of time. These musicians were part of a post-industrial music circle who later on incorporated folk music based upon traditional and European elements into their sound. Folk musicians as far back as the 1960s were creating music similar to neofolk in terms of sounds and themes. These musicians could be considered harbingers of the sound that later influenced the neofolk artists. However, the distinction must be made that it was the aforementioned artists who were involved in the *dark music* scene throughout the 1980s and 1990s that contributed specifically to the emergence of neofolk. Neofolk is seen by many as an extension of post-industrial music into the folk music genre which did not occur until the late 20th Century.

Culture

The spirit of neofolk contains parallels to the ideals of American and British folk movements of the 1960s. The basis of this music is built upon principles against commercialization and popular culture. However the themes of neofolk and folk music are drastically different. A majority of artists within the neofolk genre focus on archaic symbols of culture, myths and beliefs. Local traditions and indigenous beliefs tend to be portrayed heavily as well as esoteric and historical topics. Homages and tributes to figures some may consider controversial such as Friedrich Nietzsche, Julius Evola, and Leni Riefenstahl as well as the usage of war themes, imagery and historical imagery by some musicians have drawn misguided criticisms and links between neofolk and right wing establishments from various sources.

Heathenry

Of particular mention is Heathenry or Germanic Neopaganism. This subject plays a large part in the thematic elements touched upon by many modern and original neofolk artists. Runes, pagan European sites and other means of expressing an interest in the ancient and ancestral occurs often in neofolk music. Aesthetically, references to this subject occur within band names, album artwork, clothing and various other means of artistic expression. This has led to some forefathers of the genre and current artists within the genre attributing it to being part of a broader Heathen revival.

Related terms and styles

Apocalyptic folk

Apocalyptic folk is a term that predates neofolk and was used by David Tibet to describe the music of his band Current 93 (C93) during a period in the late 1980s and early 1990s. The term was applied to most artists on the now-defunct World Serpent Distribution company and music influenced directly by C93's Thunder Perfect Mind era.

Gnostic and Thelemic themes are often featured in the works of these artists, as well as influences from 1960s psychedelia and [psych folk](#). It is also sometimes used to describe the side-projects of Swans member Michael Gira.

Folk Noir

Folk Noir was a term originally coined by photographer David Mearns to describe the music of mid-period Sol Invictus. It is generally related to Tursa (music label of Tony Wakeford) bands. It is sometimes found on webzines as a more neutral term, without the specific connotations of 'neofolk' but the meaning is largely the same but the usage of the term 'noir' hints at an overall dark subject matter relating to historical, often British, subjects.

Other vague terms sometimes used to describe artists of this genre include **Dark Folk** and **Pagan Folk**. These terms are large umbrella terms that could also describe various other forms of unrelated music.

Martial Music

For more details on this topic, see [Martial music](#)

Martial music or **military pop** is a genre that shares a lot in common with neofolk and developed very close to it. A number of artists that could be classified as neofolk also regularly work with and play shows with martial music acts or produce martial music.

Other related styles include [dark ambient](#), [neoclassical](#), [dark cabaret](#), industrial and post-industrial music or a mixture of all these, such as music created that fits under the heading of martial music.

Artists

Belborn	Death In	Nest	Sonne Hagal
Blood	June	Neun Welten	Sturmpercht
Axis	Fire + Ice	:Of The Wand & The	The Moon lay hidden beneath a
Changes	Harvest	Moon:	Cloud
Current	Rain	Orplid	Waldteufel
93	In Gowan	Sol Invictus	Werkraum
Darkwood	Ring		
	Forseti		

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Folk music

[American folk music](#) - [Anti-folk](#) - [Celtic music](#) - Counterfolk - Filk music - [Folk metal](#) - [Folk punk](#)

[Folk-rock](#) - [Folktronica](#) - **Neofolk** - Pop-folk - [Psych folk](#) - [Roots revival](#) - [Urban Folk](#)

[Folk dance](#) - [Instrumentation](#) - [Protest song](#) - [Singer-songwriter](#) - [Traditions](#) - [World music](#)

Categories: [Folk music](#) | [Music genres](#)

Neo Psychedelia

Genre of free melodic music associated with [indie rock](#) that uses electronic, distorted and unusual (experimental) sounds ; including artists from completely divergeant musical horizons and genres (like new wave, alternative rock, shoegaze, space rock, and ambient) most are influenced by 60's psychedelia.

Neo-Psychedelia

Neo-Psychedelia (modern psychedelic rock) is the reborn of the dead movement ended in the 70's. A form of free melodic music associated with [indie rock](#) that uses distorted electronic sounds; including artists from completely different musical backgrounds (like [new wave](#), [alternative rock](#), [shoegaze](#), [space rock](#), and [ambient](#)) influenced by the 60's psychedelia. Some bands shows music style that bring their sound to a psychedelic dimension.

- Phish (since '80, unite psychedelic elements with jazz rock based on [improvisation](#)). They played at the last meeting of the Merry Pranksters.

Other artists that could be cited:

List of Neo-Psychedelia bands

Paisley Underground

Bangles
Green on Red
Dream Syndicate
Rain Parade
Opal
The Pandoras
The Fuzztones
The Gravedigger 5
The Chesterfield Kings
The Long Ryders
The Eyes of Mind
The Three O'Clock (80's)
Game Theory and True West (based in Davis, California)
28th Day (based in Chico, California)
Lone Justice
House of Freaks
The Lost Patrol (based in San Francisco, California)

shoegazing

My Bloody Valentine
Slowdive
Lush
Cocteau Twins
Spacemen 3
Spiritualized
The Jesus and Mary Chain
The Verve
Bethany Curve
Black Rebel Motorcycle Club
The Raveonettes

60's psych-rock revivalists (70's)

The Dukes of Stratosphear (pseudonym of XTC used for 2
albums)
Big Star
The Soft Boys
The Teardrop Explodes
Krautrock
Television Personalities

60's psych-rock revivalists (80's)

The Church
Echo & The Bunnymen
Eleventh Dream Day
The Shamen
Ozric Tentacles
The Flaming Lips
Ghost
Happy Mondays
The Bevis Frond
Prince
Ozric Tentacles
Primal Scream (supergroup)
Porcupine Tree
The Stone Roses
Mercury Rev
The Flaming Lips
Sonic Boom

60's psych-rock revivalists (90's)

Sundial
Beechwood Sparks
Bardo Pond
The Tyde
Tripping Daisy
The Brian Jonestown Massacre
The Dandy Warhols
Grandaddy
Kula Shaker
Gorky's Zygotic Mynci
Catatonia

Super Furry Animals
Death in Vegas
Cosmic Invention (Japanese psychedelia)
The Charlatans (Baggy)
The Appleseed Cast
The Coral
Supergrass
Clinic
Cul de Sac
The Warlocks
Dead Meadow
Lenny Kravitz
Marshmallow Coast
Oneida
The Beta Band
RPWL
The Polyphonic Spree
The Sadies
Jonny Greenwood
The French Kicks
The Cubby Creatures
Naz Nomad & The Nightmares (pseudonym of The Damned)

60's psych-rock revivalists (00's)

30 Seconds to Mars
Gravenhurst
The Vines
The Thrills
The Bees
The Walkmen
Starlight Mints
The Jeevas
Black Angels
Black Mountain
The Secret Machines
Pink Mountaintops
The High Dials
Dungen
Sky Parade
The Morning After Girls

Psych folk + ([New Weird America](#))

The Olivia Tremor Control
Circulatory System
The Sunshine Fix
Neutral Milk Hotel
The Apples in Stereo
Of Montreal (The Elephant Six Collective)
The Minders
Beulah
Elf Power
The Ladybug Transistor
Animal Collective
Devendra Banhart
Andrew Bird
CocoRosie
Bright Eyes
The Shins
Outrageous Cherry
Comets On Fire

Cosmic Conspiracy
Paperhouse
QUAD
Plasticland
Lid
Scorched Earth
Telepathic Butterflies
Adrian Shaw
Mushroom
Midnight Movies
Ted Leo and The Pharmacists
Abunai!
Bobb Trimble
Patrick Porter
The Lothars
The Orange Alabaster Mushroom
All Natural Lemon & Lime Flavors
Oranger
Lilys
On!Air!Library!

See also

- [Indie rock](#)
- [Psych folk](#)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) |
British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock
| Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#)
| [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop |
[Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) |
[Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock |
[Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Psychedelic rock](#)

Neoromanticism

Neoromanticism in music was a trend in [European classical music](#) started in second half of 19th century in Germany. It is sometimes referred to as post-romanticism. The composers of that period underlined the strong links between music and literature. Among the most prominent composers of the neoromanticism are Franz Liszt, Richard Wagner, Anton Bruckner, Richard Strauss, Gustav Mahler and Hugo Wolf.

In early 20th century the neo-romanticism gradually evolved into [expressionism](#). However, its ideas were continued by several latter composers, among them Virgil Thomson, who describes: "Neo-Romanticism involves rounded [melodic](#) material (the [neo-Classicalists](#) affected angular [themes](#)) and the frank expression of personal sentiments. The neo-Romantics position is an esthetic one purely, because technically we are eclectic. Our contribution to contemporary esthetics has been to pose the problems of sincerity in a new way. We are not out to impress, and we dislike inflated emotions. The feelings we really have are the only ones we think worthy of expression....Sentiment is our subject and sometimes landscape, but preferably a landscape with figures." (Hoover and Cage, 1959)

According to Daniel Albright (2004), "In the late twentieth century, the term Neoromanticism came to suggest a music that imitated the high emotional saturation of the music of (for example) Schumann [Romanticism], but in the 1920s it meant a subdued and modest sort of emotionalism, in which the excessive gestures of the [Expressionists](#) were boiled down into some solid residue of stable feeling." Thus, originally, neoromanticism in music was not a return to romanticism, but literally a *new* romanticism. See: [Romantic music](#) and [Neoclassicism \(music\)](#).

In pop music, neoromanticism strongly influenced [gothic music](#) and the goth subculture. ([New Romantic](#))

Sources

- Thomson, Virgil. *Possibilities*, 1:1. Cited in:
 - Hoover, Kathleen and Cage, John (1959). *Virgil Thompson: His Life and Music*, p.250. New York: Thomas Yoseloff.
- Albright, Daniel (2004). *Modernism and Music: An Anthology of Sources*. University of Chicago Press. ISBN 0226012670.

Category: [Musical movements](#)

Nerdcore hip hop

Nerdcore hip hop, or **geeksta rap**, is a [subgenre](#) of [hip hop music](#) that is performed by nerds, and is characterized by themes and subject matter considered to be of general interest to nerds. Self-described nerdcore musician MC Frontalot coined the term in 2000 in the [song](#) "Nerdcore Hip-Hop." Frontalot, like most nerdcore artists, self-published his work. As a niche genre, nerdcore has a strong amateur tradition of self-publishing and self-production.

Of all nerdcore artists, Frontalot and mc chris are probably the most widely known.

Popular nerdcore subject matter includes Star Wars (Frontalot's "Yellow Lasers", 2 Skinnee J's "Mind Trick", mc chris's "Fett's Vette"), science (MC Hawking's "Entropy", 2 Skinnee J's "Pluto"), and computers. Some non-nerdcore hip hop [compositions](#) exist that focus on similar topics.

The word "nerdcore" is also occasionally used as an adjective meaning "hardcore nerd", that is, someone who publicly takes pride in being nerdy.

Notable nerdcore artists

2 Skinnee J's
Beefy
Commodore 64
Grand Buffet
Jesse Dangerously
mc chris
MC Frontalot
MC Hawking
MC Lars
MC Paul Barman
MC Plus+
Monzy
Optimus Rhyme
Ultraklystron
YTCracker

Related artists and songs

Although the following artists' commercially-released albums and songs are not technically nerdcore, they do feature themes typical of the genre:

Deltron 3030

Del Tha Funkee Homosapien

Elemental Science Project (ESP)

Dream Warriors – "Twelve Sided Dice" (1991)

Eric Schwartz – Wimp Pimp (2005)

General Patton vs. The X-Ecutiioners – "L.O.L.- Loser On Line (Hate the Player, Hate the Game)" (2005)

Jason Brannon and Bentframe – "Star Wars Gangsta Rap"

KOMPRESSOR performs more in the genre of electronic music, but often speaks words rhythmically over the music. Also did a collaboration track with MC Frontalot

Kool Keith as Dr. Octagon

The Lonely Island's fictional rap group Incredibad verges on nerdcore in several songs, especially "Lazy Sunday".

MC 900 Ft. Jesus

MF DOOM

"Weird Al" Yankovic – "It's All About The Pentiums" (1999)

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Category: [Hip hop genres](#)

Neurofunk

Neurofunk

Stylistic origins: Techstep, [Drum and Bass](#), [Funk](#), [Jazz](#), [Techno](#), [Trance](#)

Cultural origins: late-1990s, London, Scotland, Europe, eastern United States

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#) - Laptop - desktop

Mainstream popularity: Small

[Subgenres](#)

none

Neurofunk is a subgenre of [Drum and bass](#) pioneered by producers Ed Rush, Optical and Matrix circa 1997/1998 as a progression of Techstep. It was further developed by juxtaposing elements of heavier and darker forms of [Funk](#), characterized by consecutive stabs over the bass line and rhythmically structured by rock solid back beats where overall [Dark ambient](#) atmospheric production is prominent. The prototype sound of the early evolution of Neurofunk in transition from Techstep and at it's most creative period which defined the style, can be heard on the essential live mix by Ed Rush & Optical for Radio 1 (1998).

Since it's rise in the late 90's, Neurofunk has taken a faster paced, [Minimal techno](#) approach between 2002 and 2005 when it came under the influence of colder and more precise beat engineering with harder stabs over the bassline coming from the 2nd and 3rd waves of producers such as Sinthetix, Cause 4 Concern, Silent Witness & Break, Mayhem, Noisia, Phace, The Upbeats and Misanthrop. According to british writer Simon Reynold's view, Neurofunk "is the fun-free culmination of [Jungle](#)'s strategy of cultural resistance: the eroticization of anxiety".

Lyrical Content

As a producer/MC, Rymetyme personalized Neurofunk as an integral member of Ed Rush & Optical's live sets and studio productions. His abstract lyrical flow and futurist manifestations can be heard on Neurofunk classics such as "Resurrection" (co-produced with Ed Rush & Optical), and "Fastlane" (by Ed Rush & Optical), as co-producer on "Lightsleeper" (with Matrix & Fierce), and "Fever" (with Younghead). Rymetyme's original style was influential on Neurofunk's 2nd wave of MC's most notable on Mc Mecha's (ex-Sinhetix) chopped-up spoken word roundabout drawing parallels to Rymetyme's progressive poetic impact.

Roots

No one truly knows where the term "Neurofunk" originated but one first reference is a mention in the book *Energy Flash* by Simon Reynolds (ISBN 0-330-35056-0), a history of [rave](#) and [dance music](#) culture. The roots of Neurofunk can be traced back to the late 60s to mid 70s period of Miles Davis when he fused [Jazz](#), [Rock](#) and [Funk](#) rhythms while switching his trumpet on to Marshall stacks and Wah-wah pedals giving it a loud, distorted and twisted sound effect to it. His drummers often used the technique of advancing and delaying the back beats simultaneously in interaction with a dynamic system of dark trumpet modes and a repetitive riff driven wall of sound of heavy rock funk guitars and bass lines, pioneering a new form of electric trance induced dance music.

Miles Davis' seminal albums from this period "In a Silent Way" (1969), stated by Matrix as an influence on his work, "On The Corner" (1972), and "Get Up With It" (1975) were the breeding ground for Drum and bass driven Neurofunk. Some of the tracks by Miles Davis which can best translate the foundations of early Neurofunk are "Black Satin" from "On The Corner" and "Rated X" from "Get Up With It".

Another influence on the early Neurofunk sound of Virus Recordings stated by Optical, was producer George Clinton's highly technical studio experimentations for Funkadelic during their early to mid 70's period when he shaped Funk into a heavier, darker style of psychedelic dance music by using long range [instrumentals](#) as tools for incorporating powerful reverberating low end driven bass lines on the forefront of his mixes rather than as standard back-up for guitar and drums.

Signature Recordings (1997-2000)

- To Shape the Future - Optical (Metalheadz Records/1997)
- Where's Jack the Ripper - Grooverider (co-written & produced by Optical/Sony Music/1998)
- Bluesy Baby - Ram Jam World - Ed rush & Optical Remix (Higher Education Records/1998)
- Funktion - Ed rush & Optical (V Recordings/1998)
- Compound - Ed Rush & Optical (Virus Recordings/1998)
- Gas Mask - Ed Rush & Optical (Virus Recordings/1999)
- Medicine - Ed Rush & Optical - Matrix Remix (Virus Recordings/1999)
- Serum - Outfit - Matrix Remix (Metro Recordings/1999)
- Climate - Matrix & Fierce (Metro Recordings/2000)
- Phone Call - Klute - Matrix Remix (Certificate 18 Records/2000)
- Fever - Rymetyme & Younghead (1210 Recordings/2000)

Signature Recordings (2001-2006)

- Ressurrection - Ed Rush, Optical & Rymetyme (Virus Recordings/2001)
- Gateway - Sinthetix (No U Turn Records/2001)
- Ultraviolet - Sinthetix (Cryptic Audio/2002)
- Lightsleeper - Matrix, Fierce & Rymetyme (C4C Records/2002)
- Vapourspace - Cause 4 Concern (Metro Recordings/2002)
- Andromeda - Kiko (DSCI4 Records/2002)
- Undercurrent - Stare & Phibbs (Blindside Recordings/2002)
- Silicon - Noisia (Nerve Productions/2002)
- Chamber (Mindscape VIP Mix) - Mayhem & Impulse (Shadow Law Limited/2004)
- Rainman - Silent Witness & Break (Commercial Suicide Records/2005)
- Hot Rock - Phace (Subtitles Recordings/2005)
- Facade - Noisia (Ram Records/2006)
- Ghobi Ghost - The Upbeats featuring Teknik (Project 51 Recordings/2006)

Signature Albums

- Mysteries of Funk - Grooverider (co-written & produced by Optical/Sony/1998)
- Wormhole - Ed Rush & Optical (Virus Recordings/1998)
- The Creeps - Ed Rush & Optical (Virus Recordings/2001)
- Sleepwalk - Matrix (Virus Recordings/1999)
- Level 1 - Metro Recordings (Singles compilation/Metro Recordings/2000)
- 1210 - Rymetyme (Singles compilation/1210 Recordings/2001)

Signature Mixes

- Ed Rush & Optical: Essential mix for Radio 1 (Smart Disc/Bootleg/1998)
- Sinthetix: Jungle Zone Radio mix (09/07/2002)

New Age music

New Age music, sometimes referred to as **space music**, is a vaguely defined style of [music](#) that is generally quite melodic and often primarily instrumental. Defining certain groups or albums as New Age can be a source of contention among fans, since the borders of this genre are not well defined. Partly due to some artists' affiliation with [New Age](#) beliefs, many other artists and bands have specifically stated that they do not consider their own music to be *New Age*.

A large percentage of music described as New Age music is [electronic](#) and [instrumental](#), frequently relying on sustained pads or long sequencer-based runs. Very long songs, up to 20 minutes and more, are not uncommon. Vocal arrangements and usage of acoustic instruments is less common (in many cases, high-quality samples are used instead of the latter). Recordings of naturally occurring sounds are sometimes used as an introduction to a track or throughout the piece. Said features also apply to many sub-genres of [ambient music](#) as well, and there is no boundary defined between ambient music and New Age music.

Definitions

There are three major groups of fans with different beliefs as to what New Age music is and which artists should be classified as New Age artists. The three points of view are:

- that New Age music is a branch of electronic music that includes melodic, non-dance pieces with miscellaneous kinds of arrangements (as opposed to typical dance styles such as [techno](#) and its sub-genres, experimental electronic music that can be non-melodic, [noise music](#), several sub-genres of ambient music, etc). According to this point of view, artists and bands like Michael Cretu's Enigma, Enya, Loreena McKennitt, Jean-Michel Jarre, Kitaro, Popol Vuh, Klaus Schulze, Suzanne Ciani, Tangerine Dream, Vangelis and Yanni all belong to the New Age category. This is somewhat problematic for two reasons: first, artists like Enya, Vangelis and Tangerine Dream's Edgar Froese stated that they do not consider their music to be New Age, some of them perceiving "New Age music" as a genre necessarily connected with the religious movement. Second, music by artists like Tangerine Dream and Vangelis is stylistically very varied, with many albums that cannot be classified as New Age (for instance, Vangelis' output includes musical collages and experimental electronic music), and so it is unclear whether it would be fair to label the artists *New Age*.
- that New Age music is a branch of electronic music which appears mostly on the so-called [meditation](#) or relaxation CDs, which are frequently seen in New Age bookshops and music stores. Most of this music is calm, melodic and can seem a bit monotonous. Artists include Anugama, Cusco, David Arkenstone, Gandalf, G.E.N.E., Karunesh, Kitaro, Software and Space. This definition's accuracy can be questioned, since virtually all the artists mentioned above have numerous pieces that are stylistically reminiscent of meditation CDs.
- that New Age music is electronic music that is melodic, soothing and relatively simple sound-wise, with wide pads, gentle melodies and long tracks. This definition is also not accurate. However, since many artists confine themselves to creating only this specific kind of music, it is widely used. According to it, some Vangelis and Tangerine Dream albums can be called New Age music, but the artists can't be called New Age since their output is very varied. Similarly, Suzanne Ciani's music is New Age, but Klaus Schulze's and Enya's is probably not, because both have a very distinct style, different from generic melodic, soothing electronic music.

Influences and themes

Obvious influences are early electronic music, [classical music](#), [ambient music](#) pioneers like Brian Eno and Popol Vuh, ethnic music, [world music](#) and artists such as Klaus Schulze, [prog-rock](#) and [Krautrock](#).

The [minimalism](#) of Terry Riley and Steve Reich (Indian influenced in the former case) can also be cited as an influence, along with artists like Tony Conrad, LaMonte Young who utilized drones since the early 1960s. Connected to the creation of New Age music is the resurgence of interest in [Gregorian Chant](#) during the second half of the 20th century.

Popular themes in New Age music include Space and the Cosmos, Environment and Nature, Wellness in being, Harmony with one's self and the world, Dreams or Dreaming and Journeys of the mind or spirit. G.E.N.E. produced a string of albums that described, musically, places like Pacific and Mediterranean islands, and a special CD with recordings of sounds of different oceans. The band Software has several albums that specifically state the electronic aspect of music, such as *Chip Meditation*, *Electronic Universe* (both in two parts) and *Digital Dance*. Titles of New Age songs are frequently descriptive: examples include *Principles of Lust* (Enigma), *Purple Dawn* (Anugama), *Shepherd Moons* (Enya), *Straight' a Way To Orion* (Kitaro), *The Quiet Self* (Gregorian).

See also

- [World music](#)

New Complexity

New Complexity is a school of avant garde [classical music](#) dating from the 1980s. From its earliest identifiable advocates, the school has been associated with British composers influenced by the work of Brian Ferneyhough. Like all such [movements](#), the impact of "new complexity" has extended beyond its territorial/national origins and has greatly impacted the musical thinking of musicians throughout Europe and the U.S.

It is characterised by complex [textures](#), striking [timbres](#), and an ever-present exploration of new models of [musical form](#). The impact of the French "musique spectrale" cannot be overestimated.

Associated "members" of this school have included:

Richard Barrett

James Clarke

Chris Dench

James Dillon

Richard Emsley

James Erber

Brian Ferneyhough

Michael Finnissy

Roger Redgate

Non-UK:

Dominik Karski (Australia)

Liza Lim (Australia)

Joël-François Durand (France)

Klaus K. Hübler (Germany)

Claus-Steffen Mahnkopf (Germany)

Aaron Cassidy (USA)

Jason Eckardt (USA)

Michael Edgerton (Sweden)

Few of these composers wholly approve of the term.

Though it is not relevant to the style of the music, New Complexity composers tend also to have very clear musical handwriting; their published [scores](#) are often facsimiles of the composer's manuscript.

Categories: [Music genres](#) | [Atonal music](#)

New Flamenco

New Flamenco ("Nuevo Flamenco") is the name for a [Flamenco](#) music style, which is influenced by many different modern [musical genres](#). The most notable of these are: [Rumba](#), Salsa, [Pop](#), [Rock](#) and [Jazz](#) music.

History of New Flamenco

This Flamenco fusion style has its roots in the 1980s, when many younger flamenco artists were influenced by other musical genres from around the world.

The most important early pioneers of New Flamenco are the guitarist Paco de Lucía and singer Camarón de la Isla. Between 1968 and 1979 they enjoyed a fruitful collaboration which produced 10 albums, of which many introduced fresh musical concepts into the traditional and somewhat 'dusty' music style that flamenco had become. After their collaboration Paco de Lucía went on to develop flamenco music into many different directions, even back into the direction of the Moorish music origins of traditional flamenco music.

New Flamenco Artists

The group Ketama has a salsa derived New Flamenco style and has become one of the most important New Flamenco groups from Spain.

Saxophonist Jorge Pardo, pianist Chano Dominguez and guitarist Gerardo Nuñez are all Jazz inspired New Flamenco musicians, and can be called acknowledged flamenceros.

More multi-faceted artists, such as singers Pata Negra, Alejandro Sanz, Diego El Cigala and guitarists Jesse Cook, Ottmar Liebert and Luis Villegas have fused flamenco with such diverse styles as [latin jazz](#), [rock](#), [pop](#), [blues](#) and son.

Outside of Spain, one of the most famous New Flamenco groups is the French group Gipsy Kings, which developed traditional "[Rumba Flamenca](#)" into a popular New Flamenco style. Also from France, Louis Winsberg founded the group Jaleo, which takes Flamenco fusion even one step further, introducing elements from arabic, indian and african music traditions.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) |
British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock
| Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#)
| [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop |
[Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) |
[Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | [Punta rock](#) | Raga rock | Raï rock |
[Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Flamenco styles](#)

New jack swing

New jack swing is a hybrid style of [rhythm and blues](#) (R&B) combined with [hip hop](#), popular from the late 1980s to early/mid-1990s. Its sound is a blend of the sporadic hip hop "swing" beats (so called because of the extreme use of rhythmic improvisation), which were popular during the [golden age of hip hop](#), with contemporary r&b style singing.

Also called "new jack R&B" or "swingbeat", the term was coined either by journalist and New Jack City co-writer Barry Michael Cooper or music artist and producer Teddy Riley who invented this style in the experiment of integrating various rhythms, samples and production techniques with the urban contemporary sound of R&B. The style developed in a way similar to many previous styles, as a new combination of older styles. Some songs were comprised of rhythmic beats with music, while others had singing alternating with rap sections over this same type of music. In short, New jack swing is melliflously soulful solo or harmonizing vocals sung over rhythms and "street" beats derived from urban musical influences. This style of music melded into the form of hip-hop that is widely popular in today's music. New jack swing is also known for its aggression, swaggering and addressing romantic themes and lyrics. The [music](#) also had an impact on other musical genres and resulted in a new jack swing era, which lasted from 1987 to approximately 1994. That era was celebrated by all things "urban" in popular culture across the mass media.

New jack is a slang term that has several, different meanings, but most obviously, simply means someone who or something that is new. *Swing* refers to the rhythmic pattern, which always consists of straight 8ths, 16th note shuffles and 16th note swing patterns.

List of new jack swing artists

7669	The Gap Band	Nu Soul Habits
Aaron Hall	Gerard	Nuttin' Nyce
After 7	The Good Girls	Ol' Skool
Al B. Sure!	Guy	Pebbles
Alexander O'Neal	Gyrlz	Portrait
Alyson Williams	Heavy D	Prince
Andrew Logan	Hi Five	Ralph Tresvant
Another Bad Creation	II D Extreme	Riff
Babyface	Jade	Samuelle
Basic Black	James Ingram	Shanice
Bell Biv DeVoe	Jamm Brothers	Small Change
Bingoboyz	Janet Jackson	Soul II Soul
BlackGirl	Jeff Redd	Soultry
Blueboy	Jodeci	Special Generation
Bobby Brown	Joe Public	Stephanie Mills
Boyz II Men	Johnny Gill	Stevie Wonder
Brownstone	Johnny Kemp	SWV
Tevin Campbell	Jus' Cauze	Teddy Riley
Christopher Williams	Karyn White	Terry Ellis
Colonial Cousins	Keisha Jackson	The Boys
Color Me Badd	Keith Sweat	The Force M.D.s
Damian Dame	Kiara	Timex Social Club
Damion Hall	Ladae!	Timmy Gatling
En Vogue	Lady Levi	TLC
Entouch	Lance Romance	Today
Escoffreys	Le Gent	Tony Terry
Ex-Girlfriend	LeVert	Total
Father MC	Lo-Key?	Trey Lorenz
Finest Hour	Lorenzo	Troop
For Real	Loose Ends	Tyler Collins
Foster & McElroy	Main Attraction	U.N.V.
	Meli'sa Morgan	Voices
	Men at Large	
	Modest Fok	
	Naturally Seven	
	Nayobe	
	New Edition	
	Nikki D	

Quiet storm - New Jack Swing - [Hip-hop soul](#) - [Neo soul](#) - 2Step

DJing ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#)
- [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) -
[Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) -
[Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - **New jack**
swing - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) -
[Urban Pasifika](#)

Categories: [R&B music genres](#) | [Hip hop genres](#)

New Orleans blues

The [blues](#) have been an important part of New Orleans, USA music since the earliest years of the 20th century. Buddy Bolden's band was noted for playing blues before 1906, and white bands are documented as playing the blues here at least by 1908. New Orleans [jazz](#) is heavily inflected with the blues, as exemplified by Louis Armstrong.

The phrase **New Orleans blues** is sometimes used to refer to a type of [blues](#) or [R&B](#) music that is characterized by extensive use of [piano](#) and [horn](#) sections, complex rhythms and celebratory lyrics. The lazy, plodding rhythms are perhaps most distinctive of all of [Louisiana blues](#).

Artists in this style include:

Johnny Adams

James Booker

Sugar Boy Crawford

Champion Jack Dupree

Snooks Eaglin

Guitar Slim, Jr.

Guitar Slim

Earl King

Smiley Lewis

Professor Longhair

Tommy Ridgley

Tuts Washington

Katie Webster

Categories: [Blues](#)

New Romantic

New Romantic was a [New Wave music](#) subgenre and fashion movement that occurred primarily in England during the early 1980s. Its genesis took place largely through clubs such as Billy's in Great Queen Street, London, England, which ran Bowie and Roxy Music nights in the [post-punk](#) aftermath, evolving into the highly successful and elitist Blitz Club, which featured Steve Strange as doorman and Boy George as cloakroom attendant. The club spawned a hundred suburban spin-offs in and around London, among which were Croc's in Rayleigh, Essex, and The Regency in Chadwell Heath, where Depeche Mode and Culture Club had their debut gigs as fledgling bands.

The New Romantic phenomenon was similar to that of [glam rock](#) during the early 1970s, in that (male) New Romantics dressed in effeminate clothing, often with frilly "fop" shirts, and wore cosmetics. David Bowie was an obvious influence, and his 1980 single "Fashion" could be considered an anthem for the New Romantics. However as with many art school-based youth movements, by the time this 'anthem' was pronounced, the movement itself, although successfully projecting many new stylish futuristic ideas and visions (with lots of various references to sci-fi), had been seized upon by commercial forces, and watered-down versions were being cheaply reproduced for the High Street. There was also discernable difference in emphasis and mood, from the frenzied screeching of Slade roaring "Coz I Luv You" to the more ethereal languor of Visage and their "Fade to Grey".

The main difference from [glam](#), however, was that instead of guitar rock, the music was largely [synthesizer](#)-based [electropop](#) music (German electronic-music pioneers Kraftwerk were another significant influence), intelligently introducing plenty of innovative and experimental sounds. Rhythm machines were also widely in use.

In the mid-1990s, New Romantic was briefly revived as a movement called Romo.

A list of New Romantic performers

ABC - Adam & the Ants - Altered Images - Animotion - Après Demain - Arcadia - Associates - B-Movie - Bill Nelson - Billy Mackenzie - Blancmange - Blue Peter - Blow Monkeys - Boys Brigade - Bryan Ferry - Buggles - - China Crisis - Classix Nouveaux - Claudia Brücken - Cook da Books - Culture Club - David Sylvian - Daniel Miller - Deine Lakaien - Depeche Mode - Double - Duran Duran - Endgames - Eurythmics - Fashion - Fiat Lux - The Fixx - A Flock of Seagulls - F.R. David - Furniture - Gary Numan - Gazebo - H2O - Heaven 17 - Howard Jones - Human League - Icehouse - Images in Vogue - Japan - John Foxx - Jona Lewie - Kajagoogoo - Kim Wilde - Landscape - Leisure Process - Limahl - Lotus Eaters - M - Marc Almond - Men Without Hats - Midge Ure - Minor Detail - Modern English - Naked Eyes - Nik Kershaw - Norman Iceberg - Orchestral Manoeuvres in the Dark - Our Daughter's Wedding - Paul Haig - Pete Shelley - Propaganda - Pseudo Echo - Q-Feel - Rational Youth - Real Life - Re-Flex - Righeira - Roxy Music - Rupert Hine - Seona Dancing - Scritti Politti - Secession - SHOCK: a rock/mime/burlesque/music troupe - Simple Minds - Soft Cell - Spandau Ballet - Split Enz - Spoons - Stephen Duffy - Strange Advance - Taco - Talk Talk - Telex - Theatre of Ice - Thinkman - Thomas Dolby - Thompson Twins - Tik and Tok - Torch Song - Toyah - Trans-X - Ultravox - Vennaskond - Visage - When in Rome - Yazoo

See also

- [New Wave](#)

Categories: [New Wave music](#)

New Wave music

New Wave is a term that has been used to describe many developments in music, but is most commonly associated with a movement in American, Australian, British, Canadian and European [popular music](#), in the late 1970s and early 1980s born out of the [punk rock](#) movement. The genre was fashionable during the 1980s, but became somewhat popular again during the 2000s.

Overview

The term New Wave itself is a source of much confusion. Originally, Seymour Stein, the head of Sire Records, needed a term by which he could market his newly signed bands, who had frequently played the club CBGB. Because radio consultants in the US had advised their clients that punk rock was a fad (and because many stations that had embraced [disco](#) had been hurt by the backlash), Stein settled on the term "new wave." He felt that the music was the musical equivalent of the French New Wave film movement of the 1960s. Like those film makers, his new artists (most notably Talking Heads) were anti-corporate, experimental, and a generation that had grown up as critical consumers of the art they now practiced. Thus, the term "new wave" was initially interchangeable with "punk rock".

Very soon, listeners themselves began to see these musicians as different from their compatriots. Music that followed the anarchic garage band ethos of The Ramones (such as the Sex Pistols) was distinguished as "punk", while music that tended toward experimentation, lyrical complexity, or more polished production, such as Talking Heads, Television, Patti Smith, Devo, and Tubeway Army, among others, were called "New Wave". However, those artists were *all* originally classified as punk.

Tom Petty has (probably in jest) taken credit for "inventing" New Wave. In the book *Conversations with Tom Petty* by Paul Zollo (Omnibus, 2005) he says journalists struggled to define the band, recognising they were not [punk rock](#), but still wanting to identify them with Elvis Costello and the Sex Pistols. He also suggests — again, probably half joking — that the song *When the Time Comes* from the *You're Gonna Get It!* album (1978) "might have started New Wave. Maybe that was the one."

Eventually, the term was applied indiscriminately to any punk band that did not embrace the loud-fast playing style, whether that meant that their sound was [reggae](#), [ska](#), or experimental. Thus, The (English) Beat, R.E.M., and The Police were equally New Wave, even though these bands would have as little in common with each other as they would with nominally punk bands such as The Clash.

Later still, *New Wave* came to imply a less noisy, poppier sound, and to include acts manufactured by record labels, while the term [post-punk](#) was coined to describe the darker, less pop-influenced groups. Although distinct, punk, New Wave, and post-punk all shared common ground: an energetic reaction to the supposedly overproduced, uninspired popular music of the 1970s. Many groups fit easily into two or all three of the categories over their lifespan.

When MTV started broadcasting in 1981, New Wave got a boost as many [music videos](#) were of this genre. New Wave artists had been innovators in the use of using videos to promote themselves in the years prior to birth of MTV by showing them primarily in clubs. Subsequently, New Wave became strongly associated with the decade, often being seen as the quintessential 1980s music.

New Wave is sometimes considered to have died by about 1986, although it still influenced pop music production up to about 1992. In the late 1990s, the Omaha, NE based band, The Faint, drew heavily upon New Wave to create its debut album Media, which was released on Saddle Creek Records in 1998. In the 1990s, the popular band No Doubt exemplified a new wave style in many ways. In the first decade of the 21st century, the [electroclash](#) scene in Brooklyn and London (at clubs like Luxx and Nag Nag Nag) ironically revived the new wave aesthetic for kids born in the 80s. Many other [indie rock](#) bands re-popularized new wave sounds with varying success, most popularly Interpol and The Killers.

New Wave fashion

New Wave is also commonly used to describe the style and fashion associated with New Wave music. Examples include hairstyles of the band A Flock of Seagulls and Kajagoogoo, and Elvis Costello's bi-colored glasses poster.

As fashion, there were two major components of New Wave adornment. First, there was an eclectic revivalism. This included iconic revival fashions of the 1950s and 1960s. For example, thin neckties, [rockabilly](#) fashions, and mod culture from the 1950s, as well as Paisley prints from the 1960s.

The other part was a desire to embrace contemporary synthetic materials as a protest and celebration of "plastic". This involved the use of spandex, bright colors (such as fluorescents), and mass-produced, tawdry ornaments. As a fashion movement then, New Wave was both a post-modern belief in creative pastiche and a continuation of Pop Art's satire and fascination with manufacturing.

New Wave revivalists are currently very popular in New York and LA (centering around nightclubs like New York's Misshapes and featured in art and fashion magazines like Visionaire). The style has also recently been a major influence in high fashion, for example in the most recent collections of designers like Scott Gerst and Hedi Slimane.

New Wave music styles & related generic terms

- [New Romantic](#)
- [Darkwave](#)
- [Synthpop](#)
- Two-Tone ska revival
- [Power pop](#)
- [Mod Revival](#)
- 1980s [Electronic music](#)
- [Rockabilly](#) revival
- Neue Deutsche Welle
- Novi val
- [Synth rock](#)
- [Electropop](#)
- [Punk rock](#)
- [Art rock](#)

New wave of new wave

Stylistic origins:	Indie rock , Madchester , Mod movement, New Wave , Punk rock
Cultural origins:	early 1990s, United Kingdom
Typical instruments:	Guitar - Bass - Drums - Keyboards
Mainstream popularity:	early 1990s, United Kingdom

England - Scotland - Wales - Ireland

[Timeline of alternative rock](#)

The **New Wave of New Wave** (NWONW) was a term coined by music journalists to describe a sub-genre of the British [alternative rock](#) scene in the early 90s. NWONW bands typically consisted of young, white, working class males playing guitar-based [rock music](#). The movement was short lived and several of the bands involved were later linked with the more popular and commercially successful [Britpop](#).

The term "New Wave of New Wave" referred to the apparent parallels between the music scene emerging in the early 90s and that of the [New Wave](#) or [punk](#) scenes of the 1970s and 80s. NWONW bands were often politically outspoken and critical of the then British prime minister, John Major, but lacked any specific political ideology.

The NWONW movement was linked with use of the drug "speed" which led to the band members being characterized as skinny and pale.

Record label Fierce Panda's first release, Shagging in the Streets, was a tribute to the scene, featuring S*M*A*S*H, Blessed Ethel, Mantaray, Done Lying Down, These Animal Men and Action Painting!. Other bands associated with genre have included Elastica, Sleeper, Echobelly and Compulsion.

[Alternative metal](#) - [Britpop](#) - C86 - College rock - [Dream pop](#) - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - Lo-fi - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrrl](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Britpop](#) | [New Wave music](#)

New Weird America

New Weird America describes a musical movement in the 2000s of psychedelic folk music. The term was coined by David Keenan in *The Wire* in 2004 following the Brattleboro Free Folk Festival organized by Matt Valentine and is a play on Greil Marcus's phrase Old Weird America as used in his book *Invisible Republic* which deals with the lineage connecting the pre-war folk performers on Harry Smith's *Anthology of American Folk Music* to Bob Dylan and his milieu. The style of this movement is mainly derived from folk and psychedelic groups from the 1960s and 1970s, including American performers Holy Modal Rounders and English group Pentangle, but also finds inspiration from such disparate sources as [heavy-metal](#), [free jazz](#), [electronic music](#), [noise music](#) as well as early- and mid-20th century American folk music. The bands of this movement are usually classified as [psych folk](#), acid folk or most notably as freak-folk.

Most works of the genre are issued in small editions and distributed independently. The music has been covered extensively by L.A. based *Arthur Magazine*, which has run in-depth pieces on Devendra Banhart, Joanna Newsom, Animal Collective, and Six Organs of Admittance; released the definitive New Weird America compilation *The Golden Apples of the Sun*; and curated 2006's Arthur-Ball and 2005's Arthur-Fest events, which featured a variety of artists from the movement.

New Weird America is not a unified movement. It was a term derived by journalists such as post-rock and indie rock. Many of these bands do not identify with this term but have been lumped into it by the press. The underground American scene has been around for a long time.

Some bands and musicians classified with this movement include:

- 500mg
- Akron/Family
- Alec K Redfearn
- Animal Collective
- Andrew Bird
- Andrew Phillip Tipton
- Antony and the Johnsons
- Ariel Pink
- Baptist Generals
- Black Dice
- The Books
- Castanets, The
- Cat Power
- Charalambides

Circulatory System
CocoRosie
Crix Crax Crux
Dame Darcy
Danielson Family
David Dondero
Davenport
Deek Hoi
Devendra Banhart
Diane Cluck
Espers
Eyes and Arms of Smoke
Faun Fables
Flaming Fire
Fursaxa
Grant Olney
Hubert Matezl Jr.
The Hypermodernity Club
Iron & Wine
Jack Rose
Jackie O' Motherfucker
Jana Hunter
Josephine Foster
Joanna Newsom
June Madrona
Lavender Diamond
Live Your Dreams Stay off Drugs
Marissa Nadler
The Microphones / Mount Eerie
Mirah
The MV & EE Medicine Show
No-Neck Blues Band
Pothole Skinny
Rivers & Mountains
Scorces
Serena Ryder
Six Organs of Admittance
Subtonic Monks
Sufjan Stevens
Sunburned Hand of the Man
Sunn o)))
Tower Recordings
Town & Country

Vetiver

Will Oldham

We the Royal

Winter Flowers

Wooden Wand and the Vanishing Voice

Categories: [Music genres](#) | [Musical movements](#)

Nightclubs

A **nightclub** (often shortened to **club**) is an entertainment venue which does its primary business after dark. In most other languages, nightclubs are referred to as "discos" or "discothèques" (French: *discothèque*; German: *Disko* or *Tanzveranstaltungen*). In Japanese Ç£^{13} , *disuko* refers to an older, smaller, less hip venue; while éÖ , *kurabu* refers to a more recent, larger, more popular venue. The term **night** is often used to refer to an event hosted within a nightclub.

Introduction

Nightclubs are associated with socializing and [music](#) and are usually distinguished from other forms of drinking establishment, such as a bar, pub or tavern, by the inclusion of a dance floor, although a club may also feature other forms of entertainment; possibly unsuitable for minors, such as podium dancers, a floor show or strippers (see [strip club](#)). Music may be [live](#) or mixed by a [DJ](#) and is often amplified using a PA system, and can range from [blues](#), [jazz](#), [country](#), [disco](#), [hip-hop](#), [rock](#) and [metal](#) to [electronic music](#) styles such as [house](#), [techno](#), [trance](#), [drum and bass](#) and alternative electronic. Most clubs or club nights have a specific musical theme and generally cater to fans of a few particular [music genres](#).

Gatherings in nightclubs that primarily involve music mixed by a DJ involve dancing and in most cases alcohol. Illegal use of recreational drugs such as ecstasy are commonplace in many modern clubs featuring electronic dance music. Clubs are often advertised by the handing out of flyers on the street, in record shops, and at other clubs and events, they are often highly decorative and eye-catching.

Nightclubs often feature lighting and other effects: flashing lights of many colors, moving light beams, laser light shows and smoke machines. One common item is a disco ball: a rotating football-sized spheroid at the ceiling, covered with many small flat mirrors, with a light beam directed on it; the reflections form a multitude of moving light spots on the floor and on the people. Some nightclubs will throw foam parties where the dance floor is filled with soap suds.

Types of Clubs

From time to time, variations enter the market, such as non-smoking and alcohol-free nightclubs. Also, restaurants or supper clubs may provide music and entertainment similar to that provided by a nightclub, the main difference being that food is the main attraction at these establishments, whereas entertainment is the main attraction at a nightclub. Comedy clubs are one type of venue which provides entertainment.

Another type of club is a concert club, which specializes in hosting performances of live music. In contrast to regular night clubs, concert clubs are usually only open when a performance is scheduled.

Not all nightclubs last all night, the bigger ones such as Pacha in London and Tiger Tiger finish around 2 or 3 in the morning whereas the smaller nightclubs, which could also be described as bars but with entertainment could close at 12 or 1. Some nightclubs may have bands playing as a form of entertainment, this helps to attract large crowds and as nightclubs normally appeal to teenagers, or people in their twenties, having a famous band in your venue will normally always be successful.

Clubs differ all over the world, In England for example, they may have a lot of drum n bass clubs or [house music](#) clubs as these are popular music genres in England. Whereas in Spain they may have a lot of salsa clubs, as this specialises in the type of dancing spaniards enjoy.

Venue

There are several traditional venues that are often used as nightclubs. Nightclubs need to be insulated from the outside to prevent noise from escaping, and to prevent light and noise entering from outside. This allows the nightclub to have more control over the environment inside the building. It also creates an idea of timelessness which customers often prefer. This idea is also illustrated by the fact that many nightclubs do not have clocks visible to the public.

Underground

Underground installations are often the perfect place for nightclubs and an often popular choice of venue. The reasons are:

Advantages

- Location: The buildings (such as railway arches, or former storage areas) are often in prime locations in city centres. Their underground nature means that the rent paid for them is relatively cheap compared to the same floorspace overground.
- Nature of the building; underground spaces have large expanses of space, without taking regard for building size and shape in the area above (some underground spaces might span several blocks).
- Seclusion: being underground means that there are no windows to block, very little soundproofing (most soundproofing would be natural).

Disadvantages

- Infrastructure: the building may lack any form of infrastructure such as toilets, heating, electricity or water supply.
- Ventilation: Depending on what the area was used for before, large amounts of money might need to be spent to ensure an adequate air supply is present.
- Fire escapes: an underground locker might have been designed only to have around 4-5 workers in it any time, when it is transformed into a

nightclub it could have 2000 people in it, and more consideration needs to be taken of fire escapes.

Former Theatres / Cinemas

The past 50 years has seen a huge reduction in the amount of cinema-going around the world and especially so in the western world. This has meant that many former theatres and cinemas were no longer needed. A former theatre can make a very good home for a nightclub:

Advantages

- Location and local knowledge: The theatre might be so well known that the nightclub can just take on its name. For example the Astoria nightclub in London or The Empire "the Theatre" in Middlesbrough.
- Infrastructure: The buildings would have already been made to accommodate a large amount of people, so toilets, fire escapes and even bars would already be present.
- Seclusion: Theatre buildings obviously to have control over outside noise and light, the buildings will already likely be insulated against these.
- Acoustics: The theatre would be custom built to have noise travel around the building.
- Presence of a stage: many theatres turned nightclubs could also host concerts.

Disadvantages

- Nature of the building: The building would often be the main auditorium and foyer. This can be restrictive for nightclubs that want to have more than one type of music, or a VIP lounge. The new business is also restricted in terms of what changes it can make, for example, many ex-cinemas still maintain the same design as when they were theatres.
- Association with an older era: customers might associate a new nightclub in an old theatre with the type of customers who used to go to the old one.
- Planning Permission: many countries have rules concerning the decorations inside old historic buildings, which could for example mean a new nightclub has 100 year old cherubs painted on the wall

Custom Built

Again these seem to look like the best option but there are several other considerations:

Advantages

- Exact Specifications: The new business can specify exactly where it wants the bars, the toilets, the fire escapes, how many rooms it wants etc.
- Other features can be incorporated: Like disco rounds, or revolving stages.

Disadvantages

- Most custom built venues would be above ground where the cost would be very high.
- The re-sellability of the venue would be taken into account; if the business did not work, what else could the area be used for, and who would buy it?

Stationary boat

Advantages

- Moored boats could be in very prestigious surroundings, for example by the River Thames or on the banks of the Hudson. Places in which land rent is very high.
- Glamour: What could look more glamorous than a nightclub in a boat?

Disadvantages

- Safety, but not only in terms of the boat sinking, but having sufficient fire escapes, protection from the weather, and provision for drunk customers being so close to water
- Life of the boat: Boats often wear out fast, and would not last as long as a building.
- Difficulty of use: hooking up lights and sound systems could be difficult on a boat.
- Infrastructure: toilets, electricity, gas supply (for drinks), getting drink deliveries, air conditioning all need to be considered.

- Rocking motion: which can give people motion sickness.

Moving Boat

Again most of the advantages and disadvantages are the same as for a stationary boat, but some extra ones arise:

- Security: How could an unruly customer be ejected if the venue is 5 miles from the pier?
- Safety: Provision for the boat sinking will need to be made.
- Crew: Special training will need to be given to all the staff on board the boat.

History

In the U.S., the repeal of Prohibition in February 1933 sparked the revival of nightclubs, which had gone underground as speakeasies. In New York City, three famous Midtown nightclubs from the "Golden Age" were the Stork Club, El Morocco and the Copacabana, while uptown in Harlem the Cotton Club was king.

Before 1953 and even some years thereafter, most speakeasies bars and nightclubs used jukebox or mostly live bands but then in a Paris club named 'Whisky-a-Gogo', Regine Zylberberg laid down a dance-floor, suspended coloured lights and for the first time ever replaced the juke-box with two turntables so there would be no breaks between the music. While Regine's was a bar with music, Mark Birley in 1962 was the first to open a member-only discotheque nightclub, Annabel's, in Berkeley Square, London. Setting into place the standards' elements of the *discothèque* as known in it's modern form.

The first [rock and roll](#) generation did not favor nightclubs, but the club returned in the 1970s as the "[disco](#)," from the French *discothèque* (although by the early 2000s, the term "disco" had largely fallen out of favor in North America). Two early discos in New York were "Le Club" and "Regine's." Today in Europe, nightclubs play techno, house music or any sort of dance music from nu-jazz to electro or trance for the most part. Some nightclubs in the U.S. play trance and techno, but it is still not as popular.

See also

- [Discothèque](#)
- [Rave](#)
- [Superclub](#)

No Wave

No Wave was a short-lived but influential offshoot of [punk rock](#) centered in New York City during the late 1970s and early 1980s. The term No Wave was partly a satiric wordplay rejecting the commercial elements of the then-popular [New Wave genre](#), and also a declaration of the music's experimental nature: *No Wave* music belonged to no fixed style or genre.

In many ways, *No Wave* is not a clearly definable genre. There is, for example, no fixed [harmony](#) as in most [rock music](#) and [blues music](#). There are some elements common to many No Wave performers, including abrasive atonal sounds, strong emphasis on repetitive rhythm, and more emphasis on mood and texture than on conventional melody. Lyrics often focused on nihilism and confrontation ("Little orphans running through the bloody snow/No more ankles and no more clothes"-Teenage Jesus and the Jerks), or were puzzlingly abstract ("Why be ashamed of hatred/There's nothing wrong with burning"-Swans).

No Wave also drew on performance art. DNA, for example, was formed by three people with little or no experience playing musical instruments or performing live. Rather than play songs using "proper" methods, DNA quickly utilized their naïveté and played strikingly unique sounds.

Performers classified as No Wave generally had little music style in common: Various groups drew on such disparate styles as [funk](#) and [jazz](#) (James Chance), blues, aleatoric music and punk rock. Mars, Swans and The Static experimented with extremely loud, droning music that was frequently characterized by repetitive drumbeats and explicitly nihilistic lyrics.

No Wave had an important impact on noise and [industrial bands](#) who formed after, like Big Black, Lev Six, Helmet, and Live Skull. Sonic Youth emerged from this scene by creating music-as-art that eventually reached mass audiences and critical acclaim.

The Brian Eno-"produced" (1) album No New York is perhaps the best example of this genre, featuring songs by Mars, Teenage Jesus & the Jerks, DNA and James Chance.

Simon Reynolds, author of *Rip It Up and Start Again : Postpunk 1978-1984* , wrote

And although "affection" is possibly an odd word to use in reference to a bunch of nihilists, I do feel fond of the No Wave people. James Chance's music actually stands up really well, I think; there are great moments throughout Lydia Lunch's long discography, and Suicide's records are just beautiful. (Listen to James Chance & the Contortions, "Contort Yourself," 1979; and Suicide, "Touch Me," 1980.)

Also during this time there was a period of No Wave Cinema which was an underground film movement in the East Village. No Wave filmmakers included Amos Poe, John Lurie, Scott B and Beth B, and led to the Cinema of Transgression and work by Nick Zedd and Richard Kern.

Late outliers of this movement included groups such as Skeleton Key, Cop Shoot Cop, VPN and others.

See also

- [Art Rock](#)
- [New Wave music](#)
- [Post Punk](#)
- [Punk Rock](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Noise music

Noise music is [music](#) that uses sounds regarded as unpleasant or painful under normal circumstances. "Noise" music is regarded by some as a contradiction in terms, because "noise" is generally defined as unwanted and undesigned or unintentional sound and music as the opposite (see [Definition of music](#)). However, "noise" in a more general sense refers to any extremely loud or discordant sound, and that these sounds are often the basis of noise music. Secondly, as famous noise musician Masami Akita said, "If by noise you mean uncomfortable sound, then pop music is noise to me." Noise music is not necessarily "noise" to the listeners, although it is certainly "noisy" in the more general sense of the term.

Characteristics and influences

Noise music is loosely related to [industrial](#), sharing its DIY ethos, independence and ethic of using "non-musical" sources. It also shares with early, Throbbing Gristle-era Industrial, a fascination with the hypnotic, and magical qualities of sound. Often punishing and abrasive, **Noise music** can be difficult listening, ranging from the free-form extreme electronic music of Merzbow and Masonna to the more sculptured sounds of Otomo Yoshihide and Aube, to the cold haiku sound-scapes of Ryoji Ikeda or Toshimaru Nakamura.

History

Luigi Russolo

Luigi Russolo, a Futurist painter of the very early 20th century, was perhaps the first Noise Musician. His 1913 manifesto *L'Arte de Rumori* (*The Art of Noises*) stated that the industrial revolution had given modern men a greater capacity to appreciate more complex sounds. Russolo found traditional melodic music confining and envisioned Noise Music as its future replacement. He designed and constructed a number of noise-generating devices called *Intonarumori* and assembled a noise orchestra to perform with them. A performance of his *Gran Concerto Futuristico* (1917) was met with strong disapproval and violence from the audience, as Russolo himself had predicted. None of his intoning devices have survived. Although Russolo's works bear little resemblance to modern Noise Music, his pioneering creations cannot be overlooked as an essential stage in the evolution of this genre, and many artists are familiar with his manifesto.

Other early composers

Beginning in the 1920s, composers (in particular Edgard Varèse and George Antheil) began to use early mechanical musical instruments--such as the player piano and the siren--to create music that referenced the noise of the modern world. John Cage began composing his Imaginary Landscape series in 1939, which combined elements like recorded sound, percussion, and (in the case of Imaginary Landscape #4) twelve radios. After the second world war, other composers (including Pierre Schaeffer, Iannis Xenakis, and Karlheinz Stockhausen) started to experiment with early [synthesizers](#), tape machines and radio equipment to produce [electronic music](#), often with very abstract sounds and structures. Much of this music has proven influential on the creators of noise music.

With the advent of the radio, Pierre Schaeffer coined the term [musique concrete](#) to refer to the peculiar nature of sounds on tape, separated from the source that generated them initially. His ideas about non-referential sounds take their most extreme form in noise music, which often blurs or obscures the actions which produced the sounds while also suggesting the physicality of sound itself.

In all the cases of these forerunners, the sudden affordability of home recording technology in the 1970s with the simultaneous influence of [punk](#)

[rock](#) established a new aesthetic of non-musicians creating music. When anyone could produce noise, and anyone could record and distribute it, then noise music provided a way for any person (artist or non-artist) to experiment with sound as a painter might with visual material. Noise began in earnest when classical avant-garde ideas became democratized, separated from the academic thought that started it, and experimented with by laymen with nothing at stake other than making music for its own end.

Boyd Rice

American archivist and writer Boyd Rice has been a seminal influence on Noise music. Starting in 1975, Rice began experimenting with the possibilities of pure sound. In his live performances, he attached an electric fan to an [electric guitar](#) and also used an electric shoe polisher as an instrument. He created extremely loud, cascading walls of noise and played pieces of recorded conversations, news reports, and music just beneath the threshold of comprehensibility. Rice has created works that combine brutal soundscapes with various poetics. He has also structured noise elements into harmonious, rhythmic pieces that defy easy categorization.

Japan

Originally influenced by the sounds of European bands like Whitehouse, Japanese style noise music then pushed this approach to an extreme of loudness and density, which in turn became a major influence on western noise bands. Sometimes known as "Japnoise" (not just as a pun in English, but even in Japanese: ジャノイズ), it is usually associated with "harsh" characteristics including walls of white noise, non-linear pulses, beats, sampled loops, dialogue, and sirens. Since the late 1980's this Japanese style has been probably the most prolific and noticeable part of the Noise Music scene. Thus in magazines and the popular imagination the term Noise Music is often closely associated with this style. Likewise the popularity and prolific output of musicians such as the aforementioned Noise Music figurehead/posterboy Merzbow, Otomo Yoshihide and other names like KK Null, Masonna, The Gerogerigegege and Hanatarash (founded by Boredoms frontman, Yamatsuka Eye) have made Japan something of a Mecca for many noise fans. In terms of sales, Noise music is not particularly more popular in Japan than in Europe or America. However, there is perhaps a higher level of recognition from crossover with mainstream genres and events, such as fashion shows or dance performances with music by noise artists, and a comparatively large number of noise live performances are held in Tokyo.

Also, in more recent years, the onkyo style of noise/[free improv](#) is becoming more prevalent in Japan. Centered around the Off Site club in Tokyo, and including artists such as Sachiko M, Otomo Yoshihide, Toshimaru Nakamura, Shigeru Kan-no and Taku Sugimoto, it is a form of electro-acoustic improv that focuses on quiet, pure tones, static and space. As with most genre descriptors, there is a backlash against the term, feeling that it solidifies the style into a fixed form (obviously the death knell for any free improv), but for now, it serves as a simple way to convey the general style of modern Japanese improvisational music.

Albums and non-noise influences

Lou Reed's double-LP album *Metal Machine Music* released in 1975 is an early, well-known example of noise music. A lesser known, but perhaps more prophetic release regarding the future of Noise music, is Boyd Rice's 1978 LP, *Pagan Muzak*. Reed's Velvet Underground cohort John Cale's electronic drone music with artists such as Tony Conrad and LaMonte Young in the mid-60s can also be cited as having been influential. (see the CD release of *Inside the Dream Syndicate Volume 1: Day of Niagra*).

Mixing of forms

In recent years European musicians associated with [jazz](#), [electronica](#) and [black metal](#) have been active in the Noise music arena. In Canada the Nihilist Spasm Band has been performing acoustic-based noise music for decades. In the early 1990s, the noise operas of Lisa Crystal Carver and Costes in Suckdog placed a new emphasis on drama and histrionics in noise music. This led, in part, to Chicago's free glam movement adding an emphasis on cultural and social dissonance to the concept of noise music. The aptly named [noise rock](#) fuses [rock](#) to noise, usually with recognisable "rock" instrumentation, but with greater use of distortion and electronic effects, varying degrees of atonalism, improvisation and white noise. One of the best-known bands of this genre is Boredoms. This style is more like a "traditional" band compared to abstract or electronic noise and sometimes bears a similarity to [grindcore](#). The name noisecore is also used to refer to noise-influenced [hardcore techno](#) or rock.

Fans of the genre sometimes distinguish between "harsh noise", the more well-known super-dense and abrasive sounds of Merzbow, Masonna and similar artists, and other loose sub-genres like "rhythmic noise", "power electronics", "free noise" and so on. Confusingly, some industrial techno sub-genres have very similar names, i.e. [power noise](#). Power noise is

comparatively conventionally musical, and is not to be confused with power electronics, the synthesizer based subgenre of abstract and experimental noise performed by Whitehouse.

Other artists mix Noise with subtle [ambient](#) shades to create ambient noise music.

One possible influence of noise music has been to change the way of thinking about what is "musical" or "unmusical" noise, and recently many different genres, such as techno and hip-hop, include some kinds of sounds that could be viewed as "noise".

See also

- [Noise rock](#)
- [Japanoise](#)
- [Free improvisation](#)

Electronic art music

[Musique concrète](#) - **Noise**

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Industrial music](#)

Noise pop

Noise pop is a term used to loosely describe a number of [alternative rock](#) bands that fuse [punk rock](#)'s attitude and anger with the atonal noise, feedback, and free song structures of noise music, presented in a decidedly pop context. Most noise pop bands owe a heavy debt to the influence of the Velvet Underground, but the style truly began in the 1980s underground scene: chief purveyors include The Jesus and Mary Chain, My Bloody Valentine, Sonic Youth, Yo La Tengo, and Dinosaur Jr. Noise pop bands are considered inspirations for the [shoegazing](#) scene of the late 80's and early 90's; in fact, many shoegaze bands could be considered noise pop. The genre continues to be a force in the [indie rock](#) scene of today. Some more modern, but lesser-known examples are Deerhoof, Xiu Xiu and The Double, all of whom are popular with the [indie](#) music website Pitchfork Media.

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - **Noise pop** - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Noise rock

Noise rock is a musical genre that developed in the 1980s as an experimental outgrowth of [punk rock](#). Fusing punk rock's attitude with the atonal noise and unconventional song structures of early [industrial](#) and [noise music](#), the noise rock introduced a new kind of avant-garde music to the [alternative rock](#) landscape. The style is sometimes referred to as "noisecore", though this term can also refer to a variety of fast, distorted [hardcore techno](#) music.

History

Some influences on the early breed of noise rockers were the stark [rock and roll](#) of The Velvet Underground (most notably their "White Light/White Heat" album), the bluster of the Stooges, the no wave movement of the late 1970s, and Lou Reed's Metal Machine Music. Later, Sonic Youth, for instance, propelled the No Wave aesthetic into the new direction of noise rock.

Later, the sound became associated with Japanese artists such as Boredoms and Melt-Banana, who incorporated the influences from Japanese noise music even further, and occasionally adopted completely chaotic structures creating extremely short, fast "songs" which were marked by blasts of rhythm, screaming, and extremely overloaded guitars.

At around the same time, [grindcore](#) bands such as Napalm Death and The Locust were developing a similar style which is also often referred to as "noisecore". In many cases, although the backgrounds of the bands are different, the "art" influenced noise rock bands and "heavy metal" grindcore bands both have similarly high levels of technical playing ability and have often collaborated on new music.

Bands

Acres & Acres uv Braincell Graveyard
Acid Mothers Temple
AIDS Wolf
Animal
Athletic Automaton
Arab On Radar
Aatmaa
Bailter Space
Bastro
Big Black
Birthday Party
Black Dice
Bloarzeyd
The Blood Brothers
Boredoms
Bulbul
Butthole Surfers
[Champion Edition][1]
Coachwhips
Cochlea
Cosmic Psychos
The Cows
Crab Smasher
Crust
The Curtains
Deerhoof
Destroy All Monsters
Ed Hall
Elephant (band)
Exit
Fat Day
The Flying Luttenbachers
God Is My Co-Pilot
GoWolf!
Green Magnet School
Grey Daturas
Grshn Lifestyle
Guitar Wolf

Happy Flowers
Heroine Sheiks
Hella
hex machine
HOLY RODENTvsMusic
The Hospitals
Hot Girls, Cool Guys
Japanther
The Jesus Lizard
Juned
KILLL
Lerdo
Lightning Bolt
The Locust
Made in Mexico
The Mae Shi
Magic Dirt
Magik Markers
Maharajah Commission
Medicine
Melt Banana
Melvins
Mindflayer
Nirvana
No Doctors
NGC 3031
Novaya Zemlya
Nuclear Power Pants
Parts & Labor
Plexi
Pussy Galore
Radiation Nation
Rapeman
Robot vs. Dinosaur
Ruins
Runaway Weiner Dog
Rutatron
Scratch Acid
Shellac
Silverfish
Single Unit
Stretchheads
Gary Smith (Guitarist)

Sonic Youth
Swans
Technology vs. Horse
The Psyke Project
Unwound
Witch Hats
Wolf Eyes
xbxr

Labels

Amphetamine Reptile Records
Gold Standard Labs
Homestead Records
In The Red Records
Interstellar Records
Load Records
Narnack
NOprofitJUSTprogress Records
5 Rue Christine Records
Three One G
Touch and Go Records
Troubleman Unlimited
Skin Graft Records
SYR
Ecstatic Peace

See also

- [Math rock](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk genres](#)

Nonchord tone

A **nonchord tone**, **nonharmonic tone**, or **non-harmony note** is a note in a piece of [common practice](#) music which is not in the [chord](#) that is formed by the other notes; for example, if a piece of music is currently on a C Major chord, the notes CEG are members of that chord, while any other note played at that time is a nonchord tone. While such tones are most obvious in homophonic music, they can occur in [contrapuntal music](#) as well.

A nonchord tone is a dissonance and is required to resolve to a chord tone in conventional ways. If the note fails to resolve until the next change of harmony, it may instead create a seventh chord or extended chord. While it is theoretically possible that for a three-note chord there are (in equal temperament) nine possible nonchord tones, nonchord tones are usually in the prevailing [key](#).

The following list is not exhaustive, but identifies the most common types of nonchord tones.

Anticipation

- An **anticipation** occurs when a note is played before the chord to which the note belongs to and resolves when the "anticipated" chord is reached:

Neighbor tone

- A **neighbor tone** or **auxiliary note** is a nonchord tone which is preceded by a chord tone directly above or below it and resolves to the same tone:

Passing tone

- A **passing tone** or **passing note** is the nonchord tone of a part which had started at one chord tone and moved up or down through one (or more) nonchord tone and resolving to another chord tone (possibly of another chord, often of the same chord):

Suspension

- A **suspension** occurs when the harmony shifts from one chord to another, but one or more notes of the first chord are temporarily held over into the second in which they are nonchord tones before resolving to a chord tone:

Suspensions may be further described using the number of the [interval](#) forming the suspension and its resolution; e.g. **4-3 suspension**, **7-6 suspension**. Most suspensions resolve downwards, the example shown above, a **7-8 suspension**, is a rare example of an upwards resolution (also called a **retardation**). A suspension must be *prepared* with the same note (in the same voice) using a chord tone in the preceding chord; otherwise it is an **appoggiatura**. The notes are often tied, but this is optional.

A suspended chord is an added tone chord with a "suspended" fourth or second as an added tone which doesn't resolve.

For an audiovisual illustration of the concept of harmonic suspension, visit [external link suspension and pedal point](#).

Escape tone

- An **escape tone** is a movement by step in the opposite direction of the harmonic motion in that voice and is resolved by leap in the direction of harmonic motion:

Appoggiatura are sometimes used to provide this function.

Pedal point

Another form of nonchord tone is a pedal point or **pedal tone** or **note**, almost always the tonic or dominant, which is held through a series of chord changes. The pedal point is almost always in the lowest voice (the term originates from [organ](#) playing), but it may be in an upper voice; then it may be called an *inverted pedal*. It may also be between the upper and lower voices, in which case it is called an *internal pedal*.

See also

- [Ornament](#)

Category: [Musical techniques](#)

Nonet

In [music](#), a **nonet** is a composition which requires nine musicians for a performance, or a musical group that consists of nine people. Unlike some other [musical ensembles](#) such as the [string quartet](#), there is no established or standard set of instruments in a nonet. Composers of nonets often mix stringed instruments with winds, or woodwinds with brass, choosing the instruments so that each subgroup can form complete four-part harmony. For example, Franz Schubert's *Eine kleine Trauermusik* (1812) is for two [clarinets](#), two [bassoons](#), contrabassoon, two [horns](#), and two [trombones](#), while Louis Spohr's *Nonet in F major* (1813) is for [flute](#), [oboe](#), clarinet, bassoon, horn, [violin](#), [viola](#), [cello](#), and double bass. Heitor Villa-Lobos and Bohuslav Martinu are among the twentieth-century composers who have written nonets. Trumpeter Miles Davis also formed a [Jazz](#) nonet that was later known as "The Birth of the Cool".

See also

- [Chamber music](#)

Categories: [Musical groups](#) | [Musical forms](#)

Nortec

Nortec (from the combination of "[norteco](#)" and "techno") is an [electronic musical genre](#) from Tijuana, a city in the north of Mexico that first gained popularity in the late 1990s. Nortec music is characterized by hard dance beats and samples from traditional forms of Mexican music such as Banda sinaloense and [Norteco](#) - unmistakably Mexican horns are often used.

Situated near the United States border, and the US cities of Los Angeles and San Diego, Tijuana's musical scene is heavily influenced by tourism, and in particular, an international night life, a co-operative local musical community, and a steady supply of visiting [DJ's](#) from the US. Many Mexicans from Mexico City frequently shuttle between Tijuana and Ibiza, Spain (a world renowned party club location), further exchanging and enriching the music.

As a result, Tijuana has around 40 nightclubs that play music that, by normally conservative club standards, is contemporary and even avant-garde. The [DJ's](#) of these clubs have unique non-competitive associations and share music. The result is a wide variety of dance beats in the clubs.

[Techno](#)

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - **Nortec** - [Rave](#) - [Schranz](#) - [Tech house](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music genres](#) | [Techno music genres](#)

Norteno

Norteño (literally meaning "northern" in Spanish, and also known as **conjunto**) is a traditional style of [Mexican music](#) that originated in rural northern Mexico in the early 20th century, a form of music based largely on corridos and [polka](#). The [accordion](#) and the bajo sexto is the music's most characteristic instruments. Norteño is extremely popular among first-generation Mexicans in both the inner city barrios and the rural countryside of the United States and Mexico.

Norteño is the most popular subgenre of the Tex-Mex musical category. It is not to be confused with tejano music, which is more similar to rock music.

In the 1950s, the spread of conjunto and norteño into southern Texas gave rise to Tejano (or "Tex-Mex"), which in its modern version is also influenced by [rock](#) and [swing](#). Another norteño-derived style is banda, which uses solely [brass instruments](#) instead of accordions and guitars.

Some of the most popular norteño artists include Los Tigres del Norte, Ramón Ayala y sus Bravos del Norte, Los Gavilanes, Carlos y Jose, Los Alegres de Terán, Los Huracanes del Norte, Los Tucanes De Tijuana, and others.

The sound of norteño

In the past, norteño bands consisted of an [accordion](#) as the lead instrument, with the bajo sexto (a type of 12-string Mexican [guitar](#)) serving as the roots of the music. Today, a modern Norteño band usually consists of an [accordion](#), a bajo sexto, a bass guitar, a [drum](#) set. Occasionally, a [saxophone](#) or electronic keyboard may also be included.

Norteño has many different regional styles. Norteño in Texas, for example, is very likely to be influenced by American music, while norteño from Tijuana and Tamaulipas may sometimes have influences from the Caribbean. Durango and Sinaloa have also produced norteño bands, even though the two states are more closely associated with the musical styles of duranguense and banda, respectively. Chihuahua and Zacatecas norteño often incorporates the [saxophone](#) into their bands, creating a saxophone-accordion duet. Additionally, norteño music from Guanajuato and Chiapas sometimes employs synthetic marimbas in their music instead of the usual accordion.

Each norteño band also has its own unique adorno (music which interrupts the lyrical lines in between). For example, one of Los Tigres del Norte's adornos is a series of flutters, while Los Rieleros del Norte's adornos are characterized by descending scales.

See also

- [Music of Mexico](#)
- [Nortec](#)

Categories: [Polka genres](#)

North American music

Northern soul

Northern Soul is a style of music with associated dance styles and fashions that developed in the north of England in the late 1960s. In the beginning, the dancing was athletic, featuring spins, flips, and drops. The music originally consisted of obscure American soul recordings with an uptempo beat, very similar to and including Tamla Motown and more obscure labels (e.g. Okeh) from northern United States cities like Detroit and Chicago (in contrast to southern styles like Memphis soul). By 1970, British performers were recording numbers for this market, and the scarcity of soul records with the required rhythm led to the playing of stompers, records by any artist that featured the right beat. The phrase 'Northern Soul' was coined by journalist Dave Godin sometime around 1971 in his column in Blues and Soul magazine.

A large proportion of Northern Soul's original audience came from the mod movement, with their love of soul music. As some mods turned away from these sounds to embrace the psychedelic movement of the late 1960s, many mods - especially those in northern England - elected to stick to the original soundtrack of soul and [ska](#). Some became what would eventually be known as skinheads, and others formed the basis of the Northern Soul scene.

Early Northern Soul fashion included bowling shirts, button-down collar shirts, blazers with centre vents and unusual numbers of buttons, and baggy trousers. Many dancers wore badges representing membership in clubs organized by dance halls.

The first club that effectively defined the Northern Soul sound was northern England's Twisted Wheel Club. Other early clubs were the Torch in Stoke, Wigan Casino, the Blackpool Mecca, the Mojo in Sheffield and Cleethorpes Winter Gardens (still a Northern Soul venue today) and Va Va's (where Richard Searling used to DJ).

Northern Soul is among the most expensive of musical genres to collect. Hundreds of 7" vinyl discs have broken the £1,000 (c.\$2,000) barrier. Frank Wilson's "Do I Love You" sold several years ago for £15,000 (c.\$30,000). The value of many discs has appreciated due to rarity, quality of the beat, melody and lyrics (often expressing heartache, pain or joy related to romantic love). In later years, many Northern Soul fans went on to expand their collections and accommodated the richer and more complex Modern soul sound in the early-1970s and beyond (tracks such as Garfield Fleming's - "Please Don't Send Me Away" exemplify this).

Many Northern Soul artists attempted stardom without all of the necessary ingredients in place. Low-budget independent labels couldn't

deliver the necessary promotion and radio play. Many artists had to go back to their day jobs, thinking themselves failures, with their records sinking into obscurity, until they were revived in the Northern Soul circuit. Songs by the Fascinations and the Velvelettes that were released in the 1960s became top 40 UK hits in 1970. The Fascinations made #30 with "Girls Are Out to Getcha" and the Velvelettes made #35 with "These Things Will Keep Me Loving You."

Some acts have been over to England to perform their golden oldies at all-nighters, often many years after the original releases. In the 21st century, rare 1960s soul sounds are still being discovered by fans, and Northern Soul is still going strong around the world.

Further reading

- *Bill Brewster and Frank Broughton [1999] (2000). "Northern Soul: After Tonight Is All Over", Last Night a DJ Saved My Life: The History of the Disc Jockey, 75-105, New York: Grove Press. ISBN 0802136885.*
- "The Northern Soul Top 500" by Kev Roberts - 2000 ISBN 0953929108.

Source

- n.a (1984). "Northern Soul—A Beginners Guide to this English Phenomenon". *Soul Survivor*, 1(1), 23-24.

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#) | [Music genres](#)

Note

In [music](#), a **note** is either a unit of fixed [pitch](#) that has been given a name, or the graphic representation of that pitch in a [notation](#) system (and sometimes its [duration](#)) or a specific instance of either, so one can speak of "the second note of *Happy Birthday to You*" for example. The general and specific meanings are freely mixed by musicians, although they can be initially confusing: "the first two notes of *Happy Birthday to You* are the same note", meaning, "the first two sounds of *Happy Birthday to You* have the same pitch." A note is a discretization of musical or sound phenomena and thus facilitates [musical analysis](#) (Nattiez 1990, p.81n9).

Note name

A note with doubled frequency as another sounds very similar, and is commonly given the same name, called pitch class. The span of notes within this doubling is called an octave. The complete name of a note consists of its pitch class and the octave it lies in. The pitch class uses the first seven letters of the Latin alphabet: A, B, C, D, E, F, and G (in order of rising pitch). The letter names repeat so that the note above G is A (an octave higher than the first A) and the sequence continues indefinitely. Notes are used together as a musical [scale](#) or tone row.

Because there are actually 12 notes needed by diatonic music, the 7 letter names can also be given a modifier. The two main modifiers are sharps and flats which respectively raise or lower the pitch of a note by a semitone. These are used to create the additional five notes necessary to complete the [chromatic scale](#). The sharp symbol is ♯ (similar to the pound symbol, #), the flat symbol is ♭ (similar to lower-case italic b). These accidentals are written after the note name; for example F♯ represents the note F sharp, B♭ is B flat.

In music notation the symbols are placed before the note symbol or at the beginning of the line as a key signature. The natural symbol (♮), can be inserted before a note to cancel a flat or sharp in the signature.

Sharps can also be applied to notes B and E creating notes that are equal to C and F respectively (in modern western musical practice). Similarly flats applied to C and F are other names for B and E. Pushing this further, double-sharps and double-flats are used to indicate raised sharps and lowered flats. For example B♭♭ is another name for A.

Another style of notation, rarely used in English, uses the suffix "is" to indicate sharp and "es" (only "s" after A and E) for a flat, e.g. Fis for F♯, Bes for B♭, Es for E♭. In parts of Europe, the letter H is sometimes used instead of B, in which case B represents B♭.

Name	prime	second	third	fourth	fifth	sixth	seventh
Natural	C	█ D	█ E	F	█ G	█ A	█ B
Sharp (symbol)		Co	Do		Fo	Go	Ao
Flat (symbol)		Dm	Em		Gm	Am	Bm
Sharp (text)		Cis	Dis		Fis	Gis	Ais
Flat (text)		Des	Es		Ges	As	Bes
French/Italian (only in C major)	Do	Re	Mi	Fa	Sol	La	Si
Variants	Ut	-	-	-	So	-	Ti

German	C	D	E	F	G	A	B	H
Frequency [Hz]	262	277 294	311 330	349	370 392	415 440	466 494	

The octaves of doubled frequency are indicated in various ways as shown in the table below. Octaves count from C to B. The traditional system starts from the great octave (with capital letters) and small octave (with minuscule letters). Lower octaves are named "contra" (with primes before), higher ones "lined" (with prime after). Another system suffixes a number (starting with 0). In this system A4 is nowadays standardised to 440 Hz, lying in the octave containing notes from C4 (middle C) to B4. The lowest note on most pianos is A0, the highest C8. The MIDI system for electronic musical instruments and computers uses a straight count starting with 0 for C0 up to 127 for G10.

Octave naming systems			frequency	
traditional	shorthand	numbered MIDI nr	of A [Hz]	
subsubcontra	'''C - '''B	C0-B0	0-11	13.75
subcontra	"C - "B	C1-B1	12-23	27.5
contra	'C - 'B	C2-B2	24-35	55
great	C - B	C3-B3	36-47	110
small	c - b	C4-B4	48-59	220
one-lined	c' - b'	C5-B5	60-71	440
two-lined	c'' - b''	C6-B6	72-83	880
three-lined	c''' - b'''	C7-B7	84-95	1760
four-lined	c'''' - b''''	C8-B8	96-107	3520
five-lined	c''''' - b'''''	C9-B9	108-119	7040
six-lined	c'''''' - b''''''	C10-B10	120-127	14080

Written notes

A written note can also have a [note value](#), a code which determines the note's relative [duration](#). These note values include quarter notes (crotchets), eighth notes (quavers), and so on.

When notes are written out in a [score](#), each note is assigned a specific vertical position on a staff position (a line or a space) on the staff, as determined by the clef. Each line or space is assigned a note name, these names are memorized by the [musician](#) and allows him or her to know at a glance the proper pitch to play on his or her instrument for each note-head marked on the page.

The staff above shows the notes C, D, E, F, G, A, B, C and then in reverse order, with no key signature or accidentals.

Note frequency (hertz)

In all technicality, *music* can be composed of notes at any arbitrary frequency. Since the physical causes of music are vibrations of mechanical systems, they are often measured in hertz (Hz), with 1 Hz = 1 complete vibration per second. For historical and other reasons especially in Western music, only twelve notes of fixed frequencies are used. These fixed frequencies are mathematically related to each other, and are defined around the central note, A4. The current "standard pitch" or "concert pitch" for this note is 440 Hz. Actual practice may vary. In the past there has been a rising tendency.

The note naming convention specifies a letter, any sharp/flat, and an octave number. Any note is exactly an integer number of half-steps away from central A (A4). Let this distance be denoted n . Then,

$$\text{Frequency [Hz]} = 440 \times 2^{n/12}$$

For example, let's find the frequency of the C above Middle A (C5). There are +3 half-steps between A4 and C5

- A — (1) ' A \sharp — (2) ' B — (3) ' C

$$f = 440 \times 2^{3/12} = 523.2511 \text{ Hz (approximately)}$$

It is important to keep the sign of n in mind. For example, the F below Middle A is F \flat . There are -4 half-steps:

- A — (1) ' A \flat — (2) ' G — (3) ' G \flat — (4) ' F

... each of these is descending the scale. Thus:

$$f = 440 \times 2^{-4/12} = 349.2290 \text{ Hz (approximately)}$$

Finally, it can be seen from this formula that octaves automatically yield factors of two times the original frequency (in fact this is the means to derive the formula, combined with the notion of equally-spaced intervals).

History of note names

Music notation systems have used letters of the alphabet for centuries. The 6th century philosopher Boethius is known to have used the first fifteen letters of the alphabet to signify the notes of the two-octave range that was in use at the time. Though it is not known whether this was his devising or common usage at the time, this is nonetheless called **Boethian notation**.

Following this, the system of repeating letters A-G in each octave was introduced, these being written as minuscules for the second octave and double minuscules for the third. When the compass of used notes was extended down by one note, to a G, it was given the Greek G (γ), gamma. (It is from this that the French word for scale, *gamme* is derived, and the English word *gamut*.)

The remaining five notes of the chromatic scale (the black keys on a piano keyboard) were added gradually; the first being B which was flattened in certain modes to avoid the dissonant augmented fourth interval. This change was not always shown in notation, but when written, Bm (B flat) was written as a Latin, round "b", and Bn (B natural) a Gothic b. These evolved into the modern flat and natural symbols respectively. The sharp symbol arose from a barred b, called the "cancelled b".

In parts of Europe, including Germany, the natural symbol transformed into the letter H: in German music notation, H is Bn (B natural) and B is Bm (B flat).

In Italian notation the notes of scales are given in terms of Do - Re - Mi - Fa - Sol - La - Si rather than C - D - E - F - G - A - B. These names follow the original names given by Guido d'Arezzo, who had taken them from the first syllables of the first seven verses of a [Gregorian Chant](#) called *Ut queant laxis*, which began on the appropriate scale degrees. These became the basis of the solfege system. "Do" later replaced the original "ut", for ease of singing, though "ut" is still used in some places. "Si" or "ti" was added as the seventh degree (which is not from a word in the chant).

Source

- Nattiez, Jean-Jacques (1990). *Music and Discourse: Toward a Semiology of Music* (*Musicologie générale et sémiologie*, 1987). Translated by Carolyn Abbate (1990). ISBN 0691027145.

Categories: [Musical notation](#)

Note value

In [music notation](#), a **note value** indicates the relative [duration](#) of a [note](#), using the color or shape of the *note head*, the presence or absence of a *stem*, and the presence or absence of *flags*.

A rest indicates a silence of an equivalent duration.

Names and symbols

A note value does not stand for any absolute duration, but can only be understood in relation to other note values. In the table below, each symbol is exactly twice as long in duration as the symbol below it.

Note	Rest	American name	British name
longa (music)	longa (music)		
breve (or double whole note)	breve		
whole note	semibreve		
half note	minim		
quarter note	crotchet		
eighth note	quaver		
sixteenth note	semiquaver		
thirty-second note	demisemiquaver		
sixty-fourth note	hemidemisemiquaver		
hundred twenty-eighth note	quasihemidemisemiquaver		

The earliest use of the hundred-twenty-eighth note is in the first movement of Beethoven's Sonata "Pathétique" Op. 13.

Variations

The breve appears in several different versions, as shown at right.

Sometimes the longa is used to indicate a very long note of indefinite duration, as at the end of a piece.

When a stem is present, it can go either up (from the right side of the note head) or down (from the left side, except in the case of the *longa*). In most cases, the stem goes down if the notehead is on the center line or above, and up otherwise. Any flags always go to the right of the stem.

When two or more notes which would normally have flags (eighth notes or shorter) appear successively, the flags may be replaced by beams, as shown at right. Notes are typically beamed only if they appear in the same beat within the bar.

Modifiers

A note value may be augmented by adding a dot after it. This dot adds the next lower note value, making it 1.5 times its original duration. Two dots add two lower note values, making a total of 1.75 times its original duration. The rare three dots make 1.875 the duration, and so on.

To divide a note value into three equal parts, or some other value than two, triplets may be used. However, see [swung note](#) and [notes inégales](#).

History

Gregorian chant

Although note heads of various shapes, and notes with and without stems appear in early [Gregorian chant](#) manuscripts, most scholars agree that these symbols do not indicate different durations, although the dot is used for augmentation.

In the 13th century, chant was sometimes performed according to rhythmic modes, roughly equivalent to [meters](#); however, the note shapes still did not indicate duration in the same way as modern note values.

Mensural notation

Around 1250, Franco of Cologne invented different symbols for different durations, although the relation between different note values could vary; three was the most common ratio. Philippe de Vitry's treatise *Ars nova* (1320) described a system in which the ratios of different note values could be 2:1 or 3:1, with a system of mensural time signatures to distinguish between them.

This black [mensural notation](#) gave way to *white mensural notation* around 1450, in which all note values were written with white (outline) noteheads. In white notation the use of triplets was indicated by coloration, i.e. filling in the noteheads to make them black (or sometimes red). Both black and white notation periodically made use of ligatures, a holdover from the clivis and porrectus neumes used in [chant](#).

Around 1600 the modern notational system was generally adopted, along with barlines and the practice of writing multipart music in scores rather than only individual parts. In the 17th century, however, old usages came up occasionally. Here's an example from 1692, by Marc-Antoine Charpentier:

Origins

The British names go back at least to English renaissance music, and the terms of Latin origin had international currency at that time. Obviously, *longa* means 'long', and the rest mostly indicate relative shortness. *Breve* is from Latin *brevis*, 'short', *minim* is from *minimus*, 'very small', and *quaver* refers to the quivering effect of very fast notes. The elements *semi-*, *demi-* and *hemi-* mean 'half' in Latin, French and Greek respectively, while *quasi-* means 'almost'. The chain semantic shift whereby notes which were originally perceived as short came progressively to be long notes is interesting both linguistically and musically. However the *crotchet* is named after the shape of the note, from the Old French for a 'little hook', and it is possible to argue that the same is true of the *minim*, since the word is also used in palaeography to mean a vertical stroke in mediaeval handwriting.

The American names are loan translations of the German terms: when American orchestras were first established in the 19th century they were populated to a significant degree by German emigrants.

Category: [Musical notation](#)

Notes inégales

In music, ***notes inégales*** (French: unequal notes) refers to a performance practice, mainly from the [Baroque](#) and [Classical](#) music eras, in which notes with equal written time values are performed with unequal durations, usually as alternating long and short. The practice was especially prevalent in France in the 17th and 18th centuries, with appearances in other European countries at the same time; and it reappeared as the standard performance practice in the 20th century in [jazz](#).

History

The practice of applying unequal treatment to successive notes with the same notated value may go as far back as the earliest music of the [Middle Ages](#); indeed some scholars believe that some plainchant of the Roman Catholic Church, including [Ambrosian](#) hymns, may have been performed as alternating long and short notes. This interpretation is based on a passage in Saint Augustine where he refers to the Ambrosian hymns as being in *tria temporum* (in three beats) (1); e.g. a passage rendered on the page (by a later transcriber) as a string of notes of equal note value would be performed as half-note, quarter-note, half-note, quarter-note, etc., thus in groups of three beats.

The rhythmic modes, with their application of various long-short patterns to equal written notes, may also have been a precursor to *notes inégales*, especially as they were practiced in France, specifically by the Notre Dame School. However the gap between the late 13th century ars antiqua use of the rhythmic modes and the middle of the 16th century, when Loys Bourgeois first mentioned notes inégales, is a large one, and little trace of the practice can be found in the fluid polyphony of the intervening period.

France

It was in France, beginning in the late 16th century, that *notes inégales* began to take on a critical role in performance practice. The earliest treatises that mention inequality of notes in performance indicate that the reason for this practice is to add beauty or interest to a passage which otherwise would be plain. Over 85 [music theory](#) and performance treatises from France alone mention the topic between 1550 and 1810, with the large majority written between 1690 and 1780. Within this body of writing there is considerable inconsistency, but by the late 17th century a consensus practice began to emerge.

The typical rule, from the late 17th century until the French Revolution, is that *notes inégales* applies to all notes which have a duration of *one quarter the denominator of the meter*, e.g. eighth notes in a meter of 2/2, or sixteenth notes in a meter of 4/4; and *one half the denominator of the meter* in cases of triple or compound meter, e.g. eighth notes in 3/4, sixteenth notes in 3/8, 6/8, 9/8, etc. In addition, the *inégales* could only function on one metrical level; for example, if sixteenths are to be played long-short, long-short, an even eighth-note pulse must be carefully maintained for the music to retain its shape.

Sometimes the *notes inégales* are notated as unequal, for example in some of the keyboard works of François Couperin, where he uses a dot to indicate the lengthened note; however it is uncertain whether this means to apply an even greater amount of inequality to dotted eighth-sixteenth note pairs than to eighth-eighth pairs, which are already understood to be played unequally. The exact amount of inequality to apply — whether to render eighth-eighth as dotted-eighth-sixteenth, or as a two-to-one division of a triplet — is also uncertain. Most of the treatises leave this detail to the taste of the performer, so it could have varied from double-dotted to almost imperceptible, depending on the context, and probably on the historical era as well.

There were situations which were understood to be exempt from application of *notes inégales*. The most obvious and prevalent was the use of a broken arpeggiated figuration in the left hand, such as an Alberti bass, which was always understood to be played regularly. Passages which mixed many note values may have been exempted from the practice. Occasionally a long slur printed over a series of notes was understood to imply that all the notes should be played evenly, except that the first note under the slur could be accented. Passages which were highly disjunct were also less likely to be played unequally than conjunct passages, although the sources are not unanimous on even this.

Occasionally the long-short version of *notes inégales* was reversed to a short-long, known sometimes as the Lombard rhythm or the Scotch snap.

Outside of France

One of the best sources for understanding the situation of *notes inégales* in France is the notation of music by composers from other European countries who wrote imitations of it. Music from Italy, Germany and England all borrowed this feature of French music, with the critical difference that the inequality of note values was notated, since performers could not be expected to add the *notes inégales* themselves.

Application of *notes inégales* to contemporary performance of music not written in France, for example the music of J.S. Bach, is extremely controversial, and indeed resulted in one of the most heated debates in 20th century musicology. One school of thought attempted to show that the French practice was actually widespread in Europe, and performance of music by composers as diverse as Bach and Scarlatti should be suffused with dotted rhythms; another school of thought held that even-note playing was the norm in their music unless dotted rhythms were explicitly notated in the score. Evidence on both sides of the argument is compelling, for example 17th century English writings recommending unequal playing (Roger North's

autobiographical Notes of Me, written around 1695, describes the practice explicitly, in reference to English [lute](#) music), as well as François Couperin, who wrote in *L'art de toucher le clavecin* (1716), that in Italian music, Italians always write the notes exactly the way they want them played. Then again, the practice may have been more widespread in some areas, such as England, than others, such as Italy and Germany.

J.S. Bach famously imitated the style in Contrapunctus II from the Art of Fugue; however in this piece the *notes inégales* are written out as dotted rhythms.

Present day

Jazz

A similar practice to *notes inégales* occurs from the 20th century to the present day, in [jazz](#), although the term "[swung note](#)" is used by jazz musicians and listeners. Indeed, it is so universally understood that a stream of eighth-notes is to be rendered unequally that the phrase "straight eighths" is used whenever a jazz arranger wants a performer to play eighth-notes evenly. In jazz practice, in addition, it is common for the notes not only to differ in duration but in intensity. Swung eighths written on the beat are generally read as quarter-note triplets, while notes written on off-beats are played as eighth note triplets. Therefore, the underlying rhythmic grid to most jazz music is an eighth note triplet pattern. Most musicians don't do the math involved in playing notes, instead simply feeling an uneven subdivision. Occasionally, sixteenth notes are swung and played fitting into a sixteenth-note triplet grid.

The similarity to the "rule" of 17th century France is striking, in that jazz is organized in rhythmic layers, with chord changes often at the level of the bar or half-bar, followed by a quarter-note beat, and an eighth-note level in which notes are played freely, and almost always unevenly. Some scholars (2) have speculated a connection by way of the influence of French music in New Orleans on early jazz styles.

Sacred Harp

Traditional Sacred Harp singers often sing in the rhythm of notes *inégales*, thus deviating from the printed notes; for details see How Sacred Harp music is sung.

References and further reading

- (1) Archibald Davison and Willi Apel, *Harvard Anthology of Music*. Two volumes. Cambridge, Massachusetts, Harvard University Press, 1949. ISBN 0674393007
- (2) David Fuller: "Notes inégales," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
- *The New Harvard Dictionary of Music*, ed. Don Randel. Cambridge, Massachusetts, Harvard University Press, 1986. ISBN 0674615255
- Manfred Bukofzer, *Music in the Baroque Era*. New York, W.W. Norton & Co., 1947. ISBN 0393097455

Categories: [Musical techniques](#) | [Baroque music](#) | [Classical music era](#)

Novelty and fad dances

Fad dances are [dances](#) which are characterized by a short burst of [popularity](#), while **Novelty dances** typically have a longer-lasting popularity based on their being characteristically humorous or humour-invoking, as well as the sense of uniqueness which they have.

Fad dances

These are also called "dance crazes". Dancing style fads have always been a part of social dancing, sometimes gliding smoothly into tradition after their "newness" has faded, and sometimes simply fading away into oblivion. Dances such as the [waltz](#), jitterbug, or the Charleston were once fads, that have become a part of dance tradition.

In modern times the rate in which new dances ("fads") are introduced seems to be much faster and more often. This is certainly spurred by modern communication improvements (printed media, radio, movies, television, internet).

During the 1960s and 1970s new dances appeared almost every week, often [choreographed](#) to popular songs such as "Mashed Potato Time" by Dee Dee Sharp, and "The Twist" by Chubby Checker. Their steps were often printed in dance magazines. Dance crazes have continued into the 1980s with "YMCA", and the 1990s with "Macarena". Contemporary sources for dance crazes include [music videos](#) and movies.

There are fad dances which are meant to be danced individually (solo), others are [partner dances](#), and yet others are danced in [groups](#). Some of them were of freestyle type, i.e., there were no particular step patterns and they were distinguished by the style of the dance movement (Twist, Shake, Swim, Pony, Hitchhike). Only some of them survived until now, sometimes only as the name of a step (Suzie Q, Shimmy) or of a style (Mashed Potato) in a recognized dance. Fad dances are in fashion at the time of their popularity. They are associated with a specific time period, and evoke a nostalgia when danced nowadays.

Novelty dances

Novelty dances might include quirky and unusual steps, or have an unusual name. Novelty dances may also have been fad dances which have remained popular over a longer period. It is not necessary that they ever were fashionably popular. These are also referred to as "party" or "dance party" dances. Novelty dances that have remained popular are no longer associated with a specific time period--they are timeless. Novelty dances are meant to be funny, and to evoke general mirth verging on silliness in participants.

List of novelty and fad dances

Alligator
The Bartman
The Bump
Bunny Hop
Bus Stop
The Cabbage Patch
Carioca
Cha-Cha Slide
C walk, also known as crips walk
Chicken Dance
Electric Slide
The Fly
The Freddy
The Frug
Hitch hike
Hokey Pokey, also known as Hokey-cokey, Okey-cokey
Hully Gully
The Humpty Dance
Hustle
Jarabe tapatío (the "Mexican Hat Dance")
Jerk
Jumpen
Lambada
Letkajenkka (also known as Letkajenka, Letkiss, Letka-Enka)
Limbo
Macarena
Mashed Potato
Madison
Monkey
The Pacman
Pee-Wee Herman's dance
Pony
The Roger Rabbit
The Robocop
The Robot
The Running Man
Shake
Shimmy

The Smurf
Swim
Suzie Q
Time Warp
Twist
The Urkel
Watusi
YMCA

See also

- [Summer hit](#)

Novelty song

A **novelty song** is a usually intentionally humorous [song](#), usually in published or recorded form. These songs may take the form of a parody, or a comedic take on current events or fads and may defy the usual categorization of music, or may not even be music. Many use unusual lyrics, subjects, or instrumentation. Novelty songs are frequently unexpected hits, and may bring their authors or singers unexpected, though often temporary, fame.

Some novelty songs are the work of '[one hit wonders](#)', but some mainstream artists do occasional novelties, and a few artists have made successful careers out of novelty songs. Sometimes a novelty song may be made by a singer famous in another sphere, such as comedians, actors, or even sports stars.

Examples of novelty songs:

"Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" by Brian Hyland
"Alley Oop" by The Hollywood Argyles (Gary Paxton)
"Along Came Jones" by The Coasters
"The Streak" by Ray Stevens
"Another One Rides the Bus" by "Weird Al" Yankovic
"Witch Doctor" by Ross Bagdasarian
"Purple People Eater" by Sheb Wooley
"Monster Mash" by Bobby "Boris" Pickett
"Ape Call" by Nervous Norvus
"Transfusion" by Nervous Norvus
"Beep Beep (Little Nash Rambler)" by The Playmates
"They're Coming to Take Me Away, Ha-Ha!" by Napoleon XIV
"King Tut" by Steve Martin and the Toot Uncommons
"Snoopy vs. the Red Baron" by The Royal Guardsmen
"Wet Dreams" by Kip Adotta
"Disco Duck" by Rick Dees
"Elvis Was a Narc" by Pinkard & Bowden
"Funky Moped" by Jasper Carrott, which reached the top of the charts entirely because of the obscene parody of The Magic Roundabout on the B-side.
"Star Trekkin'" by The Firm
"Do the Bartman" by Bart Simpson
"The Ying-tong song" by The Goons

"Axel F" by Crazy Frog
"The Curly Shuffle" by Jump 'n the Saddle
"Du The Dudek" by The Trophy Boyz
"Super Bowl Shuffle" by members of the Chicago Bears
"Van Lingle Mungo" by Dave Frishberg
"Mexican Radio" by Wall of Voodoo
"Agadoo" by Black Lace
"Aliens Really Stink" by UFO Phil

Disc jockeys who feature novelty songs:

- Dr. Demento

Performers well known for novelty songs

The Arrogant Worms
The Goodies (UK)
Spike Jones
Cledus T. Judd
Legendary Stardust Cowboy
Roger Miller
Perrynoid
Pinkard & Bowden
Luke Ski
Ray Stevens
Tiny Tim
UFO Phil
"Weird Al" Yankovic
Brobdingnagian Bards

Nu-jazz

Nu-jazz (sometimes **electro-jazz**, **jazztronica**, or **phusion**) was coined in the late 1990s to refer to styles which combine [jazz](#) textures and sometimes jazz instrumentation with [electronic music](#). Like the term [electronica](#), nu jazz is a loosely defined umbrella [musical style](#). It ranges from combining live instrumentation with beats of **jazz house** (exemplified by French St Germain, German Jazzanova and Fila Brazillia from the UK) to more band-based improvised jazz with electronic elements (such as that of the British The Cinematic Orchestra, the Belgian PhusionCulture Nu-jazz improvisation collective and the Norwegian **future jazz** style pioneered by Bugge Wesseltoft, Jaga Jazzist, Nils Petter Molvær and others).

Nu-jazz typically ventures farther into the electronic territory than does its close cousin, [acid jazz](#) (or groove jazz), which is generally closer to earthier [funk](#), [soul](#) and [rhythm and blues](#), although releases from noted groove jazz artists such as the Groove Collective blur the distinction between the styles.

See also

- [Brokenbeat](#)

Electronica

[Bitpop](#) - [Chip](#) - [Downtempo](#) - [Folktronica](#) - [Glitch](#) - [IDM](#) - **Nu jazz** - [Post-rock](#) - [Trip hop](#) - [Uptempo](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Jazz | Jazz genres

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - **Nu jazz** - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Electronica](#) | [Jazz genres](#)

Nu metal

Nu metal (also called *aggro metal*, or *nü metal* using the traditional heavy metal umlaut) is a musical genre that has origins in the mid 1990s. It typically fuses influences from the [grunge](#) and [alternative metal](#) of the early 1990s with [hip hop](#), [electronic music](#) and other [metal genres](#), most often [thrash metal](#). The popularity and perceived vast commercialization of such music in the late 1990s and early 2000s led to widespread negative associations with the term nu metal, which in turn led to many fans and artists rejecting it.

Overview

The origins of nu metal can be pinpointed to the Lollapalooza music festival in the 1990's which increased the exposure of bands who performed brands of metal and metal-influenced alternative music that had little to do with traditional genre approaches (see [Alternative metal](#)). The [funk](#) influence of Primus, The Red Hot Chili Peppers and Fishbone, the [hip hop](#) crossover of Rage Against the Machine and Urban Dance Squad, the [industrial metal](#) of Nine Inch Nails and Ministry, and the aggressive experimental rock of Tool have been mentioned numerous times as influences who toured on the festival by nu metal bands who gained mass-media exposure at the end of the millennium.

Nirvana frontman Kurt Cobain's death in 1994 would signal the beginning of the decline of [alternative rock](#) (and [grunge](#) in particular) as the driving force in modern American rock music, paving the way for nu metal to gain ground with the public. [Grunge](#) is perhaps the most recognizable ancestor of nu metal; the quick jolts of distorted [guitar](#) chords, tortured vocals and [lyrics](#) of angst associated with grunge have found clear public display in signature nu metal artists, including those with a reputation for integrating [hip hop](#) into their sound.

While Deftones, P.O.D., Korn, Limp Bizkit and Slipknot are typically cited as the genre's instigators, bands like Fishbone, Body Count, Urban Dance Squad, Faith No More, Helmet, and others are also proclaimed as progenitors. Linkin Park is the best selling nu metal act with 35 million copies sold out of their first two full-lengths, Hybrid Theory and Meteora (and of the collateral remixes and live albums). Producer Ross Robinson was labelled by some as "The Godfather of Nu Metal" due to his producing of several notable Nu Metal albums. Nu metal bands also typically claim influence by more conventional metal acts, particularly Black Sabbath; it also has some sonic similarity with [death metal](#) as well as [thrash metal](#) bands like Metallica and Megadeth [3]. *Entertainment!*, the 1979 debut from British [post-punk](#) group Gang of Four has been cited as an indirect influence. Critic Andy Kellman suggests that the album's "vaguely [funky](#) rhythmic twitch, its pungent, pointillistic guitar staccattos, and its spoken/shouted vocals have all been picked up by many."

Heavy metal bands are usually said to have a harder sound and/or appearance, but with the trend of nu metal bands becoming harder, this subject could be debated in the years to come. In any case, one should note that the terms "heavy" and "hard" are quite subjective and are likely to have different meanings for different people.

The term "nu metal" was coined in the late nineties to denote the resurgence of metal in the public eye with the rise in popularity of bands such as Korn, Limp Bizkit, and the Deftones, as well as the success of the traveling Ozzfest festival. Ozzfest, unlike the diverse Lollapalooza, provided a venue solely for the metal scene. Mainstream metal had been largely derided in America for most of the decade as [glam metal](#) excess had been eliminated by the success of alternative rock, but Ozzfest demonstrated that a sizable audience existed for new heavy metal sounds. Unlike previous eras who held bands such as Led Zeppelin and Judas Priest as their icons, the newer bands typically drew direct inspiration from more recent metal movements (particularly thrash and alternative metal).

Some of the genres first instigators P.O.D with their first release coming out in 1991, saw an emcee put with a metal guitarist. While Korn had released their first album in 1994 at the height of alternative rock's popularity, their true breakthrough came with the release of their 1998 album *Follow the Leader* and the accompanying Family Values Tour that year, which also included Limp Bizkit, Incubus, Orgy, Ice Cube and Rammstein. Soon other bands gained major radio airplay and rotation on MTV's Total Request Live program, leading critics to declare a resurgence in rock music as a whole.

The sentiment was reinforced by MTV's "Return of the Rock" specials which featured Korn, Limp Bizkit, and related bands. Other acts, such as Slipknot, Adema, Godsmack, Papa Roach, P.O.D., and Incubus, also managed major mainstream success at the turn of the century. Nu metal became a term not only encompassing alt-metal bands like Korn, but also a large number of bands who were considered a revitalization of metal by adopting and updating the extreme aggression and tropes of metal such as showmanship and machismo for the turn of the century. Instead of dressing up in spandex, conjuring up images of the occult and dating models, nu metal bands like Korn and Limp Bizkit mixed hip hop and skateboarding fashion, the goatees, tattoos, and piercings of the alternative scene from the early and mid 1990's (Korn bassist Fieldy), painted their faces (Limp Bizkit guitarist Wes Borland), expressed angst about relationships and childhoods, and dated porn stars, models, actress, pop stars etc.

Mainstream success and criticisms

Nu metal bands essentially defined the image of modern metal music in the late 90s/early 2000s by headlining major rock concerts like the Ozzfest festival and Woodstock 1999 as well as dominating the playlists of both Modern Rock and hard rock radio stations, to the chagrin of many. Criticisms included the incorporation of hip hop and electronic sounds, the emphasis of groove and texture over traditional metal hallmarks such as solos and

intricate riffing, the mass appeal that some viewed as [selling out](#) and a faux rebellion, and particularly the emphasis on angst and aggression in the music. Many disapproved of the rapping and screaming of Nu Metal frontmen, favoring the more ambitious vocal performances of classic metal acts. Fans of [rap music](#) often feel that their genre has been adapted tastelessly by nu metal bands (Papa Roach's Jacoby Shaddix, for example, for this reason has abandoned rapping in his band's most recent work). And even P.O.D. with the introduction of a new self-titled album in 2003 (with new guitarist Jason Truby) discarded their rap-style vocals for the first time ever, but was re-introduced afterwards, and the band remains one of the only rap-style nu metal bands to still release that type of music (it sometimes leads many classifying P.O.D. as rapcore rather than nu metal). Limp Bizkit's Fred Durst, too, tried to give up rapping in most songs from *Results May Vary*.

Many people refer to fans of nu metal as "mallgoths," "mini-moshers," or "angsters," claiming that nu-metal fans are subversive "rebels without a cause" (whose rebellious attitude is questionable because of their allegiance to corporate vehicles). Some people believe that the entire nu-metal genre was invented by record executives (similar claims have been made about [Post-Grunge](#)). The [postmodern](#) art design of nu-metal albums and music videos has come under criticism for attempting to appear raw and gritty in spite of the multimillion dollar production teams behind such designs.

A pivotal moment in nu metal's history was Woodstock 99 where a large number of nu metal acts appeared on the bill. After the three-day festival ended in rioting, many blamed the aggressive nature of nu metal bands for the destruction; Limp Bizkit's set drew particular scorn, in particular their performance of the song "Break Stuff" where some believed frontman Fred Durst encouraged the audience to engage in violence. However, nu metal continued to be quite popular, and in 2000 Limp Bizkit's *Chocolate Starfish and the Hot Dog Flavored Water* became the rock record to debut with the biggest first-week sales in the SoundScan era up to that point. Another Family Values tour launched in 2001, with Fred Durst label signings Staind headlining the tour.

Abandoning the Term

Many bands have tried to distance themselves from the "nu metal" tag over the years, particularly the Deftones, who early in their career stopped touring and collaborating with Korn partly out of fear of being classified as part of a generic sound. This partially had to do with the use of the term nu metal as an insult by many people, including extreme metal fans and alternative rock fans. It is argued by detractors that Nu metal is not a 'true' type of metal, but a form of alternative music. A few bands also dislike to be pigeonholed

into a single movement they felt they had no real connection with. Quite a few nu metal bands, including Papa Roach and Limp Bizkit, abandoned the integration of hip hop (once viewed as vital to the sound of nu metal, mainly for its vocals) and experimented with different sounds on their later albums, often with less success than they had previously. Currently nu metal has declined in popularity in the United States as [Indie rock](#), [Emo](#), [Metalcore](#), and other genres have gained support, although it is still considered an active force in the music mainstream, particularly overseas in places like the United Kingdom.

Nu metal bands that still remain popular to today's standards Korn, Limp Bizkit, Deftones, P.O.D., Disturbed, Blindside, Adema, Drowning Pool, Papa Roach, A Perfect Circle and Linkin Park, and even heavier bands such as Slipknot, Mudvayne and Spineshank still seem to remain popular in rock sales, even due to the so called 'end of the nu-metal era'.

Categorization of specific artists as "nu metal" is difficult, considering the widespread mistrust of the term among artists and fans alike, and the "edges" are fuzzy where nu metal bleeds into other genres. In general, the artists in question are American bands that found their first success in the early and mid- to late 1990s. Immediately, other artists began shaping their sound to resemble the new groove-driven metal.

Musical traits

Guitar

Unlike traditional metal, the overall defining trait of nu metal guitar-playing is the emphasis on mood and texture over melody or complex instrumentation, achieved largely through performance or effects. Generally speaking, the emphasis in the music is on either communicating feelings of angst and hostility, or motivating a crowd to move with the beat -- ideally, both at once. However, guitar-playing in nu metal still often varies vastly in complexity, sound and usage. Bands take elements from several forms of music when composing the riffs for their guitars, causing a high variance between the bands. One common trait of most nu metal bands however, is to emphasize the guitar as a rhythmic instrument. Riffs often consist of only a few different [notes](#) or power chords played in rhythmic, syncopated patterns. To emphasize this rhythmic nature, nu metal guitarists generally make liberal use of palm muting, that is often widely spaced out and blend easily into the surrounding riffs.

Another common technique with nu metal guitarists is the use of de-tuned strings whose lower [pitch](#) creates a thicker, more resonant sound. Strings 'de-tuned' in this way, are often drop-D or lower, sometimes adding a seventh string. Guitar solos are generally not part of nu metal songwriting, and when they do appear they are often short and uncomplex when compared to those of other metal genres. Some even consider these as more like melody lines for their short length.

Linkin Park, Spineshank and Static-X are three bands that may be considered to represent examples of many techniques common to nu metal. There are exceptions in the genre however, with some bands using few to none of these common traits, such as Korn.

Bass

The speed and skill of a bassist in traditional heavy metal plays a large part of outcome in the band's sound, complementing percussive tempos (and occasionally the guitar riffs) to add a strong rhythm to the tone.

In nu metal, the bass is often the main focus of the music, acting often as the lead instrument, setting the bands other instruments as acting as rhythm. The nu metal bass is often slow and reminiscent of hip hop or pop music,

strutting a funky, loud sound that would arguably compete with the presence of the band's vocalist, however this is not always the case.

Drums

Nu metal drumming usually consists of 4/4 beats, often believed to come from the genre's [hip hop](#) influence. These 4/4 beats are sometimes used as a sole drumming pattern. One of the most important aspects of nu metal drumming, is that tempo rises above the established midtempo range on chorus lines and bridges. This is an almost universal rule, with a relatively small number of bands, including Slipknot and System of a Down, being the rare exceptions. Also, many notable nu metal bands feature a [DJ](#) for additional rhythmic instrumentation (especially scratches and [electronic](#) backgrounds). Two of the more famous nu-metal DJs are DJ Lethal of Limp Bizkit and Joe Hahn of Linkin Park.

Vocals

Nu metal bands often feature aggressive vocals that range from melodic [singing](#) akin to [pop music](#) music style, guttural screaming and shouting from various forms of metal music and [metalcore](#) types, and [rapping](#).

Some distinction is usually maintained between bands that use rapping vocals extensively, and those that don't. Bands featuring almost exclusively rap vocals are sometimes loosely called 'rap metal', while the less common term [rapcore](#) is term used by fans to describe bands that use a combination of singing, screaming, and/or rapping (for example, the vocals of Limp Bizkit, Linkin Park and P.O.D. , some b-sides by Korn's work, and most songs from Papa Roach's early releases). Moreover, it's very difficult saying if Corey Taylor raps or not in several songs by his band Slipknot.

Tool has been a recognizable origin for some nu metal vocal styles, Chevelle's Pete Loeffler, Taproot's Stephen Richards and even Limp Bizkit's Fred Durst have cited Maynard James Keenan's signature style as an influence. Keenan however has expressed distaste for this and has stated that he does not see the influence, specifically referring to Limp Bizkit.

Lyrical themes

The [lyrics](#) of most nu metal bands reflect on the stresses and mishaps of everyday life. Topics covered in this manner range from childhood alienation or abuse, socio-economic status and relationship/marital difficulties. Political progressivism and activism is a less common theme, but still noticeable in

many nu metal bands. More often, this is usually discussed candidly rather than in songs.

See also

- [Post-grunge](#)

Sources

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[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#) | [Hip hop genres](#)

Nu skool breaks

Nu skool breaks is a form of [breakbeat](#) music genre, combining the futuristic sense of [drum and bass](#), the sounds of [techno](#), the bass of [dub](#) and the beats from real drummers and [drum machines](#). The genre also prominently features [electro](#) and [hip-hop](#) influences and tracks typically run at 130 to 140 bpm.

Origins

TCR label founder Rennie Pilgrem coined the term to promote his then club night, Friction, differentiating it from the increasingly boorish Big Beat scene. He also released two highly successful compilations, Nu Skool Breaks, Volume 1 and 2, through UK based Kickin Records in 1998. The first volume of these was recorded live at the aforementioned London club night Friction, an influential breaks night that provided a springboard for the careers of producers Adam Freeland and Tayo, as well as promoters Ian Williams and Pilgrem who collectively founded the night. Friction became a focal point for their emerging styles of breakbeat-centered music and the night was boosted by its initial launch at Bar Rumba, a club known for its competent soundsystem and intimate basement space.

Recently, the UK sound has begun to devolve, losing the characteristic breakbeat that defines the sound, and replacing it with a beat that more resembles house music. The term 'plod' has been coined for this style - describing the nature of the beats sound as if they are plodding along like a horse's hooves. This new style of nu skool has also gained a bad reputation among the nu skool "purists", and in most circles is frowned upon as even being called "Breaks".

The sound is now split into two main camps - Tech-Breaks and Bassline-Breaks. The former sound runs closer to Techno and Progressive House, but with a tougher sound, while the latter borrows heavily from electro, two-step, ragga and dub. Although the sounds are different there are many similarities and the current trend in the world of Breaks would appear to be the two sounds are uniting as Breaks continues to expand as one of the most adaptable and progressive undergrounds dance music styles. There has also been a recent trend towards rock/breaks crossover tracks, but the original specific sound of Nu-Skool Breaks is beginning to fragment into many new styles.

Artists

Popular breakbeat producers include Tipper, Uberzone, Freq Nasty, IIs, Influenza, Koma & Bones, Peo de Pitte, Baobinga, Aquasky vs. Masterblaster, The Breakfastaz, Hybrid and The Plump DJs. The major producers have remixed and/or produced tracks for big acts such as Orbital, *NSYNC, Kelis and New Order.

In the UK the scene is dominated by acts like the Autobots, Plump DJs, Krafty Kuts, Evil Nine, Precision Cuts, Adam Freeland and Lee Coombs. In the USA, known for its more [acid](#)-based breaks sound, the sound has gained popularity, especially on the West Coast. American artists include DJ Icey, Crystal Method, ESKMO, Influenza, FACTORe. Australia also has a burgeoning scene with popular artists including Bass Kleph, Nick Thayer, Nubreed, Phil K, Luke Chable, Dopamine, Andy Page and Kid Kenobi.

Newer artist albums include "Midi Style" by General Midi and "Teampayers" by Aquasky.

Nu-NRG

Nu-NRG is a form of electronic dance music that evolved from the 1980s [hi-NRG](#). Pioneered by Peter Harris in the late 1990s, Nu-NRG is similar to epic trance and mainstream European [house music](#) but harder and faster beat. Some nu-NRG tracks are [melodic](#), and may be accompanied by [soprano](#) or [mezzo-soprano vocals](#).

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Nursery rhyme

A **nursery rhyme** is a traditional [song](#) or poem taught to young children, originally in the nursery. Learning such verse assists in the development of vocabulary, and several examples deal with rudimentary counting skills. ("Eeny, meeny, miny, moe" is an example of a counting-out game.) In addition, specific actions, motions, or dances are often associated with particular songs.

Many cultures (though not all; *see below*) feature children's songs and verses that are passed down by oral tradition from one generation to the next (either from parent to child, or from older children to younger children). In the English language, the term "nursery rhyme" generally refers to those of European origin, and the best known examples are English and originated in or since the 17th century. Their origins were possibly a form of oral political cartoon, from an era when free speech could get the speaker imprisoned.

Some nursery rhymes, however, are substantially older. "Sing a Song of Sixpence" exists in written records as far back as the Middle Ages. Arguably the most famous collection of nursery rhymes is that of Mother Goose. Some well known nursery rhymes originated in the United States, such as "Mary had a little lamb".

"Ring-Around-the-Rosie" (alternatively "Ring a Ring O'Roses") is popularly believed to be a metaphorical reference to the Great Plague of London, although this has been widely discredited, particularly as none of the "symptoms" described by the poem even remotely correlate to those of the Bubonic plague, and the first record of the rhyme's existence was not until 1881.

A credible interpretation of "Pop Goes the Weasel" is that it is about silk weavers taking their shuttle or bobbin (known as a "weasel"), to a pawnbrokers to obtain money for drinking. It is possible that the "eagle" mentioned in the song's third verse refers to The Eagle freehold pub along Shepherdess Walk in London, which was established as a music hall in 1825 and was rebuilt as a public house in 1901. This public house bears a plaque with this interpretation of the nursery rhyme and the pub's history. Alternatively, the term "weasel" might be Cockney rhyming slang for a coat ("weasel and stoat" = "coat"), and the coat itself was pawned.

An amusing and ironic accidental hoax involving the rhyme "Sing a Song of Sixpence" was perpetrated on the Urban Legends Reference Pages.

Scholars occasionally think they have "all" nursery rhymes written down, or know the last time that a rhyme was in use (some fall out of favor). However, as nursery rhymes are mainly an oral tradition, nursery rhymes will

surface anew (see Bill Bryson's book *Made in America : An Informal History of the English Language in the United States* for an excellent example).

There are some indigenous peoples which consider music sacred, so that only elder men may sing songs, and the songs are taught during sacred rituals in adulthood. It is forbidden for women or children to sing. Hence, these cultures do not have these kinds of songs.

List of nursery rhymes

Alphabet song

"As I Was Going by Charing Cross"

"As I Was Going to St Ives"

"Baa, Baa, Black Sheep"

"Bye, baby bunting"

"Christmas is Coming"

"Ding Dong Bell"

"Doctor Foster"

"Five little speckled frogs"

"Froggy would a-wooing go"

"Georgie Porgie"

"Goosey Gander"

"Grand old Duke of York"

"Hey Diddle Diddle"

"Hickory Dickory Dock"

"Horsey Horsey"

"Hot Cross Buns"

"Humpty Dumpty"

"Hush Little Baby"

"I'm a Little Teapot"

"Itsy Bitsy Spider"

"Jack and Jill"

"Jack Be Nimble"

"Jack Sprat"

"Kookaburra sits in the old gum tree"

"Ladybird Ladybird"

"Little Bo Peep"

"Little Boy Blue"

"Little Jack Horner"

"Little Miss Muffet"

"Little Tommy Tucker"

"London Bridge is falling down"

"Lucy Locket"

"Mares eat oats"

"Mary Had a Little Lamb"

"Mary, Mary, Quite Contrary"

"Monday's Child"

"Nuts in May"

"Old King Cole"
"Old Mother Hubbard"
"One, Two, Buckle My Shoe"
"One, Two, Three, Four, Five"
"Oranges and Lemons"
"Pat A Cake, Pat A Cake Bakers Man"
"Pease Porridge Hot"
"Peter Peter Pumpkin Eater"
"Polly Put the Kettle On"
"Pop Goes the Weasel"
"Pussy Cat Pussy Cat"
"Rain Rain Go Away"
"Ride a cock horse to Banbury Cross"
"Ring Around the Rosie" or "Ring a Ring O'Roses"
"Rock-a-bye Baby"
"Row, row, row the Boat"
"Rub A Dub Dub"
"See Saw Margery Daw"
"Simple Simon"
"Sing a Song of Sixpence"
"Star Light, Star Bright"
"Solomon Grundy"
"The Name Game"
"The Queen of Hearts"
"There Was A Crooked Man"
"There Was An Old Lady Who Swallowed A Fly"
"There Was An Old Woman Who Lived In A Shoe"
"This Is The House That Jack Built"
"This Little Piggy"
"This Old Man"
"Three Blind Mice"
"Tinker, Tailor"
"Tom, Tom, the Piper's Son"
"Twinkle Twinkle Little Star"
"Two Little Dickie Birds"
"Wee Willie Winkie"
"What Are Little Boys Made Of?"
"Who Killed Cock Robin?"

Popular culture

Stand up comic Andrew Dice Clay has performed "vulgar" versions of old standards in his act. The humor was often based on shock value and abrupt resolutions which identified a more practical or realistic result. As an example, in Clay's version of "Jack and Jill", Jill is implied to be a prostitute:

Jack and Jill went up the hill,
Both with a buck and a quarter.
Jill came down with two-fifty.

Other rhymes Clay has modified are "Three Blind Mice", "Twinkle Twinkle Little Star", "The Little Old Woman Who Lived in a Shoe", "Little Boy Blue", "Hickory Dickory Dock", and "Little Jack Horner".

Metal band, Korn's song "Shoots and Ladders" from their self-titled first album, Korn, consists almost entirely of nursery rhymes in its lyrics.

Oboe

The **oboe** is a double reed musical instrument of the woodwind family. It is a descendant of the shawm. The word "oboe" is derived from the French word *hautbois*, meaning "high wood". It is still on rare occasion called *hautboy* in English. A [musician](#) who plays the oboe is called an oboist. Careful manipulation of embouchure and air pressure allows the player to express a huge range of emotions and moods.

The instrument

It is more difficult to play and produce a good tone on the oboe compared to woodwind instruments such as the [flute](#) or [clarinet](#). Beginners often produce a nasal, often out-of-tune, and strident tone that is difficult to blend with other instruments, but an advanced oboist can produce a rich, warm, and beautiful tone. It is pitched in C.

In comparison to other modern woodwind instruments, the oboe has a very clear and somewhat piercing tone, because it emphasizes the even harmonics. Its uniquely penetrating [timbre](#) gives it the ability to cut through and be audible over other instruments in large ensembles, making it easy to tune to. Orchestras usually set the [pitch](#) by listening to the oboe playing concert A. Setting the pitch of the oboe is achieved by changing the position of the reed in the instrument, or by permanently altering the scrape of the reed itself. Subtle changes in pitch are also possible by adjusting the embouchure. Some changes can also be made by meticulously adjusting the reed position.

Baroque oboe

The oboe first appeared in French courts around 1650. In the 17th century Jean Hotteterre and Michel Danican Philidor modified the shawm, so that the new oboe had a narrower bore and a reed which is held by the player's lips near the end. Henry Purcell was the first composer to specifically score for it and Johann Sebastian Bach wrote extensively for it. It was the main melody instrument in early military bands until ousted by the [clarinet](#).

Baroque oboes were generally made from boxwood or fruit wood, with a wider bore and wider reed than the modern instrument, giving it a "creamier" and more clarinet-like timbre. In the [Baroque](#) era the oboe had two brass [keys](#), one the C-key and the other the Em-key. This instrument had no C₄ nor were there octave-keys. Notes in the successive octaves were reached through overblowing. Notable oboe-makers of that period are the German Denner and the English Stanesby. The range for the Baroque oboe extends from C₄ to E₆. In the 20th century, a few makers began producing new Baroque oboes to specifications from surviving historical instruments, for use in the performance of early music.

The Classical oboe

Later, in the [classical](#) period, the oboe became outfitted with eight keys, among them the so-called Go-key and the long-awaited octave-key, which allowed the player to play in the higher ranges without overblowing the instrument. The range for the Classical oboe extends from C4 to F6.

Modern oboe

The modern oboe was developed in the mid-19th century by the Triebert family of Paris. Using the Boehm flute as a source of ideas for key work, Guillaume Triebert and his sons Charles and Frederic devised a series of increasingly complex yet functional key systems. A variant form using large tone holes, the Boehm system oboe, was never popular in orchestral work but was used in military bands on the continent well into the 20th century. F. Lorée of Paris developed the modern oboe, the so-called System 6 bis, in 1905. Minor improvements to the bore and key work have continued through the 20th century, but there has been no fundamental change to the character of the instrument; 21st century oboes are louder and have more even scales than their equivalents of a century ago, but are essentially the same instrument .

The modern oboe is most commonly made from grenadilla (or African blackwood) and some manufacturers also make oboes out of other members of the dalbergia family of wood (cocobolo; rosewood; violetwood), or high-quality plastic resin. The oboe has an extremely narrow conical bore. It does not have a mouthpiece like the clarinet or saxophone; instead it has a double-reed consisting of two thin blades of cane tied together on a small-diameter metal tube (staple). The reed is held on the lips. The commonly accepted range for the oboe extends from Bm3 to G6, over two and a half octaves, though its common tessitura lies from D4 to Em6, and can play from Bm3 to C#7. Together with the flute and recorder, it is one of the oldest [woodwind](#) instruments.

The modern oboe has more than 20 keys which are usually silver-plated or occasionally gold-plated. The oboe is fingered similarly to the flute and saxophone. The modern oboe mechanism is mainly of two types: (a) the French conservatoire system and (b) the English thumbplate system. There is also a combination system where the French system has a thumbplate added, and also a German system involving fully automatic octaves.

In Vienna, an oboe preserving the bore and tonal characteristics has continued in use to the present day. This Akademiemodell oboe, invented in the early 20th century by Hermann Zuleger, is now made by a select few makers, notably Guntram Wolf and Yamaha. Apart from the major Viennese orchestras, which continue to exploit the Akademiemodell's unique color, it is not used.

Other members of the oboe family

The oboe has several siblings. The most widely known today is the cor anglais, or English horn, the tenor (or alto) member of the family. A transposing instrument, it is pitched in F, a perfect fifth lower than the standard oboe. The oboe d'amore, the alto (or mezzo soprano) member of the family, is pitched in A, a minor third lower than the oboe. J.S. Bach used both the oboe d'amore as well as the taille and oboe da caccia, Baroque antecedents of the cor anglais, extensively. Even less common is the bass oboe (also called baritone oboe), which sounds one octave lower than the regular oboe. Delius and Holst both scored for it, and today it is used increasingly often. Almost a museum piece is the more powerful heckelphone, which has a wider bore and larger tone than the bass oboe. Only 165 heckelphones have ever been made, and competent players are hard to find. The least common of all is the musette (also called oboe musette or piccolo oboe), the sopranino member of the family; it is usually pitched in E-flat or F above the standard oboe.

Keyless folk versions of the oboe (most descended from the shawm) are found throughout Europe. These include the musette (France) and bombarde (Brittany), the piffero and ciaramella (Italy), and the xirimia (Spain). Many of these are played in tandem with local forms of [bagpipe](#). Similar oboe-like instruments, most believed to derive from Middle Eastern models, are also found throughout Asia as well as in North Africa.

Classical works featuring the oboe

Wolfgang Amadeus Mozart, Oboe Concerto in C major, Quartet in F major
Antonio Vivaldi, Oboe Concerti
Johann Sebastian Bach, Brandenburg Concertos nos. 1 and 2, Concerto for Violin and oboe
Tomaso Albinoni, Oboe Concerti
George Frideric Handel, The Arrival of the Queen of Sheba, Oboe Concerti and Sonate
Georg Philipp Telemann, Oboe Concerti and Sonate
Richard Strauss, Oboe Concerto
Joseph Haydn, Oboe Concerto in C major
Vincenzo Bellini, Concerto in E major
Luciano Berio, Sequenza VII
Domenico Cimarosa, Oboe Concerto in C major
Francis Poulenc, Oboe Sonata
Benjamin Britten, 6 Metamorphoses after Ovid
Robert Schumann, 3 Romanzen for Oboe and Piano
Carl Nielsen, Two Fantasy Pieces for Oboe and Piano
Karl Ditters von Dittersdorf, Oboe Concertos
Georg Philipp Telemann, Sonata in A minor
Alessandro Marcello, Concerto in D minor
Ralph Vaughan Williams, Concerto for Oboe and Strings and Ten Blake Songs for oboe and tenor

The oboe in non-classical genres

While the oboe is rather rarely used in musical genres other than Western classical, there have been a few notable exceptions.

Traditional and folk music

Although keyless folk oboes are still used in many European folk music traditions, the modern oboe has been little used in traditional music. One exception was the late Derek Bell, harpist for the Irish group Chieftains, who used the instrument in some performances and recordings. The U.S. contra dance band Wild Asparagus, based in western Massachusetts, also uses the oboe, played by David Cantieni. REM, a rock band from Athens, GA features the oboe in several tracks of their album *Out of Time*, most notably as the lead melodic instrument on the wordless song "Endgame."

Jazz

Although the oboe never featured prominently in [jazz](#) music, some early bands, most notably that of Paul Whiteman, included it for coloristic purposes. The multi-instrumentalist Garvin Bushell (1902-1991) played the oboe in jazz bands as early as 1924 and used the instrument throughout his career, eventually recording with John Coltrane in 1961.[1] Though primarily a tenor saxophone player, Yusef Lateef was among the first (in 1963) to use the oboe as a solo instrument in modern jazz performances and recordings. The 1980s saw an increasing number of oboists try their hand at non-classical work, and many players of note have recorded and performed alternative music on oboe.

Other oboists performing in non-classical genres

Marshall Allen (with Sun Ra Arkestra), jazz, free jazz
Kyle Bruckmann, free improvisation
Garvin Bushell, jazz
Joseph Celli, free improvisation, contemporary classical music
Brian Charles
Gene Cipriano
Lindsay Cooper, art rock

Caroline Glass, indie rock
Robbie Lynn Hunsinger
Joseph Jarman, jazz, free jazz
Karl Jenkins
Rahsaan Roland Kirk
Marta Konicek
Yusef Lateef, jazz
Caris Liebman
Andy Mackay (with Roxy Music), art rock
Charlie Mariano
Paul McCandless (with Paul Winter Consort and Oregon), jazz
Makanda Ken McIntyre, jazz
Janey Miller (with New Noise)
Mitch Miller
Roscoe Mitchell, jazz, free jazz
Manuel Munzlinger
Romeo Penque
Dewey Redman, jazz
Don Redman, jazz
Nancy Rumbel easy listening
Brenda Schumann-Post world, jazz
Matt Sullivan
Sufjan Stevens, indie rock

Fictional oboist

- Tess Bagthorpe (in the *Bagthorpe Saga* by Helen Cresswell)

Oboe manufacturers

A majority of professional oboists in the United States favor instruments made by the French company F. Lorée. Following is a list of the major oboe manufacturers.

- Buffet
Cabart (A Division of F. Lorée)
Covey
Fossati
Fox
Frank
Howarth
A. Laubin
F. Lorée
Marigaux
Mönnig
Patricola
Rigoutat
Selmer
Yamaha

Categories: [Woodwind instruments](#)

Octet

In [music](#), an **octet** is a [musical ensemble](#) consisting of eight [instruments](#) or a musical composition written for it.

The two best known octets in [classical music](#) are probably those by Felix Mendelssohn (which is for a double [string quartet](#)) and Franz Schubert (which is for [clarinet](#), [bassoon](#), [horn](#), [violin](#), [viola](#), [cello](#), and double bass). Igor Stravinsky also wrote an octet for [wind instruments](#) (an unusual grouping of [flute](#), clarinet, two bassoons, two [trumpets](#), and two [trombones](#)) and Paul Hindemith wrote a lesser known piece for clarinet, bassoon, horn, violin, two violas, cello, and double bass. Dimitri Shostakovich also wrote a string octet which utilizes his typical atonal techniques difficult for musicians.

"Octet" is also rarely (and strangely) used as a name for a vocal performing group, not necessarily of eight members, as proven by the Glens Falls High School Octet in New York State. This particular group has forty-nine (49) members.

Saxophonist David Murray leads a famous experimental jazz octet, the David Murray Octet.

Category: [Musical groups](#)

Oi!

Stylistic origins:

1950s [R&B](#), [rock and roll](#), [country](#), and [rockabilly](#), 1960s [garage rock](#), frat rock, [psychedelic rock](#), [pub rock](#), [glam rock](#), and proto-punk

Cultural origins:

Mid 1970s United States, Australia and United Kingdom.

Typical instruments:

Vocals – [Guitar](#) – [Bass](#) – [Drums](#)

Mainstream popularity:

Chart-topping in the UK, less success elsewhere. Some success for [pop punk](#), especially [ska punk](#) and [Two Tone](#)

Derivative forms:

[Alternative rock](#) – [Emo](#) – [Gothic rock](#) – [Grunge](#) – [Math rock](#) – [New Wave](#) – [Post-punk](#) – [post-punk revival](#)

[Anarcho-punk](#) – [Christian punk](#) – [Crust punk](#) – [Garage punk](#) – [Hardcore](#) – [Horror punk](#) – **Oi!** – [Pop punk](#)

[Anti-folk](#) – Chicano punk – [Death rock](#) – [Funkcore](#) – Jazz punk – [Psychobilly](#) – [Queercore](#) – [Ska punk](#) – [Two Tone](#)

[History](#) – [Cassette culture](#) – [Fashion](#)

Oi! is a sub-genre of [punk rock](#) that sought to align punk with a working-class "street level" following, originating in the United Kingdom. It began in the latter part of 1977, fusing the styles of early punk bands such as the Clash and the Ramones; early British rock like the Rolling Stones and The Who; football (soccer) chants; pub rock like the 101ers and Eddie and the Hot Rods; and glam rock bands like Slade and Sweet.

The music was seen as promoting unity between punks, skinheads and other working class youths. Originally, the style was called "[streetpunk](#)" or "reality-punk." It wasn't until the early 1980s that music journalist Garry Bushell labeled the movement Oi!, supposedly derived from the Cockney Rejects song *Oi! Oi! Oi!*.

The original Oi! bands included Cock Sparrer, the Cockney Rejects, Angelic Upstarts, and Sham 69, although some of them were around for years before the word Oi! was used to describe their style of music. They were followed by The Business, The Last Resort, The 4-Skins, Combat 84, Condemned 84, Infa-Riot, The Blood, The Oppressed and Anti-Heros.

Because many skinheads were recruited by racist organizations such as the National Front, some histories of rock music dismiss all Oi! as racist.

However, none of the original streetpunk bands were particularly racist, and some, such as the Angelic Upstarts, were associated with the left wing and joined anti-racist campaigns. One definite exception is Skrewdriver. The band's early material is sometimes considered classic Oi!. But by the mid-1980s Skrewdriver were leading a small neo-Nazi rock scene. Apart from lead singer Ian Stuart Donaldson, the band had a different lineup from that of the late 1970s. Their music was recognizably Oi!, but they sought to distance themselves from punk in general, preferring the term "R.A.C." ("Rock Against Communism" — a reaction to Rock Against Racism). Members of the earlier incarnation of Skrewdriver have stated that they do not wish to be associated with Donaldson's later version.

The media associated Oi! with far right politics following the events of July 4, 1981 at the Hamborough Tavern in Southall, London, when a concert by the bands The Business, the Last Resort and the 4-Skins was followed by violent clashes between the predominantly white audience and the local Asian population, who firebombed the tavern. However it is worth recording that in the aftermath many Oi! bands were not slow to condemn racism in all its forms, as well as categorically denying any association with fascism.

Unfortunately these denials were met with cynicism from some quarters following the release of the *Strength Thru Oi* compilation album around the same time. Not only was its title a play on a Nazi slogan (Strength Through Joy) but the cover featured Nicky Crane, a Nazi activist who was serving a four year prison sentence for racist violence. Garry Bushell, who was responsible for compiling the album, claimed however that its title was a pun on The Skids album Strength Through Joy. He also denied knowing the identity of the skinhead on the album's cover until it was exposed by the Daily Mail two months later. Bushell, who was a socialist at the time, later noted the irony of being branded a far-right activist by a paper who "had once supported Oswald Mosley's Blackshirts, Mussolini's invasion of Abyssinia, and appeasement with Hitler right up to the outbreak of World War Two."

The Oi! movement soon after began to lose momentum in the UK, but Oi! scenes were forming elsewhere in continental Europe, Japan, and North America. In the United States, the Oi! phenomenon was mirrored by the Hardcore explosion of the early 1980s, especially by bands such as Agnostic Front, Iron Cross, and S.S. Decontrol. Although similar in spirit and influence to Oi! (particularly in the earlier stages), Hardcore expounded itself in a peculiarly American middle class (rather than working class) fashion as its influences spread. In the mid-1990s, a revival of interest in Oi! music began, with new bands emerging and older bands receiving more recognition. With this revival came a further concerted effort to distance Oi! from racism.

More recent Oi! bands include The Templars, Oxblood, Wretched Ones, Those Unknown, Nuts and Bolts, The Bruisers, Hanover Saints,

Bonecrusher, Discipline, Retaliator, The Lager Lads, Oxymoron and Hard Skin.

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

Protopunk

[Ska](#) - [Reggae](#) - **Oi!** - [Punk Rock](#) - [Streetpunk](#) - [Hardcore](#)

Categories: [Punk genres](#)

Old school hip hop

Old school hip hop is the very first [hip hop music](#) to come out of the block parties of New York City in the 1970s and early 1980s. The old school era ended and the [golden age](#) began with the popularity of Run-DMC's 1986 album, Raising Hell. In modern usage, the term is often used to refer to hip hop from the early 1990s by numerous radio stations and television channels, including BET.

History

The first recordings of old school hip hop were the Fatback Band's "King Tim III" and The Sugarhill Gang's "Rapper's Delight". While "King Tim III" is widely regarded as the first recorded hip hop song, it was the Sugarhill Gang that won hip hop its first mainstream popularity.

Old school hip hop would often sample [disco](#), [soul](#), and [funk](#) tracks. In the case of the Sugarhill Gang, a live band was used for samples. However, the old school sound soon became based largely on drum machines and popular "[break](#)" samples.

In contrast with the later rhymes of new school hip hop, old school rap was relatively simple in its [rhythms](#) and cadences.

Old school rap was often focused on good times, parties and friendship. An exception was "The Message", a rap song written by Melle Mel for his hip hop group, Grandmaster Flash and The Furious Five. The popularity of "The Message" led the "message rap" to gain a place in the hip hop canon.

Artists

Afrika Bambaataa	The Educated Rapper	L.A. Dream Team	Salt-N-Pepa
Busy Bee	Eric B. & Rakim	Lightnin' Rod	Scor
Captain Rapp	The Fat Boys	Madrok	The
Cold Crush	Freeez	Man Parrish	Sequence
Brothers	Fresh Gordon	Mantronix	Shawn Brown
Cowboy	Full Force	Marley Marl	Skinny Boys
Cybotron	Funky Four Plus One	M.C. Fosty & Lovin' C.	Slamm
Darkstar	The Furious Five	M.C. Shan	Syndicate
Davy DMX	The Future MC's	THE MEAN MACHINE	Soul Sonic
Dee Dee King	Grandmaster Flash &	The Moments	Force
Dimples D.	the Furious Five	Newcleus	Sparky D
Disco Daddy &	Grandmaster Melle	Next School	Spoonie Gee
Captain Rapp	Mel	Nice & Smooth	Spyder-D
DJ Cheese	Hashim	Old School Players	The Sugarhill
DJ Dr. Shock	Herbie Hancock	P.A.N.I.C.	Gang
DJ EZ Rock	Howie Tee	Paul Hardcastle	Super Nature
DJ Flash	Hurt 'Em Bad	Positive Force	Symbolic
DJ Hollywood	Jimmy Spicer	Pumpkin	Three
DJ Kool	Juice Crew	The Rappers Rap	T La Rock
Kool DJ Herc	Just Ice	Group	Timex Social
DJ Matrix	K Love	Real Roxanne	Club
DJ Mike B	Kangol Kid	Rob Base	Toddy Tee
Hartford, CT	Kaos & Mystro	Rock Master Scott & the	Treacherous
DJ Red Alert	Kid Frost	Dynamic Three	Three
Dr. Dre	Kid Solo	Rock Steady Crew	Triple Threat
Doctor Ice	Kimberly Ball	Rocky Padilla	Three
Doctor Jeckyll	King MC and DJ Flash	Rodney O.	Trouble Funk
and Mr. Hyde	Knights of the	Ron Hudson	Two-Bigg
Doug E. Fresh	Turntables	Run-DMC	M.C.
	Kool Moe Dee		Ultramagnetic
	Kurtis Blow		MCs
			UTFO
			West Street
			Mob
			Whodini
			Word of
			Mouth
			Young MC

See also

- [Golden age hip hop](#)

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) (East - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#) | [History of hip hop](#)

Oldschool jungle

Oldschool jungle

Stylistic origins: [Breakbeat hardcore](#), [Techno](#), Rare groove, [Reggae](#), [Darkcore](#)

Cultural origins: Early 1990s, United Kingdom

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Sampler](#)

Mainstream popularity: Low

Derivative forms: [Drum and bass](#)

Subgenres

Ragga jungle, Darkside jungle, [Intelligent jungle](#)

Oldschool jungle is the name given to a style of [electronic music](#) that incorporates influences from genres including [breakbeat hardcore](#), [techno](#), rare groove and [reggae/dub](#)/dancehall. There is significant debate as to whether Jungle is a separate genre from [drum and bass](#) as some use the terms interchangeably.

Subgenres

Subgenres of oldschool jungle include:

- ragga jungle; more Jamaican-Ragga influenced styles and lyrics (circa 1992-6),
- darkside jungle; instrumental jungle with a more minimal focus (1994-today),
- [intelligent jungle](#); a more [ambient](#) sound, focusing on mood, synthesis and production methods (1996-today).

The fast tempos (150 to 170 bpm), [breakbeats](#), other heavily syncopated percussive loops, samples and simple synthesized effects makes up the easily recognizable form of Jungle. Producers create the tell-tale drum patterns; sometimes completely off-beat, by cutting apart [breakbeats](#) such as the [Amen break](#). Jungle producers incorporated classic Jamaican/Caribbean sound-system culture production-methods. The slower, deep basslines and simple melodies (which are directly descended from dub, reggae and dancehall) accentuated the overall production and hence gave Jungle its 'rolling' quality.

History

The term *Jungle*

While the use of the word to describe what is now known as 'Jungle' music is debatable, the emergence of the term in musical circles can be roughly traced to Jamaican/Caribbean toasting (a pre-cursor to modern MCs), circa 1970. References to 'Jungle', 'Junglists' and 'Jungle music' can be found throughout dub, reggae and dancehall genres from that era up until today.

It has been suggested that the term 'Junglist' was a reference to a person either from a section of Kingston known as 'The Concrete Jungle' or from a different area, 'The Gardens', which was a leafy area colloquially referred to as 'The Jungle'.

The first documented use of the term is within a song featuring Jungle producer and lyricist Rebel MC. In which a sample was taken from a much older dancehall tune containing the lyrics "Rebel got this chant - "alla the junglists".

At one time there was even some confusion and debate as to whether the use of the word "Jungle" was a racist referral to its apparently blacker, reggae-influenced sound and fans. This seems unlikely as whilst it has been suggested that it was the black youth of Britain who fueled the early Jungle and drum and bass scenes . This was only the reality very early on and is now a racially diverse mix of fans and producers alike.

Some early proponents preferred to define the "Jungle" element as representing the deeper and darker sound of the heavy beats and bass lines, while others saw a connection with tribal drumming, percussion and simplicity.

Producers and DJs of the early 90's; MC 5ive '0, Groove Connection and Kingsley Roast, place the origin of the word in the scene with pioneers like Moose and Danny Jungle.

"a guy called Danny Jungle - he is the first person I always quote. ... As soon as the breakbeat started he was calling it that."

The emergence of the Jungle sound

In the summer of 1992, a Thursday [night club](#) in London called "Rage" was changing in response to the commercialization of the [rave](#) scene (see

[breakbeat hardcore](#)). Resident DJs Fabio and Grooverider; amongst others, began to take the [Hardcore](#) sound of to a new level. The speed of the music increased from 120bpm to 145bpm, whilst more ragga and dancehall elements were brought in and Techno, Disco and House influences were decreased.

Eventually the music became too fast and different to be mixed with more traditional [rave music](#), creating a division with the other popular electronic genres. When it lost the four-on-the-floor beat, and created percussive elements solely from raw, 'chopped up' breakbeats, the old-school ravers would complain that it had "gone all jungle-techno".

The club 'Rage' finally shut its doors in 1993, but the new legion of "[Junglists](#)" had evolved, changing dancing styles for the faster music, enjoying the off-beat rhythms and with less reliance on the chemical stimulation of the rave era.

Jungle's decline

Jungle reached the peak of its popularity between 1994 and 1995. It was toward the end of this period that the genre diversified into [drum and bass](#) as most producers started to incorporate new sounds and rhythms into their music. The co-produced "Timeless" by Goldie and Rob Playford (released on Playford's Moving Shadow record label) is the clearest example of a track from this time period which is not considered Jungle. Showcasing the new wave of high-tech music production tools being created and computer and audio-software possibilities, 1995 ushered in many of the biggest names in drum and bass today. The term 'Jungle' was then used to describe a large range of electronic dance music and so has become too vague to be useful.

Jungle today

Today jungle can be used as a synonym for drum and bass. Some may use the term 'Jungle' to denote a more ragga, "old skool" or mid-90s sound, although some feel drum and bass and Jungle are in fact completely separate genres. Very fast, almost undanceable beats ragged are sometimes referred to as Jungle by this group, which has formed an underground scene throwing free parties and other underground raves. In this underground scene, popular drum and bass is frowned upon by some as it is seen to be too mainstream.

Reference tracks

- A-Zone - Calling The People (Jungle)
- Conquering Lion - Code Red (Ragga-Jungle)
- DJ Dextrous & rude Boy keith - The Kings of the Jungle Part One
A.Wicked AA.Charge (SUBBASE 36)
- DJ Dextrous & rude Boy keith - The Kings of the Jungle Part Two A. Bad
Boy Tune B1. Jungle Theme B2. Wicked remix (SUBBASE 36R)

Notable artists

4Hero
Andy C
Aphrodite
DJ Hype
DJ Krust
DJ SS
DJ Zinc
Ed Rush
Grooverider
Johnny Jungle (aka Pascal)
Krome + Mr Time
L Double
LTJ Bukem
M Beat
Mickey Finn
Omni Trio
Ray Keith
Shy FX
T.Power
Tom + Jerry
The Prodigy

Old-time music

Old-time music is a form of North American [folk music](#), with roots in the folk music of many countries, most notably: England, Scotland, Ireland, and Africa. This musical form developed along with various North American folk dances, such as square dance. The genre also encompasses ballads and other types of folk songs. It is played on acoustic instruments, generally centering on the fiddle.

History

Reflecting the cultures that settled North America, the roots of old-time music are based in the traditional musics of the British Isles (primarily England, Scotland, and Ireland), with a strong admixture of African music. In some regions French and German sources are also prominent. While many dance tunes and ballads can be traced to European sources, many others are of purely North American origin.

The term "old-time"

With its origins in the traditional musics of Europe and Africa, old-time music represents perhaps the oldest form of North American traditional music other than Native American music, and thus the term "old-time" is an appropriate one. As a label, however, it dates back only to 1923.

Fiddlin' John Carson made some of the very first commercial recordings of traditional American country music for the Okeh label. The recordings became hits. Okeh, which had previously coined the terms "hillbilly music" to describe Appalachian and Southern fiddle-based and religious music and "race recording" to describe the music of African-American recording artists, began using "old-time music" as a term to describe the music made by artists of Carson's style. The term, thus, originated as a euphemism, but proved a suitable replacement for other terms that were considered disparaging by many inhabitants of these regions. It remains the term preferred by performers and listeners of the music.

Other sources

During the late 19th and early 20th centuries, minstrel, Tin Pan Alley, gospel, and other popular music forms also entered the genre. While old-time music was practiced in all regions of the United States in the 18th and 19th centuries, by the 20th century it had come to be associated primarily with the Appalachian region.

Revival

Old-time music experienced a great revival in the early 1960s in areas such as Chapel Hill, North Carolina. Alan Jabbour, founding director of the

Folklife Center at the Library of Congress, became a leader of this revival while a student at Duke University. Other important revivalists include Mike Seeger and Pete Seeger, who brought the music to New York City as early as the 1940s.

Instrumentation

Old-time music is played using a wide variety of stringed instruments. The instrumentation of an old-time group is often determined solely by what instruments are available, as well as by tradition. The most common instruments are acoustic string instruments. Historically, the fiddle was nearly always the leading melodic instrument, and in many instances (if no other instruments were available) dances were accompanied only by a single fiddler, who often also acted as dance caller.

By the early 19th century, the [banjo](#) (originally an instrument played exclusively by persons of African descent, both enslaved and free) had become an essential partner to the fiddle, particularly in the southern United States. The banjo, originally a fretless instrument and frequently made from a gourd, played the same melody as the fiddle (though in a lower register), while simultaneously providing a rhythmic accompaniment incorporating a high drone provided by the instrument's "drone string." The banjo in old-time music is typically a 5-string model. It is most commonly played clawhammer or with two fingers, rather than the three-finger Scruggs style common in bluegrass, and is usually open-back, i.e. it lacks the resonator found on most bluegrass banjos. However, important figures such as Uncle Dave Macon and Dock Boggs often played in idiosyncratic three finger styles, that were clearly distinct from the Scruggs rolls. Some, such as Scrugg's influence Snuffy Jenkins, played in a style that blurred the line between oldtime and bluegrass, using a three-finger roll that was idiomatically more oldtime than bluegrass.

During the 19th and early 20th centuries, other stringed instruments began to be added to the fiddle-banjo duo; these included the [guitar](#), mandolin, and double bass (or washtub bass), which provided chordal and bass line accompaniment (or occasionally melody also). Such an assemblage, of whatever instrumentation, became known simply as a "string band." Occasionally the cello, [piano](#), hammered dulcimer, Appalachian dulcimer, tenor banjo, tenor guitar, mouth bow, or other instruments were used, as well as such non-string instruments as the jug, harmonica, jew's harp, concertina, [accordion](#), washboard, or spoons.

The fiddle is sometimes played by two people at the same time, with one player using the bow and fingers, while another player stands to the side and taps out a rhythm on the fiddle strings using small sticks called fiddlesticks (also spelled "fiddle sticks"). This technique (also sometimes called "beating the straws") is utilized in performance most notably by the duo of Al and Emily Cantrell.

Old-time music as dance music

Instrumental old-time music is traditionally played for dances, and is considered to be [dance music](#). As such, there is not much showiness, generally with no solos, but always carrying a strong beat. This contrasts with [bluegrass music](#) which was developed in the 1940s as a form of concert music. Bluegrass music, however, developed from old-time music, and shares many of the same songs and instruments, but is more oriented toward solo performance than is old-time music.

While in the British Isles reels and jigs both remain popular, the reel is by far the predominant metric structure preferred by old-time musicians in the United States (though a few hornpipes are also still performed). Canadian musicians, particularly in the Maritime provinces where the Scottish influence is strong, perform both reels and jigs (as well as other types of tunes such as marches and strathspeys).

Each regional old-time tradition accompanies different dance styles. Some of these include clogging and flatfoot dancing (Appalachia), contradancing (New England, square dancing (Southern states) and step dancing (Nova Scotia, particularly Cape Breton Island), though there is some overlap between regions.

Learning old-time music

Players traditionally learn old-time music by ear; even those musicians who can read music generally learn and play old-time tunes by ear. A broad selection of written music does exist, however, it is widely acknowledged that the style of old-time music cannot be practically notated by written music.

Although it is one of the oldest and most prominent forms of traditional music in the United States and Canada, old-time music (with a few notable exceptions) is generally not taught in North American primary schools, secondary schools, or universities. Although square dancing is still occasionally taught in elementary schools (generally with recorded, rather than live music), old-time instruments and dances are not included in the educational system, and must be studied outside the school system.

Regional styles

There are numerous regional styles of old-time music, each with its own repertoire and playing style. Nevertheless, some tunes (such as "Soldier's Joy") are found in nearly every regional style, though played somewhat differently in each.

Appalachia

This section applies primarily to the "Southern Appalachian" region of the United States (the Central Appalachians being in the northeastern U.S. and the Northern Appalachians stretching into Quebec, Canada).

Appalachian folk music is a distinctive [genre](#) of [folk music](#). Appalachian music is believed to have developed from traditional Scottish, English and Irish music brought to the United States by immigrants from those countries, and in turn it influenced [country music](#) and old-time music.

A Scottish fiddler named Neil Gow is usually credited with developing (during the 1740s) the short bow sawstroke technique that defines Appalachian fiddling. This technique was altered during the next century, with European waltzes and polkas being most influential.

While in the year 2000 African Americans made up only 8 percent of the Appalachian population, their numbers were greater in the 19th and early 20th centuries, due not only to the presence of slaves but also free blacks working in timber, coal mining, and other industries. Their music has exerted a great influence on Appalachian music in its instrumentation (the banjo was adopted from them by white musicians following the Civil War) as well as ornamentation (the "blue note" third and seventh, and sliding tones which are not found in British Isles folk music (outside of certain styles of Irish music, whose influence on Appalachian music is considered minimal - this may be indicative of parallel evolution, since the early Appalachian settlers were generally of other than Irish extraction)). Even into the early 20th century, it was common for young white musicians to have learned the banjo or other instruments from older African American musicians living in their area.

Appalachian folk became a major influence on styles like [country music](#) and [bluegrass](#). It is one of the few regional styles of old-time music that, since World War II, has been learned and widely practiced in all areas of the United States (as well as in Canada, Europe, Australia, and elsewhere). In some cases (as in the Midwest and Northeast), its popularity has eclipsed the indigenous old-time traditions of these regions. There is a particularly high

concentration of performers playing Appalachian folk music on the East and West Coasts (especially in New York City, Los Angeles, San Francisco, and the Pacific Northwest). A number of American classical composers, in particular Henry Cowell and Aaron Copland, have composed works that merge the idioms of Appalachian folk music with the Old World–based classical tradition.

Appalachian old-time music is itself made up of regional traditions. Some of the most prominent traditions include those of Mount Airy, North Carolina and Grayson County/Galax, Virginia (Tommy Jarrell), West Virginia (the Hammons Family), East Kentucky (J. P. Fraley and Lee Sexton), and East Tennessee (Roan Mountain Hilltoppers).

Notable North Carolina traditional banjo players and makers include Frank Proffitt, Frank Proffitt, Jr. and Stanley Hicks, who all learned to make and play fretless mountain banjos from a family tradition. These players, among others, learned their art primarily from family and show fewer traces of influence from commercial hillbilly recordings. The Proffitts and Hicks were heirs to a centuries-old folk tradition, and through the middle to late 20th century and they continued to perform in a style older than the stringbands often associated with old time music. Their style has been recently emulated by contemporary musician Tim Eriksen.

Old-time music has also been adopted by a few Native American musicians; the eminent Walker Calhoun of Big Cove, in the Qualla Boundary (home to the Eastern Band of Cherokee Indians, just outside the Great Smoky Mountains National Park in western North Carolina) plays three-finger-style banjo, to which he sings in the Cherokee language.

New England

The New England states, being among the first to be settled by Europeans, have one of the oldest traditions of old-time music. Although the Puritans (the first Europeans to settle in the region), frowned upon instrumental music, dance music flourished in both urban and rural areas beginning in the 17th century. Primary instruments include the fiddle, piano, and guitar, with the wooden flute sometimes also used. As with Appalachian folk, a number of classical composers have turned to New England folk music for melodic and harmonic ideas, most famously Charles Ives, as well as Aaron Copland, William Schuman, and John Cage, among others.

Midwest

Beginning in the early 19th century, when the Midwestern states were first settled by immigrants from the eastern United States and Europe, the Midwest developed its own regional styles of old-time music. Among these, the Missouri style is of particular interest for its energetic bowing style.

The non-Appalachian South

The Southern states (particularly coastal states such as Virginia and North Carolina) also have one of the oldest traditions of old-time music in the United States. Bascom Lamar Lunsford is perhaps the best known.

It is in this region that the music of Africa mixed most strongly with that of the British Isles. Records show that many African slaves (some of whom had been musicians in Africa or the Caribbean, where they had lived prior to the United States) were talented musicians, playing, as early as the 18th century, instruments such as the fiddle, banjo, and piano. Slave documents and advertisements of the time often listed musical abilities of individual African slaves as a selling point, as slaves were frequently asked to perform for their masters.

The banjo, an essential instrument for Southern and Appalachian old-time music, is believed to have derived from a West African skin-covered lute; such instruments (generally with four strings) are still played today in Senegal, Gambia, Mali, and Guinea, where they are called *ngoni*, *xalam*, or various other names.

States of the Deep South such as Alabama, Mississippi, Georgia, and Louisiana also have their own regional old-time music traditions and repertoires. While the [music](#) of the Louisiana [Cajuns](#) has much in common with other North American old-time traditions it is generally treated as a tradition unto itself and not referred to as a form of old-time music.

Texas and the West

Texas developed a distinctive twin-fiddling tradition that was later popularized by Bob Wills as "Western swing" music. Fiddle music has also been popular since the 19th century in other Western states such as Oklahoma and Colorado. The National Oldtime Fiddlers' Contest has been held each year in Weiser, Idaho since 1953.

Oklahoma, with its high concentration of Native American inhabitants, has produced some Native American old-time string bands, most notably Big Chief Henry's Indian String Band (consisting of Henry Hall, fiddle; Clarence Hall, guitar; and Harold Hall, voice), which was recorded by H. C. Speir for the Victor company in 1929.

Canada

Among the prominent styles of old-time music in Canada are the Scottish-derived tradition of Nova Scotia (particularly Cape Breton Island), the French Canadian music of Quebec and Acadia, the old-time music of Ontario, and the prairie fiddling traditions of the central provinces. It is here (primarily in Manitoba and Saskatchewan) that the fiddle tradition of the Métis people is found.

See also

- [Bluegrass music](#)
- [Folk music](#)

Films

- *My Old Fiddle: A Visit with Tommy Jarrell in the Blue Ridge* (1994). Directed by Les Blank. El Cerrito, California: Flower Films. ISBN 0933621612.
- *New England Fiddles* (1995). Produced and directed by John M. Bishop. A Media Generation production. Montpelier, Vermont: Distributed by Multicultural Media.
- *Songcatcher* (dir. Maggie Greenwald, 2000) is a film about a musicologist researching Appalachian folk music in western North Carolina.
- *Sprout Wings and Fly* (1983). Produced and directed by Les Blank, CeCe Conway, and Alice Gerrard. El Cerrito, California: Flower Films. ISBN 0933621099.

[American roots music](#)

Appalachian | [Blues](#) ([Ragtime](#)) | Cajun and Creole (Zydeco) | [Country](#) ([Bluegrass](#)) | [Jazz](#) | [Native American](#) | [Spirituals](#) and [Gospel](#) | [Tejano](#)

Categories: [American folk music](#) | [Music genres](#)

One-hit wonder

In the music industry, a **one-hit wonder** is an artist who is generally known for only one hit [single](#).

Because one-hit wonders are only popular for a brief time, their hits often have significant nostalgia value and are often featured on era-centric compilations and [soundtracks](#) to period films.

The hits of many one-hit wonders are novelty songs that are, to an extent, deliberately short-lived, recorded for humor or to cash in on a pop culture fad. Examples include Rick Dees's "Disco Duck," related to the disco craze of the late 1970s, and Buckner & Garcia's "Pac Man Fever," related to the arcade game Pac Man. More commonly however, one-hit wonders are serious-minded musicians who struggled to continue their success after their popularity waned. Some artists have only had one chart success due to untimely death, such as Minnie Riperton and Blind Melon.

One-hit wonders are common in any era of [pop music](#) but are most common during reigns of entire genres that do not last for more than a few years, such as [disco](#) and [new wave](#).

Though the term is sometimes used in a derogatory sense, fans often have a great passion for these memorable songs and the artists that created them. Some one-hit wonder artists have embraced this following openly, while others distance themselves from their hit in an attempt to craft successful songs with different sounds.

Questions of Definition

Performers who are successful in one country or continent but who are known for only one song in another are usually considered one-hit wonders in the latter. Germany's Nena, Europe's Boney M, Scotland's Simple Minds, England's Frankie Goes to Hollywood and Canada's Crash Test Dummies have each had considerable success in their homelands but are considered one-hit wonders in the United States.

Similarly, some performers are considered one-hit wonders in general but have had considerable success within their respective genres. [Celtic music](#) singer Loreena McKennitt, [heavy metal](#) band Uriah Heep, and [Christian rock](#) group Jars of Clay are each stars within their respective genres but are known for only a single [crossover hit](#) each by the general public.

The term one-hit wonder does not, however, usually refer to performers who have had only limited success on the singles chart, but who are considered significant for other reasons, such as [album](#) sales, live concerts and influence on other musicians. Jimi Hendrix, Frank Zappa, Roxy Music, Lou Reed, Janis Joplin, Rush, The Grateful Dead, Iggy Pop, Beck and Radiohead have each had only one song in Billboard Magazine's Top 40, yet none are considered one-hit wonders.

The term is also not usually applied to performers with a single hit as a solo artist but who built a reputation in a group, such as Steely Dan's Donald Fagen, The Lovin' Spoonful's John Sebastian or The Beach Boys' Brian Wilson. Alternatively, Derek & the Dominoes are not considered one-hit wonders because their sole hit, "Layla," is generally considered within the context of group leader Eric Clapton's career.

By analogy, artists and bands (such as Golden Earring) who produce two major hits before fading into obscurity are sometimes called "two-hit wonders", but this term is not as commonly used.

Also, some artists may be considered one-hit wonders despite not strictly meeting the definition. For example, a-ha made the top 10 of VH1's 100 Greatest One-hit Wonders in 2002, despite having had two singles make the Billboard Top 40. Their first hit, "Take on Me", was far more successful (in the U.S.) and is more widely remembered than their other U.S. chart hit, "The Sun Always Shines on TV" (which, incidentally, was #1 in the United Kingdom). Great White is also called a one-hit wonder, for the #5 1989 hit "Once Bitten Twice Shy," but they had another Top 40 single, "Angel Song", the same year, as well as several lower-charting hits throughout their career. Many so-called one-hit wonders had a single top 40 hit, but several others in the lower regions of the Billboard Hot 100 (#41-#100), and these lower-

charting songs are still "hits" in the strictest sense. The defining factor seems to be how well the band is *remembered* for other factors than the "one big hit".

"One hit wonders" in classical music

While the term "one hit wonder" generally refers to sales in popular music, the term has sometimes been used to describe various composers of [classical music](#). In this context, it is often used to describe composers who are well known mostly because of only a single piece of music.

Extending the term to classical [composers](#) is more subjective since there are no comparable sales rankings for [classical music](#). The primary problem is determining what constitutes a "hit" in classical music. Without ready access to recording sales records and classical concert programs this must be determined by a subjective guess. This guess can only be based on a collective idea of what is frequently performed in concerts, played by classical radio stations and recorded by a variety of [orchestras](#).

What is popular is also highly subject to change over the years, particularly considering the sheer amount of time in which classical music has existed (taking the more liberal use of "classical" to cover music of the [Renaissance](#) through contemporary classical). What was popular during a composer's lifetime may not be popular today, an issue compounded by many works achieving popularity through appearances in film and other mass media.

The sheer volume of music composed by any serious classical composer is not overall comparable to what is produced by many popular music artists. Some pop one hit wonders produce only a single album (generally slightly more than half an hour of music) while any classical composer will have produced hours upon hours. While only a single short piece might be a "hit", in most cases other works will have been recorded by multiple performers, and occasionally find their way into the repertoire of others, skewing the comparison with popular musicians.

Furthermore, what is considered a "hit" will vary greatly when one considers the disparity between the general public and devoted fans of classical music. Edward Elgar's Pomp and Circumstance March No. 1, for example, is known widely in the United States as the music associated with graduation, and many U.S. lay people would not recognize a single other work by him (or, indeed, much of that piece itself, except for the commonly quoted part); and in the UK the same music is widely known as "Land of Hope and Glory", a song of Empire. However, any person reasonably well versed in classical music knows of Elgar as a respected composer of a variety of works. Likewise the final section of the overture to Rossini's William Tell is known to millions of people through its association with The Lone Ranger, but most opera-lovers are probably *more* familiar with some of his

other overtures. Conversely, there are various composers by whom even classical music buffs would be hard pressed to identify more than one work, and with whom laymen and casual listeners would be utterly unfamiliar, making their claim of even a single "hit" problematic.

Other uses

The term one-hit wonder is occasionally used to refer to an artist or a professional athlete other than a musical performer who is best known for a single work. For example, author Joseph Heller wrote several novels but is still best known for *Catch-22* and actress Natasha Henstridge has yet to match the success of the film *Species*.

In video games, the term one-hit wonder is used to describe a video game character that dies after one hit. A good example is Billy Bob from Capcom's *Gun.Smoke*.

Trivia

- The phenomenon of one-hit wonders was celebrated in Tom Hanks's film *That Thing You Do!*, which featured a fictional 1960s band from Erie, Pennsylvania called The Wonders that broke up shortly after their one and only hit single. In fact, the name "Wonders" was originally spelled "Oneders", a deliberate play on the term. Ironically, while the movie was in theaters, the soundtrack hit #26 on the charts, recorded under the name "The Wonders", but actually recorded by Fountains Of Wayne. "The Wonders" never made it to the charts again, so they were, essentially, both a real and fictitious one-hit wonder band.
- In a stand-up routine on the Dr. Demento basement tapes, comedian Rob Paravonian humorously noted that Johann Pachelbel was the original one-hit wonder. See Pachelbel's canon.
- Norman Greenbaum is a double one-hit wonder. In 1968, under the name Dr. West's Medicine Show and Junk Band, he had a semi-hit with the novelty song "The Eggplant That Ate Chicago" and, two years later, score a hit under his own name "Spirit In The Sky". Ironically, another group, Doctor and the Medics, became a one-hit wonder with their version of "Spirit In The Sky" in 1986. British television stars The Kumars also became one-hit wonders when they reached no.1 with Gareth Gates with the same song in 2003.
- Limahl is also a double one-hit wonder in the United States, though not in the United Kingdom. In 1983, the band he fronted, Kajagoogoo, had its only U.S. hit with "Too Shy" (although the band had several other hits in the UK). The following year, after he had left the band, he had a solo hit with the eponymous theme to the children's film *The NeverEnding Story*.
- Benny Mardones has had only one hit, "Into the Night," making him a "one-hit wonder"; however, his hit song hit the Top 10 twice -- in 1980 and again in 1990.
- A small number of artists have the distinction of being regarded as one hit wonders in both the USA and UK, but with different songs:

Artist	US hit	UK hit
Carole Bayer Sager	Stronger Than Before	You're Moving Out Today
Mouth and Macneal	How Do You Do	I See A Star
Art and Dotty Todd	Chanson D'Amour	Broken Wings

- In his book *One Hit Wonderland* (Ebury Press, 2003), British writer and comedian Tony Hawks describes his attempts to shake off his one hit wonder status by having another hit somewhere in the world. The book describes several aborted attempts before he achieves a top twenty hit in Albania with veteran comic actor Norman Wisdom.

Lists of greatest one-hit wonders

VH1's list of "100 greatest one-hit wonders"

In 2002, the American cable network VH1 aired a countdown of the 100 Greatest One-hit Wonders. The top ten consisted of:

- Los Del Rio - "Macarena" (1996)
- Soft Cell - "Tainted Love" (1982)
- Dexys Midnight Runners - "Come On Eileen" (1982)
- Right Said Fred - "I'm Too Sexy" (1991)
- Toni Basil - "Mickey" (1982)
- Baha Men - "Who Let the Dogs Out?" (2000)
- Vanilla Ice - "Ice Ice Baby" (1990)
- a-ha - "Take On Me" (1985)
- Gerardo - "Rico Suave" (1991)
- Nena - "99 Luftballons" (1984)

Brent Mann's 100 "all-time great one-hit wonders"

In 2003, music journalist Brent Mann released the book 99 Red Balloons and 100 Other All-Time Great One-Hit Wonders. The list was based on Mann's professional opinion, and did not include many of hits from the VH1 one list. Instead, Mann reaches back as early as the 1950s, and thus includes some songs perhaps unfamiliar to modern audiences. He also included a number of artists who had many hits in the United Kingdom (or other markets, such as Germany), but not in the United States. His number one choice was "Walking in Memphis" by Marc Cohn.

Channel 4's "50 Greatest One Hit Wonders"

A 2006 poll conducted by Channel 4 television in the UK asked viewers to select their favourite one hit wonder from a shortlist of 60 . Respondents could also vote by email to select a song that was not on the original list, if they so wished. The top five were:

- Kung Fu Fighting - Carl Douglas
- 99 Red Balloons - Nena
- Because I Got High - Afroman

Sugar, Sugar - The Archies
Can You Dig It? - The Mock Turtles

See also

- [summer hit](#)

References

- Mordden, Ethan (1980) *A Guide to Orchestral Music*. New York: Oxford University Press. ISBN 0195040414
- *One Hit Wonders*, 2003, Dg Deutsche Grammophon, catalog number 472700. The composers DG includes in this compilation are: Richard Addinsell, Tomaso Albinoni, Hugo Alfvén, Samuel Barber, Luigi Boccherini, Joseph Canteloube, Marc-Antoine Charpentier, Jeremiah Clarke, Léo Delibes, Paul Dukas, Reinhold Gliere, Ferde Grofé, Mikhail Ippolitov-Ivanov, Dmitri Kabalevsky, Aram Khachaturian, Edward MacDowell, Pietro Mascagni, Jules Massenet, Jean-Joseph Mouret, Carl Orff, Johann Pachelbel, Amilcare Ponchielli, Heitor Villa-Lobos, Emil Waldteufel, Peter Warlock, and Charles-Marie Widor.

Opera

Opera refers to a dramatic art form, originating in Europe, in which the emotional content or primary entertainment is conveyed to the audience as much through music, both vocal and instrumental, as it is through the lyrics. From the beginning of the form (about 1600), there has been contention whether the music is paramount, or the words, a theme that Richard Strauss took up in his final opera, *Capriccio* (1942). Also, dramatic speech in opera is often sung in recitative. By contrast, in [musical theater](#), dialogue is spoken and an actor's dramatic performance is generally more important than in opera.

Comparable art forms from various parts of the world, many of them quite ancient in origin, exist and are also sometimes called "opera" by analogy, usually prefaced with an adjective indicating the region (for example Chinese opera). However, other than superficial similarities, these other art forms developed independently from and are completely unrelated to opera but are art forms in their own right, not derivatives of opera.

The drama is presented using the primary elements of theatre such as scenery, costumes, and acting. However, the words of the opera, or [libretto](#), are customarily [sung](#) rather than spoken. The [singers](#) are accompanied by a [musical ensemble](#) ranging from a small instrumental ensemble to a full symphonic [orchestra](#).

Besides words and music, opera draws from many other art forms. The visual arts, such as painting, scenery and sculpture, are employed to create the visual spectacle on the stage; in the [Baroque](#) "English opera" or Restoration spectacular, visual arts are especially important, even predominant. Finally, [dancing](#) is often part of an opera performance, particularly in France. Generally, however, opera is distinguished from other dramatic forms by the importance of song.

Singers and the roles they play are initially classified according to their vocal ranges. Male singers are classified by [vocal range](#) as [bass](#), [bass-baritone](#), [baritone](#), [tenor](#) and countertenor. Female singers are classified by vocal range as contralto, [mezzo-soprano](#) and [soprano](#).^[1] Additionally, singers' voices are loosely identified by characteristics other than range, such as timbre or color, vocal quality, agility, power, and tessitura. Thus a soprano may be termed a lyric soprano, coloratura, soubrette, spinto, or dramatic soprano; these terms, although not fully describing a singing voice, associate the singer's voice with the roles most suitable to the singer's vocal characteristics. The German Fach system is an especially organized system of classification. A particular singer's voice may change drastically over his or

her lifetime, rarely reaching vocal maturity until the third decade, and sometimes not until middle age.

Traditional opera consists of two modes of singing: recitative, the dialogue and plot-driving passages often sung in a non-melodic style characteristic of opera, and [aria](#), during which the movement of the plot often pauses, with the music becoming more melodic in character and the singer focusing on one or more topics or emotional affects. Short melodic or semi-melodic passages occurring in the midst of what is otherwise recitative are also referred to as *arioso*. In the late 19th century, many composers abolished much of the distinction between recitative and aria, writing opera that is essentially presented in a restlessly melodic arioso style throughout. All types of singing in opera are accompanied by [musical instruments](#), though until the late 17th century generally, and persisting until even later in some regions, recitative was accompanied by only the continuo group (harpsichord and 'cello or bassoon). During the period 1680 to roughly 1750, when composers often used both methods of recitative accompaniment in the same opera, the continuo-only practice was referred to as "secco" (dry) recitative, while orchestral-accompanied recitative was called "accompagnato" or "stromentato." The complexity of orchestral accompaniment to recitative continually tended to become more complex until, in the late 18th century, composers began to write recitativo obbligato at dramatic junctures of [opera seria](#), in which the orchestra has independent passages of a violent or pathetic character, sometimes reflecting musical motifs or the melodies of important arias.

Some genres of opera use spoken dialogue accompanied or unaccompanied by an orchestra rather than recitative. Such dialogue also is the essential feature of melodrama, in its original 19th century sense. Such melodrama grew partly from the practice that seems to have originated in the 16th century of writing [incidental music](#) to stage plays, either those already existing or newly composed. The most familiar example of such to most readers will probably be Mendelssohn's music for A Midsummer Night's Dream; this work is almost certainly the most frequently performed of the genre in a context separate from its accompanying play, and has been transcribed for nearly all imaginable chamber combinations, as well as concert band. The pit orchestra underscoring the dramatic action in 19th century melodrama survives in today's tradition of [film scores](#), and spectacular films incorporating serious music can be considered the direct heirs of melodrama. Perhaps such film scores can in some sense even be considered both the heirs and the competitors of [grand opera](#).

History

Origins

The word *opera* means "work" in Italian (from the Latin), the plural of *opus* suggesting that it combines the arts of solo & choral singing declamation, and dancing in a staged spectacle. "Dafne" by Jacopo Peri was the earliest composition considered opera, as understood today. It was written around 1597, largely under the inspiration of an elite circle of literate Florentine humanists who gathered as the "Camerata". Significantly Dafne was an attempt to revive the classical Greek drama, part of the wider revival of antiquity characteristic of the [Renaissance](#). The members of the Camerata considered that the "chorus" parts of Greek dramas were originally sung, and possibly even the entire text of all roles; opera was thus conceived as a way of "restoring" this situation. "Dafne" is unfortunately lost. A later work by Peri, *Euridice*, dating from 1600, is the first opera score to have survived to the present day.

Peri's works, however, did not arise out of a creative vacuum in the area of sung drama. An underlying prerequisite for the creation of opera proper was the practice of monody. Monody is the solo singing/setting of a dramatically conceived melody, designed to express the emotional content of the text it carries, which is accompanied by a relatively simple sequence of chords rather than other polyphonic parts. Italian composers began composing in this style late in the 16th century, and it grew in part from the long-standing practise of performing polyphonic [madrigals](#) with one singer accompanied by an instrumental rendition of the other parts, as well as the rising popularity of more popular, more homophonic vocal genres such as the [frottola](#) and the [villanella](#). In these latter two genres, the increasing tendency was toward a more homophonic texture, with the top part featuring an elaborate, active melody, and the lower ones (usually these were three-part compositions, as opposed to the four-or-more-part madrigal) a less active supporting structure. From this, it was only a small step to fully-fledged monody. All such works tended to set humanist poetry of a type that attempted to imitate Petrarch and his Trecento followers, another element of the period's tendency toward a desire for restoration of principles it associated with a mixed-up notion of antiquity.

The solo madrigal, frottola, villanella and their kin featured prominently in semi-dramatic spectacles that were funded in the last seventy years of the 16th century by the opulent and increasingly secular courts of Italy's city-states. Such spectacles, called *intermedi*, were usually staged to

commemorate significant state events; weddings, military victories, and the like, and alternated in performance with the acts of plays. Like the later opera, an *intermedi* featured the aforementioned solo singing, but also madrigals performed in their typical multi-voice texture, and dancing accompanied by the present instrumentalists. The *intermedi* tended not to tell a story as such, although they occasionally did, but nearly always focused on some particular element of human emotion or experience, expressed through mythological allegory.

Another popular court entertainment at this time was the "madrigal drama," later also called "madrigal opera" by musicologists familiar with the later genre. This, as can probably be guessed, consisted of a series of madrigals strung together to suggest a dramatic narrative.

In addition to opera in Italy, developing concurrently in the late 16th-early 17th centuries were the English masque and the French ballet au court, which were similar to the Italian *intermedi* in many respects. In both cases, the main difference apart from local musical style was a greater degree of audience (at this time, of course, the audience consisted only of invited nobles and courtiers) participation in the form of staged or processional dances. The English masque also featured a culminating "revel," in which the performers drifted into and cavorted with the audience. Opera was imported into both countries before the middle of the 17th century, where it fused with the local incipient genres. This led to the dominance of ballet in opera of the French tradition, while the thriving English tradition of incidental music, as well as the totalitarian Cromwell regime at mid-century, made it difficult for Italian-style opera to take hold there.

In earlier times, music had been part of medieval mystery plays, with the composer of these best-known to modern audiences being Hildegard of Bingen. Whether these are to be regarded as possible progenitors of opera is highly debatable. At the time of their original performance, they were easily regarded as liturgical accretions. Such accretions to the generally prescribed system of chants were quite common, and the liturgical ceremony was itself dramatic to a degree, often featuring elaborate processions, to which the actions associated with liturgical drama may have been considered merely a minor addition. A new, 17th century form of religious drama, the [oratorio](#) did arise shortly after the advent of opera, though it owes at least as much to the (originally secular) non-dramatic recitative-aria form of the [cantata](#).

Baroque opera

Opera did not remain confined to court audiences for long; in 1637 the idea of a "season" (Carnival) of publicly-attended operas supported by ticket

sales emerged in Venice. Influential 17th century opera composers included Francesco Cavalli and Claudio Monteverdi whose *Orfeo* (1607) is the earliest opera still performed today. Monteverdi's later *Il ritorno d'Ulisse in patria* (1640) is also seen as a very important work of early opera. In these early Baroque operas, broad comedy was blended with tragic elements in a mix that jarred some educated sensibilities, sparking the first of opera's many reform movements, sponsored by Venice's Arcadian Academy (not a physical school, but rather a group of like-minded aristocrats and pedants), but which came to be associated with the poet Pietro Trapassi, called Metastasio, whose librettos helped crystallize so-called [opera seria](#)'s moralizing tone. Once the Metastasian ideal had been firmly established, comedy in Baroque-era opera was reserved for what came to be called [opera buffa](#). Before such elements were forced out of opera seria, many librettos had featured a separately unfolding comic plot as sort of an "opera-within-an-opera." One reason for this was an attempt to attract members of the growing merchant class, newly wealthy, but still less cultured than the nobility, to the public opera houses. These separate plots were almost immediately resurrected in a separately developing tradition that partly derived from the *commedia dell'arte*, (as indeed, such plots had always been) a long-flourishing improvisatory stage tradition of Italy. Just as *intermedi* had once been performed in-between the acts of stage plays, operas in the new comic genre of "intermezzi", which developed largely in Naples in the 1710s and '20s, were initially staged during the intermissions of opera seria. They became so popular, however, that they were soon being offered as separate productions.

Italian opera set the Baroque standard. Italian libretti were the norm, even when a German composer like Handel found himself writing for London audiences. Italian libretti remained dominant in the [classical](#) period as well, for example in the operas of Mozart, who wrote in Vienna near the century's close.

Bel canto and Italian nationalism

The [bel canto](#) opera movement flourished in the early 19th century and is exemplified by the operas of Rossini, Bellini, Donizetti, Pacini, Mercadante and many others. Literally "beautiful singing", *bel canto* opera derives from the Italian stylistic singing school of the same name. Bel canto lines are typically florid and intricate, requiring supreme agility and pitch control.

Following the bel canto era, a more direct, forceful style was rapidly popularized by Giuseppe Verdi, beginning with his biblical opera *Nabucco*. Verdi's writing demanded vocal endurance and strength more than the agility required in bel canto (although his work includes arias demanding great

vocal agility); his works were also more demanding dramatically, and many listeners prefer to hear his work sung by voices with great expressive quality, even at the sacrifice of beautiful tone.[2] Verdi's operas resonated with the growing spirit of Italian nationalism in the post-Napoleonic era, and he quickly became an icon of the nationalist movement (although his own politics were perhaps not quite so radical).

French opera

In rivalry with imported Italian opera productions, a separate French tradition, sung in the French, was founded by Italian Jean-Baptiste Lully. Lully arrived at court as a dancer and companion for young Louis XIV, that he might practice his Latin by conversing with a native speaker. Despite his foreign origin, he established an Academy of Music and monopolized French opera from 1672; and thus an Italian championed the French style in the struggle for supremacy between the French and Italian operatic styles, which raged in the French press for over a century. Lully's overtures, fluid and disciplined recitatives, danced interludes, *divertissements* and orchestral *entr'actes* between scenes, set a pattern that Gluck struggled to "reform" almost a century later. The text was as important as the music: royal propaganda was expressed in elaborate allegories, generally with affirmatory endings. Opera in France has continued to include [ballet](#) interludes and feature elaborate scenic machinery.

Baroque French opera, elaborated by Rameau,[3] was in some sense simplified by the reforms associated with Gluck (*Alceste* and *Orfeo*) in the 1760s. Gluck's arias and choruses advanced the plot, a significant innovation to the static, even irrelevant, arias and choruses common at the time. The use of choruses at all had been unstylish, especially in Italy, for almost a century. While the methods of Gluck were partially derived from those of the more progressive Italians (particularly in comic operas such as Pergolesi's *La Serva Padrona*, which had been influential in France since its performance there in 1752), he also desired to strip opera of some Italian characteristics he considered superfluous and confusing. In this effort, he adopted such French tendencies as more syllabic text-setting, use of the chorus (still occasionally used in France, unlike Italy), and less adherence to the standard *da capo* aria form. Because Gluck combined Italian and French methods of undermining opera seria, his reforms united those styles, his response to an ever-continuing controversy. Later in the century and early in the first half of the 19th, French opera was influenced by the [bel canto](#) style of Rossini and other Italians. This international synthesis of styles leads directly into 19th century French "Grand Opera," the most grandiose operatic

genre of the 19th century with the possible exception of some Wagner works.

Other "comic" styles

French opera with spoken dialogue is referred to as *opéra comique*, regardless of its subject matter — it can include serious and even tragic plots, such as Bizet's *Carmen* and Massenet's *Manon*. German opera of this type is called *Singspiel*. Depending on the weight of its subject matter, *opéra comique* shades into *operetta*, which arose as a wildly popular form of entertainment in the second half of the 19th century. Along with the music-hall potpourri called *vaudeville*, this gave rise to the 20th century genre of musical comedy, perfected in New York and London between the wars.

Romantic opera and French grand opéra

The synthesis of elements that is French *grand opéra* first appeared in Daniel-François-Esprit Auber's *La muette de Portici* (1828), Rossini's *Guillaume Tell* (1829) and Meyerbeer's *Robert le Diable* (1831). Grand opera is usually in four or five acts and includes dance interludes for a complete ballet company. While this genre reached its apotheosis in Giuseppe Verdi's masterpiece *Don Carlos*, the most famous opera in the French grand opera tradition may be Gounod's *Faust*, particularly in the United States where it was a favorite at the Met for the better half of the 20th century. But it should be noted that *Faust* started out as an *opéra comique*, and did not reach grand opera status until later. By mid-century, opera practically meant Grand Opera; the works of Verdi, supposedly a quintessential Italian composer, owe much to this genre, as do those of Wagner, who was both influenced and made acceptable by the sheer extravagance of scale involved in such productions. The similarly extravagant production, including ballet set pieces, of such Russian works as Tchaikovsky's *Eugene Onegin* can probably be traced back to the grand opera tradition as well.

German-language opera

Before the late 18th century, German-language opera was largely a copy of the Italian, although in early-century works of such composers as Reinhard Keiser, the German-speakers achieved a seriousness of tone and grandeur of scale rarely approached in Italy. The above-mentioned *singspiel* also flourished at this time, being descended from the school dramas with

interpolated songs that the students in Lutheran church-schools often produced.

Mozart's German [*Singspiel*](#) *Die Zauberflöte* (1791) stands at the head of a German opera tradition that was developed in the 19th century by Beethoven (who wrote only one, which actually stands more in the French Revolutionary "rescue opera" tradition of Balfe and Gretry), Heinrich Marschner, Weber (composer of the great *Der Freischütz*, containing elements of both singspiel and melodrama, and a major influence on several Romantic composers) and eventually Wagner.

Before Wagner, there had been little all-sung German language opera of any account for several decades. Though very much inspired by the works of Weber, Wagner pioneered a through-composed style, in which recitative and aria blend into one another and are constantly accompanied by the orchestra; this results in a sort of endless melody, which is perpetuated by the avoidance of any clear cadence until moments of great articulation. Wagner also made copious use of the [leitmotif](#), a dramatic device which associates a musical line with each character or idea in the story. Weber had used a similar device earlier, and was hardly the first to do so; in Wagner's work, however, leitmotifs are a main building-block of his scores, rather than mere recurring motifs.

Other national operas

Spain also produced its own distinctive form of opera, known as zarzuela, which had two separate flowerings: one in the 17th century, and another beginning in the mid-19th century. During the 18th century, Italian opera was immensely popular in Spain, supplanting the native form.

Just as it was in Spain, Italian opera was highly popular in Russia. In the 19th century, Russian composers also began to write important operas based on nationalist themes, national literature, and folk tales, beginning with Mikhail Glinka (e.g. *Ruslan and Lyudmila*) and followed by Alexander Borodin (*Prince Igor*), Modest Mussorgsky (*Boris Godunov*, *Khovanshchina*), Nikolai Rimsky-Korsakov (*Sadko*), and Pyotr Tchaikovsky (*Eugene Onegin*). These developments mirrored the growth of Russian nationalism across the artistic spectrum, in part as a function of the more general Slavophilism movement.

Czech composers also developed a thriving national opera movement of their own in the 19th century. Antonín Dvořák, most famous for *Rusalka*, wrote 13 operas; Bedřich Smetana wrote eight (*The Bartered Bride* being the most famous); and Leoš Janáček wrote ten, including *Jenůfa*, *The Cunning Little Vixen*, and *Katya Kabanová*.

The key figure of Hungarian national opera in the 19th century was Ferenc Erkel, mostly dealing with historical themes. Among his most often performed operas are *Hunyadi László* and *Bánk bán*.

Verismo and after

After Wagner, all opera for many decades laboured in his gigantic shadow. Nearly all composers felt they must react or respond to him in some way, and opera in the early 20th century took several paths. One fairly short-lived path was manifested in the sentimental "realistic" melodramas of verismo operas, a style introduced by Pietro Mascagni's *Cavalleria Rusticana*, Ruggiero Leoncavallo's *Pagliacci* and such popular operas of Giacomo Puccini as *La Bohème* and *Tosca*. Another reaction to Wagner's mythic medievalizing can be seen in the psychological intensity and social commentary of Richard Strauss (e.g. *Salome*, *Elektra*).

Throughout the 20th and 21st centuries, opera has enjoyed tremendous appeal and has been performed around the world. But only a few twentieth-century operas premièred after the first performance of Puccini's *Turandot* in 1926 are regularly performed: Strauss's *Arabella* and *Capriccio*, Berg's *Lulu*, Stravinsky's *The Rake's Progress*, Britten's *Peter Grimes* and *Billy Budd* and Poulenc's *Dialogues of the Carmelites* are among these.

Sociology of opera

All art forms have a social context, and opera likewise cannot exist in a vacuum. A string quartet exists in manuscript and printed score, and a truly musical person, playing one part, or seated at a keyboard, can hear the intent of the music, but the printed score for an opera must be realized in a production, even a slender one, for its impact. Thus there exists a "sociology of opera", which would be as interesting to general social historians (who are unaware of it, on the whole) as it is to opera buffs. Operas have always been written with a specific audience in mind, whether more aristocratic or more popular, expressing their local prejudices and expectations, and even taking account of the vocal character of certain singers' voices. Operas have also been affected behind the scenes, by [opera house](#) politics and sometimes government censors. But, the idea that there is a canon of operas, an opera repertory which is reflected in a "List of famous operas," for example, is a late entry in the sociology of opera. Indeed, for most of opera's history, only new works were acceptable to audiences; an opera house that mounted productions of twenty year-old operas (or certainly any older) would with but few exceptions have been equivalent to a modern movie house showing similarly outdated films.

Development of the idea of "opera repertory"

During the lifetimes of composers up to Meyerbeer there was no "repertory" of operas. Composers like Bellini and Donizetti were expected to come up with fresh material, season after season, even if they had to cannibalize their own works for material that had not been offered to that city's audience (compare pastiche). One common strategy was to imitate the work of other composers, especially when such work had achieved considerable success. The idea of an opera repertory originated with Richard Wagner, in his Festspielhaus in Bayreuth.

The list of famous operas is a good guide to the standard operatic repertory reflected in contemporary productions and recordings.

See also

- List of [opera houses](#)
- [Vocal range](#)

- Genres
 - [Comic opera](#)
 - [Grand opera](#)
 - [Musical theater](#)
 - [Opera seria](#)
 - [Opera buffa](#)
 - [Operetta](#)
 - [Singspiel](#)

General references

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- *The Viking Opera Guide* (1994), 1,328 pages, ISBN 0-670812927
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Opera ballet

Opera Ballet (*ballets de cour*) is the name given to [ballets](#) performed in the 17th century that occurred within an [Opera](#). Jean-Baptiste Lully is considered the most important composer of music for Opera Ballet and was instrumental to the development of the form. During his employment by Louis XIV as director of the Académie Royale de Music he worked with Pierre Beauchamp, Molière, Philippe Quinault and Mademoiselle De Lafontaine, (the first professional female dancer and Premiere danseuse of the Paris Opera Ballet) to develop ballet as an art form equal to that of the accompanying music.

Beauchamp, *superintendent* of the ballet and director of the Académie Royale de Danse codified the five positions based on the foundations set down by Thoinot Arbeau in his 1588 Orchesographie. Emphasising the technical aspects of dance Beauchamp set out the first rules of ballet technique. Pierre Rameau expanded on Beauchamp's work in Dancing Master 1725 further detailing carriage of the body, steps and positions. Jean-Philippe Rameau's Les Indes Galantes (1735) is considered to be the work that signaled the divergence of social (ballroom) dance and ballet. The emphasis on turned out legs, light costumes, female dancers and long dance sequences (all first seen in L'Europe Galante (1697)) with light, flexible footwear was a turning point in ballet practice that lead to Pre romantic ballet era.

Opera buffa

Opera buffa (a form of [comic opera](#)), also known as **Commedia per musica** (musical comedy), or **Dramma giocoso per musica** (musical dramatic comedy), is a genre of [opera](#). It developed in Naples in Italy in the first half of 18th century, and from there its popularity spread to Rome and northern Italy.

History

In the sequence of musical epochs, Opera buffa follows the development of opera and of the so-called *opera seria*, which should have been perhaps a contrasting genre due to some of its formal and ideological characteristics. One of the functions of opera at the time was to bring some of the technique and aesthetic of serious music--*oratorio*, *cantata*, and other forms--into something more "accessible" by musicians and listeners, a process as culturally significant in 18th century Italy as it is today in other countries. The reason for the great success of opera in general, has been in this sort of "descent" to more popular and understandable themes, together with the contemporary approach to theatre (of universal comprehension, over an average moderated cultural requirement of the spectator).

In this climate, opera buffa was one among the many forms in which the evolution of music contacted the audience with more friendly "manners": the French *Opéra Comique*, or the German *Singspiel*, as well as the German *Melodram* (very similar to the French *Mélodrame*, but not related to the Italian *Melodramma*). These were all genres in which the recitative (the spoken, and not *sung*, part of the work) started to increase its presence within the body of related works, while the "purely" musical part was proportionally decreased. Music and talk (recitative, which in reality is recited over an essentially basic music, sometimes of chamberistic echoes) started then to experience an interesting symbiosis which the public seemed to enjoy. However, some of these evolutions were not going to completely abandon a formalist or emphatic state of mind, as happened for the French *déclamation chantée*, that soon re-joined the *tragédie-lyrique* of Jean-Baptiste Lully and was re-absorbed in more traditional measures.

Among the first composers of opera buffa were Giovanni Battista Pergolesi, Nicola Logroscino, Baldassare Galuppi and Alessandro Scarlatti, all of them Italians.

Popularity as a goal

Popularity was the writers' intention, so these "experiments" (as they were called by resisting formalist musicians) also had intelligible vocal content. This is in contrast with traditional music that, after [Gregorian Chant](#), had passed to rigid formal schemes extended in Latin or in German, never comprehensible for the general public. Abandoning these languages for the more friendly Italian and French, Recitativo instead broke that habit (which also rendered music an exclusive interest for certain cultural communities, and not even all of them). The public was finally able to decipher the words that singers pronounced, the story beyond the music was intelligible. It was a relevant movement toward laical themes "de-sacralised" music, allowing acceptance of a concept of "music for mere entertainment".

Most of these facts regard opera in general, but Opera buffa in particular. It is indeed very difficult to adopt a formalist scheme for a classification of Opera buffa, since no one would ever deny the serious content and value of some among the best known works that are usually ascribed to its kind, even when they declaratively are a "Dramma giocoso" rather than expressedly an "Opera buffa", and we generally include them all in "Opera". Any distinctive element has therefore to be considered in a relative proportion, in comparison with the many singularities that each work showed.

Certainly, while Opera seria dealt with mythical subjects such as gods and ancient heroes, and only episodically contained comic scenes, Opera buffa had those scenes as its most important part, and sometimes the reason for the opera itself. Music was going in the direction of public, so what could be more appropriated than themes and stories that common people could have enjoyed? Comic stories in opera were the final translation (for the times) of music for entertainment.

In some of the Opere buffa, a language was used that the lower class would relate to, often in the local dialect, and used caricatures that were often found in Italian *commedia dell'arte*.

It is sometimes affirmed that in Opera buffa musical content is often simpler, maybe poorer, limited in length and in fantasy, and these would be sufficient reasons not to include it in the higher genres. Nevertheless, the (now) not discussed genius of Mozart didn't miss the chance of giving us a masterpiece (*Le nozze di Figaro* - in Italian), or perhaps two (with *Don Giovanni*) and was followed by pretty all the major composers. And it must not be forgotten that instruments and voices were developed within this musical area and later accepted for other compositions too, as the Puccini's *basso buffo* in *Tosca* (the Sacristan).

Obviously the role of the [libretto](#) writer became fundamental. It has been noted that while music was "popularising", librettos still used a language that remained far from the one commonly used (even if it was no longer Latin or German), and in some case what music had gained in simplicity, text had lost by preserving emphasis. The operistic composers that meant to finally be comprehensible with an entertaining music, found in Librettisti their "croce e delizia", their torture and delight. Librettos became the conservative part of Opera, and were the element of opera most contested by the public who often could not follow the content or, eventually, could misunderstand it. A famous emblematic case is in Verdi's *Il Trovatore*, where the verse of the Count: "Ah! l'amor, l'amore ond'ardo" (Ah, love, the love I'm burning of) was by assonance generally received as the more probable "Ah! l'amor, l'amore é un dardo" (Ah, love, love is an arrow) (an example of a mondegreen), and this only because the general style of language used would not allow a complete understanding by ear (without the written text to read), and because the general phraseologic sense of the duet was not simple. But rhyme reasons and poetical licenses were invoked by librettisti, frequently doubtfully discharged.

The type of comedy could vary, and the range was great: from Rossini's *The Barber of Seville* in 1816 which was purely comedic, to Mozart's *The Marriage of Figaro* in 1786 which added drama and pathos. The genre declined in the 19th century, and it is often considered that Verdi's *Falstaff*, in 1893 was the last of the Opera buffa.

Some authors have advanced the idea that one of the important aspects of Opera buffa would be that it imposed the attention on the audience, rather than "on conservatories", and this helped the greater Opera too to milder its melodies in order to be more easily and widely accepted. Also, it is said that Opera buffa was a sort of demonstration of the concrete possibility of breaking rigid rules, yet consolidated, that before were considered unchangeable. Moreover, some critics usually recall the famous insertions of popular themes (i.e. choruses and voices in Bizet's *Carmen*, as well as the *tarantella* in Tchaikovsky's all-musical *Capriccio Italiano*) as different examples on different fields of the constant need for musicians to get out of formalism, to let everyday life enter music, after the essential lesson of Opera buffa.

On an external side, French *Encyclopédistes* considered Opera buffa "à l'Italienne" a positive response to the imperative schemes then used, and made it become a sort of symbol of compositive freedom.

Sources

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Opera houses

An **opera house** is a building where [operas](#) are performed. The venues are usually constructed specifically with opera in mind, although other performing arts may be performed there.

Opera houses are listed by continent, then by country with the name of the opera house and city; the opera company is sometimes named for clarity.

Africa

Egypt

Cairo Opera House, Cairo
Khedivial Opera House (also known as the Royal Opera House,
built 1868), Cairo (burned down in 1971)

South Africa

Artscape Opera House (Cape Town Opera Company), Cape
Town
State Theatre, Pretoria
Johannesburg Civic Theatre

Americas

Argentina

- Teatro Colón, Buenos Aires

Brazil

- Teatro Amazonas, Manaus

Canada

Salle Wilfrid-Pelletier, a theatre of the Place des Arts,
(Montréal Opera), Montréal, Quebec
Four Seasons Centre for the Performing Arts (Opening September
2006),(Canadian Opera Company), Toronto
Southam Hall, National Arts Centre, (Opera Lyra Ottawa), Ottawa,
Ontario
Queen Elizabeth Theatre, (Vancouver Opera), Vancouver, British
Columbia

El Salvador

- Teatro Nacional de El Salvador (National Theatre of El Salvador), San Salvador

Mexico

El Palacio de Bellas Artes, (Palace of Fine Arts), Mexico City
Teatro Aguascalientes, (Aguascalientes Theatre), Mexico

United States

Academy of Music (Opera Company of Philadelphia), Philadelphia, Pennsylvania
Bass Performance Hall (Fort Worth Opera), Fort Worth, Texas
Benedum Center (Pittsburgh Opera), Pittsburgh, Pennsylvania
Brown Theater, Wortham Theater Center (Houston Grand Opera), Houston, Texas
Civic Opera House (Lyric Opera of Chicago), Chicago, Illinois
Dorothy Chandler Pavilion (Los Angeles Opera), Los Angeles, California
Ellie Caulkins Opera House (Opera Colorado), Denver, Colorado
Harrison Opera House (Virginia Opera), Norfolk, Virginia
Grand Opera House, Dubuque, Iowa
Detroit Opera House (Michigan Opera Theater), Detroit, Michigan
Lyric Opera House (Baltimore Opera), Baltimore, Maryland
Marcus Center (Florentine Opera), Milwaukee, Wisconsin
McCaw Hall (Seattle Opera), Seattle, Washington
Metropolitan Opera House, New York, New York
Newberry Opera House (South Carolina Opera and Asheville Lyric Opera), Newberry, South Carolina
Opera House, Kennedy Center for the Performing Arts (Washington National Opera), Washington, D.C.
Taylor Opera House, Trenton, New Jersey
Santa Fe Opera Theatre, Santa Fe, New Mexico
War Memorial Opera House (San Francisco Opera), San Francisco
Woodstock Opera House, Woodstock, Illinois

Asia and Oceania

Australia

State Theatre, The Arts Centre (aka Victorian Arts Centre),
Melbourne
Sydney Opera House, Sydney

China

China National Grand Theatre, Beijing
Century Theatre, Beijing
Poly Theatre, Beijing
Shanghai Grand Theatre, Shanghai
Oriental Opera Hall at the Shanghai Oriental Art Center, Shanghai

Japan

Bunkamura Orchard Hall, Tokyo
NHK Hall, Tokyo
Opera House, New National Theatre, Tokyo (NNTT), Tokyo
Tokyo Bunka Kaikan, Tokyo
Aichi Arts Centre, Nagoya
Biwako Hall, Otsu, Shiga
Kanagawa Kenmin Hall, Yokohama
Yokosuka Arts Theatre, Yokosuka

Singapore

- Esplanade - Theatres on the Bay, Singapore

Vietnam

- Hanoi Opera House, Hanoi

Europe

Austria

Grosses Festspielhaus, Salzburg
Schönbrunn Schlosstheater, Vienna
Theater an der Wien, Vienna. Historic theatre associated with Mozart's time.
Volksooper Wien (Vienna People's Opera), Vienna
Wiener Staatsoper (Vienna State Opera), Vienna

Belgium

- Théâtre Royal de la Monnaie (De Munt), Brussels

Czech Republic

Národní Divadlo (National Theatre), Prague
Státní oper Praha (Prague State Opera), Prague
Stavovské divadlo (Estates Theatre), Prague

Denmark

- Operaen (The Copenhagen Opera House), Copenhagen

Finland

- Kansallisooppera (Finnish National Opera), Helsinki

France

Nouvel Opéra (Opéra national de Lyon), Lyon
Opéra de la Bastille, Paris
Opéra-Comique, Paris

Opera Garnier, Paris
Théâtre du Châtelet, Paris

Germany

Bayreuth Festspielhaus (Bayreuth Festival Theatre), Bayreuth
Deutsche Oper am Rhein (German Opera of the Rhine),
Düsseldorf
Deutsche Oper Berlin (Berlin German Opera), Berlin
Festspielhaus Baden-Baden (Baden-Baden Festival Theatre),
Baden-Baden
Oper Frankfurt (Frankfurt Opera), Frankfurt
Hamburgische Staatsoper (Hamburg State Opera), Hamburg
Komische Oper Berlin, Berlin
Markgräfliches Opernhaus, Bayreuth
Nationaltheater, Mannheim
Nationaltheater (Bavarian State Opera), Munich
Oper Leipzig (Leipzig Opera), Leipzig
Opernhaus Düsseldorf, Düsseldorf
Opernhaus Halle, Halle
Opernhaus Kiel, Kiel
Prinzregententheater, Munich
Semperoper or Sächsische Staatsoper Dresden (Saxon State
Opera), Dresden
Staatsoper Hannover, Hannover
Staatsoper Unter den Linden (Berlin State Opera), Berlin
Staatstheater am Gärtnerplatz, Munich
Staatstheater Stuttgart, Stuttgart
Theater Duisburg, Duisburg

Greece

Greek National Opera, Athens
Athens Concert Hall, Athens

Hungary

Budapesti Operettszínház (Budapest Operetta Theatre),
Budapest
Erkel Színház (Erkel Theatre), Budapest

Magyar Allami Operaház (Hungarian State Opera House),
Budapest

Ireland

- Cork Opera House, Cork

Italy

Sferisterio, Macerata
Teatro degli Arcimboldi, Milan
Teatro alla Scala, Milan
Teatro Argentina, Rome
Teatro Carignano, Turin
Teatro Carlo Felice, Genoa
Teatro Comunale, Bologna
Teatro Comunale, Ferrara
Teatro Comunale Giuseppe Verdi, Trieste
Teatro Comunale, Florence
Teatro Comunale, Modena
Teatro Dante Alighieri, Ravenna
Teatro della Pergola, Florence
Teatro Donizetti, Bergamo
Teatro La Fenice, Venice
Teatro Fraschini, Pavia
Teatro Francesco Cilea, Reggio Calabria
Teatro Giuseppe Verdi, Busseto
Teatro della Gran Guardia, Livorno
Teatro Grande, Brescia
Teatro Lirico, Cagliari
Teatro Malibran, Venice
Teatro Massimo Vittorio Emanuele, Palermo
Teatro Massimo Bellini, Catania
Teatro Municipale, Piacenza
Teatro dell'Opera di Roma, Rome
Teatro Politeama, Lecce
Teatro Ponchielli, Cremona
Teatro Regio di Parma, Parma
Teatro Regio Torino, Turin
Teatro di San Carlo, Naples

Teatro Valli, Reggio Emilia
Arena di Verona, Verona

Monaco

- Opéra de Monte-Carlo, Monte-Carlo, Monaco

Netherlands

- Muziektheater (The Netherlands Opera), Amsterdam

Norway

Den Norske Opera (Norwegian National Opera), Oslo
Operaen i Kristiansund

Portugal

- Teatro Nacional de São Carlos, Lisbon

Russia

Bolshoi Theatre, Moscow
Mariinsky Theatre, Saint Petersburg

Serbia

Srpsko narodno pozorište (Serbian National Theatre), Novi
Sad
Narodno pozorište u Beogradu (National Theatre of Belgrade),
Belgrade

Slovenia

Slovensko narodno gledališce, (Slovenian National Theatre)
Ljubljana

Slovensko narodno gledališče, (Slovenian National Theatre)
Maribor

Spain

Gran Teatre del Liceu, Barcelona
Palau de les Arts, Valencia
Palacio de la Ópera, A Coruña
Teatro Campoamor, Oviedo
Teatro de la Maestranza, Seville
Teatro de la Zarzuela, Madrid
Teatro Real, Madrid

Sweden

Drottningholms Slottsteater (Drottningholm Palace Theatre),
Drottningholm
GöteborgsOperan (Göteborg Opera), Gothenburg
Kungliga Operan (Royal Swedish Opera), Stockholm
Malmö Opera och Musikteater (Malmö Opera and Music Theatre),
Malmö
Norrländska Operan, Norrland

Switzerland

Grande Théâtre de Genève, Geneva
Opernhaus Zürich, Zurich

Ukraine

Kiev Opera, Kiev
Lviv Opera, Lviv
Odesa Opera, Odesa
Dnipropetrovsk Opera, Dnipropetrovsk
Kharkiv Opera, Kharkiv
Donetsk Opera, Donetsk

United Kingdom

Buxton Opera House (Buxton Festival), Buxton
Canolfan Mileniwm Cymru (Wales Millennium Centre), Cardiff
Coliseum Theatre (English National Opera), London
Festival Theatre, Edinburgh
Garsington Manor (Garsington Opera), Garsington
Glyndebourne (Glyndebourne Opera Festival), East Sussex
Grand Theatre (Opera North), Leeds
Royal Opera House, Covent Garden, London
Sadler's Wells Theatre, London
Theatre Royal, Glasgow, Glasgow

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Opera seria

Opera seria is an Italian musical term which refers to the noble and 'serious' style of Italian [opera](#) that predominated in Europe from the 1720s to ca 1770. The only popular rival to *opera seria* was [opera buffa](#), the 'comic' opera that took its cue from the improvisatory commedia dell'arte.

Italian *opera seria* (invariably to Italian [librettos](#)) was produced not only in Italy but also in Habsburg Austria, England, Dresden and other German states, even in Spain, and other countries. Only France had its own distinct operatic tradition.

Structure

Opera seria built upon the strict *dramma per musica* ('drama through music') conventions of the High Baroque era by developing and exploiting the *da capo* aria, with its A-B-A form. The first section presented a theme, the second a complementary one, and the third a repeat of the first with ornamentation and elaboration of the music by the singer.

A typical opera would start with an instrumental overture of three movements (fast-slow-fast) and then a series of recitatives containing dialogue interspersed with arias expressing the emotions of the character. After an aria was sung, the character usually exited the stage, encouraging the audience to applaud. This continued for three acts before being concluded with an upbeat chorus or duet. The leading singers each expected their fair share of arias of varied mood, sad, angry, heroic or meditative.

Metastasio

More than anyone else's, the dramatic conventions expressed by the librettos of Metastasio crystallized the format of opera seria. In 1722 Pietro Trapassi, called Metastasio, a brilliant and personable young poet, was called upon to supply a libretto as part of the festivities for the Empress of Austria's birthday. The piece was termed a 'serenata' (literally an 'evening's entertainment') but it was less like what we would recognize as a musical serenade and more in the tradition of the court masque. It was titled *Gli Orti Esperidi*, 'The Gardens of the Hesperides'. Nicola Porpora, (much later to be Haydn's master), set it to music, and the success was so great that the famed Roman prima donna, Marianna Bulgarelli, 'La Romanina,' sought out Metastasio, and took him on as her protégé. In La Romanina's household, Metastasio took music lessons and met all the leading composers.

Under her wing, Metastasio produced libretto after libretto, and they were rapidly set by the greatest composers in Italy and Austria, establishing the transnational tone of *opera seria*: *Didone abbandonata*, *Catone in Utica*, *Ezio*, *Alessandro nell' Indie*, *Semiramide riconosciuta*, *Siroe* and *Artaserse*. After 1730 he was settled in Vienna and turned out more librettos for the imperial theater, until the mid 1740s: *Adriano*, *Demetrio*, *Issipile*, *Demofonte*, *Olimpiade*, *La Clemenza di Tito*, *Achille in Sciro*, *Temistocle*, *Il Re Pastore* and his greatest libretto, *Attilio Regolo*. For the librettos, Metastasio and his imitators customarily drew on dramas featuring classical characters from antiquity bestowed with princely values and morality, struggling with conflicts between love, honour and duty, in elegant and ornate language. Useful stylistic comparisons with the High [Baroque](#) operas of the 17th century may find parallels in contemporary Late Baroque architecture: academic, more disciplined, self-consciously classicizing, a contrast between the High Baroque of Bernini and the Late Baroque of Jules Hardouin Mansart.

The age of opera seria

The age of *opera seria* corresponded with the rise to prominence of the castrati, often prodigiously gifted male singers who had undergone castration before puberty in order to retain a high, powerful [soprano](#) voice backed by decades of rigorous musical training. They were cast in heroic male roles, alongside another new breed of operatic creature, the prima donna. The rise of these star singers with formidable technical skills spurred composers to write increasingly complex vocal music, and many operas of the time were written as vehicles for specific singers, of whom the most famous is perhaps Farinelli, whose debut in 1722, guided by Porpora, coincided with the arrival of *opera seria* itself.

Given the extensive stylistic conventions of opera seria, it was a considerable challenge to write an effective drama, and not surprisingly many opera seria consisted of little more than cardboard characters and vocal exhibitionism. However, several composers transcended the genre, most important of whom was the Prussian George Friderich Handel (1685 – 1759), who wrote some fifty operas, mostly for the theaters of London, where he spent most of his career. More famous than Handel in their lifetimes, however was Johann Adolph Hasse (1699 - 1783).

While obeying the conventions of opera seria, Handel developed real flesh-and-blood characters, thanks to his prodigious lyrical and dramatic gifts. But after Handel's death tastes changed, and his operas fell into obscurity, save the odd fragment, such as the ubiquitous larghetto from *Serse*, "Ombra mai fù", his most famous melodic structure.

However, beginning in the 1960s, the revival of interest in baroque music and original instrument playing styles, the development of the countertenor fach, and popularity of the long-playing record made rediscovery of Handel's Italian operas possible, and many have since been recorded and performed onstage. Of the fifty he wrote between 1705 and 1738, *Alcina* (1735), *Ariodante* (1735), *Orlando* (1733), *Rinaldo* (1711, 1731), *Rodelinda* (1725), and *Serse* (also known as *Xerxes*) (1738) stand out and are now performed regularly in opera houses and concert halls. His finest work however is *Giulio Cesare* (1724), a tour de force of superb vocal and orchestral writing, possibly the finest *opera seria* of all.

Wolfgang Amadeus Mozart (1756 –1791) was Handel's most direct descendant in the lineage of opera seria. His two notable contributions to the genre are *Idomeneo* (1780) and *La Clemenza di Tito* (1791). For most of the 19th and early 20th century both operas were virtually unknown, but starting in the 1960s, the two slowly regained a place in the standard operatic

repertoire. Mozart wrote some beautiful music for these operas, but the characters, drawn from classical antiquity in accordance with the conventions of the genre, did not inspire in him the same level of incandescent musical theater as the three operas to more modern librettos by Lorenzo da Ponte.

Other notable contributors to the *opera seria* genre were Christoph Willibald Gluck (1714 – 1787), Luigi Cherubini (1760 – 1842), and Gaspare Spontini (1774 – 1851). Gluck tried to reform opera seria by reinstating the supremacy of the drama over the singers; he also did away with the recitative. Cherubini and Spontini expanded upon his ideas. Greatly admired by fellow composers such as Beethoven and Berlioz, the three enjoyed greater critical acclaim than popular success, and following the Napoleonic era, when the brilliant, effervescent operas of Rossini swept the continent with their vocal pyrotechnics, their classically austere operas fell out of fashion. But even Rossini set Metastasio's libretti to the new music.

Operas by genre

Operetta

Operetta (literally, "little opera") is a performance art-form similar to [opera](#), though it generally deals with less serious topics. Often some of the [libretto](#) is spoken rather than sung (but this is true of some operas as well). Instead of moving from one musical number (literally so indicated in the scores) to another, the performers in operetta intersperse the musical segments (e.g. [aria](#), recitative, [chorus](#)) with periods of dialogue without any singing or musical accompaniment. When music accompanies spoken dialogue for special effect, the result is technically melodrama.

Operetta is often considered less "serious" than opera, although this has more to do with the generally comic plots than with the caliber of the music. Formerly, opera expressed politics in code in some countries, such as France; e.g., the circumstances of the title character in the opera "Robert le Diable" was a code for the parental conflict and resolution of king of France at its first performance. At such times, operetta was often actually despised for not being political whatsoever.

Operetta is the precursor of the modern [musical comedy](#). There is a fundamental but subtle distinction between the two forms. An operetta is more of a light opera with acting, whereas a musical is a play with singing. This can best be seen in the performers chosen in the two forms. An operetta's cast will normally be classically trained opera singers; indeed, there is essentially no difference between the scores for an opera and an operetta, except for the operetta's lightness. A musical uses actors who sing, but usually not in an operatic style. However W.S. Gilbert, for example, always preferred to use actors who could sing for his productions, while Ezio Pinza, a great Don Giovanni, appeared on Broadway in South Pacific, and there are features of operetta vocal style both in Kern's Show Boat (1927) as well as in Walt Disney's animated Snow White (1937).

Operetta grew out of the French *opéra comique* around the middle of the 19th century, to satisfy a need for short, light works in contrast to the full-length entertainment of the increasingly serious *opéra comique*. By this time the "comique" part of the genre name had become misleading: *Carmen* (1875) is an example of an *opéra comique* with a tragic plot. *Opéra comique* had dominated the French operatic stage since the decline of tragédie lyrique.

Jacques Offenbach is usually credited with having written the first operettas, such as his *La belle Hélène* (1864).

History

The most significant composer of operetta in the German language was the Austrian Johann Strauss, Jr. (1825-1899). His first work in this genre is *Indigo und die vierzig Räuber* (1871) although it was his third operetta *Die Fledermaus* (1874) which became the most performed operetta in the world and remained his most popular stage work. In all, he wrote 16 operettas and one opera in his lifetime. Its libretto was based on a comedy written by Offenbach's librettists. In fact, Strauss may have been convinced to write the operetta by Offenbach himself although it is now suggested that his first wife, Henrietta Treffz who repeatedly encouraged Strauss to try his hand at writing for the theater. He went on to write 16 others, mostly with great success when first premiered although now largely forgotten, since his later librettists were not very talented and he worked for some of the time independent of the plot. His operettas, waltzes, polkas, and marches often have a strongly Viennese style and his great popularity has caused many to think of him as the national composer of Austria. In fact, when his stage works were first performed during its day the Theater an der Wien never failed to draw huge crowds for his operetta premieres and many of his numbers were noisily called for encores.

Franz von Suppé, a contemporary of Strauss, closely modeled his operettas after Offenbach. The Viennese tradition was carried on by Franz Lehár, Oscar Straus, Emmerich Kálmán and Sigmund Romberg in the 20th century.

Possibly the height of English-language operetta was reached by W. S. Gilbert and Sir Arthur Sullivan, who had a long-running musical collaboration in England during the Victorian era. With Gilbert writing the dialogue and lyrics (similar to the libretto of opera) and Sullivan composing the music, the pair produced operettas which were enormously popular in both Britain and elsewhere, especially the USA, and remain popular to this day. Works such as *The Pirates of Penzance* continue to enjoy regular performances and even some movie adaptations. The pair is popularly referred to as Gilbert and Sullivan.

See also

- [Musical theater](#)
- [Opera](#)

Oratorio

An **oratorio** is a large [musical composition](#) for [orchestra](#), vocal soloists and [chorus](#). It differs from an [opera](#) in that it does not have scenery, costumes, or acting. Oratorio closely mirrored opera in all ages in musical style and form, except that choruses were more prominent in oratorio than in opera. The peak period for composition of oratorios was the 17th and 18th centuries.

Most oratorios from the common practice period to the present day have biblical themes, but a number of composers, notably George Frideric Handel, wrote secular oratorios based on themes from Greek and Roman mythology. Whether religious or secular, the theme of an oratorio is meant to be weighty, and can include such topics as the creation of the world, the life of Jesus, or the career of a classical hero or biblical prophet.

The plot of an oratorio is often minimal, and some oratorios are not narratives at all. While operas are usually based on a dramatic narrative, in oratorios the aesthetic purpose of the narrative is more often to provide organization and significance to a large musical work.

Oratorios usually contain:

- An [overture](#)
- Various [arias](#), sung by the vocal soloists
- Ensemble singing
- [Recitative](#), usually employed to advance the plot
- Choruses, often monumental and meant to convey a sense of glory. Frequently the instruments for oratorio choruses include [timpani](#) and [trumpets](#).

Probably the best known oratorio in the English-speaking world is Handel's *Messiah*. Other well known oratorios include Handel's *Samson*, the *Christmas Oratorio* by Johann Sebastian Bach, *The Creation* by Joseph Haydn, Felix Mendelssohn's *Elijah*, and Igor Stravinsky's "[opera](#)-oratorio" *Oedipus Rex*.

See also

- [Mass](#)
- [Cantata](#)

Orchestra

An **orchestra** is a [musical ensemble](#) used most often in [classical music](#). A small orchestra (about forty players) is called a *chamber orchestra*.

A full size orchestra (about sixty players) may sometimes be called a "**symphony orchestra**" or "philharmonic orchestra"; these prefixes do not necessarily indicate any strict difference in either the [instrumental](#) constitution or role of the orchestra, but can be useful to distinguish different ensembles based in the same city (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). A symphony orchestra will usually have over eighty [musicians](#) on its roster, in some cases over a hundred, but the actual number of musicians employed in a particular performance may vary according to the work being played, and the size of the venue. A leading chamber orchestra might employ as many as fifty members; some are much smaller than that.

Instrumentation and Proportions

The typical symphony orchestra consists of four proportionate groups of similar [musical instruments](#), generally appearing in the musical score in the following order (with proportions indicated):

- the [woodwinds](#): 2 flutes*, [piccolo](#), 2 [oboes](#)*, cor anglais, 2 [clarinets](#)*, bass clarinet, 2 [bassoons](#)*, contrabassoon
- the [brass](#): 2* to 6 [horns](#)*, 2* to 5 [trumpets](#)*, 2 [trombones](#), bass trombone, [tuba](#)
- the [percussion](#): [timpani](#)*, snare drum, bass drum, celesta, [piano](#), etc.
- the [strings](#): [harp\(s\)](#), 16 to 30 (or more) [violins](#)*, 8 to 12 (or more) [violas](#)*, 8 to 12 (or more) [cellos](#)*, 5 to 8 (or more) double basses*.

Instruments (and their minimum number) marked with an asterisk above are considered "core" symphonic instruments, and only in rarest of cases are not called for in most symphonic literature. Other instruments listed above are considered "auxiliary" instruments and are less frequently required, but still referred to as "standard". Late 19th-century symphonic works calling for *all* the auxiliary instruments, as well as a large number of strings, usually include the phrase "*for large orchestra*" in their full titles. Example: Richard Strauss' *Ein Heldenleben*.

Beethoven's Influence

The so-called "standard complement" of **double winds and brass** in the orchestra from the first half of the 19th century is generally attributed to the forces called for by Beethoven in his symphonies. With the sole exception of his Fourth Symphony (which specifies the singular [Flauto](#)), the composer's instrumentation always included paired flutes, oboes, clarinets, bassoons, horns and trumpets. The expansion of this timbral "palette" in Symphonies 3, 5, 6 and 9 is carefully calculated by Beethoven for particular effect. The third horn in the "Eroica" Symphony arrives not only to provide harmonic flexibility, but also a novel effect of "choral" brass in the Trio. Piccolo, contrabassoon and trombones add to the triumphal finale of his opus 67. A piccolo and a pair of trombones help deliver storm and sunshine in the Sixth. The mighty Ninth asks for a second pair of horns for the first time for reasons similar to the Eroica; Beethoven's use of piccolo, contra, trombones and percussion along with voices in his finale are his earliest suggestion that the timbral

boundaries of "symphony" might be expanded for good. But for several decades after his departure, **symphonic instrumentation** was faithful to Beethoven's well-established model, with few exceptions.

Expanded Instrumentation and Personnel

Additional instruments are not considered standard but are *scored* occasionally. Examples of these instruments include the [saxophone](#), flugelhorn, [cornet](#), euphonium, glass harmonica, wagner tuba, [bells](#), cowbell, [accordion](#), theremin, ondes martenot, [mandolin](#), [guitar](#), [organ](#), and [harmonium](#). For example, saxophones are called for in a limited range of 19th and 20th century repertoire. While appearing only as featured solo instruments in some works, as in Maurice Ravel's orchestration of Modeste Mussorgsky's Pictures at an Exhibition, other Ravel works such as his Bolero contain writing for the sax as a member of the orchestral ensemble. Similarly, the euphonium is featured in a few [Romantic](#) and [20th century](#) works, and cornets appear in Tchaikovsky's ballet Swan Lake, Claude Debussy's La Mer, and several orchestral works by Hector Berlioz. Unless these instruments are played by members doubling with another instrument (for example, a trombone player changing to euphonium for a certain passage), orchestras will use freelance musicians to enable them to authentically present works which require instrumentalists that they do not have on staff. For instance, while most larger orchestras do employ a harpist, those that don't, or that require a second harp for a larger work, will hire non-roster players to assist in those performances.

Organization

Between the instrument groups and within each group of instruments, there is a generally accepted hierarchy of leadership. Every instrumental group (or section) has a principal (or soloist) who is generally responsible for playing solos within and leading the group. The violins are divided into two groups, first violin and second violin, and therefore have two principals. The principal first violin is called the concertmaster (or leader) and is considered the leader of not only the string section, but of the entire orchestra, subordinate only to the Conductor. The principal trombone is considered the leader of the low-brass (trombone, bass-trombone, tuba) section, while the principal trumpet is generally considered the leader of the entire brass section. Similarly, the principal oboe (or sometimes the principal flute) is considered the leader of the entire woodwind section. The [horn](#), while technically a brass instrument, often acts in the role of both woodwind and brass. Most sections also have an Assistant principal (or Co-principal, or Associate principal), or in the case of the first violins, an Assistant concertmaster, who often plays a tutti part in addition to replacing the principal in his or her absence. A tutti (or section) player generally plays either a unique but non-solo part (in the case of winds, brass and percussion), or in unison with a group (in the case of the strings). Where a solo part is called for in a string section, for example in the violins, that part is invariably played by the section leader.

In modern times, the [musicians](#) are usually directed by a conductor, although early orchestras did not have one, using instead the concertmaster or the harpsichordist playing the continuo for this role. Some modern orchestras also do without conductors, particularly smaller orchestras and those specialising in historically accurate performances of [baroque music](#) and earlier.

The most frequently performed repertoire for a [symphony](#) orchestra is Western [classical music](#) or [opera](#). However, orchestras are sometimes used in [popular music](#), and are also used extensively in film music.

History of the orchestra

Early History

In the 15th and 16th centuries in Italy the households of nobles had musicians to provide music for dancing and the court, however with the emergence of the theatre, particularly opera, in the early 17th century, music was increasingly written for groups of players in combination: which is the origin of orchestral playing. Opera originated in Italy, and Germany eagerly followed. Dresden, Munich and Hamburg successively built opera houses. At the end of the 17th century opera flourished in England under Henry Purcell, and in France under Lully, who with the collaboration of Molière also greatly raised the status of the entertainments known as [ballets](#), interspersed with instrumental and vocal music.

In the 17th century and early 18th century instrumental groups were taken from all of the available talent. A composer such as Johann Sebastian Bach had control over almost all of the musical resources of a town, whereas Handel would hire the best musicians available. This placed a premium on being able to rewrite music for whichever singers or musicians were best suited for a performance—Handel produced different versions of the Messiah oratorio almost every year.

As nobility began to build retreats from towns, they began to hire standing bodies of musicians. Composers such as the young Joseph Haydn would have, then, a fixed body of instrumentalists to work with. At the same time, travelling virtuoso performers would write concerti that featured their skills, and travel from town to town, arranging concerts from whoever was there. The aristocratic orchestras worked together over long periods of time, making it possible for ensemble playing to improve over time.

The Mannheim School: Form Follows Function

This change, from civic music making where the composer had some degree of time or control, to smaller court music making and one-off performance, placed a premium on music that was easy to learn, often with little or no rehearsal. The results were changes in musical style and emphasis on new techniques. Mannheim had one of the most famous orchestras of that time, where notated dynamics and phrasing, previously quite rare, became standard. It also attended a change in musical style from the complex [counterpoint](#) of the [baroque](#) period, to an emphasis on clear

[melody](#), homophonic textures, short phrases, and frequent cadences: a style that would later be defined as [classical](#).

Throughout the late 18th century composers would continue to have to assemble musicians for a performance, often called an "Academy", which would, naturally, feature their own compositions. In 1781, however, the Leipzig Gewandhaus Orchestra was organized from the merchants concert society, and it began a trend towards the formation of civic orchestras that would accelerate into the 19th century. In 1818, Boston's Handel and Haydn Society was founded, in 1842 the New York Philharmonic and the Vienna Philharmonic were formed, and in 1858, the Hallé Orchestra was formed in Manchester. There had long been standing bodies of musicians around operas, but not for concert music: this situation changed in the early 19th century as part of the increasing emphasis in the composition of [symphonies](#) and other purely instrumental forms. This was encouraged by composer critics such as E.T.A. Hoffmann who declared that instrumental music was the "purest form" of music. The creation of standing orchestras also resulted in a professional framework where musicians could rehearse and perform the same works over and over again, leading to the concept of a repertoire in instrumental music.

Habeneck, Beethoven, and Striving for Excellence

Performance Standards

In the 1830s conductor François Antoine Habeneck, in order to perform the symphonies of Beethoven, which had not been heard in their entirety in Paris, began rehearsing a selected group of musicians. He developed techniques of rehearsing the strings separately, notating specifics of performance, and other techniques of cueing entrances that were spread across Europe. His rival and friend Hector Berlioz would adopt many of these innovations in his touring of Europe.

Instrumental Craftsmanship

This was paralleled by a rapid standardization of instruments. The invention of the piston or valve by Stolzel and Blümel, both Silesians, in 1815, was the first in a series of innovations, including the development of modern keywork for the flute by Theobald Boehm and the innovations of Adolphe Sax in the woodwinds. These advances would lead Hector Berlioz to write a landmark book on [instrumentation](#), which was the first systematic treatise on the use of instrumental sound as an expressive element of music.

The effect of the invention of valves for the brass was felt almost immediately: instrument-makers throughout Europe strove together to foster the use of these newly refined instruments and continuing their perfection; and the orchestra was before long enriched by a new family of valved instruments, variously known as [tubas](#), or euphoniums and bombardons, having a chromatic scale and a full sonorous tone of great beauty and immense volume, forming a magnificent bass. This also made possible a more uniform playing of notes or intonation, which would lead to a more and more "smooth" orchestral sound that would peak in the 1950s with Eugene Ormandy and The Philadelphia Orchestra and the conducting of Herbert von Karajan with The Berlin Philharmonic.

During this transition period, which gradually eased the performance of more demanding "natural" brass writing, many composers (notably Wagner and Berlioz) still *notated* brass parts for the older "natural" instruments. This practice made it possible for players still using natural horns, for instance, to perform from the same parts as those now playing valved instruments. However, over time, use of the valved instruments became standard, indeed universal, until the revival of older instruments in the contemporary movement towards [authentic performance](#) (sometimes known as "historically informed performance").

At the time of the invention of the valved brass, the pit orchestra of most operetta composers seems to have been fairly modest. An example is Sullivan's use of 2 flutes, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 2 cornets (a piston), 2 trombones, drums and strings.

The Importance of Orchestration

New orchestral effects were possible now that standing orchestras had been formed, winds and brass had been expanded, and had an increasingly easy time playing in tune with each other: particularly the ability for composers to score for large masses of wind and brass that previously had been impractical. Works such as the Requiem of Hector Berlioz would have been impossible to perform just a few decades earlier, with its demanding writing for twenty woodwinds, as well as a gigantic brass ensemble including six horns, eight trumpets, eight trombones, and three tubas.

Wagner's Influence: The Large Orchestra

The next major expansion of symphonic practice came, ironically, from Wagner's Bayreuth orchestra, founded to accompany his musical dramas. Wagner's works for the stage were scored with unprecedented scope and

complexity: indeed, his score to Das Rheingold calls for no less than eight [harps](#). Thus Wagner envisioned an ever-more-demanding role for the conductor of the theater orchestra, as he elaborated in his influential work "On Conducting". This brought about a revolution in orchestral composition, and set the style for orchestral performance for the next eighty years. Wagner's theories re-examined the importance of tempi, dynamics, bowing of string instruments and the role of principals in the orchestra. Conductors who studied his methods would go on to be influential themselves.

The 20th Century: Recordings and Motion Pictures

As the early 20th century dawned, symphony orchestras were larger, better-funded, and better-trained than ever before; consequently, composers could compose larger and more ambitious works. With the recording era beginning, the standard of performance reached a pinnacle. In recordings, small errors in a performance could be "fixed," but many older conductors and composers could remember a time when simply "getting through" the music as best as possible was the standard. Combined with the wider audience made possible by recording, this led to a renewed focus on particular conductors and on a high standard of orchestral execution. As sound was added to silent film, the virtuoso orchestra became a key component of the establishment of motion pictures as mass-market entertainment.

A Counter-Revolution

In the 1920s and 1930s economic as well as artistic considerations led to the formation of smaller concert societies, particularly those dedicated to the performance of music of the avant-garde, including Igor Stravinsky and Arnold Schoenberg. This tendency to start festival orchestras or dedicated groups would also be pursued in the creation of summer musical festivals, and orchestras for the performance of smaller works. Among the most influential of these was the Academy of St. Martin in the Fields under the baton of Sir Neville Marriner.

With the advent of the early music movement, orchestras where players worked on execution of works in styles derived from the study of older treatises on playing became common. These include the London Classical Players under the direction of Sir Roger Norrington and the Academy of Ancient Music under Christopher Hogwood, among others.

Recent Trends

The late 20th century saw a crisis of funding and support for orchestras in the United States and, to a lesser extent, in Europe. The size and cost of a symphony orchestra, compared to the size of the base of supporters, became an issue that struck at the core of the institution. The drastic falling-off of revenues from recording, tied to no small extent to changes in the recording industry itself, began a period of change that has yet to reach its conclusion. Critics such as Norman Lebrecht were vocal in their diagnosis of the problem as the "jet set conductor" and the problems of orchestral repertory and management, while other music administrators such as Michael Tilson Thomas and Esa-Pekka Salonen argued that new music, new means of presenting it, and a renewed relationship with the community could revitalize the symphony orchestra.

In the meantime, orchestras made their way to the mass culture. Versatile composer Michael Jackson used symphonic orchestra to implement his artistic self-expression in [postmodern music](#) and neoclassical pieces (*Morphine*, 1997, *Childhood*, *Little Susie*, 1995, *Speechless*, 2001)

Conductorless orchestras

The post-revolutionary 'Pervyi Simfonicheskii Ansambl' - First Symphonic Ensemble) was formed in the USSR in 1922. The unusual aspect of the orchestra was that, believing that in the ideal Marxist state all men are equal, its members felt that there was no need to be led by the dictatorial baton of a conductor; instead they were led by a committee. Although it was a partial success, the principal difficulty with the concept was in changing tempo. The orchestra survived for ten years and had to be disbanded only when the individual talents began to rebel against the rigid control under which they were expected to play.

Some ensembles, such as the Orpheus Ensemble, based in New York City, have had more success, although decisions are likely to be deferred to some sense of leadership within the ensemble (for example, the principal wind and string players).

Others have returned to the tradition of a principal player, usually a violinist, being the artistic director and running rehearsals (such as the Australian Chamber Orchestra).

Other meanings

In ancient Greece the **orchestra** was the space between the auditorium and the proscenium (or stage), in which were stationed the chorus and the [instrumentalists](#). This is how the modern orchestra got its name.

In some theaters, the **orchestra** is the area of seats directly in front of the stage (called "prima fila" or "platea"); the term more properly applies to the place in a theatre, or concert hall set apart for the musicians.

Organ

The **organ** is a [keyboard instrument](#) with one or more manuals, and usually a pedalboard. In contrast to most other keyboard instruments, the organ's sound output is continuous and constant for as long as a key is depressed. Unlike the [piano](#) or clavichord, the volume of the sound does not depend on how hard the key is struck, though some modern instruments are touch-sensitive. The organ is one of the oldest [musical instruments](#) in the [Western musical tradition](#), with a rich history connected with Christian liturgy and civic ceremony.

The most well-known type of organ is the [pipe organ](#), so named because it produces its sound through pipes, although many people simply refer to it as the "organ". Another type is the [electronic organ](#), which does not have pipes and propagates its electronically-produced sound through one or more loudspeakers. There are many other instruments that fall under the category of "organ"; see below.

A musician who plays the organ is an **organist**. A person who builds or maintains organs is an **organ builder**. The **organ repertoire** encompasses a wide variety of styles and eras; the most famous composer of music for the organ is Johann Sebastian Bach.

Pipe organs

See the main article at [pipe organ](#) for details on history and construction.

The [pipe organ](#) is the grandest [musical instrument](#) in size and scope, and has been around in its current form since the 14th century. Along with the clock, it was considered one of the most complex man-made creations prior to the Industrial Revolution. Organs (the "pipe" designation is generally assumed) range in size from a single short keyboard to huge instruments which can have over 10,000 pipes. A large modern organ typically has three or four manuals with five octaves (61 notes) each, with a two-and-a-half octave (32-note) pedalboard.

Organs vary widely in design and in sound according to geography and time. In north Germany during the [Baroque](#) era, organs were built in such a manner that each division was readily apparent from the case design. The Hauptwerk (main-work) would be in the center of the case, with the Oberwerk (over-work) above and the Rückpositiv (back-positiv) on the balcony rail at the organist's back. The pedal division was usually set up in towers set at either side of the main case. This design is now called the Werkprinzip. Each division would routinely house complete principal and flute choruses and at least one reed stop. Meanwhile, in France, the separate divisions of the organ would not be evident from the case. Furthermore, the placement of stops followed a system whereby each division served a single musical purpose: the Grand orgue (great organ) would contain a complete principal chorus from 16' up through a high-pitched mixture, while the Echo division might have nothing more than a five-rank cornet stop from middle C up. And during the early twentieth century in America, organs were built to play transcriptions of [orchestral](#) literature. This required that each division be home to several stops designed to imitate orchestral instruments and that most of the divisions be enclosed in swell boxes, enabling the organ to create seamless crescendos and diminuendos.

Church organs

The traditional purpose of most organs is to play in Christian church services, and an organ used for this purpose is generally called a **church organ**. An organ, with its sustaining tones, is ideally suited to accompany human voices, whether a congregation, a choir, or a soloist, and this is one of its key purposes. Most services also call for the playing of solo repertoire, as many traditions have a prelude and postlude during services, as well as

other solo performances. The introduction of church organs is traditionally attributed to Pope Vitalian in the seventh century.

Concert organs

Organs, especially large ones, are also used to give concerts, called **organ recitals**. Generally, any instrument of a large enough size (twenty ranks or more) outside of a church is a **concert organ**. In the early twentieth century, **symphonic organs** flourished in secular venues in the U.S. and UK, designed to replace symphony orchestras by playing transcriptions of orchestral pieces.

Theatre organs

The **theatre organ** or **cinema organ** is designed to accompany silent movies. Like a symphonic organ, it is made to replace an orchestra. However, it includes many more gadgets, such as percussions and special effects, to provide a more complete array of options to the theatre organist. Theatre organs tend not to take nearly as much space as standard organs, relying on extension and higher wind pressures to produce a greater variety of tone and larger volume of sound from fewer pipes. This extension is called "unification", meaning that instead of one pipe for each key at all pitches, the higher octaves of pitch (and in some cases, lower octaves) are achieved by merely adding 12 pipes (one octave) to the top and/or bottom of a given division. Since there are sixty-one keys on an organ manual, a classical or concert organ will have, for diapason stops at 8', 4' and 2' pitch, a total of 183 pipes (61 times 3). The same chorus of diapasons on a theater organ will have only 85 pipes, or 61 plus 12, plus 12. Some ranks, such as the *Tibia Clausa*, with up to 97 pipes, allow the organist to draw stops at 16', 8', 4', 2', and mutations from a single rank of pipes.

Unification gives a smaller instrument the capability of a much larger one, and works well for monophonic styles of playing (chordal, or chords with solo voice). The sound is, however, thicker and more homogenous than a classically-designed organ, and does not work very well for polyphonic music unless a larger number of reed stops and chromatic percussions are added. Unification also allows pipe ranks to be played from more than one manual and the pedals.

Electronic organs

See the main article at [electronic organ](#) for more details and history.

Since the 1930s, pipeless electric instruments have been available to produce similar sounds and perform similar roles to pipe organs. Many of these have been bought both by houses of worship and other potential pipe organ customers, and also by many musicians both professional and amateur for whom a pipe organ would not be a possibility. Far smaller and cheaper to buy than a corresponding pipe instrument, and in many cases portable, they have taken organ music into private homes and into dance bands and other new environments, and have almost completely replaced the reed organ.

Hammond organs

The **Hammond organ** was the first successful electric organ, released in the 1930s. It used mechanical, rotating tonewheels to produce the sound waveforms. Its system of drawbars allowed for setting volumes for specific sounds, and provided vibrato-like effects.

The Hammond organ became popular in [jazz](#), particularly [soul jazz](#), and in [gospel music](#). Since these were the roots of [rock and roll](#), the Hammond organ became a part of the rock and roll sound. It was widely used in rock and popular music during the 1960s and 1970s. Its popularity resurged in pop music around 2000, in part due to the availability of clonewheel organs that were light enough for one person to carry.

Other organs

Frequency divider organs used oscillators instead of mechanical parts to make sound. These were even cheaper and more portable than the Hammond. They featured an ability to bend pitches.

In the 1940s until the 1970s, small organs were sold that simplified traditional organ stops. These instruments can be considered the predecessor to modern portable keyboards, as they included one-touch chords, rhythm and accompaniment devices, and other electronically assisted gadgets. Lowrey was the leading manufacturer of this type of organs.

In the '60s and '70s, a type of simple, portable electronic organ called the **combo organ** was popular, especially with pop and rock bands, and was a

signature sound in the pop music of the period, such as The Doors and Iron Butterfly. The most popular combo organs were manufactured by Farfisa and Vox.

Digital organs

The development of the integrated circuit enabled another revolution in electronic keyboard instruments. Electronic organs sold since the 1980s utilize digital sampling to produce the sound.

Also available are hybrids, incorporating a few ranks of pipes to produce some sounds, and using digital samples for other sounds and to resolve borrowing collisions. Major manufacturers include Baldwin, Johannus, Eminent, Content, Viscount, Makin, Wyvern, Allen Organ and Rodgers.

Reed organs

The **reed organ** was the other main type of organ prior to the development of electronic organs. It generated its sounds using reeds similar to those of a piano accordion. Smaller, cheaper and more portable than the corresponding pipe instrument, these were widely used in smaller churches and in private homes, but their volume and tonal range was extremely limited, and they were generally limited to one or two manuals, pedalboards being extremely rare.

A development of the reed organ was the chord organ, which provided chord buttons for the left hand, again similar to a piano accordion in concept. A few chord organs were later built using frequency divider technology.

Organ music

Classical music

*See the main article at **organ repertoire** for details on specific countries and styles.*

The organ has had a strong place in [classical music](#) throughout its history. Antonio de Cabezón, Jan Pieterszoon Sweelinck, and Girolamo Frescobaldi were three of the most important composers and teachers before 1650. Influenced by these composers, the North German school then rose to prominence with notable composers including Dieterich Buxtehude and especially Johann Sebastian Bach, considered by many to have achieved the height of organ composition. During this time, the French Classical school also flourished.

After Bach, the organ's prominence gradually lost ground to the [piano](#). Felix Mendelssohn, A.P.F. Boëly, and César Franck led a resurgence in the mid-1800s, leading a [Romantic movement](#) that would be carried further by Max Reger, Charles-Marie Widor, Louis Vierne, and others. In the 20th century, composers such as Marcel Dupré and Olivier Messiaen added significant contributions to the organ repertoire. Many new organ pieces are composed today, many sponsored by the AGO and made for use in church services.

Because the organ has both manuals and pedals, most organ music is notated on three staves. The music played on the manuals is laid out like music for other keyboard instruments on the top two staves, and the music for the pedals is notated on the third, bottom, staff. To aid the eye in reading so many staves at once, the bar lines are broken between the lowest two staves. The larger number of staves often makes organ music published in landscape format more convenient than the more commonly used portrait format, and for this reason many publishers print organ music in landscape format.

Soap Operas

From their creation on radio in the 1930s to the times of television in the early 1970s, soap operas were perhaps the biggest users of organ music. Day in and day out, the melodramatic serials utilized the instrument in the background of scenes and in their opening and closing theme songs. Some of the more popular soap organists included Charles Paul, John Gart, and

Paul Barranco. In the early 1970s, the organ was phased out in favor of more dramatic, full-blown [orchestras](#), which in turn were replaced with more modern [pop](#)-style compositions.

Jazz

The organ has occupied a significant role in [jazz](#) ever since Jimmy Smith made it popular in the 1950s. It can function as a replacement for both piano and bass in the standard jazz combo.

Similar instruments

- Early instruments
 - the portative organ, a small portable medieval instrument
 - the positive organ, a somewhat larger though still portable medieval instrument
- Hand- or foot-powered instruments
 - the [accordion](#) and [concertina](#), in which the bellows is operated by the squeezing action of the instrumentalist;
 - the [Harmonium](#) or parlor organ, a reed instrument usually with many stops and two foot-operated bellows which the instrumentalist operates alternately;
 - the melodeon, a reed instrument with an air reservoir and a foot operated bellows, popular in the USA in the mid-19th century;
- Entertainment instruments
 - the barrel organ, made famous by the organ grinder in its portable form, and relatively invisible in its larger form because it was then often fitted out with keyboards to give the option for an entirely human performance
 - the steam calliope, a pipe organ operated on steam rather than air;
 - the fairground organ, a pipe organ which uses mechanical means instead of a keyboard to play a prepared song.
 - various sorts of novelty instruments operating on the same principles
- Mouth-played instruments
 - the [harmonica](#), where the musician effectively blows directly onto the reeds is also known as a mouth organ;
 - the [pan-pipes](#)
 - [bagpipes](#)

See also

- [Pipe organ](#)
- [Electronic organ](#)

Categories: [Keyboard instruments](#)

Oriental metal

Stylistic origins: [arab music](#), [Black metal](#), [Death metal](#), [Doom metal](#), oriental music, [Power metal](#)
Cultural origins: Late 1980s Israel and Turkey
Typical instruments: [Acoustic guitar](#)/Oud - [Electric guitar](#) - [Bass guitar](#) - [Drums](#) - [Keyboards](#)
Mainstream popularity: Varying

Mesopotamic Black Metal

[Timeline of heavy metal](#)

Oriental metal is a crossover between [death metal](#) and [doom metal](#), influenced by ancient Jewish traditions and the oriental culture.

The **Oriental metal** evolved in Israel, where bands from the local metal scene began writing metal songs related to Jewish tragedies and biblical stories. This change did not only have an effect on the [lyrics](#), but on the music as well; the bands added traditional instruments and singing to their slow Death metal riffs, creating moving, emotional, apocalyptic music. Some of the bands have also composed Death metal versions to ancient Jewish prayers and [Psalms](#) chants.

The most notable bands in this genre are the Israeli bands Salem and Orphaned Land.

Salem was a pioneer of combining metal with Jewish issues, and after a typical Death metal album in 1992, Salem produced the first **Oriental metal album** in 1994. The album is called Kaddish (literally "holiness", a Jewish prayer asking God to come to earth) which deals with the Holocaust and the massacre of six millions Jews by Nazi Germany. The most powerful song in the album is the metal revision of Ha'ayara Bo'eret - a song in Hebrew that was composed by a Holocaust survivor and depicts the burning of a Jewish town in Europe. The song was adapted to a slow Doom metal version, but sung in Hebrew. In 2002 Salem produced the album Collective Demise dealing with the atrocities of Palestinian suicide bombings against Israelis. In this album Salem wrote a metal adaptation to the Biblical [Psalms](#) chant *A/ Taster*. The song opened with Shofar blowing and the chant was sung by duet of clean female vocals and distorted male vocals.

Orphaned Land is in the core a [doom/death](#) metal band, but it was highly influenced by [folk music](#) and tradition of the Oriental Jews (Mizrahi). Their album Sahara (1994) was the first to include a combination of Death metal and traditional oriental music. In their second album El Norra Alila (1996), Orphaned Land elaborated the combination of metal and oriental music, including the addition of song with traditional oriental Jewish piyyut and Arab melodies. This album conveyed a message of co-existence between Jews and Muslims. Their third album, Mabool (the Hebrew name for the Deluge, depicted in the bible and Noah's story), 2004, was worked for seven years and takes the combination of doomdeath metal, oriental music and biblical issues to a new level. The album tells the story of three sons (one for each monotheistic religion) which try to warn humanity from a coming flood (deluge) as punishment for their sins. Musically, the album contain oriental instruments, two choruses, traditional Yemenite chants sung by Shlomit Levi and quotes of Biblical verses from the story, said by Kobi Farhi, one of Orphaned Land's founding members.

In Turkey, the pioneer of Oriental Metal is Pentagram (also known as **Mezarkabul** (Grave Acceptance) in Europe).

The Pentagram album Anatolia is a best selling metal album in Turkey.

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Origins of music genres

Origins of rock and roll

Rock and roll emerged as a defined musical style in America in the 1950s, though elements of rock and roll can be seen in [rhythm and blues](#) records as far back as the 1920s. Early rock and roll combined elements of [blues](#), boogie woogie, [jazz](#) and [rhythm and blues](#), and is also influenced by traditional [folk music](#), [gospel music](#), black and white, and [country and western](#). Going back even further, rock and roll can trace a foundational lineage to the old Five Points district of mid-19th century New York City, the scene of the first fusion of heavily rhythmic African shuffles and sand dances with melody driven European genres, particularly the Irish jig.

Origins of the name *rock and roll*

Rocking was a term first used by gospel singers in the American South to mean something akin to spiritual rapture. A double, ironic, meaning came to popular awareness in 1947 in blues artist Roy Brown's song "Good Rocking Tonight" (also covered the next year by Wynonie Harris in an even wilder version), in which "rocking" was ostensibly about dancing but was in fact a thinly-veiled allusion to sex. Such double-entendres were nothing new in blues music (which was mostly limited in exposure to jukeboxes and clubs) but were new to the radio airwaves. After the success of "Good Rocking Tonight" many other rhythm and blues artists used similar titles through the late 1940s including a song called "Rock and Roll" recorded by Wild Bill Moore in 1949. These songs were relegated to "race music" (the music industry code name for rhythm and blues) outlets and were barely known by mainstream white audiences. The phrase 'rock and roll' may first appear in a Louis Jordan version of Tamburitza Boogie recorded in New York City in 1950.

In 1951, Cleveland, Ohio [disc jockey](#) Alan Freed would begin playing this type of music for his white audience, and it is Freed who is credited with coining the phrase "rock and roll" to describe the rollicking R&B music that he brought to the airwaves. The term, with its simultaneous allusions to dancing, sex, and the sound of the music itself, stuck even with those who didn't absorb all the meanings.

Originally Freed used the name Moondog for himself and any concerts or promotions he put on. This arose from the fact he used a piece of music called "Moondog Symphony" by the street musician Moondog as his repeated opening music for his radio show. Moondog subsequently sued Freed on grounds that he was stealing his name. Since Freed was no longer allowed to use the term Moondog he needed a new catch phrase. After a night of heavy drinking he and his friends came up with the name "The Rock and Roll Party" since he was already using the phrase "Rock and Roll Session" to describe the music he was playing on his radio show. Since his show was extremely popular the term caught on and the subsequent public used it to describe a certain form of music.

First record

According to some, notably music historian Peter Guralnick, the first rock and roll record was "Rocket 88", by Jackie Brenston and his Delta Cats (written by 19-year-old Ike Turner, also the session leader) and recorded by Sam Phillips for the Sun Records label, in 1951. Many other records recorded in the same period are also contenders for this title. Others have pointed to the later broad commercial success with white audiences of Chuck Berry's "Maybellene" or "Rock Around the Clock" by Bill Haley and his Comets as true starting points. Still others point out that performers like Fats Domino were recording blues songs as early as 1949 that are indistinguishable from later rock and roll, and that these blues songs were based on themes, chord changes, and rhythms dating back decades before that. Rhythm and Blues sax player and band leader Louis Jordan actually broke into the country charts in the forties with "Is you is or is you ain't my baby?". In 1947 Jack Guthrie and his group The Oaklahomans had a hit with "The Oakie Boogie", basically a mix of boogie woogie with hillbilly and an electric guitar thrown in (a fairly new invention in 1947). Benny Carter, a co-author of "Cow Cow Boogie" (Capitol Records first gold single) back in 1942, wrote the jazz-swing song "Rock Me to Sleep" with Paul Vandervoort II in 1950.

Categories: [Origins of music genres](#) | [Rock music](#)

Origins of the blues

Little is known about the exact origins of the music we now know as the [blues](#) . No specific year can be cited as the **origin of the blues**, largely because the style evolved over a long period of time and existed in something approaching its modern form before the term *blues* was introduced, before the style was thoroughly documented. One important early reference to something probably closely resembling the blues comes from 1901, when an archaeologist in Mississippi described the songs of black workers which had lyrical themes and technical elements in common with the blues .

The most important direct antecedent of the blues was the [spiritual](#), a form of religious song with its roots in the camp meetings of the Great Awakening of the early 19th century. Spirituals were a passionate song form, that "convey(ed) to listeners the same feeling of rootlessness and misery" as the blues . Spirituals, however, were less specifically concerning the performer, instead about the general loneliness of mankind, and were more figurative than direct in their lyrics . Despite these differences, the two forms are similar enough that they can not be easily separated — many spirituals would probably have been called *blues* had that word been in wide use at the time .

Aside from the spirituals, African American work songs were an important precursor to the modern blues; these included the songs sung by laborers like stevedores and roustabouts, and the [field hollers](#) of slaves .

There are few characteristics common to all blues, as the genre takes its shape from the peculiarities of each individual performance. Some characteristics, however, have been a presence since prior to the creation of the modern blues, and are common to most styles of [African American music](#). The earliest blues-like music was a "functional expression, rendered in a call-and-response style without accompaniment or harmony and unbounded by the formality of any particular musical structure". This pre-blues music was adapted from the field shouts and hollers performed during slave times, expanded into "simple solo songs laden with emotional content".

Many of these blues elements, such as the call-and-response format, can be traced back to the [music of Africa](#); author Sylviane Diouf has pointed to several specific traits, like the use of melisma and a wavy, nasal intonation that suggest a connection between the Muslim music of West and Central Africa and the blues [10]. African American composer W. C. Handy wrote in his autobiography of the experience of sleeping on a train traveling through (or stopping at the station of) Tutwiler, Mississippi, and being awakened by:

... a lean, loose-jointed Negro [who] had commenced plucking a guitar beside me while I slept. His clothes were rags; his feet peeped out of his shoes. His face had on it some of the sadness of the ages. As he played, he pressed a knife on the strings of the guitar. ... The effect was unforgettable. His song, too, struck me instantly. . . . The singer repeated the line ("Goin' where the Southern cross' the Dog") three times, accompanying himself on the guitar with the weirdest music I had ever heard.

African Muslim roots of certain elements of the blues have been posited by writers including the researcher Paul Oliver and the ethnomusicologist Gerhard Kubik, who describe how the knife technique Handy witnessed is a common one in West and Central Africa cultures, regions where Islam is strong and where the kora is often the stringed instrument of choice.

Blues later adopted elements from the "Ethiopian (here, meaning "black") airs" of minstrel shows and Negro spirituals, including instrumental and harmonic accompaniment. The style also was closely related to [ragtime](#), which developed at about the same time, though the blues better preserved "the original melodic patterns of African music". Songs from this early period had many different structures. A testimony of those times can be found for instance in Henry Thomas' recordings. However the twelve-, eight-bar, or sixteen-bar structure based on tonic, subdominant and dominant chords became the most common. Melodically, blues music is marked by the use of the lowered third and dominant seventh (so-called blue notes) of the associated major scale. What is now recognizable as the standard 12-bar blues form is documented from oral history and [sheet music](#) as appearing in African-American communities throughout the region along the lower Mississippi River during the decade of the 1900s (and performed by white bands in New Orleans at least since 1908). One of these early sites of blues evolution was along Beale Street in Memphis, Tennessee.

One of the first professional blues singers was Ma Rainey, who claimed to have coined the term blues; however, author Eileen Southern has pointed out several contrasting statements by old-time musicians. She cites Eubie Blake as saying "Blues in Baltimore? Why, Baltimore is the blues!" and Bunk Johnson as claiming that the blues was around in his childhood, in the 1880s

The most important reason for the lack of certain knowledge about the origins of the blues is the earliest blues musicians' tendency to wander through communities, leaving little or no record of precisely what sort of music they played or where it came from. Blues was generally regarded as lower-class music, unfit for documentation, study or enjoyment by the upper- and middle-classes .

Some scholars and performers have claimed that the tune associated with the song "Joe Turner" is the basis for all folk blues .

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Categories: [Blues](#) | [Origins of music genres](#)

Ornament

In [music](#), **ornaments** are musical flourishes that are not necessary to the overall melodic (or harmonic) line, but serve to decorate or "ornament" that line. They are performed as "fast notes" around a central note. The amount of **ornamentation** in a piece of music can vary from quite extensive (it was often so in the [Baroque](#) period) to relatively little or even none. The word *agrément* is used specifically to indicate the French Baroque style of ornamentation.

In the baroque period, it was common for performers to [improvise](#) ornamentation on a given melodic line. A singer performing a da capo aria, for instance, would sing the melody relatively unornamented the first time, but decorate it with additional flourishes the second time. Improvised ornamentation is also part of the Irish musical tradition^[1] where it is not antiquated, although only a minority of Irish traditional musicians improvise.

Ornamentation may also be indicated by the composer. A number of standard ornaments (described below) are indicated with standard symbols in [music notation](#), while other ornamentations may be appended to the staff in small notes, or simply written normally. A **grace note** is a note written in smaller type, with or without a slash through it, to indicate that its [note value](#) does not count as part of the total time value of the measure.

In Spain, these ornaments were called "diferenzias", and can be traced back to the early 16th Century, when the first books with music for the guitar were produced.

Types of ornament

Trill

A trill is a rapid alternation between an indicated note and the one above, usually indicated by the letter *tr* written above the staff. The trill is also known as the *shake*.

Usually, if the music containing the trill was written before 1800 the trill is played by starting a note above the written note. If the music was written after 1800 then the trill is usually played by starting on the note written and going up to the note above. A printed score will often indicate which interpretation is to be used, either in the preface or by using a grace note.

Mordent

The *mordent* is thought of as a rapid single alternation between an indicated note, the note above (called the *upper mordent*, *inverted mordent*, or *pralltriller*) or below (called the *lower mordent* or *mordent*) the indicated note, and the indicated note again.

The upper mordent is indicated by a short squiggle; the lower mordent is the same with a short vertical line through it:

As with the trill, the exact speed with which the mordent is performed will vary according to the tempo of the piece, but at moderate tempi the above might be executed as follows:

Confusion over the meaning of the unadorned word *mordent* has led to the modern terms *upper* and *lower* mordent being used, rather than *mordent* and *inverted mordent*. Practice, notation, and nomenclature vary widely for all of these ornaments, and this article as a whole addresses an approximate nineteenth-century standard. In the [Baroque period](#), a *Mordant* (the German equivalent of mordent) was what later came to be called an inverted mordent and what is now often called a lower mordent. In the 19th century, however, the name *mordent* was generally applied to what is now called the *upper* mordent. Although mordents are now thought of as just a single alternation between notes, in the Baroque period a *Mordant* may sometimes have been executed with more than one alternation between the indicated note and the note below, making it a sort of inverted trill. Mordents of all sorts might typically, in some periods, begin with an extra *inessential note* (the lesser, added note), rather than with the *principal note* as shown in the examples here. The same applies to trills, which in Baroque and Classical times would

standardly begin with the added, upper note. A *lower* inessential note may or may not be chromatically raised (that is, with a natural, a sharp, or even a double sharp) to make it just one semitone lower than the principal note.

Turn

A short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again. It is indicated by a mirrored S-shape lying on its side above the staff. An *inverted turn* (the note below the one indicated, the note itself, the note above it, and the note itself again) is usually indicated by putting a short vertical line through the normal turn sign, though sometimes the sign itself is turned upside down.

If the turn symbol is placed directly above a note, it is performed exactly as outlined above. If it is placed between two notes, however, the note before the symbol is played, then the turn, and then the following note. So the following turns:

might be executed like this:

The lower added note may or may not be chromatically raised (see *mordent*).

The exact speed at which the notes of a turn are played can vary, as can its rhythm. The question of how a turn is best executed is largely one of context, convention and taste.

(Long) Appoggiatura

From the Italian word *appoggiare*, "to lean upon"; (pronounced approximately [Yip°od'YÉtuÑ~Y]). The **long appoggiatura** is important melodically and often suspend the principal note by taking away the time-value of the *appoggiatura* prefixed to it (generally half the time value of the note, though in triple time, for example, it might receive two thirds of the time). The added note (the unessential note) is one degree higher or lower than the principal note; and, if lower, it may or may not be chromatically raised (see *mordent*).

The appoggiatura is written as a grace note prefixed to a principal note and printed in small character, usually without the oblique stroke:

This would be executed as follows:

Appoggiaturas are also usually on the strong or strongest beat of the resolution and are approached by a leap and leave by a step.

Musicians' mnemonic: the **appoggiatura** is longer than the *acciaccatura* because it is *podgy*.

Acciaccatura

From the Italian word *acciaccare*, "to crush"; (pronounced approximately [YìtʃækYÈtuÑ~Y]). The **acciaccatura**, or **short appoggiatura**) is perhaps best thought of as a shorter, less melodically significant, variant of the *long appoggiatura*, where the suspension of the principal note is scarcely perceptible - theoretically subtracting no time at all. It is written using a grace note (often a quaver, or eighth note), with an oblique stroke through the stem:

The exact interpretation of this will vary according to the tempo of the piece, but the following is possible:

Whether the note should be played before or on the beat is largely a question of taste and performance practice. Exceptionally, the acciaccatura may be notated in the bar preceding the note to which it is attached, showing it is to be played before the beat. (This guide to practice is unfortunately not available, of course, if the principal note does not fall at the beginning of the measure.)

The word *acciaccatura* is strictly and originally applied to an ornament now obsolete, in which a principal note in a melody is struck together with an adjacent note, that adjacent note being at once released and the principal note held on.

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Categories: [Musical notation](#)

Outlaw country

Outlaw country was a significant trend in [country music](#) during the late 1960s and the 1970s. The focus of the movement has been on self-declared "outlaws" such as Waylon Jennings, Johnny Cash, Merle Haggard, David Allan Coe, Willie Nelson and Kris Kristofferson. The reason for the movement has been attributed to a reaction to the [Nashville sound](#), developed by record producers like Chet Atkins who softened the raw honky tonk sound that was predominant in the music of performers like Jimmie Rodgers, and his successors such as Hank Williams, George Jones and Lefty Frizzell. According to Aaron Fox (2004, p.51) "the fundamental opposition between law-and-order authoritarianism and the image of 'outlaw' authenticity...has structured country's discourse of masculinity since the days of Jimmie Rodgers."

The 1960s was a decade of enormous change and the change was reflected in the revolution in the music of the time. The Beatles, Bob Dylan, the Rolling Stones cast off the traditional role of the recording artist. They wrote their own material, they had creative input to their albums, they refused to conform to what society required of its youth. At the same time, country music was declining into a formulaic genre that appeared to offer the establishment what it wanted with artists such as Porter Wagoner and Dolly Parton making the kind of music that was anathema to the growing counter culture. While Nashville continued to be the heart of country music, some would say its soul was to be found in Lubbock, Tulsa, Bakersfield and Austin.

The term "outlaw country" is derived from the song "Ladies Love Outlaws" written by Lee Clayton and sung by Waylon Jennings on the 1972 album of the same name. It became associated with singers who grew their hair long, wore denim and leather and looked like hippies in contrast to the clean cut country singers in Nudie suits that were pushing the [Nashville sound](#). The success of these singers did much to restore the rawness and life force to country music. The songs were about drinking, drugs, hard working men and honky tonk heroes. The music was more like [rock and roll](#) and there were no strings in the background.

Although Jennings and Nelson are regarded as the stereotypical outlaws, there were several other writers and performers who provided the material that infused the movement with the outlaw spirit. Some people have noted that Waylon and Willie were Nashville veterans whose careers were revived by the movement and that they drew on the energy that was being generated in their home state of Texas to spearhead the attack on the Nashville producers. Waylon, in particular, forced his record company to let him produce his own albums. In 1973 he produced Lonesome, On'ry and

Mean. The theme song was written by Steve Young, a brilliant songwriter and performer who never made it in the mainstream but whose songs helped to create the outlaw style. The follow up album for Waylon was Honky Tonk Heroes and the songwriting hero was Texan Billy Joe Shaver. Like Steve Young, Billy Joe never made it big but his 1973 album *Old Five and Dimers Like Me* is a country classic in the outlaw genre.

Willie Nelson's career as a songwriter in Nashville peaked in the late 1960s. His "Crazy" was a massive hit for Patsy Cline, but as a singer, he was getting nowhere. He left Nashville in 1971 to return to Texas. The musicians he met in Austin had been developing the folk and rock influenced country music that grew into the outlaw genre. Performing and associating with the likes of Jerry Jeff Walker, Michael Martin Murphey and Billy Joe Shaver helped shape his future career. At the same time as Willie was reinventing himself, other significant influencers were writing and playing in Austin and Lubbock. Butch Hancock, Joe Ely and Jimmie Dale Gilmore formed The Flatlanders, a group that never sold huge numbers of albums but continues to perform. The three founders have each made a significant contribution to the development of the outlaw genre.

Other Texans like Townes van Zandt, Guy Clark and, latterly, Steve Earle have developed the outlaw ethos through their songs and their lifestyles.

Further reading

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Source

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Overture

Overture (French *ouverture*, meaning opening) in [music](#) is the instrumental introduction to a dramatic, [choral](#) or, occasionally, [instrumental](#) composition.

Frequently an opening to a larger dramatic work such as an [opera](#), earlier usage of the word also referred to collections of movements, known as [suites](#). Later works, such as Beethoven's overture *Leonora No 3* mark a transition between the concept of overture as introduction to a dramatic entertainment, and musical forms such as the [symphonic poem](#), which are free-standing works in their own right.

History

17th century

The notion of an overture has no existence until the 17th century. The toccata at the beginning of Monteverdi's Orfeo is a barbaric flourish of every procurable instrument, alternating with a melodious section entitled ritornello; and, in so far as this constitutes the first instrumental movement prefixed to an [opera](#), it may be called an overture. As an art-form the overture began to exist in the works of J-B Lully. He devised a scheme which, although he himself did not always adhere to it, constitutes the typical French overture up to the time of Johann Sebastian Bach and George Friderich Handel (whose works have made it classical). This French overture consists of a slow introduction in a marked "dotted rhythm" (i.e. exaggerated iambic, if the first chord is disregarded), followed by a lively movement in fugato style. The slow introduction was always repeated, and sometimes the quick movement concluded by returning to the slow tempo and material, and was also repeated (see Bach's French Overture in the *Klavierübung*). The operatic French overture was frequently followed by a series of dance tunes before the curtain rose. It thus became used as the prelude to a [suite](#); and the *Klavierübung* French Overture of Johann Sebastian Bach is a case in point, the overture proper being the introduction to a suite of seven dances. For the same reason Bach's four orchestral suites are called overtures; and, again, the prelude to the fourth *partita* in the *Klavierübung* is an overture.

Bach was able to use the French overture form for choruses, and even for the treatment of chorales. Thus the overture, properly so called, of his fourth orchestral suite became the first chorus of the church [cantata](#) "Unser Mund so voll Lachens"; the choruses of the cantatas "Preise Jerusalem den Herrn" and "Höchst erwünschtes Freudenfest" are in overture form; and, in the first of the two cantatas entitled "Nun komm der Heiden Heiland", Bach has ingeniously adapted the overture form to the treatment of a chorale.

Sonata style

With the rise of dramatic music and the [sonata](#) style, the French overture became unsuitable for opera; and Gluck (whose remarks on the function of overtures in the preface to *Alceste* are historic) based himself on Italian models, of loose texture, which admit of a sweeping and massively contrasted technique. By the time of Wolfgang Amadeus Mozart's later

works the overture in the sonata style had clearly differentiated itself from strictly symphonic music. It consists of a quick movement (with or without a slow introduction), in [sonata form](#), loose in texture, without repeats, frequently without a development section, but sometimes substituting for it a melodious episode in slow time. Instances of this substitution are Mozart's [symphony](#) in G, which is an overture to an unknown opera, and his overtures to *Die Entführung* and to *Lo Sposo deluso*, in both of which cases the curtain rises at a point which throws a remarkable dramatic light upon the peculiar form. The overture to *Figaro* was at first intended to have a similar slow middle section, which, however, Mozart struck out as soon as he had begun it. In Beethoven's hands the overture style and form increased its distinction from that of the symphony, but it no longer remained inferior to it; and the final version of the overture to *Leonora* (that known as No. 3) is the most gigantic single orchestral movement ever based on the sonata style.

Overtures to plays

Overtures to plays, such as Ludwig van Beethoven's to Coffin's *Coriolan*, tend to become detached from their surroundings; and hence arises the concert overture, second only to the symphony in importance as a purely orchestral art-form. Its derivation associates it almost inevitably with external poetic ideas. These, if sufficiently broad, need in no way militate against musical integrity of form; and Felix Mendelssohn's *Hebrides* overture is as perfect a masterpiece as can be found in any art. The same applies to Brahms's *Tragic Overture*, one of his greatest orchestral works, for which a more explanatory title would be misleading as well as unnecessary. His *Academic Festival Overture* is a highly organized working out of German [student songs](#).

Modern opera

In modern opera the overture, *Vorspiel*, *Einleitung*, Introduction, or whatever else it may be called, is generally nothing more definite than that portion of the music which takes place before the curtain rises. *Tannhäuser* is the last case of high importance in which the overture (as originally written) is a really complete instrumental piece prefixed to an opera in tragic and continuous dramatic style. In lighter opera, where sectional forms are still possible, a separable overture is not out of place, though even *Carmen* is remarkable in the dramatic way in which its overture foreshadows the tragic end and leads directly to the rise of the curtain. Richard Wagner's *Vorspiel* to *Lohengrin* is a short self-contained movement founded on the

music of the Grail. With all its wonderful instrumentation, romantic beauty and identity with subsequent music in the first and third acts, it does not represent a further departure from the formal classical overture than that shown fifty years earlier by Méhul's interesting overtures to *Ariodant* and *Uthal*, in the latter of which a voice is several times heard on the stage before the rise of the curtain.

The *Vorspiel* to *Die Meistersinger*, though very enjoyable by itself and needing only an additional tonic chord to bring it to an end, really loses incalculably in refinement by so ending in a concert room. In its proper position its otherwise disproportionate climax leads to the rise of the curtain and the engaging of the listener's mind in a crowd of dramatic and spectacular sensations amply adequate to account for that long introductory instrumental crescendo. The *Vorspiel* to *Tristan* has been very beautifully finished for concert use by Wagner himself, and the considerable length and subtlety of the added page shows how little calculated for independent existence the original *Vorspiel* was. Lastly, the *Parsifal* *Vorspiel* is a composition which, though finished for concert use by Wagner in a few extra bars, asserts itself with the utmost lucidity and force as a prelude to some vast design. The orchestral preludes to the four dramas of the Ring owe their whole meaning to their being mere preparations for the rise of the curtain; and these works can no more be said to have overtures than Verdi's *Falstaff* and Strauss's *Salome*, in which the curtain rises at the first note of the music.

Broadway musicals

Contemporary Overtures accompanying Broadway Musicals usually contain segments from the more popular songs in the musical. The overture usually is played before the musical starts. However, in the recent revival of Cole Porter's *Kiss Me, Kate*, the overture appears after the opening chorus of "Another Op'ning, another show", with the chorus remaining on stage. (In the original 1948 production, and all other productions of the show up to 1999, the overture to the show appeared in its usual place - before the first song.)

Trivia

Musical overtures have also appeared in motion pictures, particularly early and science fiction movies. In the fashion of modern opera, these overtures appear before the opening credits and are accompanied by a black screen or occasionally a starfield. Notable examples include King Kong (1933 film), 2001: A Space Odyssey, Space Battleship Yamato (which had the distinction of a vocal overture instead of instrumental), Star Trek: The Motion Picture, and Disney's The Black Hole.

References

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Paisley Underground

Stylistic origins: 1960's [Folk rock](#), Psychedelic rock, [Garage rock](#), 1970's [Power pop](#), [Punk rock](#)

Cultural origins: mid 1980's, Los Angeles

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)

Mainstream popularity: mid 1980s, Los Angeles

Los Angeles, Dunedin Sound

[Timeline of alternative rock](#)

Paisley Underground is a term used to describe a genre of [rock music](#), based primarily in Los Angeles, California, which was at its most popular in the mid-1980s. (The coinage -- a joke that stuck -- is usually ascribed to Michael Quercio of the band The Three O'Clock.)

Paisley Underground bands incorporated psychedelia, rich vocal harmonies and guitar interplay in a folk rock style that owed a particular debt to The Byrds, but more generally referenced the whole range of 1960s West Coast pop and garage rock, from the Seeds to the Beach Boys. (The Dream Syndicate channeled Crazy Horse and Creedence Clearwater Revival -- via The Velvet Underground -- while The Bangles recalled The Mamas and The Papas, Green on Red came on as a cousin to The Doors, The Long Ryders honored Gram Parsons and the Buffalo Springfield, and so on.) The 1970s Memphis cult band Big Star, whose "September Gurls" was covered by The Bangles, was also influential, as were Britain's Soft Boys. Although there were accomplished musicians among them, it was also rooted -- as was the [punk rock](#) that preceded it -- in an inspired amateurism.

Sometimes, bands more peripheral to the shared musical vision of the Paisley Underground but who were part of the same social circle, such as Redd Kross, then evolving from [punk rock](#) into power pop ; The Leaving Trains, who had many of the same influences as the above bands but who leaned more towards punk ; The Last, who predated the abovementioned bands although sharing their musical vision; and The Pandoras, who leaned more towards straightforward [garage rock](#) revivalism, are included as part of the Paisley Underground.

Paisley Underground bands frequently shared bills, socialized and collaborated. Members of Rain Parade, the Bangles, the Dream Syndicate and the Three O'Clock joined together to make *Rainy Day*, an album of cover versions of songs by the Velvet Underground, Buffalo Springfield, Bob Dylan, The Beach Boys, Big Star, Jimi Hendrix, and The Who. As "Danny and Dusty," Steve Wynn of the Dream Syndicate and Dan Stuart of Green on Red made the album *The Lost Weekend* (A&M, 1985) backed by members of each band along with most of The Long Ryders.

By far the most popular band to emerge from the movement was The Bangles, who have had massive mainstream success, although each of the best known groups released at least one album on a major label.

Penny Feathers on La Cienega Boulevard was a popular meeting point for paisley people.

By the end of the 1980s the movement had passed from public consciousness. However, later acts Mercury Rev and Granddaddy have acknowledged its influence.

The wider movement of which it is a part is named [jangle pop](#) after the ringing, light [guitar](#) sounds it often features. It was paralleled in other parts of the world by genres such as New Zealand's Dunedin Sound, whose chief exponents (such as The Chills and Sneaky Feelings) were often cited as directly comparable to Paisley Underground bands.

Notable paisley underground bands

The Pandoras
The Fuzztones
The Gravedigger 5
The Chesterfield Kings
Dream Syndicate
The Long Ryders
The Eyes of Mind
Green on Red
Rain Parade
Salvation Army, later called The Three O'Clock
Game Theory and True West (based in Davis, California)
28th Day (based in Chico, California)
Lone Justice
House of Freaks
The Lost Patrol (based in San Francisco, California)

Not to be confused with Paisley, a type of punk, but ironically upbeat, and sung with lyrics that would normally be directed at children.

Southern California venues where bands played

- Cathay de Grande in Hollywood
- Radio City in Anaheim
- Circle City at the Orange Traffic Circle
- The Palace in Hollywood
- The Cookoo's Nest Newport Beach
- The Bullet at The Lhasa Club - Hollywood /Studio City
- Club Lingerie - Hollywood
- Music Machine - West L.A.
- The Palomino - North Hollywood
- The O.N. Klub - Silverlake

[Alternative metal](#) - [Britpop](#) - C86 - College rock - [Dream pop](#) - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - Lo-fi - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrrl](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Pan flute

The pipes comprising it are stopped at one end, so that the sound waves have to travel twice the length of the pipes, giving out a note nearly an octave lower than that produced by an open pipe of equal length. In the traditional South American style, pipes are fine-tuned to correct pitch by placing small pebbles or dry corn kernels into the bottom of the pipes. Contemporary makers of curved Romanian-style panpipes use wax (commonly beeswax) to tune new instruments. Special tools are used to place or remove the wax. Corks and rubber stoppers are also used, and are easier to quickly tune pipes.

The pan flute is played by blowing horizontally across the open end against the sharp inner edge of the pipes. This creates the regular series of pulses which generate the sound waves within the tubes. Each pipe is tuned to a note, called the **fundamental**. By overblowing, that is, increasing the pressure of breath and tension of lips, harmonics (notes whose frequencies are multiples of the fundamental) may also be produced. The Romanian panflute has the pipes arranged in a curved array, enabling the player to easily reach all the notes by simply swiveling their head. These instruments can also play all the sharps and flats, with a special technique of both tilting the pipes and jaw movement. An advanced player can play any scale and in any key. There are two styles of vibrato possible, hand vibrato and breath vibrato. In hand vibrato, the player applies a gentle motion to one end of the panflute (usually the high end) in much the same way as a violinist would wiggle their finger stopping the string to produce vibrato. Breath (or diaphragm) vibrato is the same technique used by players of the flute and other woodwinds.

The plural of *syrinx* is *syringes*, from which the modern word *syringe* is derived. (*Pan pipes* is both singular and plural.) Other names for the instrument include the Medieval ***fistula panis***.

The pan flute was most recently popularised by the Romanian [musician](#) Gheorghe Zamfir, who toured extensively and recorded many albums of pan flute music, and by several other artists who began recording at the same time. They are also very popular in Peruvian traditional groups and other Andean music.

This simple instrument was used in some songs by The Beatles, Simon and Garfunkel, Bee Gees, Agustín Lara, Luis Miguel and Céline Dion.

Types of pan flutes

Paixiao (China)
Syrinx

Pan flute players

- Gheorghe Zamfir

Categories: [Woodwind instruments](#)

Partner dance

Partner dances are the [dances](#) whose basic choreography involves coordinated dancing of two partners, as opposed to individuals dancing alone or individually in a non-coordinated manner, and as opposed to [groups of people](#) dancing simultaneously in a coordinated manner.

Dance partners stay together for the duration of the dance and, most often, dance independently of other couples dancing at the same time, if any.

Although this kind of dancing can be seen, for instance, in ballet, this term is usually applied to various forms of [social dance](#) and related forms: [ballroom dance](#), [folk dance](#), etc.

Partner dance may be a basis of a formation dance, a [round dance](#), a [square dance](#) or a sequence dance. These are kinds of [group dance](#) where the dancers form couples and dance either the same pre-choreographed or called routines or routines within a common choreography— routines that control both how each couple dances together and how each couple moves in accord with other couples. In square dance one will often change partners during the course of a dance, in which case one distinguishes between the "original partner" and a "situational partner".

In many partner dances, one, typically a man, is the **leader**; the other, typically a woman, is the **follower**. As a rule, they maintain connection with each other. In some dances the connection is loose and called dance handhold. In other dances the connection involves body contact. In the latter case the connection imposes significant restrictions on relative body positions during the dance and hence it is often called dance frame. It is also said that each partner has his own dance frame. Although the handhold connection poses almost no restriction on body positions, it is quite helpful that the partners are aware of their dance frames, since this is instrumental in leading and following.

In situations where the number of men and women are unequal, women tend to feel more comfortable than men when dancing with other members of the same gender. However, in real-world situations such as in salsa clubs, two men dancing together is practically never seen, and probably strongly frowned upon. It is believed that due to the macho Latin culture in salsa clubs, two men would never dance together and risk their "image." At partner dance events held at dance studios the situation may well be different as the context may make it clear that the two men are simply practicing the dance moves they're learning. Two women dancing together in salsa clubs is common, even cheered on by the male bystanders as some sort of entertainment.

In promenade-style partner dancing there is no leader or follower, and the couple dance side-by-side maintaining a connection with each other through a promenade handhold. The man dances traditionally to the left of the woman.

Some peoples have folk partner dances, where partners do not have any body contact at all, but there is still a kind of "call-response" interaction.

Nowadays, the most popular form of partner dancing among youth is "slow dancing" (for instance, dancing to ballads; see slow jam), and how close the partners get is up to them. In the "hug-and-sway" version of slow dancing, the man usually puts his arms around the female's waist, while the female puts her arm on the man's shoulders.

Double partner dance

This kind of dance involves dancing of three persons together: one man with two women or one woman with two men. In [social dancing](#), double partnering is of choice when a significant demographic disproportion happens between the two sexes. For example, this happens during wars: in army there is lack of women, while among civilians able dancers are mostly women, especially during enormous wars such as WWII.

Today (1980-2004), double partner dance is often performed in Hustle, Salsa and [Swing](#) dance communities, experienced leaders leading two followers.

There are a number of folk dances that feature this setup. Among these are the Russian Troika and the Polish Trojak folk dances, where a man dances with two women. A Cajun dance with the name *Troika* is also known.

Payola

In the [music industry](#), the illegal practice of record companies paying money for the broadcast of records on music radio is called **payola**, if the song is presented as being part of the normal day's broadcast.

Under United States law, a radio station has always had the ability to play a specific song in exchange for money; however, this must be disclosed on the air as being sponsored airtime, and that play of the song should not be reported as a "spin". Some radio stations report spins of the newest and most popular songs to industry publications, which are then published. The number of times the songs are played can influence other stations around the country to play or pass on a particular song. On influential stations (and particularly on television) payola can become so commonplace that it becomes difficult for artists to get their records/videos played without offering some sort of payment. The term gets its name as a take-off of the names of some early record-playing machines, such as Victrola. (These names in their turn stem from pianola, c.1896, the trademark name of a player piano, the ending perhaps abstracted from viola and meant as a diminutive suffix.)

Alan Freed—a [disc jockey](#) and early supporter of [rock and roll](#)—saw his career and reputation greatly harmed by a payola scandal. Another early disc jockey who was nearly derailed by the payola scandal was Dick Clark, but he avoided trouble by selling his stake in a record company and cooperating with authorities.

The practice was criticized in the chorus of the Dead Kennedys song "Pull My Strings," a parody of the song "My Sharona" sung to a crowd of music industry leaders during a music award ceremony.

The They Might Be Giants song "Hey, Mr. DJ, I Thought You Said We Had A Deal" is another song about the practice. It is narrated from the point of view of a naïve and inexperienced music artist who has been coerced by a [disc jockey](#) into paying for airplay -- the disc jockey then disappears and does not deliver on his promise.

Third-party Loophole

Currently a different form of payola is used by the record industry through the loophole of being able to pay a third party or independent record promoters ("indies"; not to be confused with independent record labels), who will then go and "promote" those songs to radio stations. Offering the radio stations "promotion payments", the independents get the songs that their clients, record companies, want on the playlists of radio stations around the country.

Because of this, a very large majority of DJs are cut out of the song-picking decisions and are instead told what to play and when (for the most part) by music directors and/or "higher ups" at their radio stations.

This new type of payola sidesteps current FCC regulations requiring that, if a song is paid for by the record company, the radio station must state that it was paid for. Using independent intermediaries allows the record company to avoid directly paying the radio station, thus the radio station need not report it as a paid promotion.

New York State Attorney General Eliot Spitzer has been prosecuting payola-related crimes in his jurisdiction. His office settled out of court with Sony BMG Music Entertainment in July 2005, Warner Music Group in November 2005 and Universal Music Group in May 2006. The three conglomerates agreed to pay \$10, \$5 and \$12 million respectively for distribution by Rockefeller Philanthropy Advisors to New York State non-profit organizations that will fund music education and appreciation programs throughout the state. EMI remains under investigation.

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Categories: [Music industry](#)

Percussion ensemble

A **percussion ensemble** is a [musical ensemble](#) consisting of only [percussion instruments](#). Although the term can be used to describe any such group, it commonly refers to groups of classically-trained percussionists performing primarily [classical music](#). Percussion ensembles are most commonly found at conservatories, though some professional groups, such as Nexus exist.

See also: [Drumline](#), [Indoor percussion ensemble](#)

Categories: [Percussion ensembles](#) | [Musical groups](#)

Percussion instrument

Percussion instruments are music instruments played by being struck, shaken, rubbed or scraped, hence the "percussive" name. They are perhaps the oldest form of [musical instruments](#), rivaled only by vocal. Percussion instruments play not only [rhythm](#), but also [melody](#) and [harmony](#).

Music for pitched percussion instruments can be [notated](#) on a staff with the same treble and bass clefs used by many non-percussive instruments. Music for percussive instruments without a definite pitch is often notated with a specialist rhythm or percussion-clef; although sometimes a bass clef is simply substituted for rhythm clef.

Classifications

Most percussion instruments have a distinct tone; even a [drum](#) can be tuned. However, a distinction is usually made based on whether the instrument can play a definite pitch or not.

The [timpani](#), [xylophone](#), marimba, balafon , [vibraphone](#), [bell](#), [tubular bells](#) (chimes in the U.S.A.), crotales and glockenspiel all play a definite pitch. (The [piano](#) is also often considered a percussion instrument because its sound is created by a hammer striking strings.) The snare drum, bass drum, afuche, various chimes (e.g. mark tree), [castanets](#), claves, cowbell, [cymbal](#), doyra, flexatone, güiro, maracas, mendoza, ratchet, spoons, [tambourine](#), temple blocks, tom-tom, timbales, [triangle](#), vibraslap, washboard, whip and wood block do not in general. However, some percussionists tune drum heads to specific pitches when recording albums or in preparation for specific composer requirements. [Gongs](#) and anvils can be tuned or untuned – the most familiar type of gong in the west, the *chau gong* (sometimes called a *tam-tam*), is untuned. Tuned cymbals exist but are rare. Often instruments will come in pairs (such as bongos) or larger groups (such as temple blocks); here, there will be a high-low distinction while still retaining indefinite (or unspecified) pitch.

The two major categories are [membranophones](#), which add [timbre](#) to the sound of being struck (such as drums), and [idiophones](#), which sound of themselves (such as the [triangle](#)). The [tambourine](#) is both membranophone and idiophone, having both a head and jingles.

Percussion can be broken down into more specific sub-categories as well, for a more specific understanding of the uses of the instruments and the styles of music in which those particular instruments are used. These are not formal distinctions, but some useful categories are: Tuned percussion, Untuned percussion, Auxiliary percussion, [Latin percussion](#) and [Drum Kit](#).

Drum kits are usually a combination of several or all categories, as some drum kit players (e.g. Neil Peart) use massive ensembles of snare drums, tom-toms, timpani, electronic xylophones, various pieces of auxiliary and latin percussion (cowbell racks, tambourines etc) along with enormous arrays of cymbals in all shapes, sizes and functions.

Names for percussionists

The general term for a musician who plays percussion instruments is *percussionist*.

- drummer: someone who primarily plays drums including the drumset and [hand drums](#).
- timpanist: a [timpani](#) player
- marimbist, marimbero: a marimba player
- balafonist: a balafon player
- vibraphonist: a [vibraphone](#) player
- timbalero, timbero: someone who plays timbales
- congalero, conguero: someone who plays [congas](#)
- bongocerro: someone who plays bongos and usually cencerro, a cow bell, too

Percussionists are also called upon to play a variety of instruments which are not percussive or are not generally thought of as percussion instruments. These include the lion's roar, wind machines, [whistles](#) and duck calls, air raid sirens, doorbells, car horns, pistols, typewriters and the glass harmonica.

Because percussion covers such a diverse range of musical styles, rhythms, melodies and harmonies, percussion virtuosos are often some of the most widely skilled and accomplished musicians in the music industry.

One of the most prolific modern percussionists alive today is Emil Richards.

Function

Percussion is commonly referred to as "the backbone" or "the heartbeat" of a musical ensemble, often working in close collaboration with bass instruments, when present. Though there are many classical, jazz and even rock ensembles that refrain from the use of percussion from time to time, it is extremely rare to have a truly impressive piece of music in any genre unless there is a strong percussive backing. Most classical pieces written for full orchestra since the time of Haydn and Mozart are orchestrated to place emphasis on the strings and woodwinds, but will almost always include at least one pair of timpani in the background, providing percussive drive and strengthening the bass line.

In almost every style of music, percussion plays a pivotal role. In military [marching bands](#) and pipes and drums, it is the beat of the bass drum that keeps the soldiers in step and at a regular speed, and it is the snare that provides that crisp, decisive air to the tune of a regiment. In classic jazz, one almost immediately thinks of the distinctive rhythm of the hi-hats or the ride cymbal when the word "swing" is spoken. In more recent popular music culture, it is almost impossible to name three or four rock, hip-hop, rap, funk or even soul charts or songs that do not have some sort of percussive beat keeping the tune in time.

Because of the diversity of percussive instruments, it is not uncommon to find large musical ensembles composed entirely of percussion. Rhythm, melody and harmony are all apparent and alive in these musical groups, and in live performance they are quite a sight to see.

See also

- [folk instrument](#)
- [drum](#) & [electronic drum](#)
- [Latin percussion](#)

Peyote song

[Native American/First Nation music:](#)

Topics

[Chicken scratch](#)

[Ghost Dance](#)

[Hip hop](#)

[Native American flute](#)

Peyote song

Powwow

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Omaha

[Kwakiutl](#)

[Pueblo](#) (Hopi, Zuni) Seminole

[Sioux](#) (Lakota, Dakota) [Yuman](#)

Related topics

[Music of the United States](#) - [Music of Canada](#)

Peyote songs are a form of [Native American music](#), now most often performed as part of the Native American Church. They are typically accompanied by a rattle and water drum, and are used in a ceremonial aspect during the sacramental taking of peyote. Peyote songs share characteristics of Apache music (Southern Athabaskan) and Plains-Pueblo music, having been promoted among the Plains by the Apache people. Vocal style, melodic contour, and rhythm in Peyote songs is closer to Apache than Plains, featuring only two durational values, predominating thirds and fifths of Apache music with the tile-type melodic contour, incomplete repetitions, and isorhythmic tendencies of Plains-Pueblo music. The cadential formula use is also probably of Apache origin. (Nettl 1956, p.114)

In recent years, modernized peyote songs have been popularized by Verdell Primeaux, a Sioux, and Johnny Mike, a Navajo.

Source

- Nettl, Bruno (1956). *Music in Primitive Culture*. Harvard University Press.

Categories: [American Indian music](#)

P-Funk

Parliament-Funkadelic, also called *P-Funk*, is a collective consisting of two primary bands, Parliament and Funkadelic, as well as a great many offshoot groups and solo musicians.

The etymology of the term "P Funk" is murky. It seems part abbreviation of "Parliament-Funkadelic", part abbreviation for "pure [funk](#)," a genre of music embodied by the Clinton bands; and part abbreviation of "Plainfield Funk", referring to Plainfield, New Jersey, Parliament's hometown. The breakout popularity of Parliament-Funkadelic elevated the status of "P Funk" to describe Funk of a quintessentially superior quality, a sort of *sui generis*.

"I want the bomb. I want the P-Funk. I want my funk uncut." ["P Funk (Wants To Get Funked Up)", Mothership Connection, 1976].

History of P-Funk

Early Development

The P Funk story begins in 1956, in Plainfield, New Jersey, 1956 - with a doo-wop group built around George Clinton, Ray "Stingray" Davis, Clarence "Fuzzy" Haskins, Calvin Simon and Helen Clark. These were The Parliaments, the name inspired by Parliament cigarettes. Their backing band was made up from the young Plainfield musical talent that came into Clinton's barbershop there. The band, composed of Billy "Bass" Nelson (bass), Eddie Hazel (lead guitarist), Tawl Ross (guitarist), Tiki Fulwood (drums) and Mickey Atkins (keys), called itself The Funkadelics.

P-Funk Goes To Motown

But the 1960s brought little success for the prototype P Funk act. In his Family Series "Studio Memories", Clinton describes how he was so inspired by the success of Motown Records that he decided to move the band to Detroit and audition for the label. However, things didn't work out as planned and The Parliaments ended up recording only a handful on singles for the relatively minor label Revilot Records. These included a hard-won hit in 1967 with 'I Wanna Testify', but the band struggled to really take off. In the meantime George Clinton was writing songs for the established Motown acts, including The Jackson 5; and band members such as Eddie Hazel and Billy Nelson were recording on the occasional track in the Snakepit, on the quiet.

Transition to Funkadelic

At the end of the 1960s, Revilot folded and took The Parliaments name with it. Things were looking bleak for the Funk Mob. But it was at this point that George Clinton decided to let The Funkadelics come to the fore. They became Funkadelic, and started taking over the show. The sound and the look of the band both became gradually less clean-cut. The sound hardened into a freaked-out blend of psychedelic Rock music/R&B music, and a purified, raw Funk music essence. Their experimentation with disorienting distortion effects and feedback, combined with an almost obnoxious attitude toward gigging, meant that early Funkadelic had a small and devoted cult

following. They recorded the underground classic album Funkadelic for Westbound Records in 1970, but they were still to find widespread commercial success elusive.

Funkadelic recorded two more albums in the following year, *Free Your Mind And Your Ass Will Follow* and *Maggot Brain*. The first saw the arrival of master keyboardist Bernie Worrell, another Plainfield youngster and classically trained musician, who opened up the band's sound into a whole new strange area of gothic funkiness. The second featured the incredible 'Maggot Brain', a showcase for the guitar talents of Eddie Hazel.

Arrival of the Collins Brothers

Billy Nelson and Eddie Hazel temporarily left the group in 1972 due to financial disputes, and Tawl Ross left because of a bad LSD trip. William and Phelps Collins, two brothers who eventually became more widely known as Bootsy and Catfish, respectively, hopped aboard. Bootsy first met George when he was tripping out on acid, spouting jibberish. They had been playing with James Brown as part of the [JBs], but had tired of his tyrannical attitude. Bootsy described how he knew straight away that he wanted to work with Clinton because, as he describes, "he was tripping like a mug". Both brothers were influential in the development of the P-Funk sound, particularly the maverick Bootsy, and the result was *America Eats Its Young* (1972), a bizarre, distorted and brilliant work.

The Reemergence of Parliament

But there were tensions behind the scenes. The arrival of the Collins brothers changed the tone of the Funkadelic sound, and not everybody was happy. Bootsy left briefly after that album, while Catfish was an on-and-off member who eventually wound up playing mostly for his brother's solo efforts.

By the time Bootsy came back in 1974, Clinton had decided to open up another front for The Funk. He had released a selection of the band's tripped out, experimental songs under the name Parliament in 1970, as the album *Osmium*. But the Parliament name languished for four years after that, until Clinton resurrected it in 1974 for *Up For The Downstroke*, which was basically recorded by Funkadelic, plus Bootsy.

The following year, Maceo Parker and Fred Wesley (also from the JB's) joined Parliament, enhancing the horns and added a new, [jazzy](#) dimension to the music. The same year, the incredible young light of Glen Goins joined too, a naturally talented singer from a hugely talented family, rooted strongly

in the gospel. And so too did Jerome "Big Foot" Brailey on drums. This was 1975, the year of Chocolate City.

And the year that followed, 1976, was the year of The Mothership Connection. "Tear the Roof Off the Sucker (Give Up The Funk)" became the first Top Ten single for the group, peaking at number five, and the album became the first gold P-Funk LP.

Two years later, 1977, Parliament won its first No. 1 hit with "Flashlight", off the album Funkentelechy vs. The Placebo Syndrome.

P-Funk On The Rise

Clinton had signed Parliament to Casablanca Records. In 1977 he moved Funkadelic from Westbound to Warner Brothers, angering some of the original members.

But Funkadelic would go on with mounting confidence and popularity throughout the 1970s, recording a string of excellent albums - Cosmic Slop (1973), Standing On The Verge Of Getting It On (1974), Let's Take It To The Stage (1975), Tales of Kidd Funkadelic (1976), Hardcore Jollies (1976), One Nation Under A Groove (1978), Uncle Jam Wants You (1979), and The Electric Spanking Of War Babies (1981). In this period they had two No. 1 hits of their own: One Nation Under a Groove in 1978 and (Not Just) Knee Deep in 1979.

As the years went by, their strengths were boosted by the constant attraction of new talent - including Eddie Hazel-esque guitarist Michael Hampton, The Ohio Players genius Junie Morrison, and even Sly Stone.

Parliament went on through the 1970s with a series of successful albums: The Clones Of Dr. Funkenstein (1976), Funkentelechy vs. The Placebo Syndrome (1977), The Motor-Booty Affair (1978), Gloryhallastoopid (1979) and Trombipulation (1980). The band scored another No. 1 hit in 1978 with "Aqua Boogie", on The Motor-Booty Affair album.

The albums of the period had morphed into [concept albums](#), with bizarre, spacy themes that carried elaborate and pointed political and sociological messages, and were usually linked between albums (see P-Funk mythology). The two most notable additions to the group during this period were Junie Morrison and Rodney "Skeet" Curtis. Junie in particular played several instruments, wrote, produced and arranged many of the most-respected songs on two crucial albums, One Nation Under a Groove and Motor Booty Affair.

Bootsy's Rubber Band & The P-Funk Family

With help from Clinton, Bootsy Collins formed Bootsy's Rubber Band, a wacky, bass-driven group, along with Catfish Collins, Mudbone Cooper, the Horny Horns and, at times, Bernie Worrell and Joel Johnson.

Bootsy's Rubber Band was the beginning of a burgeoning P-Funk family, which multiplied in the late seventies, with the building swarm of musicians recording albums released under a multitude of names - including The Brides of Funkenstein and Parlet, and most notably The Horny Horns with Fred Wesley. Bernie Worrell and Eddie Hazel also released excellent solo albums.

The changes that happened in 1977 with the move to Warner Brothers, and the string of No. 1 hits, saw the emergence of the lavish P-Funk tours that would eventually become legendary, involving huge elaborate props, costumes, routines and even a massive flying Mothership landing on stage, called in by Glen Goins. These tours became ever more and more elaborate and expensive, resulting in dire financial straits. In 1979, Funkadelic launched the Anti-Tour, scrapping much of the lavishness. This was where Dennis Chambers and Blackbyrd McKnight joined the group.

As the 1970s drew to a close, bad management had put the whole empire in jeopardy. George Clinton's tendency to neglect the very people who had helped him build the P-Funk sound also meant that many of the greatest musical talents turned against him. Glen Goins left to form renegade P Funk band Quazar; Jerome Brailey left to form the equally renegade Mutiny; and the original Parliaments formed a renegade Funkadelic of their own. The P Funk mob began to splinter, and their foundation started to crumble.

Parliament's final album - Trombipulation - came out in 1980, and Funkadelic's - The Electric Spanking Of War Babies in 1981.

End For The Funk?

Casablanca Records folded in 1982. Like Revilot in the 1960s, it took the legal rights to the name Parliament with it. Meanwhile Warner Brothers seemed to have lost interest in Funkadelic, becoming prudish, fussy, negative and penny pinching, despite all the band's years of success. With the Funk Mob in chaos already, the end of the P seemed nigh.

P-Funk Lives!

George Clinton battled with financial problems and some well publicised drug problems, and kept recording during the 1980s. The remaining Funk Mob recorded the 1982 hit album Computer Games, which included the

much-sampled, No. 1 single, "Atomic Dog". The following year, he formed The P Funk All Stars, who went on to record Urban Dancefloor Guerillas in 1983 and toured regularly throughout the rest of the 1980s.

Other P-Funk artists continued with their own projects, including Sweat Band and O.G. Funk. Clinton produced a series of solo rap albums too during this time, of mixed quality.

As the 1980s continued, with an industry hostile to it, The Funk began to slip out of the popular consciousness. But Hip Hop kept the flame alive, the growing genre of funk-sampling street music.

By 1993, most of the old Parliament and Funkadelic albums had been re-released. A new generation began to pick up on the power of The Funk. The same year saw the return of a reconstituted P-Funk All-Stars, with the re-release of Urban Dancefloor Guerillas as Hydraulic Funk, and a scandalous new Hip Hop influenced album Dope Dogs, including the excellent 'All Sons Of Bitches'. In 1994, the group toured with Lollapalooza.

P-Funk's fortunes seemed back on the rise. In 1996 they released T.A.P.O.A.F.O.M.. But legal problems flared up again, and it would be another ten years before another album would be released. In the intervening time, successive tours would slowly restore some of the broken ties between the original band members, together with an accumulation of new talent, slowly rebuilding that old confidence and audacity.

In 2002, Bootsy released Play With Bootsy.

And in 2005, Clinton released the latest P Funk All Stars album How Late Do You Have 2BB4UR Absent? in time for the 50th anniversary of the founding of the original Parliaments.

Key figures in the development of the P-Funk sound

George Clinton

George Clinton has been, since its inception, the driving force behind the development of the P-Funk sound. Though he may be remembered today more for his rainbow hair and outlandish costumes than his music, his influence on generations of musicians has been remarkable. Clinton's artistry encompassed more than mere entertainment. In an era of growing black awareness, political ferment, social protest and societal upheaval, Clinton, like scores of his contemporaries (Curtis Mayfield and The Impressions; the Temptations; Donny Hathaway; Marvin Gaye; Edwin Starr; Oscar Brown, Jr.; The Staples Singers/Swingers; The Voices of East Harlem; Nina Simone; etc.) took African-American popular music (long concerned with issues of social, political and economic justice) to new levels of political outspokenness, public visibility and artistic accomplishment, tackling such complex subjects as the Vietnam War and the War on Drugs with intelligence and awareness.

Bootsy Collins

Bootsy is a versatile bassist, capable of playing many styles. He was adventurous and original in his playing, and has become known as a legendary virtuoso of the bass guitar. He also made a substantial impact as a songwriter and uncredited guitarist and drummer on several studio tracks. Like many of Clinton's bandmembers, he is also known for his outlandish stage wear, especially gaudy glasses. Bootsy also had a successful solo career, during which he often used the stage and production names "Boozilla" and "Casper".

Catfish Collins

A strong rhythm guitarist, versatile like his brother, Catfish Collins's ability to lock onto a groove and keep it going through the epic live jamming the group is known for has made him one of the most influential rhythm guitarists in musical history. He was able to keep a stable rhythm, thereby allowing Worrell and others to go off on musical improvisatory excursions while keeping the music stable and grounded.

Eddie Hazel

Eddie Hazel is considered one of the most influential guitarists in musical history. Though he was never as flashy as many others, his playing was always intense and unconventional. "Maggot Brain", a ten-minute solo, is widely cited as an emotional masterpiece of the guitar. He wrote many of the guitar riffs for the band, and did some singing as well. Along with childhood friend, Billy Bass Nelson, Hazel developed psychedelic funk rock, mixing blues, rock and roll, soul, Motown and [pop music](#).

Garry Shider

Of all the Funksters, Shider is probably the greatest vocalist of the group. He performed leads on many of their most famous songs ("Cosmic Slop" being particularly notable).

Bernie Worrell

Bernie Worrell, keyboardist, was added after the release of their first album. He deserves a special mention as an especially important influence in the early development of the P-Funk sound. Even before officially joining the group, he helped out on many of the recording sessions. Eventually, he became responsible for many of the musical arrangements, and produced most of the later albums.

Glen Goins

Born and raised in Plainfield, New Jersey in a family of talented musicians, this master vocalist with the strong, haunting gospel voice is perhaps best known for calling in the Mothership in the P Funk live shows. Glen was one of the first to leave the group in reaction to Clinton's bad management, and poor treatment of musicians. He formed Quazar in 1978 to be a renegade Funk outfit, which also featured his younger brother Kevin Goins, now performing with PTheory. Glen died from Hodgkins Disease in the same year, aged only 24.

Notable Songs

- "Atomic Dog" (George Clinton)
- "Do Fries Go With That Shake?" (George Clinton)
- "Flashlight" (Parliament)
- "(Not Just) Knee Deep" (Funkadelic)
- "Give Up The Funk (Tear The Roof Off The Sucker)" (Parliament)
- "Up For The Down Stroke" (Parliament)
- "Maggot Brain" (Funkadelic)
- "One Nation Under a Groove" (Funkadelic)
- "Chocolate City" (Parliament)
- "Can You Get to That" (Funkadelic)
- "Ride On" (Parliament)
- "Comin Round the Mountain" (Funkadelic)

Philadelphia soul

Philadelphia (or Philly) soul, sometimes called the **Philadelphia Sound**, is a style of [soul music](#) characterized by lush instrumental arrangements often featuring sweeping strings and horns. The result is a much smoother sound compared to the more funky and gritty Southern and deep soul styles.

Due to the emphasis on sound and arrangement and the relative anonymity of many of the style's players, Philly soul is often considered a producers' genre. Philly soul songwriters and producers, including Thom Bell, Linda Creed, and teams of Gene McFadden and John Whitehead, and Kenny Gamble and Leon Huff (the latter pair of Philadelphia International Records) worked with a stable of studio musicians to develop the unique Philly sound used as backing for many different singing acts. Many of these musicians would record as the instrumental group MFSB which had a hit with the seminal Philly soul song "TSOP (The Sound of Philadelphia)" in 1974. A notable extension of the Philly Sound were producers bassist Ronald Baker, guitarist Norman Harris, and drummer/Trammps baritone Earl Young, (B-H-Y) who extended the sound once the original producers above went in a different musical direction. These three were the base rhythm section for MFSB, and branched off into a sub-label of Philadelphia International, called Golden Fleece, distributed by CBS (now Sony BMG). These three then created the Gold Mind label, distributed by SalSoul, that had First Choice, Loleatta Holloway, and Love Committee, all produced by them. Their hit by Double Exposure, Ten Percent, (1976) was one of the first commercial 12" records, and was a big seller. The Salsoul Orchestra was another extension of the MFSB orchestra, opting for an R/B-latin flavor, conducted by one time Mike Douglas TV show bandleader/vibraphonist Vincent Montana Jr., another founding MFSB member.

Philly soul was popular throughout the 1970s and it set the stage for the studio constructions of [disco](#) and urban contemporary music that emerged later in the decade.

Notable Philly soul artists include:

- The Delfonics
- The Intruders
- Harold Melvin & the Blue Notes
- MFSB
- The O'Jays
- Teddy Pendergrass
- The Spinners
- The Stylistics
- Patti LaBelle

Soul music

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) -
[Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#)

Photoplay music

Photoplay music is the term given to music written specifically for the accompaniment of silent films.

Early years

Early films (c. 1890-1910) merely relied on classical and popular repertory, mixed usually with improvisation by whatever accompanist was playing (usually a pianist).

Around 1910, folios of Photoplay Music began being published by companies such as Sam Fox Music and Academic Music. These small bits of music were only a minute or so long and usually couldn't sustain an entire feature, but were enough to fill in scenes in which music wasn't popularly written (such as "misteriosos" for scenes of mystery, lurking, creeping, etc.)

Types of Scores

When it comes to producing a score for a silent film, there were three types: improvised, compiled, and original.

Improvisational Scores

Improvised scores were generally scores that were solely played out on organ or piano. The musical conductor found it fit to just play whatever he felt necessary to set the mood for the scene.

Compiled Scores/Cue Sheets

According to Richard Koszarski's book "An Evening's Entertainment", a survey was sent out in the mid-1920s to 10,000 out of about 15,000 in America, but it is not known how many responded. Of those that did, approximately 50% used theater organs, 25% used piano only, and 25% used orchestras (2 or more players).

For that 25%, an improvisation would prove quite difficult. The usual process for such a compiled score would be for the studio to hire a company to produce a cue sheet; generally 3 to 4 pages of listings of Photoplay Music, classical or popular standards from their library. This concept of a "compilation score" was invented around 1910. The Edison Film Company was among the first to use this method of scoring film.

The Cue Sheet would list the Title and Author of a song, when to play it, roughly how long to play it for, and the publisher of the piece. Quite often, further notes were given of sound effects, tempo, etc so that every important factor could be supervised. The musical director of a theater would go through the theater's music collection (generally listed by tempo) and pick out the appropriate cue. If he did not have that particular cue, he could replace it with another suitable piece, or order it through the company that created the cue sheet.

Around 1923, the Cameo Thematic Music Co. was responsible for about 90% of Cue Sheets being written. Ernst Luz and James C. Bradford were the major compilers for Cameo. Belwin Inc. also printed cue sheets, generally compiled by Max Winkler.

Some conductors threw cue sheets out all together, and compiled their own scores; some followed the cue sheet, but used their own choices of music; many followed the cue sheet with what little time they had to produce

an opera's worth of music. Much of the time, musicians came in and sight-read their parts, with little to no time to rehearse or look over the score beforehand.

Original Scores

Original scores were the minority. Scores published were generally the premiere score that was played in the New York theaters. These were often compiled scores with some original material, such as Joseph Carl Breil's score for *The Birth of a Nation*, the William Axt/David Mendoza scores for the 1925 film *Ben Hur* or the 1926 film *The Big Parade*. Even fewer were all-original scores, the most notable being those scores for Fritz Lang's *Nibelungen* films, composer Mortimer Wilson's for Douglas Fairbank's *The Thief of Baghdad* and German-born composer Gottfried Huppertz's for *Metropolis*.

Later years

The last days of Photoplay music were of the era of 1927-1930, when sound films became popular. Films that were already shot silent generally were released with orchestral soundtracks that were compiled of Photoplay music with sound effects added. Some Photoplay music was used as incidental music in early sound films as well. Most theaters, however, threw out entire libraries of music. Publishers junked overstock or used it as scrap paper.

In recent years, Photoplay music has had a revitalization through home videos and live performances of silent films. Many videos of silent films have premiere or cue sheet scores recorded for posterity.

Piano

A **piano** is a [musical instrument](#) that is classified as a [keyboard](#), [percussion](#), or [string](#) instrument, depending on the system of [classification](#) used. Playing the piano is wide-spread in western music for solo performance, [chamber music](#), and [accompaniment](#), and is also popular as an aid to [composing](#) and rehearsal.

The piano produces sound by striking steel strings with felt hammers. Vibrations are transmitted through the [bridges](#) to the soundboard.

The word *piano* is a shortened form of the word *pianoforte*, which is seldom used except in formal language and derived from the original Italian name for the instrument, *gravicèmbalo col piano e forte* (literally *harpsichord with soft and loud*). This refers to the ability of the piano to produce notes at different volumes depending on how hard the keys are pressed.

As a keyboard stringed instrument, the piano is similar to the clavichord and harpsichord. These three instruments differ in their mechanisms of sound production. In a harpsichord, strings are plucked by quills or something similar. In the clavichord, strings are struck by tangents, which remain in contact with the string. In a piano, the strings are struck by hammers which immediately rebound, leaving the string to vibrate freely.

Early history

Bartolomeo Cristofori of Florence, Italy, invented the first pianoforte. He called it a *gravicembalo con piano e forte*. It is not entirely clear when he built this instrument, but an inventory made by Cristofori's employers, the Medici (pron. /'Mèdici/) family, indicates the existence of an early Cristofori instrument by the year 1701. Cristofori built only about twenty pianofortes before he died in 1731; the three that have survived until today date from the 1720s.

Like many other inventions, the pianoforte was founded on earlier technological innovations. In particular, it benefited from centuries of work on the harpsichord, which had shown the most effective ways to construct the case, soundboard, bridge, and keyboard. Cristofori, himself a harpsichord maker, was well acquainted with this body of knowledge.

Cristofori's great success was in solving, without any prior example, the fundamental mechanical problem of piano design: the hammers must strike the string, but not touch it once they have struck (which would damp the sound). Moreover, the hammers must return to their rest position without bouncing violently, and it must be possible to repeat a note rapidly. Cristofori's piano action served as a model for the many different approaches to piano actions that followed. Cristofori's early instruments were made with thin strings and were much quieter than the modern piano. Compared to the clavichord (the only previous keyboard instrument capable of dynamic nuance), however, they were considerably louder and had more sustaining power.

Cristofori's new instrument remained relatively unknown until an Italian writer, Scipione Maffei, wrote an enthusiastic article about it (1711), including a diagram of the mechanism. This article was widely distributed, and most of the next generation of piano builders started their work as a result of reading it. One of these builders was Gottfried Silbermann, better known as an [organ](#) builder. Silbermann's pianos were virtually direct copies of Cristofori's, with one important addition: Silbermann invented the forerunner of the modern damper pedal (also known as the sustaining pedal or loud pedal), which lifts all the dampers from the strings at once. Virtually all subsequent pianos incorporated some version of Silbermann's idea.

Silbermann showed Bach one of his early instruments in the 1730s, who did not like it at that time, claiming that the higher notes were too soft to allow a full dynamic range. Although this earned him some animosity from Silbermann, the criticism was apparently heeded. Bach did approve of a later

instrument he saw in 1747, and even served as an agent in selling Silbermann's pianos.

Piano-making flourished during the late 18th century in the Viennese school, which included Johann Andreas Stein (who worked in Augsburg, Germany) and the Viennese makers Nannette Stein (daughter of Johann Andreas) and Anton Walter. Viennese-style pianos were built with wooden frames, two strings per note, and had leather-covered hammers. It was for such instruments that Mozart composed his [concertos](#) and [sonatas](#), and replicas of them are built today for use in [authentic-instrument performance](#) of his music. The pianos of Mozart's day had a softer, clearer tone than today's pianos, with less sustaining power. The term *fortepiano* is nowadays often used to distinguish the 18th-century instrument from later pianos.

Development of the modern piano

In the lengthy period lasting from about 1790 to 1890, the Mozart-era piano underwent tremendous changes which led to the modern form of the instrument. This evolution was in response to a consistent preference by composers and pianists for a more powerful, sustained piano sound. It was also a response to the ongoing Industrial Revolution, which made available technological resources like high-quality steel for strings (see piano wire) and precision casting for the production of iron frames.

Over time, piano playing became a more strenuous and muscle-taxing activity, as the force needed to depress the keys, as well as the length of key travel, was increased. The tonal range of the piano was also increased, from the five octaves of Mozart's day to the 7 1/3 (or even more) octaves found on modern pianos.

In the first part of this era, technological progress owed much to the English firm of Broadwood, which already had a strong reputation for the splendour and powerful tone of its harpsichords. Over time, the Broadwood instruments grew progressively larger, louder, and more robustly constructed. The Broadwood firm, which sent pianos to both Haydn and Beethoven, was the first to build pianos with a range of more than five octaves: five octaves and a fifth during the 1790s, six octaves by 1810 (in time for Beethoven to use the extra notes in his later works), and seven octaves by 1820. The Viennese makers followed these trends. The two schools, however, used different piano actions: the Broadwood one more robust, the Viennese more sensitive.

By the 1820s, the center of innovation had shifted to Paris, where the Érard firm manufactured pianos used by Chopin and Liszt. In 1821, Sébastien Érard invented the **double escapement** action, which permitted a note to be repeated even if the key had not yet risen to its maximum vertical position, a great benefit for rapid playing. As revised by Henri Herz about 1840, the double escapement action ultimately became the standard action for grand pianos, used by all manufacturers.

Some other important technical innovations of this era include the following:

- use of **three strings** rather than two for all but the lower notes
- the **iron frame**. The iron frame, also called the "plate", sits atop the soundboard, and serves as the primary bulwark against the force of string tension. The iron frame was the ultimate solution to the problem of structural integrity as the strings were gradually made thicker, tenser, and

more numerous (in a modern grand the total string tension can approach 20 tons). The single piece cast iron frame was patented in 1825 in Boston by Alpheus Babcock, culminating an earlier trend to use ever more iron parts to reinforce the piano. Babcock later worked for the Chickering & Mackays firm, where the first iron frame in grand pianos (1843) was developed.

- **felt hammers.** The harder, tauter steel strings required a softer hammer type to maintain good tone quality. Hammers covered with compressed felt were introduced by the Parisian maker Jean-Henri Pape in 1826, and are now universally used.
- the **sostenuto pedal** (see below), invented in 1844 by Jean Louis Boisselot and improved by the Steinway firm in 1874.
- the **overstrung scale**, also called "cross-stringing". The strings are placed in a vertically overlapping slanted arrangement, with two heights of bridges on the soundboard, rather than just one. This permits larger, but not necessarily longer, strings to fit within the case of the piano. Overstringing was invented by Jean-Henri Pape during the 1820s, and first patented for use in grand pianos in the United States by Henry Steinway Jr. in 1859.

- **duplexes** or aliquot scales. In 1872 Theodore Steinway patented a system to control different components of string vibrations by tuning their secondary parts in octave relationships with the sounding lengths. Similar systems developed by Blüthner (1872), as well as Taskin (1788), and Collard (1821) used more distinctly ringing undamped vibrations to modify tone.

Today's upright, grand, and concert grand pianos attained their present forms by the end of the 19th century. Improvements have been made in manufacturing processes, and many individual details of the instrument continue to receive attention .

Some early pianos had shapes and designs that are no longer in use.

The **square piano** had horizontal strings arranged diagonally across the rectangular case above the hammers and with the keyboard set in the long side, it is variously attributed to Silbermann and Frederici and was improved by Petzold and Babcock. Built in quantity through the 1890s (in the United States), Steinway's celebrated iron framed overstrung squares were more than two and a half times the size of Zumpe's wood framed instruments that were successful a century before, their overwhelming popularity was due to inexpensive construction and price, with performance and sonority frequently restricted by single actions and double stringing.

The tall vertically strung **upright grand** was arranged with the soundboard and bridges perpendicular to keys, and above them so that the strings did not extend to the floor. Diagonally strung **Giraffe**, **pyramid** and **lyre** pianos employed this principle in more evocatively shaped cases. The term was later revived by many manufacturers for advertising purposes.

The very tall **cabinet piano** introduced by Southwell in 1806 and built through the 1840s had strings arranged vertically on a continuous frame with bridges extended nearly to the floor, behind the keyboard and very large *sticker action*.

The short **cottage** upright or **pianino** with vertical stringing, credited to Robert Wornum about 1810 was built into the 20th century. They are informally called *birdcage pianos* because of their prominent damper mechanism. Pianinos were distinguished from the **oblique**, or diagonally strung upright made popular in France by Roller & Blanchet during the late 1820s.

The tiny overstrung **spinet** upright had a compact full iron frame and a so-called *drop action* arranged below the level of the keys. Spinet pianos were first manufactured in the mid-1930s. These smaller pianos are well-suited for people who live in smaller houses or apartments, and their lighter weight makes them easier to move. Spinet pianos, however, have their drawbacks. The drop-action and shorter keys make it harder for a pianist to have dynamic control while playing, and the shorter strings result in a less wide range of harmonics. A few piano technicians will not even service spinet pianos as their drop-action design makes them difficult to work on. Presently, very few companies are making spinet pianos.

Piano history and musical performance

The huge changes in the evolution of the piano have somewhat vexing consequences for musical performance. The problem is that much of the most widely admired piano repertoire — for example, that of Haydn, Mozart, and Beethoven — was composed for a type of instrument that is rather different from the modern instruments on which this music is normally performed today. Even the music of the Romantics, including Chopin, Schumann, and Brahms, was written for pianos substantially different from ours. The interpretation of these works on modern pianos poses a variety of problems; for discussion, see [Piano history and musical performance](#).

The modern piano

Types

Modern pianos come in two basic configurations and several sizes: the [grand piano](#) and the upright piano.

Grand pianos have the frame and strings placed horizontally, with the strings extending away from the keyboard. This makes the grand piano a large instrument, for which the ideal setting is a spacious room with high ceilings for proper resonance. There are several sizes of grand piano. Manufacturers and models vary, but a rough generalisation distinguishes the "concert grand", (between about 2.2 m to 3 m long) from the "boudoir grand" (about 1.7 m to 2.2 m) and the smaller "baby grand" (which may be shorter than it is wide). All else being equal, longer pianos have better sound and lower inharmonicity of the strings (so that the strings can be tuned closer to equal temperament in relation to the standard pitch with less stretching), so that full-size grands are almost always used for public concerts, whereas baby grands are often chosen for domestic use where space and cost are considerations.

Upright pianos, also called **vertical pianos**, are more compact because the frame and strings are placed vertically, extending in both directions from the keyboard and hammers. It is considered harder to produce a sensitive piano action when the hammers move horizontally, rather than upward against gravity as in a grand piano; however, the very best upright pianos now approach the level of grand pianos of the same size in tone quality and responsiveness. However, one feature of the grand piano action always makes it superior to the vertical piano. All grand pianos have a special repetition lever in the playing action that is absent in all verticals. This repetition lever, a separate one for every key, catches the hammer close to the strings as long as the key remains depressed. In this position, with the hammer resting on the lever, a pianist can play repeated notes, staccato, and trills with much more speed and control than they could on a vertical piano. The action design of a vertical prevents it from having a repetition lever. Because of this, piano manufacturers claim that a skilled piano player can play as many as 14 trill (music) notes per second on grands but only 7 on uprights.

In 1863, Henri Fourneaux invented the [player piano](#), a kind of piano which "plays itself" from a piano roll without the need for a pianist. Also in the 19th century, toy pianos began to be manufactured.

A relatively recent development is the prepared piano, which is simply a standard grand piano which has had objects placed inside it before a performance in order to alter its sound, or which has had its mechanism changed in some way.

Since the 1980s, digital pianos have been available, which use digital sampling technology to reproduce the sound of each piano note. The best digital pianos are sophisticated, with features including working pedals, weighted keys, multiple voices, and MIDI interfaces. However, with current technology, it remains difficult to duplicate a crucial aspect of acoustic pianos, namely that when the damper pedal (see below) is depressed, the strings not struck vibrate sympathetically when other strings are struck. Since this sympathetic vibration is considered central to a beautiful piano tone, in many experts' estimation digital pianos still do not compete with the best acoustic pianos in tone quality. Progress is being made in this area by including physical models of sympathetic vibration in the synthesis software.

Keyboard

For the arrangement of the keys on a piano keyboard, see Musical keyboard. This arrangement was inherited from the harpsichord without change, with the trivial exception of the colour scheme (white for notes in the C major scale and black for other notes) which became standard for pianos in the late 18th century.

Almost every modern piano has 88 keys (seven octaves plus a minor third, from A0 to C8). Many older pianos only have 85 keys (seven octaves from A0 to A7), while some manufacturers extend the range further in one or both directions. The most notable example of an extended range can be found on Bösendorfer pianos, two models which extend the normal range downwards to F0, with one other model going as far as a bottom C0, making a full eight octave range. Sometimes, these extra keys are hidden under a small hinged lid, which can be flipped down to cover the keys and avoid visual disorientation in a pianist unfamiliar with the extended keyboard; on others, the colours of the extra white keys are reversed (black instead of white). The extra keys are added primarily for increased resonance; that is, they vibrate sympathetically with other strings whenever the damper pedal is depressed and thus give a fuller tone. Only a very small number of works composed for piano actually use these notes. More recently, the Stuart and Sons company has also manufactured extended-range pianos. On their instruments, the range is extended both down the bass to F0 and up the treble to F8 for a full eight octaves. The extra keys are the same as the other keys in appearance.

Pedals

Pianos have had *pedals*, or some close equivalent, since the earliest days. (In the 18th century, some pianos used levers pressed upward by the player's knee instead of pedals.) The three pedals that have become more or less standard on the modern piano are the following.

The **damper pedal** (also called the **sustaining pedal** or **loud pedal**) is often simply called "the pedal," since it is the most frequently used. It is placed as the rightmost pedal in the group. Every string on the piano, except the top two octaves, is equipped with a damper, which is a padded device that prevents the string from vibrating. The damper is raised off the string whenever the key for that note is pressed. When the damper pedal is pressed, all the dampers on the piano are lifted at once, so that every string can vibrate. This serves two purposes. First, it assists the pianist in producing a legato (playing smoothly connected notes) in passages where no fingering is available to make this otherwise possible. Second, raising the damper pedal causes all the strings to vibrate sympathetically with whichever notes are being played, which greatly enriches the piano's tone.

Sensitive pedaling is one of the techniques a pianist must master, since piano music from Chopin onwards tends to benefit from extensive use of the sustaining pedal, both as a means of achieving a singing tone and as an aid to legato. In contrast, the sustaining pedal was used only sparingly by the composers of the 18th century, including Haydn, Mozart and in early works by Beethoven; in that era, pedalling was considered primarily as a special coloristic effect.

The **soft pedal** or "una corda" pedal is placed leftmost in the row of pedals. On a grand piano, this pedal shifts the whole action including the keyboard slightly to the left, so that hammers that normally strike all three of the strings for a note strike only two of them. This softens the note and also modifies its tone quality. For notation of the soft pedal in printed music.

The soft pedal was invented by Cristofori and thus appeared on the very earliest pianos. In the 18th and early 19th centuries, the soft pedal was more effective than today, since it was possible at that time to use it to strike three, two or even just one string per note—this is the origin of the name "una corda", Italian for "one string". In modern pianos, the strings are spaced too closely to permit a true "una corda" effect — if shifted far enough to strike just one string on one note, the hammers would also hit the string of the next note.

On upright pianos, the soft pedal operates a mechanism which moves the hammers' resting position closer to the strings. Since the hammers have less distance to travel this reduces the speed at which they hit the strings,

and hence the volume is reduced, but this does not change tone quality in the way the "una corda" pedal does on a grand piano.

Digital pianos often use this pedal to alter the sound to that of another instrument such as the organ, guitar, or harmonica. Pitch bends, Leslie speaker on/off, vibrato modulation, etc. increase the already-great versatility of such instruments.

The **sostenuto pedal** or "middle pedal" keeps raised any damper that was raised at the moment the pedal is depressed. This makes it possible to sustain some notes (by depressing the sostenuto pedal before notes to be sustained are released) while the player's hands are free to play other notes. This can be useful for musical passages with pedal points and other otherwise tricky or impossible situations. The sostenuto pedal was the last of the three pedals to be added to the standard piano, and to this day many pianos are not equipped with a sostenuto pedal. (Almost all modern grand pianos have a sostenuto pedal, while most upright pianos do not.) A number of twentieth-century works specifically call for the use of this pedal, for example Olivier Messiaen's *Catalogue d'oiseaux*.

Some upright pianos have a **practice pedal** or **celeste pedal** in place of the sostenuto. This pedal, which can usually be locked in place by depressing it and pushing it to one side, drops a strip of felt between the hammers and the keys so that all the notes are greatly muted — a handy feature for those who wish to practice in domestic surroundings without disturbing the neighbours. The practice pedal is rarely used in performance. Other uprights have a **bass sustain** as a middle pedal. It works like the **damper pedal**, but only lifts the dampers for the lowest notes.

The rare transposing piano, of which Irving Berlin possessed an example, uses the middle pedal as a clutch which disengages the keyboard from the mechanism, enabling the keyboard to be moved to left or right with a lever. The entire action of the piano is thus shifted to allow the pianist to play music written in one key so that it sounds in a different key.

Materials

Many parts of a piano are made of materials selected for extreme sturdiness. In quality pianos, the outer **rim** of the piano is made of a hardwood, normally maple or beech. According to Harold A. Conklin, the purpose of a sturdy rim is so that "the vibrational energy will stay as much as possible in the soundboard instead of dissipating uselessly in the case parts, which are inefficient radiators of sound." The rim is normally made by laminating flexible strips of hardwood to the desired shape, a system that was developed by Theodore Steinway in 1880.

The thick wooden **braces** at the bottom (grands) or back (uprights) of the piano are not as acoustically important as the rim, and are often made of a softwood, even in top-quality pianos, in order to save weight.

The **pinblock**, which holds the tuning pins in place, is another area of the piano where toughness is important. It is made of hardwood, and generally is laminated (built of multiple layers) for additional strength and gripping power.

Piano **strings** (also called piano wire), which must endure years of extreme tension and hard blows, are made of high quality steel. They are manufactured to vary as little as possible in diameter, since all deviations from uniformity introduce tonal distortion. The bass strings of a piano are made of a steel core wrapped with copper wire, to increase their flexibility. For the acoustic reasons behind this.

The **plate**, or metal frame, of a piano is usually made of cast iron. It is advantageous for the plate to be quite massive. Since the strings are attached to the plate at one end, any vibrations transmitted to the plate will result in loss of energy to the desired (efficient) channel of sound transmission, namely the bridge and the soundboard. Some manufacturers now use cast steel in their plates, for greater strength. The casting of the plate is a delicate art, since the dimensions are crucial and the iron shrinks by about one percent during cooling. The inclusion in a piano of an extremely large piece of metal is potentially an aesthetic handicap. Piano makers overcome this handicap by polishing, painting, and decorating the plate; often plates include the manufacturer's ornamental medallion and can be strikingly attractive.

The numerous grand parts and upright parts of a piano **action** are generally hardwood (e.g. maple, beech, hornbeam). Since World War II, plastics have become available. Early plastics were incorporated into some pianos in the late 1940s and 1950s, but proved disastrous because they crystallized and lost their strength after only a few decades of use. The Steinway firm once incorporated Teflon, a synthetic material developed by DuPont, for some grand action parts in place of cloth, but ultimately abandoned the experiment due to an inherent "clicking" which invariably developed over time. More recently, the Kawai firm has built pianos with action parts made of more modern and effective plastics such as carbon fiber; these parts have held up better and have generally received the respect of piano technicians.

The part of the piano where materials probably matter more than anywhere else is the **soundboard**. In quality pianos this is made of solid spruce (that is, spruce boards glued together at their edges). Spruce is chosen for its high ratio of strength to weight. The best piano makers use close-grained, quarter-sawn, defect-free spruce, and make sure that it has been carefully dried over a long period of time before making it into soundboards. In cheap pianos, the soundboard is often made of plywood.

Piano **keys** are generally made of spruce or basswood, for lightness. Spruce is normally used in high-quality pianos. Traditionally, the black keys were made from ebony and the white keys were covered with strips of ivory, but since ivory-yielding species are now endangered and protected by treaty, plastics are now almost exclusively used. Legal ivory can still be obtained in limited quantities. At one time the Yamaha firm innovated a plastic called "Ivorine" or "Ivorite", since imitated by other makers, that mimics the look and feel of ivory.

The requirement of structural strength, fulfilled with stout hardwood and thick metal, makes a piano heavy; even a small upright can weigh 136 kg (300 lb), and the Steinway concert grand (Model D) weighs 480 kg (990 lb). The largest piano built, the Fazioli F308, weighs 691 kg (1520 lb).

Care and maintenance

Pianos are regularly **tuned** to keep them up to pitch and produce a pleasing sound; by convention they are tuned to the internationally recognised standard concert pitch of A = 440 Hz.

The hammers of pianos are **voiced** to compensate for gradual hardening. Top-quality but aged pianos can be **restored** or **reconditioned**, by replacing a great number of their parts to produce an instrument closely similar to a new one.

The role of the piano

The piano is a crucial instrument in Western [classical music](#), [jazz](#), [film](#), [television and electronic game music](#), and most other complex western musical genres. A large number of [composers](#) being proficient pianists, the piano is often used as a tool for composition.

Pianos were, and are, popular instruments for private household ownership, especially among the middle and upper classes. Hence pianos have gained a place in the popular consciousness, and are sometimes referred to by nicknames, including: "the ivories", "the joanna", "the eighty-eight", and "the black(s) and white(s)." Playing the piano is sometimes referred to as "tickling the ivories".

See also: [Social history of the piano](#)

References

Most of the information in this article can be found in the following published works:

- The authoritative *New Grove Dictionary of Music and Musicians* (available online by subscription), contains a great wealth of information. Main article: "Pianoforte".
- The *Encyclopædia Britannica* (available online by subscription) also includes much information on the piano. In the 1988 edition, the primary article can be found in "Musical Instruments".
- *The Piano Book* by Larry Fine (4th ed. Jamaica Plain, Massachusetts: Brookside Press, 2001; ISBN 1-929145-01-2) gives the basics of how pianos work, and a thorough evaluative survey of current pianos and their manufacturers. It also includes advice on buying and owning pianos.
- *Giraffes, black dragons, and other pianos : a technological history from Cristofori to the modern concert grand* by Edwin M. Good (1982, Stanford, Calif. : Stanford University Press) is a standard reference on the history of the piano.
- *The Early Pianoforte* by Stewart Pollens (1995, Cambridge: Cambridge University Press) is an authoritative work covering the ancestry of the piano, its invention by Cristofori, and the early stages of its subsequent evolution.

Further reading

- *The pianist's guide to pedaling* by Joseph Banowetz (Bloomington : Indiana University Press, 1985) offers a history of the three piano pedals and covers the wide variety of ways in which they are used by professional pianists.
- *Piano roles : three hundred years of life with the piano* by James Parakilas (New Haven, Connecticut: Yale University Press, 1999) provides much history of the instrument. The book is richly illustrated
- *Piano Servicing, Tuning and Rebuilding: For the Professional, the Student, and the Hobbyist* by Arthur A. Reblitz (Vestal Press, ISBN 1-879511-03-7)
- *The Piano Shop on the Left Bank* by Thad Carhart (Random House, 2002; ISBN 0375758623) is a partly autobiographical exploration of the diversity and history of the piano, and is a readable introduction by an enthusiast.
- *Men, Women, and Pianos: A Social History* by Arthur Loesser (1954, New York: Simon and Schuster. Reprinted 1991, New York: Dover Publications) is an extraordinarily wide-ranging survey of the history of the piano and its role in society.
- *Van Piano tot Forte (The History of the Early Piano)* by Christo Lelie: Kok-Lyra, Kampen 1995. The book is in Dutch, but contains many drawings, photographs en numerous quotations in the original languages.

See also

- [Player piano](#)
- [Social history of the piano](#)

Other types of pianos

With the exception of the toy piano, these instruments are called "piano" by virtue of being keyboard instruments but are electric or electronic in nature, not acoustic.

- Digital piano
- Electric piano
- Rhodes piano
- [Stage piano](#)
- Toy piano

Related instruments

Clavichord

Hammered dulcimer

Harpsichord

Categories: [Keyboard instruments](#)

Piano bar

A **piano bar** (also known as a **piano lounge**) consists of a [piano](#) or electronic keyboard played by a professional [musician](#), located in a cocktail lounge or bar . Some piano bars feature a baby grand or [grand piano](#) surrounded by stools for patrons. Others have a bar surrounding the piano or keyboard.

There are different types of piano bars:

- **"instrumental only"**: the professional piano/keyboard player plays strictly instrumental music, which is usually [classical](#), semi-classical, or "easy listening"; this type of piano bar is often found in hotel lobby lounges or "fine dining" restaurants
- **"only the musician sings"**: the professional piano/keyboard player sings to his/her accompaniment, usually on microphone, but no other singers are allowed
- **"sing-along"**: patrons surrounding the piano/keyboard sing as a group, usually without any microphones
- **"dueling pianos"**: usually on stage with two grand pianos, each played by a professional player who sings and entertains; humor and audience participation are prevalent; usually these types of piano bars have substantial sound systems, and most of the songs performed are rock'n'roll, "classic rock", blues, R&B, or country, played at very high volume; **Howl at the Moon Piano Bar** is a popular chain of this type of piano bar
- **"open mic"**: individual patrons sing (on microphone) to the accompaniment of the professional musician; in some ways, this type of piano bar is like [karaoke](#), except that the music is live and dynamic, and there are usually no [lyrics](#) available (although some piano bar players do supply some lyrics); like karaoke, the songs performed may cover a wide, eclectic range (*"show tunes", "standards" from the 1920's forward, jazz, country, R&B, rock'n'roll, blues, folk, soul, disco, hip-hop, etc.*); the patron singers are usually called to the microphone in a rotating order; often, each singer is allowed 2 or 3 songs each time he/she is called to perform.

Before becoming famous, Billy Joel sometimes worked as a piano bar performer. His classic hit, **"Piano Man"** is based on his experiences as a piano bar player.

Category: [Music venues](#)

Piano concerto

A **piano concerto** is a [concerto](#) for solo [piano](#) and [orchestra](#). It may be divided into several [movements](#).

History

Concerti for the harpsichord were written throughout the [Baroque](#) era, notably by Johann Sebastian Bach. Today these harpsichord concerti are often performed with a piano as the solo instrument.

As the piano developed and became accepted, [composers](#) naturally started writing concerti for it. This happened in the 18th century, and so corresponded to the [Classical music era](#). The most important composer in the development of the form in these early stages was Wolfgang Amadeus Mozart.

Mozart wrote many of his 27 piano concerti for himself to perform. Mozart's large body of piano concerti, being written by such a great composer during a time of musical change when other composers during the era such as Joseph Haydn largely ignored the genre, put Mozart's stamp firmly on that genre well into the Romantic era. With the development of the piano virtuoso many composer-pianists did likewise, notably Ludwig van Beethoven, Frédéric Chopin, Franz Liszt, Sergei Rachmaninoff and Sergei Prokofiev, and also the somewhat lesser-known Johann Nepomuk Hummel and John Field. Many other Romantic composers wrote pieces in the form, well known examples being those by Robert Schumann, Edward Grieg, Johannes Brahms and Pyotr Ilyich Tchaikovsky.

The few well-known piano concerti which dominate today's concert programs and discographies account for only a minority of the repertoire which proliferated on the European music scene during the 19th century. Critical opinion has often dismissed the bulk of the Romantic piano concerto repertoire for its vapid mediocrity (many pieces were slavish variations on [opera](#) tunes). However, many of these compositions were more than just flashy calling-cards churned out by composer-virtuosi for their sensational tours of Europe and America. These "showpieces" were also a formative influence on the training and styles of the composers whose concerti managed to secure a place in the canon of "greatness" .

The piano concerto form survived through the 20th century into the 21st, with examples being written by Béla Bartók, Sergei Prokofiev, Igor Stravinsky, Dmitri Shostakovich, Samuel Barber, Michael Tippett, Witold Lutoslawski, György Ligeti, Einojuhani Rautavaara, Leroy Anderson, Philip Glass, George Gershwin and others.

There are examples of piano concerti written to commissions by pianists. Paul Wittgenstein, who lost his right arm during World War I, on resuming his musical career asked a number of composers to write pieces for him which required the pianist to use his left hand only. The results of these

commissions include the concertante pieces for orchestra and piano left hand by Benjamin Britten, Franz Schmidt, Maurice Ravel, Sergei Prokofiev (Piano Concerto No. 4) and Erich Wolfgang Korngold.

Form

A classical piano concerto is often in three movements.

1. A quick opening movement in [sonata form](#) including a [cadenza](#) (which may be [improvised](#) by the soloist).
2. A slow expressive movement
3. A faster rondo

Examples by Mozart and Beethoven follow this model, but examples abound which do not. Many composers have introduced innovations - for example Liszt's single-movement concerti.

Other compositions for piano and orchestra

Concerti have been written where the piano is not the only solo instrument. A famous example is the *Triple concerto* (for [piano trio](#) and orchestra) by Beethoven.

There also exist a number of compositions for piano and orchestra which treat the piano as a solo instrument while not being piano concerti. Examples of such works include George Gershwin's Rhapsody in Blue, Rachmaninov's Rhapsody on a Theme of Paganini and Liszt's Totentanz. The last two of these works are each in variation form, based on the 24th Caprice for solo violin by Niccolò Paganini and the ancient Gregorian Dies Irae chant respectively.

There are also works written for orchestra or large [ensemble](#) requiring a solo pianist, such as Olivier Messiaen's Des canyons aux étoiles... and Turangalîla-Symphonie, and Karol Szymanowski's 4th Symphony.

Composers also occasionally bring orchestral pianists into the limelight, as for example Igor Stravinsky does in episodes of his [ballet](#) *Petrushka*.

See also

- [Clarinet concerto](#)
- [Harpsichord concerto](#)
- [Viola concerto](#)
- [Violin concerto](#)
- [Violoncello concerto](#)

Piano history and musical performance

The [piano](#) has evolved technologically more than any other musical instrument, giving rise to difficult issues involving the performance of music written for earlier pianos.

Background

The earliest pianos by Cristofori (ca. 1700) were lightweight objects, hardly sturdier in framing than a contemporary harpsichord, with thin strings of wrought iron and brass and tiny hammers covered with leather. During the [Classical](#) era, when pianos first became used widely by important composers, the piano was only somewhat more robust than in Cristofori's time; see fortepiano. It was during the period from about 1790 to 1870 that most of the important changes were made that created the modern piano:

- **iron framing**, culminating in the single-piece cast iron frame
- ultra-tough **steel strings**, with three strings per note in the upper 2/3 of the instrument's range
- **felt hammers**
- **cross-stringing**
- the **repetition action**
- in general, an enormous increase in **weight and robustness**. A modern Steinway Model D weighs 480 kg (990 lb), about six times the weight of a late 18th century Stein piano.
- The hammers and action became much heavier, so that the **touch** (keyweight) of a modern piano is several times heavier than that of an 18th century piano.

The prototype of the modern piano, with all of these changes in place, was exhibited to general acclaim by Steinway at the Paris exhibition of 1867; by about 1900, most leading piano manufacturers had incorporated most of these changes.

These huge changes in the piano have somewhat vexing consequences for musical performance. The problem is that much of the most widely admired piano repertoire was composed for a type of instrument that is very different from the modern instruments on which this music is normally performed today. The greatest difference is in the pianos used by the composers of the [Classical era](#); for example, Haydn, Mozart, and Beethoven. But lesser difference are found for later composers as well. The music of the early Romantics, such as Chopin and Schumann--and even of still later composers (see below)--was written for pianos substantially different from ours.

One view that is sometimes taken is that these composers were dissatisfied with their pianos, and in fact were writing visionary "music of the future" with a more robust sound in mind. This view is perhaps plausible in

the case of Beethoven, who composed at the beginning of the era of piano growth. However, many aspects of earlier music can be mentioned suggesting that it was composed very much with contemporary instruments in mind. It is these aspects that raise the greatest difficulties when a performer attempts to render earlier works on a modern instrument.

Sources of difficulty

Sustain time

The modern piano has a considerably greater sustain time than the classical-era piano. Thus, notes played in accompaniment lines will stay loud longer, and thus cover up any subsequent melodic notes more than they would have on the instrument that the composer had used. This is felt to be a particular impediment to realizing the characteristic textural clarity of Classical-era works. As an anonymous commentator (see References below) writes, "[the] earlier instruments all demonstrate a lighter and clearer sound than their modern counterparts. Lines can emerge more clearly; rapid passages and ornaments are more easily enunciated by instruments whose main purpose is not volume and power."

Pedal marks in Classical-era works

During the Classical era, the damper pedal was generally not used as it is in later music; that is, as a more or less constant application and modulation of the basic piano sound. Instead, pedaling was employed as a particular expressive effect, applied to certain individual musical passages.

Classical composers sometimes wrote long passages in which the player is directed to keep the damper pedal down throughout. One example occurs in Haydn's Piano Sonata H. XVI/50, from 1794-1795; and two later well-known instances occur in Beethoven's work: in the last movement of the "Waldstein" sonata, Op. 53; and the entire first movement of the "Moonlight" sonata, Op. 27 No. 2. Because of the great sustain time of a modern piano, these passages sound very blurred and dissonant if the performer respects the composer's directions literally. Thus, modern pianists typically modify their playing style to help compensate for the difference in instruments, for example by lifting the pedal discretely (and often partially), thus deviating from the composer's directions. For further discussion of such modifications, see Piano Sonata No. 14 (Beethoven).

Ensemble issues

Pianos are often played in chamber ensembles with string instruments, which also evolved considerably during the 19th century. Charles Rosen, in

The Classical Style (p. 353) offers a clear characterization of the problems that arise in Classical-era works:

"Instrumental changes since the eighteenth century have made a problem out of the balance of sound in ... all chamber music with piano. Violin necks (including, of course, even those of the Stradivariuses and Guarneris) have been lengthened, making the strings tauter; the bows are used today with hairs considerably more tight as well. The sound is a good deal more brilliant, fatter, and more penetrating. ... The piano, in turn, has become louder, richer, even mushier in sound, and, above all, less wiry and metallic. This change makes nonsense out of all those passages in eighteenth-century music where the violin and the piano play the same melody in thirds, with the violin *below* the piano. Both the piano and the violin are now louder, but the piano is less piercing, the violin more. Violinists today have to make an effort of self-sacrifice to allow the piano to sing out softly ... The thinner sound of the violin in Haydn's day blended more easily with the metallic sonority of the contemporary piano and made it possible for each to accompany the other without strain."

The *una corda* pedal

The *una corda* pedal is also called the "soft pedal". On grand pianos (both modern and historical), it shifts the action sideways, so that the hammers do not strike every string of a note. (There are normally three strings, except in the lower range.)

On the modern piano, the soft pedal can only reduce the number of strings struck from three to two, whereas the pianos of the classical era were more flexible, permitting the player to select whether the hammers would strike three strings, two, or just one. The very term "una corda", Italian for "one string", is thus an anachronism as applied to modern pianos.

In his piano music Beethoven made use of the true "una corda" stop. In the Piano Sonata, Op. 101 (1816), he marks the beginning of the third movement with the words "Mit einer Saite", meaning "on one string". At the end of this movement, there is a passage that forms a continuous transition to the following movement. Here, Beethoven writes "Nach und nach mehrere Saite", "gradually more strings", thus making full expressive use of the soft pedal of his day.

The authenticity solution

Not all performers attempt to adapt the older music to the modern instruments: participants in the [authentic performance](#) movement have constructed new copies of the old instruments and used them (or occasionally, restored originals) in performance. This form of musical exploration, which has been widely pursued for the music of the Classical era, has provided important new insights and interpretations of the music. It has also made it possible to get a clearer idea of what a Classical composer meant in specifying particular pedaling directions; thus, performances of Beethoven's works on historical pianos can and typically do respect the composer's own pedal marks.

How far forward in piano history was the piano substantially different?

Although most of the scholarly focus on differences in pianos covers the Classical era, it is also true that even in the Romantic era--and even later--the pianos for which the great composers wrote were not the same as the pianos that are generally used today in performing their music.

Brahms

One example is the last piano owned by Johannes Brahms. This instrument was made in 1868 by the Streicher firm, which was run by the descendants of the great pioneer 18th century maker Johann Andreas Stein. It was given by the Streicher company to Brahms in 1873 and was kept and used by him for composition until his death in 1897. The piano was evidently destroyed during the Second World War. Piano scholar Edwin Good (1986; see References below) has examined a very similar Streicher piano made in 1870, with the goal of finding out more about Brahms's instrument. This 1870 Streicher has leather (not felt) hammers, a rather light metal frame (with just two tension bars), a range of just seven octaves (four notes short of the modern range), straight (rather than cross-) stringing, and a rather light Viennese action, a more robust version of the kind created a century earlier by Stein.

Good observes (p. 201): "the tone, especially in the bass, is open, has relatively strong higher partials than a Steinway would have, and gives a somewhat distinct, though not hard, sound." He goes on to note the implications of these differences for the performance of Brahms's music:

"to hear Brahms's music on an instrument like the Streicher is to realize that the thick textures we associate with his work, the sometimes muddy chords in the bass and the occasionally woolly sonorities, come cleaner and clearer on a lighter, straight-strung piano. Those textures, then, are not a fault of Brahms's piano composition. To be sure, any sensitive pianist can avoid making Brahms sound murky on a modern piano. The point is that the modern pianist must strive to avoid that effect, must work at lightening the dark colors, where Brahms himself, playing his Streicher, did not have to work at it."

Although the revival of later such 19th century pianos has not been pursued to anywhere near the extent seen in the Classical fortepiano, the

effort has from time to time been made; for instance, the pianist Jörg Demus has issued a recording of Brahms's works as performed on pianos of his day.

Ravel

Good (1986) also describes an 1894 piano made by the Erard company of Paris. This instrument is straight- (not cross-) strung, has only seven octaves, and uses iron bracing but not a full frame. According to Good (p. 216) "[while] some Erards were the equal in volume and richness of Steinways and Bechsteins ..., the "typical" Erard sound was lighter than that of its competitors." He goes on to say "though Claude Debussy preferred the Bechstein, Maurice Ravel liked the glassy sound of the Erard."

Thus, even for major composers of the first part of the 20th century, the possibility exists that performers might profitably experiment with what would count as "authentic" pianos, in light of the particular composer's own musical preferences. To this end the pianist Gwendolyn Mok has recently made commercial recordings of Ravel's music on an 1875 Erard piano; see External Links below.

See also

- [Authentic performance](#)
- [Piano](#)

References

- Good, Edwin (1982) *Giraffes, Black Dragons, and other Pianos: A Technological History from Cristofori to the Modern Grand*. Stanford, CA: Stanford University Press.
- Rosen, Charles (1997) *The Classical Style*, 2nd ed. New York: Norton.
- Rosen, Charles (2002) *Beethoven's Piano Sonatas: A Short Companion*. New Haven: Yale University Press. This volume includes extended discussion of the role of the pedal in Beethoven's piano music, along with guidance in how to use the pedal of modern instruments in performing these works.
- The words of the anonymous commentator cited above appear as annotation material for a recording of Mozart's piano music (K. 330, 331, 540, 281, 570, 574) performed by fortepianist Malcolm Bilson and issued by Golden Crest Records (CRS-4097).

Categories: [Music history](#) | [Piano](#)

Piano quartet

A **piano quartet** is a [musical ensemble](#) consisting of a [piano](#) and three other instruments, or a piece written for such a group. In [classical music](#), those other instruments are usually a [string trio](#), that is a [violin](#), [viola](#) and [cello](#).

Piano quartets for that standard lineup were written by Wolfgang Amadeus Mozart, Robert Schumann, Johannes Brahms, Antonín Dvořák and Gabriel Fauré among others. In the [20th century](#), composers have also written for more varied groups, with Anton Webern's Quartet, opus 22 (1930), for example, being for piano, violin, [clarinet](#) and tenor [saxophone](#), and Olivier Messiaen's Quatuor pour la fin du temps (1940) for piano, violin, cello and clarinet. An early example of this can be found in Franz Berwald's quartet for piano, horn, clarinet and bassoon (1819), his opus 1.

Categories: [Piano](#) | [Chamber music](#) | [Musical groups](#)

Piano quintet

A **piano quintet** is a [chamber musical ensemble](#) made up of one [piano](#) and four other instruments, or the name of a piece written for such a group.

The most common grouping is one piano, two [violins](#), a [viola](#), and a [cello](#)—that is, a piano with a [string quartet](#). This combination of instruments is sufficiently prevalent in [classical music](#) that when the phrase *piano quintet* is used without qualification, it usually refers to this particular group.

Several composers have written piano quintets, although few have written more than one, a rare exception being Gabriel Fauré, who wrote two. Other composers to have written for the usual grouping of a string quartet plus piano include Robert Schumann, Johannes Brahms, Antonin Dvorak (who also wrote more than one, though only one is played with any regularity), and Dmitri Shostakovich. Franz Schubert's famous Trout Quintet is written for the less usual combination of piano, violin, viola, cello, and double bass.

Wolfgang Amadeus Mozart and Ludwig van Beethoven both wrote pieces for a piano and four [wind instruments](#) ([oboe](#), [clarinet](#), [horn](#), and [bassoon](#) in both cases). Although these pieces could be called piano quintets, they are more often referred to as "quintets for piano and wind" so as to distinguish them from pieces with the more usual instrumentation.

List of works

The following is a partial list of piano quintets by famous composers. All works are for piano and string quartet unless otherwise noted.

Amy Beach - Piano Quintet

Ludwig van Beethoven - Piano Quintet (for piano, oboe, clarinet, horn, and bassoon; 1796)

Johannes Brahms - Piano Quintet (1864)

Ernö Dohnányi - Piano Quintet No. 1 (1895) Piano Quintet No. 2 (1914)

Antonin Dvorak - Piano Quintet No. 1 (1875) Piano Quintet No. 2 (1889)

Edward Elgar - Piano Quintet (1918)

Gabriel Fauré - Piano Quintet No. 1 (completed 1905) Piano Quintet No. 2 (completed 1921)

César Franck - Piano Quintet (1879)

Sofia Gubaidulina - Piano Quintet (1957)

Johann Nepomuk Hummel - Piano Quintet (for piano, violin, viola, cello, and double bass)

Wolfgang Amadeus Mozart - Piano Quintet, K. 452 (for piano, oboe, clarinet, horn and, bassoon; 1784)

Leo Ornstein - Piano Quintet (1927)

Camille Saint-Saëns - Piano Quintet in A minor, op. 14 (1855)

Alfred Schnittke - Piano Quintet (1976)

Franz Schubert - Trout Quintet (for piano, violin, viola, cello, and double bass; 1819)

Robert Schumann - Piano Quintet (1842)

Dmitri Shostakovich - Piano Quintet (1940)

Anton Webern - Piano Quintet (1907)

Categories: [Piano](#) | [Chamber music](#) | [Musical groups](#)

Piano rock

Piano rock, sometimes referred to as **piano pop**, is a term for a style of [music](#) that is based around the [piano](#), and sometimes around piano-related instruments, such as the Fender Rhodes, the Wurlitzer electric piano, and keyboard-based [synthesizers](#). Unlike the classic rock combination of lead guitar, bass guitar, drums, and vocals, piano rock puts the pianist front and center. Traditionally, piano rock has not been as prevalent as classic [rock](#). However, modern bands such as Ben Folds Five, Coldplay, Super Sleuth and the Septagons, and The Whitlams, and solo artists such as Tori Amos and Rufus Wainwright, have heavily featured keyboard instruments in their songs.

The roots of piano rock can be traced to 1950s rock-and-roll pioneers Little Richard and Jerry Lee Lewis. Many of their frantic performance styles, such as kicking the piano bench out of the way to play standing, raking their hands up and down the keyboard for dramatic effect, and even sitting on the keyboard are now commonplace in modern piano rock and often seen in the performances of Elton John and Ben Folds.

Elton John can be considered the modern-day groundbreaker in the genre, with hits throughout the '70s and '80s merging the [Rhythm and blues](#) sounds of pianists Ray Charles and Stevie Wonder with Jerry Lee Lewis-inspired [Rock](#) and [Pop](#) idioms.

Artists such as Tori Amos and Ben Folds have kept piano rock in the public consciousness throughout the '90s and into the 2000s.

Notable Piano Rockers and Albums

Little Richard - Here's Little Richard (1957)
Jerry Lee Lewis - Jerry Lee's Greatest (1961)
Billy Joel - Piano Man (1973), The Stranger (1977)
Elton John - Goodbye Yellow Brick Road (1973), Honky Chateau (1972), Captain Fantastic and the Brown Dirt Cowboy (1975)
Tori Amos - Little Earthquakes (1992)
Ben Folds Five - Ben Folds Five (1995)
Rufus Wainwright - Rufus Wainwright (1998)
The Whitlams - Eternal Nightcap (1998)
Ben Folds - Rockin' the Suburbs (2001)
Coldplay - A Rush of Blood to the Head (2002)
Keane - Hopes and Fears (2004)
Missy Higgins - The Sound of White (2005)
Something Corporate - North (2003)
Delta Goodrem - Innocent Eyes (2003)
The Dresden Dolls - The Dresden Dolls (2004)
Jack's Mannequin - Everything in Transit (2005)
Something Corporate - Ready... Break (2000)
Vanessa Carlton - Be Not Nobody (2002), Harmonium (2005)

Notable Recent Piano Rock Achievements

Juno Awards

Sarah McLachlan - Surfacing (Album of the Year) (1998)
Sarah McLachlan - "Building a Mystery" (Single of the Year) (1998)
Rufus Wainwright - Rufus Wainwright (Alternative Album of the Year) (1999)
Rufus Wainwright - Poses (Alternative Album of the Year) (2002)

Grammys

Sarah McLachlan - "Last Dance" (Best Pop Instrumental Performance) (1998)
Sarah McLachlan - "Building a Mystery" (Best Female Pop Vocal Performance) (1998)
Train - "Drops of Jupiter (Tell Me)" (Best Rock Song) (2002)

ARIA Music Awards

Delta Goodrem - "Born to Try" (Best Single) (Highest Selling Single) (2003)
Delta Goodrem - Innocent Eyes (Best Pop Release) (2003) (Highest Selling Album) (2004)
Missy Higgins - The Sound of White (Album of the Year) (Highest Selling Album) (2005)

Triple J Hottest 100

Missy Higgins finished at numbers 31, 47 and 74 in the Triple J Hottest 100, 2005 with "The Special Two", "Stuff and Nonsense" and "The Sound of White"
Ben Folds finished at numbers 55 and 89 in the Triple J Hottest 100, 2005 with "Landed" and "Bastard"
Missy Higgins's "Scar" finished number two in the Triple J Hottest 100, 2004
The Dresden Dolls came in at number twelve in Triple J Hottest

100, 2004 with "Coin-Operated Boy"
The Whitlams's "No Aphrodisiac" finished number one in the
Triple J Hottest 100, 1997

See also

- [Popular music](#)

_____ | _____

Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | **Piano rock** | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Music genres](#) | [Rock music genres](#)

Piano sextet

A **piano sextet** is a composition for [piano](#) and five other musical instruments, or a group of six musicians who perform such works. There is no standard grouping of instruments with that name, and compared to the [string quartet](#) or [piano quintet](#) literature, relatively few such compositions exist. The best-known piano sextet is probably Chausson's *Concert*, widely regarded as one of the masterpieces of the French chamber music literature (for example, the critic Jean Gallois describes it as "superb").

The following is an incomplete list of piano sextet composers and their works in this genre:

Ernest Chausson (1855 - 1899), *Concert in D major*, Op. 21, composed 1891, for piano, violin, and string quartet

Mikhail Glinka (1804 - 1857)

Grand Sextet (Sestetto originale) in E-flat major, composed 1832, for piano, string quartet, and double bass

Serenade (Divertimento brillante) on Themes from Bellini's *La Sonnambula* in A-flat major, composed 1832, for piano, string quartet, and double bass

Gordon Jacob (1895 - 1984), *Sextet in B-flat major*, composed 1956, for piano and wind quintet

Bohuslav Martinu (1890 - 1959)

ballet, La Revue de cuisine, composed 1927, for piano, violin, cello, clarinet, bassoon, and trumpet

Piano Sextet, composed 1829, for piano, flute, oboe, clarinet, and two bassoons

Felix Mendelssohn (1809 - 1847), *Piano Sextet in D major*, Op. 110, composed 1824, for piano, violin, two violas, cello, and double bass

Francis Poulenc (1899 - 1963), *Sextet*, composed 1939, for piano and wind quintet

Sergei Prokofiev (1891 - 1953), *Overture on Hebrew Themes in C minor*, Op. 34, for piano, clarinet, and string quartet

Ludwig Thuille (1861-1907), *Sextet in Bb*, Op. 6, for piano and wind quintet

Closely related forms of chamber music include the [piano trio](#), the [piano quartet](#) and the [piano quintet](#).

Categories: [Piano](#) | [Musical groups](#)

Piano sonata

A **piano sonata** is a [sonata](#) written for unaccompanied [piano](#). Piano sonatas are usually written in several movements, usually three or four, occasionally just one or two. The first movement is usually composed in [sonata form](#).

The Baroque keyboard sonata

In the [Baroque](#) era, the use of the term "sonata" generally referred to either the sonata da chiesa (church sonata) or sonata da camera ("ordinary" sonata), both of which were sonatas for various instruments (usually one or more [violins](#) plus basso continuo). The keyboard sonata was relatively neglected by most composers.

It was the over 500 sonatas of Domenico Scarlatti that were the hallmark of the Baroque keyboard sonata, though they were for the most part unpublished during his lifetime. The majority of these sonatas are in one-movement [binary](#) form, both sections being in the same tempo and utilizing the same thematic material. These sonatas are prized both for their technical difficulty (which has also led to some to criticise them as being nothing more than pedagogical compositions to develop technique) and musical and formal ingenuity. Much of the Spanish folk music's influence on Scarlatti is evident in these sonatas.

Other composers of keyboard sonatas (most in two or three movements) include Marcello, Giustini, Durante and Platti.

Piano sonatas in the Classical era

Although various composers in the 17th century had written keyboard pieces which they entitled "Sonata", it was only in the [classical era](#), when the piano displaced the earlier harpsichord and sonata form rose to prominence as a principle of musical composition, that the term "piano sonata" acquired a definite meaning and a characteristic form.

All three of the great Classical era composers, Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven (also Romantic) wrote many piano sonatas, as did the much younger Franz Schubert.

The 32 sonatas of Beethoven, including the well-known Pathétique Sonata and the Moonlight Sonata, are often considered the pinnacle of piano sonata composition.

Piano sonatas in the Romantic era

As the [Romantic](#) era progressed after Beethoven and Schubert, piano sonatas continued to be composed, but in smaller numbers as the form took on a somewhat academic tinge and competed with shorter genres more compatible with Romantic compositional style. Franz Liszt's comprehensive "four-movements-in-one" Sonata in B minor draws on the concept of thematic transformation first introduced by Schubert in his Wanderer Fantasie of 1822. Piano sonatas have been written throughout the 19th and 20th centuries and up to the present day.

Famous Piano Sonatas

Classical

- Mozart, Wolfgang Amadeus
 - Piano Sonata in E-flat major (K. 281/189f - see Köchel-Verzeichnis)
 - Piano Sonata in A Major (K. 331/300i)
 - Piano Sonata in B-flat major (K.333/315c)
 - Piano Sonata in C Major (K.545)
 - Piano Sonata in B-Flat Major (K.570)
- Haydn, Franz Joseph (ca 1732-ca 1809)
 - Piano Sonata in E flat major, H. 16/52
- Beethoven, Ludwig Van
 - Piano Sonata No. 1 in F minor, Op.2/1
 - Piano Sonata No. 8 in C minor, Op.13 "Pathétique"
 - Piano Sonata No. 14 in C-sharp minor, Op.27/2 "Moonlight"
 - Piano Sonata No. 15 in D Major, Op. 28 "Pastoral"
 - Piano Sonata No. 17 in D minor, Op. 31/2 "Tempest"

Romantic

- Beethoven, Ludwig Van
 - Piano Sonata No. 21 in C Major, Op.53 "Waldstein"
 - Piano Sonata No. 23 in F minor, Op.57 "Appassionata"
 - Piano Sonata No. 26 in E-flat Major, Op. 81a "Les adieux"
 - Piano Sonata No. 29 in B-flat Major, Op.106 "Hammerklavier"
 - Piano Sonata No. 32 in C minor, Op.111
- Chopin, Frédéric
 - Piano Sonata No. 2 in B flat minor, Op. 35, "Funeral March"
 - Piano Sonata No. 3 in B minor, Op.58
- Grieg, Edvard
 - Piano Sonata, Op.7
- Franz Liszt
 - Sonata after a Reading of Dante (*Fantasia Quasi Sonata*)
 - Sonata in B minor
- Mendelssohn, Felix
 - Piano Sonata in E major, Op.6
 - Piano Sonata in G minor, Op.105

- Piano Sonata in B-flat major, Op.106
- Rachmaninoff, Sergei
 - Piano Sonata No. 2 in B flat minor, Op.36
- Schubert, Franz
 - Piano Sonata No. 20 in A major, D.959
 - Piano Sonata No. 21 in B-flat major, D.960
- Schumann, Robert
 - Piano Sonata No. 1 in F minor, Op.11 "Grosse Sonate"
 - Piano Sonata No 2 in G minor, Op.22
 - Piano Sonata No. 3 in F minor, Op.14 "Concerto without Orchestra"

20th Century (Including Modern)

- Barber, Samuel
 - Sonata for Piano, Op.26
- Bartók, Béla
 - Piano Sonata, Sz.80
- Berg, Alban
 - Piano Sonata, Op.1
- Boulez, Pierre
 - Piano Sonata No. 1
 - Piano Sonata No. 2
 - Piano Sonata No. 3 (Unfinished: only two of the five movements have been published.)
- Copland, Aaron
 - Piano Sonata
- Dutilleul, Henri
 - Sonata for Piano
- Hindemith, Paul
 - Piano Sonata No. 1 in A Major "Der Main"
 - Piano Sonata No. 2 in G Major
 - Piano Sonata No. 3 in B flat Major
- Ives, Charles
 - Piano Sonata No.2, Concord, Mass., 1840-60
- Janáček, Leoš
 - Piano Sonata "1.X.1905"
- Prokofiev, Sergei
 - Piano Sonata No. 3 in A minor, Op.28 ("From Old Notebooks")
 - Piano Sonata No. 6 in A Major, Op.82 ("War Sonata 1")
 - Piano Sonata No. 7 in B flat Major, Op.83 ("War Sonata 2/Stalingrad")

- Piano Sonata No. 8 in B flat Major, Op.84 ("War Sonata 3")
- Scriabin, Alexander
 - Piano Sonata No. 5
 - Piano Sonata No. 7 "White Mass"
 - Piano Sonata No. 9 "Black Mass"
- Stravinsky, Igor
 - Sonata for Piano

See also

- [Bassoon sonata](#)
- [Cello sonata](#)
- [Clarinet sonata](#)
- [Flute sonata](#)
- [Viola sonata](#)
- [Violin sonata](#)

Piano trio

A **piano trio** is a group of [piano](#) and two other instruments, almost always a [violin](#) and a [cello](#), or a piece of [music](#) written for such a group. It is one of the most common forms found in [classical chamber music](#).

The term can also refer to a group of musicians who regularly play together. Among the best known such groups were the one consisting of Alfred Cortot, Jacques Thibaud and Pablo Casals, earlier in the 20th century, and the American-based Beaux Arts Trio whose commitment to using the same players in every concert pioneered a new generation of similarly committed groups. A more recent well-known trio in the United States consists of Emanuel Ax, Young Uck Kim, and Yo-Yo Ma. In Europe, leading trios include the Florestan Trio in the United Kingdom, the Trio Wanderer in France, the Trio Fontenay, the Trio Parnassus and the Trio Jean Paul in Germany, the Vienna Piano Trio in Austria and the Guarneri Trio of Prague in the Czech Republic.

Form

Traditionally, piano trios tend to be in the same overall form as a [sonata](#), which can be roughly said to be as follows:

- First movement - a quick movement in [sonata form](#)
- Second movement - a slow movement
- Third movement - a minuet and trio or a scherzo in ternary form
- Fourth movement - another quick movement, often in rondo form or [sonata-rondo form](#)

However, many variations on this form exist, and there are piano trios which bear no resemblance to this formal plan.

The role of the three instruments

The piano trios of the Classical era, notably those of Haydn, are dominated by the piano part. The violin only plays the melody a certain amount of the time, and is often doubled by the piano when it does. The cello part is very much subordinated, usually just doubling the bass line in the piano. It is thought that this practice was quite intentional on Haydn's part and was related to the sonority of the instruments of Haydn's day: the piano was fairly weak and "tinkling" in tone, and benefited from the tonal strengthening of other instruments. Mozart's earlier trios are also rather dominated by the piano part.

With time, a new ideal of piano trio composition arose, in which each of the three instruments was supposed to contribute equally to the music. This is seen, for instance, in Beethoven's trios, and was likely in part the result of the increase in the power and sonority of the piano that took place during Beethoven's career, making it more feasible for the piano to play independently in an ensemble. The new idea of equality was never implemented completely; the extent to which it is realized varies from one composition to the next, as well as among movements within a single composition. Certainly by the mid nineteenth century, all three instruments had been modified to have a very powerful sound, and each can hold its own in a modern ensemble.

The earlier trios are now frequently performed and recorded using [authentic instruments](#), of the kind for which they were originally written. Such performances restore the sonic balance the composer would have expected, and have proven popular.

Playing piano trios

Among the piano trios, works by Haydn and Mozart are considered the best starting point for pianists new to chamber music. Unlike string and wind players, who usually learn to play in an orchestra as students, most pianists have little ensemble experience and face a more difficult transition.

Most pianists find that they must practice the trios alone before playing with others, because the repertoire is difficult to sightread.

The extensive repertoire of [violin sonatas](#) generally contains less difficult piano parts, and is excellent preparation for pianists who wish to play the piano trios. Though fewer in number, there are chamber compositions for other string or wind instruments plus piano.

The Amateur Chamber Music Players publishes a contact list of musicians worldwide who play chamber music for their own enjoyment. They also publish lists of repertoire.

Piano trio repertoire

Among the fairly large repertoire for the standard piano trio (violin, cello, and piano) are the following works:

- Anton Arensky (1861-1906)
 - Piano Trio #1 in d minor, op. 32
 - Piano Trio #2 in f minor, op.73
- Ludwig van Beethoven (1770-1827)
 - 3 Piano Trios (E-flat major, G major, c minor), op. 1
 - Piano Trio #4 (arrangement of Septet in E-flat major, op. 20), op. 38
 - Variations for Piano Trio in E-flat major, op. 44
 - Piano Trio (arrangement of string quartet in E-flat major, op.4), op. 63
 - 2 Piano Trios (D major "Ghost", E-flat major), op. 70
 - Piano Trio in B-flat major "Archduke", op. 97
 - Variations for Piano Trio in G major, op. 121a
- Leonard Bernstein (1918-1990)
 - Piano Trio (1937)
- Ernest Bloch (1880-1959)
 - Piano Trio (1925)
- Johannes Brahms (1833-1897)
 - Piano Trio #1 in B major, op. 8
 - Piano Trio #2 in C major, op. 87
 - Piano Trio #3 in c minor, op. 101
- Ernest Chausson (1855-1899)
 - Piano Trio in g minor, op. 3
- Frédéric Chopin (1810-1849)
 - Piano Trio in g minor, op. 8
- Aaron Copland (1900-1990)
 - *Vitebsk*: Study on a Jewish Theme for Piano Trio (1928)
- Claude Debussy (1862-1918)
 - Piano Trio in g minor, L. 3 (1880)
- Antonín Dvořák (1841-1904)
 - Piano Trio #1 in B flat major, B. 51
 - Piano Trio #2 in g minor, B. 56
 - Piano Trio #3 in f minor (once listed as Op. 64), B. 130
 - Piano Trio #4 in e minor ("Dumky"), B. 166
- Gabriel Fauré (1845-1924)

- Piano Trio in d minor, op. 120
- Enrique Granados (1867-1916)
 - Piano Trio, H. 140
- Joseph Haydn (1732-1809)
 - Piano Trios, H XV 1-40
- Johann Nepomuk Hummel (1778-1837)
 - Piano Trio #1 in E flat major, op. 12
 - Piano Trio #2 in F major, op. 22
 - Piano Trio #3 in G major, op. 35
 - Piano Trio #4 in G major, op. 65
 - Piano Trio #5 in E major, op. 83
 - Piano Trio #6 in E flat major, op. 93
 - Piano Trio #7 in E flat major, op. 96
- Charles Ives (1874-1954)
 - Piano Trio, S. 86 (1904-11)
- Édouard Lalo (1823-1892)
 - Piano Trio #1 in c minor, Op. 7
 - Piano Trio #2 in b minor (Ode on Music "Descend, ye Nine?")
 - Piano Trio #3 in a minor, Op. 26
- Franz Liszt (1811-1886)
 - Piano Trio *La Lugubre Gondola* (1882), also arranged for piano solo
- Frank Martin (1890-1974)
 - Trio sur des mélodies polulaires irlandaises (1925)
- Bohuslav Martino (1890-1959)
 - Piano Trio #1 ("Cinq pièces brèves"), H. 193
 - Piano Trio #2 in d minor, H. 327
 - Piano Trio #3 in C major, H. 332
 - Bergerettes (5) for piano trio, H. 275
- Felix Mendelssohn (1809-1847)
 - Piano Trio No. 1 in D minor, Op. 49 (1839)
 - Piano Trio No. 2 in C minor, Op. 66 (1845)
- Darius Milhaud (1892-1974)
 - Piano Trio, op.428 (1969)
- Wolfgang Amadeus Mozart (1756-1791)
 - Piano Trio #1 in B flat major, K. 254
 - Piano Trio #2 in G major, K. 496
 - Piano Trio #3 in B flat major, K. 502
 - Piano Trio #4 in E major, K. 542
 - Piano Trio #5 in C major, K. 548
 - Piano Trio #6 in G major, K. 564
- Vítzslav Novák (1870-1949)
 - Piano trio in g minor, Op 1
 - Piano trio in d minor "Quasi una ballata", Op 27

- Arvo Pärt (1935-)
 - Mozart - Adagio for piano trio
- Sergei Rachmaninoff (1873-1943)
 - Trio élégiaque No.1 in G minor, Op. posth. (1892)
 - Trio élégiaque No.2 in D minor, Op.9 (1893)
- Maurice Ravel (1875-1937)
 - Piano Trio in A minor (1914)
- Albert Roussel (1869-1937)
 - Piano Trio in E flat major, op. 2
- Camille Saint-Saëns (1835-1921)
 - Piano Trio No. 1 in F major, Op. 18 (1863)
 - Piano Trio No. 2 in E minor, Op. 92 (1892)
- Alfred Schnittke (1934-1998)
 - Piano Trio (arrangement of string trio)
- Franz Schubert (1797-1828)
 - Piano Trio #1 in B flat major, D. 898
 - Piano Trio #2 in E flat major, D. 929
 - Piano Trio in B flat major "Sonatensatz", D. 28
 - Piano Trio in E flat major "Nocturne" (Adagio only), D. 897
- Clara Schumann (1819-1896)
 - Trio for piano, violin & cello in G Minor, Op 17
- Robert Schumann (1810-1856)
 - Piano Trio # 1 in d minor, op. 63
 - Piano Trio # 2 in F major, op. 80
 - Piano Trio # 3 in g minor, op. 110
- Dmitri Shostakovich (1906-1975)
 - Piano Trio #1 in c minor, Op. 8
 - Piano Trio #2 in e minor, Op. 67
- Bedřich Smetana (1824-1884)
 - Piano Trio in g minor, JB 1:64 (Op. 15)
- Josef Suk (1874-1935)
 - Piano Trio in c minor, Op 2
 - Elegie for Piano Trio, Op 23
- Pyotr Ilyich Tchaikovsky (1840-1893)
 - Piano Trio in a minor, op. 50
- Joaquín Turina (1882-1949)
 - Piano Trio #1, op. 35
 - Piano Trio #2 in B minor, op. 76
 - Circulo, for piano trio, op. 91
- Ellen Zwilich (1939-)
 - Piano Trio

Many works also exist for less conventional groupings of instruments, but can still be classified as piano trios. Among these:

- Béla Bartók (1881-1945)
 - Contrasts (1938) for violin, clarinet, and piano
- Ludwig van Beethoven (1770-1827)
 - Trio for clarinet, cello, piano in B-flat, op. 11
- Alban Berg (1885-1935)
 - Adagio (arrangement of Chamber Concerto 2nd Mov't) for violin, clarinet, piano, op. 7
- Johannes Brahms (1833-1897)
 - Trio for violin, horn (or viola), piano in E-flat major, op. 40
 - Trio for clarinet (or viola), cello, piano in a minor, op. 114
- Mikhail Glinka (1804-1857)
 - Trio pathétique, for clarinet (or violin), bassoon (or cello), piano in d minor, G. iv173
- Aram Khachaturian (1903-1978)
 - Trio for B-flat clarinet, violin, and piano in C minor, Op. 30 (1932)
- Wolfgang Amadeus Mozart (1756-1791)
 - Trio for clarinet (or violin), viola, piano in E flat major "Kegelstatt", K. 498
- Francis Poulenc (1899-1963)
 - Trio for oboe, bassoon, piano, FP 43
- Albert Roussel (1869-1937)
 - Trio for flute, viola, piano, op. 40

See also

- [Piano sextet](#)

Piccolo

The **piccolo** is a small [flute](#). Its name in Italian, "flauto piccolo" means "small flute". Like the flute, the piccolo is normally pitched in the [key](#) of C, about one octave above the concert flute (making it, effectively, a sopranino flute). Music for the piccolo is written one octave lower than the sounds desired in order to avoid too many ledger lines above the staff. Fingerings on the piccolo correspond to fingerings on the flute, but sound an octave higher. Also, many alternate fingerings may be used to tune the individual pitches, as many are consistently out of tune.

In addition to the standard C piccolo, there is a piccolo pitched in D flat that is sometimes used in bands and a piccolo pitched in A flat rarely used outside Italian [marching bands](#).

Timbre and construction

Because the piccolo sounds in a very high register, it has a potential to be strident or shrill. Thus, it is often used only as an ornamental, "flavor" or "garnish" instrument. A typical flute section may include only one or two piccolos, and since piccolo players usually also play flute, they may alternate between the two, according to what is appropriate for the music. Not all flute players play piccolo. Though the fingerings are the same, the embouchure and other differences do require a separate effort to learn.

The piccolo is somewhat notorious for being difficult to play in tune, as evidenced by the joke circulating among musicians that defines a minor second as "two piccolos playing in unison". Besides being generally sensitive to tuning, the piccolo does require a great deal of breath support and is quite conspicuous when out of tune.

Piccolos may be constructed out of wood, metal, plastic, or a combination. Many piccolo players find that wooden piccolos offer a more mellow [timbre](#) than metal ones. A popular compromise combines a metal head joint with a body made from wood. In more recent years the piccolo has also been made out of a plastic composite material. The composite piccolo is durable enough for marching and produces a fair quality sound. Most professionals agree that it should be made out of one material as two separate ones rise to separate temperatures, leading to tuning inconsistencies.

Traditional use

The piccolo, historically with no keys, today with keys different from those of the classical piccolo, is also used in conjunction with marching drums in traditional formations at the carnival of Basel, Switzerland.

The first symphonic composition in which a piccolo was used was Ludwig van Beethoven's Symphony No. 5, also the first symphonic work to use a [trombone](#).

References

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Category: [Flutes](#)

Pieces

Piedmont blues

The **Piedmont blues** is a type of [blues](#) music characterized by a unique fingerpicking method on the [guitar](#) in which a regular, alternating-thumb bass pattern supports a melody using treble strings. The Piedmont blues typically refers to a greater area than Piedmont, which refers to the East Coast of the United States from about Richmond, Virginia to Atlanta, Georgia. Piedmont blues musicians come from this area, as well as Maryland, Delaware, West Virginia, Pennsylvania and Florida.

Prominent musicians of the type include:

- Pink Anderson
- Scrapper Blackwell
- Blind Blake
- Bumble Bee Slim
- Reverend Gary Davis
- Blind Boy Fuller
- "Mississippi" John Hurt
- Skip James
- Lonnie Johnson
- Furry Lewis
- Mance Lipscomb
- Brownie McGhee
- Blind Willie McTell
- Sonny Terry
- Curley Weaver

Pinpeat

The **pinpeat** [orchestra](#) or [musical ensemble](#) performs the ceremonial music of the former courts and temples of Cambodia. The [orchestra](#) consists of approximately nine or ten instruments, mainly [wind](#) and [percussion](#) (including several varieties of [xylophone](#) and [drums](#)), and accompanies court dances, masked plays, shadow plays, and religious ceremonies.

It is one of the most ancient Cambodian musical ensembles and is closely associated with the Angkor period. In fact, its history is carved into the walls of Angkor Wat in the shapes of the instruments held by celestial dancers, such as the [gong](#) called *korng* and the small [cymbals](#) called *chhing*, both of which have been essential to the pinpeat ensemble for centuries.

Categories: [Orchestras](#)

Pipe

Pipe describes a number of musical instruments, historically referring to perforated wind instruments. The word is an onomatopoeia, and comes from the tone which can resemble that of a bird chirping.

Folk Pipe

Fipple flutes are found in many cultures around the world. Often with six holes, the shepherd's pipe is a common pastoral image. Shepherds often piped both to soothe the sheep and to amuse themselves. Modern manufactured six-hole folk pipes are referred to as pennywhistle or tin whistle. The recorder is a form of pipe, often used as a rudimentary instructional musical instrument at schools, but so versatile that it is also used in orchestral music, but it has seven finger holes and a thumb hole.

Tabor Pipe

The three-holed pipe is a form of the folk pipe which is usually played with one hand, while the other hand plays a tabor or other drone instrument, such as a [bell](#) or a psalterium (string-drum).

In English this instrument is properly called simply a *pipe*, but is often referred to as a *tabor pipe* to distinguish it from other instruments.

The tabor pipe has two finger holes and one thumb hole. In the English tradition, these three holes play the same notes as the bottom three holes of a tin whistle, or tone, tone, semitone. Other tabor pipes, such as the French galoubet, the Basque txistu, the Aragonese chiflo or the Andalusian pito rociero, are tuned differently.

The pipe and tabor was a common combination throughout Europe, during the mediæval period, and remains popular in some parts of Europe and the Americas today.

The English pipe and tabor had waned in popularity, but had not died out before a revival by Morris dance musicians in the early 20th century.

Traditionally made of cane or of wood, today pipes are also available made of metal and of plastic.

Flageolet

The flageolet was developed from the tabor pipe, in France, and became an orchestral instrument. Its lower three holes were configured the same as a tabor pipe, with two on front and one on back. A second set of three holes was added above this. The mouthpiece had a unique configuration with a sponge inside.

Used as orchestral instruments into the 19th Century, the flageolet was given keys, like in the orchestral [flute](#).

Reed Pipe

A reed pipe is an instrument which is similar in construction to the fipple flutes but instead of a whistle mouthpiece, has a (usually) double reed, like the [oboe](#).

Hornpipe

A hornpipe is an instrument of the British Isles, made of animal horn, and has a free reed inside it.

For Other Musical Pipes See

- [Bagpipes](#)
- [Panpipes](#)
- [Organ](#)

Categories: [Flutes](#) | [Aerophones](#)

Pipe organ

A **pipe organ** is a [keyboard instrument](#) that produces its sound by admitting air under pressure through pipes. Pipe organs range in size from portable instruments having only a few dozen pipes to very large symphonic organs with tens of thousands of pipes. All but the smallest have more than one keyboard (manual), with the most common configuration being two manuals and a pedalboard. Three, four or five manuals and pedals is not uncommon for larger instruments.

Pipe organs are most commonly found in churches, and in some Reform synagogues. They are also found in town halls, and in arts centres intended for the performance of [classical music](#). In the era of silent films, large theater organs were installed in many cinemas.

History

As one of the oldest instruments still in use, the organ has a long and rich history.

The first organs

The word *organ* originates from the Latin word "organum", the earliest predecessor of the instrument used in ancient Roman circus games and similar to a modern portative.

The organ dates back to classical antiquity. The earliest organs were hydraulic. The inventor most often credited is Ctesibius of Alexandria, an engineer of the 3rd century BC, who created an instrument called the hydraulis. The hydraulis was common in the Roman Empire, where its immensely loud tone was heard during games and circuses in amphitheatres and processions. Characteristics of this instrument have been inferred from mosaics, paintings, literary references and partial remains, but knowledge of details of its construction remain sparse, and almost nothing is known of the actual music it played.

Organs were also known to exist in the Byzantine Empire as well as in Islamic Spain, though there is no evidence that the European organ came by way of Spain. In medieval times, the portable instruments (the **portatif** or **portative organ** and the **positive organ**) were invented. Because of their portability, they were used for the accompaniment of both sacred and secular music in a variety of settings.

Blockwerk

As the instruments became larger, they were installed permanently in a fashion similar to the church organs of today. At this time, organs did not have sophisticated stop controls: the organist would usually have the choice of playing on a single 8' Principal stop or what was called the Blockwerk. The **Blockwerk** consisted of the entire tonal resources of the organ, which in some cases meant a very large number of ranks ranging from 16' pitch all the way through 1' pitch and higher.

Eventually, separate controls were built to allow the organist to control whether or not each rank in the Blockwerk would sound, effectively dividing the Blockwerk into separate stops. Some of the higher-pitched ranks were

still grouped together under a single stop control; these stops were the forerunner of mixtures that would be found in later organs.

The Renaissance and Baroque eras

During the Renaissance and Baroque eras the organ became an instrument capable of creating numerous tonal colors, both unique and imitative. In northern Europe, the organ developed into a large instrument with several divisions, including an independent pedal. These divisions were readily discernible by the case design. This style was labeled the **Werkprinzip** by 20th-century organ scholars. In France, the French classical organ came into fashion, a style of building articulated most completely by Dom Bedos de Celles in his magnum opus, *L'art de facteur d'orgues*.

Romantic era

In the Romantic era the organ transitioned from a polyphonic to a symphonic instrument, capable of creating a massive layered crescendo from the softest stops alone to the full organ. Through the developments of the French organ builder Aristide Cavallé-Coll, the romantic organ inspired generations of composers, beginning with César Franck and continuing through the 20th century. In the Romantic era organs began to be built in concert halls, and the organ began to be called for in large symphonic works by such composers as Camille Saint-Saëns and Gustav Mahler.

20th century

A major revolution in pipe organ design took place in the late-19th century when the development of electric and electro-pneumatic key actions made it technically feasible to locate the console independently of the pipes. Up until the historical organ revival in the mid-20th century, electric key action reigned supreme. When organ builders began building historically-inspired instruments, they returned to mechanical key action. Due to the benefits of modern technology, modern mechanical actions are much lighter and require less effort to play than do historical mechanical actions. During the 20th century, electrically-controlled stop actions allowed for the development of sophisticated combination actions.

Pipeless organs

In the mid-20th century, churches and other institutions began increasingly substituting electronic pipeless organs such as the Hammond organ(see [organ \(music\)](#)) for pipe organs, because pipe organs are more expensive and harder to maintain. In the later 20th century, digital pipeless instruments were developed that emulate the sound of a real organ. Both Hammond organs and modern digital organs have to be amplified using an electronic [instrument amplifier](#) and speakers that are designed to reproduce the full range of tones that an organ produces. Modern digital sampling organs are by far the most realistic imitation of the true pipe organ sound (though still merely an imitation). Major builders of such instruments include the firms of Allen, Rodgers, Johannus and Phoenix. It is increasingly common for even builders of real pipe organs today to use digital stops for the very lowest pedal ranks.

Despite the lower cost of electric and digital pipeless organs (as compared with the cost of a pipe organ), interest in pipe organs and mechanical actions for pipe organs has continued. Historic organs are still being rebuilt and refurbished, and new instruments with both mechanical and electric actions are being built.

Construction

The main elements of an organ are the **pipes**, the **console** (or **keydesk**), the **wind** system, and the **stop** mechanism.

Pipes

Organ pipes are arranged in **ranks**. A rank is a complete set of pipes of similar timbre tuned to a [chromatic scale](#). The great majority of ranks are mounted vertically, but some ranks may be mounted horizontally, as is the case with *trompettes en chamade*. At the base of the pipes is a **windchest** which supplies air (known in the organ world as "wind") to the pipes. The manner in which the wind is admitted to the pipes varies depending on the type of **action**, but in any case several ranks of pipes may be supplied by a single windchest. A few of the larger pipes may be "off chest" in order to better fit them into the available space or in order to feature them in the façade.

Pipes may be classified in several ways, each of which results in a different timbre:

- by the material they are made of (wood or metal)
- by the mechanism of sound production (*flue* pipes vs. *reed* pipes, also called *labial* and *lingual*)
- by the shape of the pipe (cylindrical, conical, or irregular)
- by the construction of the ends (open or closed).

Because a pipe produces only one pitch at a time, ideally there is at least one pipe for each controlling key or pedal. (Occasionally some pipes, especially in the bass, to save space or material, are rigged to provide multiple pitches like big recorders: this method was employed especially by a few builders in the early 20th century.) Thus, a keyboard with 61 notes would have 61 pipes per rank.

Pitch

The pitch produced by a pipe is a function of its length. A stop may be tuned to sound (or *speak at*) the pitch normally associated with the key that is pressed (the *written pitch* or *unison pitch*), or it may speak at a fixed

interval above or below this pitch. These intervals are denoted by numbers on the stop knob. A stop tuned to unison pitch is known as an **8'** stop (pronounced "eight foot"). This refers to the approximate speaking length of an open flue pipe of that stop sounding CC (the C two octaves below middle C). A 4' stop (so called because its CC pipe is approximately four feet long) speaks an octave above unison pitch. Thus, the pitches which sound the octaves above and below unison pitch correspond to the powers of two: 1' is three octaves above unison pitch, 2' two octaves above, 4' one octave above, 8' unison pitch, 16' one octave below, 32' two octaves below, and 64' (extraordinarily rare) three octaves below. When considering the labeled lengths of ranks of pipes, the length of a foot is 328 mm when the speed of sound is 343 m/s.

Ranks pitched at some interval that is not a power of two (such as 2 2/3' or 1 3/5') are also common. These **mutations** reinforce certain partials of the overtone series of a fundamental. A stop at 2 2/3' pitch (called a "Nasard" or a "Quint") sounds at an interval of a twelfth above unison pitch, and a stop at 1 3/5' pitch (called a "Tierce") sounds at an interval of a seventeenth above unison pitch. (In some historical organs a stop at 2 2/3' pitch is labeled as 3'; this is purely a representation of historical convention and does not indicate that the stop is any different from one labeled 2 2/3'.) Normally, mutation stops are not played by themselves, they are combined with fundamental stops. They are most often used to add unique color to solo combinations.

Certain stops called **mixtures** contain multiple ranks of pipes. The number of ranks in a mixture is denoted by a Roman numeral in the stop name: a stop labeled "Mixture V" on a 61-note keyboard would contain $5 \times 61 = 305$ pipes. The multiple ranks in a mixture (usually pitched at intervals of octaves and fifths, though mixtures containing thirds also exist) reinforce certain partials of a fundamental, like mutations; however, mixtures are generally used to color the plenum as opposed to solo combinations.

Flue pipes

Flue pipes produce sound the same way as a recorder: they are actuated by a whistle or fipple. The majority of organ pipes are flue pipes. They are used in single-rank foundation and mutation stops as well as mixtures.

Most, but not all, flue pipes belong to one of three tonal families:

- **Flutes** have the purest waveforms, but have less-defined pitch than diapasons.

- **Diapasons** or principals have the most well-defined pitches and have a tone midway between flutes and strings.
- **Strings** have the richest harmonics and the narrowest pipe scales.

Ranks of all three tonal families may have either open ends or closed ("stopped") ends. The cross-section of a metal pipes is normally circular, while the cross-section of a wooden pipe is most often square or rectangular.

Flue pipes can be made of wood or metal. Metal flues are made of varying mixtures of lead and tin, according to the sound sought for that particular pipe (lead darkens the tone, tin brightens it). The exception is the very lowest pipes in a rank, which are sometimes made of rolled zinc. Wood flues will always have the foot, cap, block and mouthpiece made of hardwood, whereas the walls of the pipe may be made of hardwood or (commonly in very large pipes) of conifer.

Reed pipes

Reed pipes are actuated by a beating reed. They are used almost exclusively as single-rank foundation stops. Because they contain moving parts, their construction is more complicated. Reed stops feature several different shapes of resonators and a great variety in tone color. Many reed stops imitate other historical musical instruments, such as the [trumpet](#), the [bassoon](#), the krummhorn, and the regal.

The reed in a reed pipe is made of brass. The pipe's sound is created entirely inside the pipe foot (or "boot"), but is amplified and given its respective color by the *resonator*, which projects upward from the boot. Resonators can be shorter than the corresponding pipe of a flue rank of the same pitch (called "fractional length"), of unison length, or twice as long (called "double length"), depending on the tone desired. They can be cylindrical and high in lead content (as in the Krummhorn) or conical and high in tin content (as in the Trompette). In addition, they can be narrowly flared, broadly flared, capped, semi-capped or open. All these variations have an effect on the tone produced.

Accessories

In addition to pipes, some organs will have any of several accessories. The zimbelstern is quite common, especially on German Baroque-inspired instruments. The chimes and the celesta are normally found on American instruments, while the [harp](#), the [drum](#), and other percussion stops are rather rare. French romantic instruments sometimes feature the *éffet*

d'orage (the "thunder pedal") and the avalanche, used in the performance of storm compositions and improvisations.

Stop nomenclature

Many stops have more than one name. The choice of the name reflects not only the timbre and construction of the stop, but also the style of the organ in which the stop resides. For example, the stop names on a German [Baroque](#) organ will generally be derived from the German nomenclature, while the names of similar stops on an English romantic organ will be derived from the English tradition.

A traditional stop label includes three parts:

- the name of the stop (Rohrflöte, Cornet, Trompette, etc.)
- the pitch (8', 4', etc.)
- the number of ranks controlled by the stop (III, VI–VIII, etc.)

Thus, a stop labeled *8' Cornet V* is a five-rank Cornet whose lowest pitched rank sounds at unison pitch. If—as in most cases—the stop controls only one rank, the "I" is normally omitted (i.e., *8' Principal*, not *8' Principal I*). Conventionally, a *resultant bass* (or *resultant*) stop, which plays two or more ranks in a harmonic series in order to create the illusion of a lower pitch, is labeled only with the resultant tone. For example, the relatively common combination of a 16' rank and a 10 ²/₃' rank, producing the impression of 32' tone, would be labelled *Resultant 32'*. Stop nomenclature was more strictly observed in classic organ building than it is today, in some ways. Classically, a "twelfth" and a "nasard" were essentially similar stops, but the term "twelfth" was used if the pipes were made as diapasons, and the term "nasard" was used if the pipes were made as flutes. Today, the term "twelfth" is little used, and "nasard" pipes may be either diapasons or flutes in design.

Unification and extension

When a rank of pipes is available as part of more than one stop, the rank is said to be **unified**, or **borrowed**. Ranks can be borrowed within a single division or between manuals. For example, an 8' Diapason rank may also be made available as a 4' Octave. When both of these stops are selected and a key (for example, middle C) is pressed, two pipes of the same rank will sound: the middle C pipe and the pipe one octave higher.

Furthermore, if both the middle C key and the C an octave higher are pressed simultaneously, only three pipes will sound. This is because one pipe has been selected twice: once as the 4' Octave of middle C and once as the 8' Diapason of the key an octave higher. This is known as a "borrowing collision", and is one reason that borrowing from a rank is generally regarded as inferior to including a separate rank. Moreover, a dedicated 4' stop would be voiced and scaled slightly differently than the 8' stop; there is no opportunity to do this with a borrowed rank.

Due to the necessities of the technique, unification is difficult to accomplish without electric stop action. It is generally used when funds are scarce, as unifying one rank with another is much cheaper than building two separate ranks. Some organ builders, such as Schoenstien, have been successful (i.e., they have not compromised the unity or the quality of the instrument) in making extensive use of unification in order to allow for unique registrational effects.

When a rank is borrowed, the organist may run out of pipes at one end of the keyboard or the other. In the above example, there are no pipes in the original rank to sound the top octave of the keyboard at 4'. The neatest and most common solution to this is to provide an extra octave of pipes used only for the borrowed 4' stop. The full rank of pipes is now an octave longer than the keyboard, and is called an **extended rank** or an **extension rank**. An organ that relies heavily on extension is called an extension organ.

Console

The organ is played from an area called the **console** (if it is separate from the rest of the case) or **keydesk** (if it is integrated into the case), which holds the manuals, pedals, and stop controls. Some very large organs, such as the Van Den Heuvel organ at the Church of St. Eustache in France, have more than one console, enabling the organ to be played from several locations depending on the nature of the performance.

Controls at the console called **stops** select which ranks are used. These controls are generally either **stop knobs**, which move in and out of the console, or **stop tabs**, which rock back and forth. Other stop controls include sliding rods and light-up digital buttons, though these styles are much less common than knobs and tabs.

Different combinations of stops change the timbre of the instrument considerably. The selection of stops is called the **registration**. On modern organs, the registration can be changed instantaneously with the aid of a combination action, usually featuring pistons. **Pistons** are buttons that can be pressed by the organist to change registrations; they are generally

found between the manuals or above the pedalboard (in the latter case they are called **toe studs**). Most large organs have both preset and programmable pistons, with some of the couplers repeated for convenience as pistons and toe studs. Programmable pistons allow comprehensive control over changes in registration.

In organs that use electronic action, the console is sometimes moveable. This allows for greater flexibility in placement of the console for various activities. For example, the console at St. Raphael's Cathedral, in Dubuque, Iowa is moveable. The electric-action console is located near the front of the church, while most of the organ pipes are located in the former choir loft, with a few at the front of church along the southern wall. Normally, the console is positioned so that it is next to the wall, with the organist seated so his back is to the wall. For recitals, the console is often moved into better view of the audience.

Keyboards

The organ is played at least one keyboard, with configurations featuring from two to five keyboards being the most common. A keyboard to be played by the hands is called a **manual** (because it is played with the hands); an organ with four keyboards is said to have four manuals. Most organs also have a pedalboard, a large keyboard to be played by the feet.

The collection of ranks controlled by a particular manual is called a **division**. The names of the divisions of the organ vary geographically and stylistically. Common names for divisions are:

- Great, Swell, Choir, Solo, Orchestral, Echo, Antiphonal (America)
- Hauptwerk, Rückpositiv, Oberwerk, Brustwerk, Schwellwerk (Germany)
- Grand Choeur, Grand Orgue, Récit, Positif, Bombarde (France)

In English, the main manual (the bottom manual on two-manual instruments or the middle manual on three-manual instruments) is traditionally called the Great, and the upper manual is called the Swell. If there is a third manual, it is called the Choir and placed below the Great. If it is included, the Solo manual is usually placed above the Swell. Some larger organs contain an Echo or Antiphonal division, usually controlled by a manual placed above the Solo. German and English organs generally use the same configuration of manuals as American organs. On French instruments, the main manual (the Grand Orgue) is at the bottom, with the Positif and the Récit above it. If there are more manuals, the Bombarde is usually above the Récit and the Grand Choeur is below the Grand Orgue.

In some cases, an organ contains more divisions than it does manuals. In these cases, the extra divisions are called **floating** divisions and are played by coupling them to another manual. Usually this is the case with Echo/Antiphonal and Orchestral divisions, and sometimes it is seen with Solo and Bombarde divisions.

Couplers

A device called a **coupler** allows the pipes of one division to be played by a manual. For example, a coupler labeled "Swell to Great" allows the stops of the Swell division to be played by the Great manual. It is unnecessary to couple the pipes of a division to the manual of the same name (for example, coupling the Great division to the Great manual), because those stops play by default on that manual (though this is done with super- and sub-couplers, see below). By using the couplers, the entire resources of an organ can be played simultaneously from one manual. On a mechanical-action organ, a coupler may connect one division's manual directly to the other, actually moving the keys of the first manual when the second is played.

Some organs feature **super-couplers** and **sub-couplers**, which shift the connection of the coupler respectively up or down by an octave. Super-couplers are usually labeled with the suffix "4'", as in "Swell to Great 4'", and sub-couplers with the suffix "16'", as in "Swell to Great 16'". The inclusion of these couplers allows for greater registrational flexibility and color. Some literature (particularly romantic literature from France) calls explicitly for *octaves aigues* (super-couplers) to add brightness, or *octaves graves* (sub-couplers) to add gravity. Some organs feature extended ranks to accommodate the top and bottom octaves when the super- and sub-couplers are engaged (see the discussion under "Unification and extension").

Some organs also have **unison off** couplers, which act to "turn off" the stops of a division on its own keyboard. For example, a coupler labeled "Great unison off" would keep the stops of the Great division from sounding, even if they were pulled. Unison off couplers can be used in combination with super- and sub-couplers to create complex registrations that would otherwise be possible. In addition, the unison off couplers can be used with the standard couplers to change the order of the manuals at the console: engaging the Great to Choir and Choir to Great couplers along with the Great unison off and Choir unison off couplers would have the effect of moving the Great to the bottom manual and the Choir to the middle manual.

Wind system

For more information, see the article at [Organ wind systems](#).

In order for an organ to sound, it is necessary for air to be directed through the pipes. The air, referred to as **wind** in the organ trade, comes from one of two sources:

- When signalled by the organist (often using a bell called a **calcant**), a person pumps the bellows of the organ by any of several mechanisms, supplying them with air. Before the advent of electricity, this is how all organs were provided with wind. Playing the organ in these days required at least one person to work the bellows, if not several, who had to be compensated for time and labor, making it an expensive instrument to play. Thus, practicing was usually done not on the organ, but on smaller instruments such as the clavichord or harpsichord. A few organs that can be pumped by hand still exist.
- An electric blower fills the bellows with air. Once electricity made the electric blower a reality, every new organ made use of it and virtually every old organ was outfitted with one. Suddenly, it became possible for organists to practice regularly on the organ.

Once the wind is produced through one of these two means, it is stored in one or more **bellows** of varying designs. The bellows are weighted to produce a constant wind pressure, which differs with the design of the organ and the division the wind supplies. An Italian organ from the [Renaissance](#) may feature a wind pressure of only 1 1/2 inches, while an orchestral organ from the early 20th century may have wind pressures as high as 25 inches in some divisions.

The wind flows from the bellows through one or more large pipes known as **wind trunks** to the separate divisions of the organ. There, the wind is fed into the **windchest**, which is directly under the pipes. Then, through the key action, the wind flows into the pipes, and the pipes speak.

Stop mechanism

The organ's separate ranks are called into play by the organist through the stop mechanism. There are many different varieties of stop mechanisms, some proprietary, but the principal distinction is between mechanical and electric mechanisms. Mechanical stop mechanisms connect the stop controls directly to the windchests through a series of wooden or metal rods. When the organist moves the stop control, the rods move. This actuates the mechanism at the windchest that allows or denies

wind to the stop. Electric stop mechanisms control the mechanism at the windchest through electronics, which are activated when the organist moves a stop control at the console.

The choice of stop mechanism depends on the design of the organ and the console. If the console is located farther away from the rest of the organ, a mechanical stop action is harder to implement than when the console and the organ are in closer proximity. Furthermore, a sophisticated combination action requires an electric stop action. A rudimentary system of combination pedals can be employed with a mechanical stop action, but it offers less registrational flexibility than an electric stop mechanism with a combination action.

Enclosure

The above elements of most organs are housed in a free-standing **organ case** or a dedicated room called an **organ chamber**. In either situation, the pipes are separated from the listeners by a grill that often contains decorative pipes known as a **façade**. Some organs do not have any discernable pipe façade (this is, in fact, a type of case design in itself), or they may have a screen behind which all of the organ's pipes are hidden.

In some organs with façade pipes, especially those which are based on historical styles from the time before the 20th century, the façade pipes are genuine, speaking pipes. They usually form part of an open flue rank from the Pedal or Great division. In other organs, the façade pipes are purely decorative and non-speaking.

Even with non-speaking pipes, the façade is considered an important part of an organ, much as the scroll of a violin is considered a part of that instrument. The façade also serves an acoustic function, changing the tone of the organ as the sound waves travel through it, as well as a means of masking swell boxes located behind it.

Organ music

There is a large repertoire of religious music for the pipe organ, dating from the [Renaissance](#) to the present day; in the 19th century and later compositions that were effectively secular also became common, many in symphonic style. Some of the leading composers for the pipe organ, such as Cesar Franck and Charles-Marie Widor, are relatively little-known outside the organ world; probably the two composers who both enjoy a stellar reputation in the broader musical world and composed extensively for the pipe organ are the Baroque composer Johann Sebastian Bach and the 20th-century composer Olivier Messiaen.

Although most countries whose music falls into the Western tradition have contributed works to the pipe organ's repertoire, France and North Germany are particularly notable for having produced many composers for the instrument. There is also extensive repertoire from the Low Countries, England and the United States.

The development of the repertoire has gone hand in hand with the development of the instrument, leading to distinctive national styles of composition; in the opposite direction, the dominance of certain countries in providing the repertoire has influenced the emergence of an international mainstream of organ design. Thus the repertoire of Spain, Portugal and Italy is rarely heard outside those countries, because the tonal styles of their organs are quite distinct from the German-French-British-American mainstream. Likewise, there is little Russian or Greek organ music because those nations' Orthodox churches do not use the organ in worship.

Church-style pipe organs are very rarely used in [popular music](#). In some cases, groups have sought out the sound of the pipe organ, such as Tangerine Dream, which combined the distinctive sounds of [electronic synthesizers](#) and pipe organs when it recorded both music [albums](#) and videos in several cathedrals in Europe. Rick Wakeman of British [progressive rock](#) group Yes also used pipe organ to excellent effect in a number of the groups albums (including "Close To The Edge" and "Going For The One"). Wakeman has also used pipe organ in his solo pieces such as "Jane Seymour" from "The Six Wives Of Henry VIII" and "Judas Iscariot" from "Criminal Record". Even more recently, he has recorded an entire album of organ pieces - "Rick Wakeman at Lincoln Cathedral"

On the other hand, [electronic organs](#) and electromechanical organs such as the Hammond organ have an established role in a number of non-"Classical" genres, such as blues, jazz, gospel, and 1960s and 1970s rock music. Electronic and electromechanical organs were originally designed

as lower-cost substitutes for pipe organs. Despite this intended role as a sacred music instrument, electronic and electromechanical organs' distinctive tone-often modified with electronic effects such as vibrato, rotating Leslie speakers, and overdrive-became an important part of the sound of popular music. Billy Preston and Iron Butterfly's Doug Ingle have featured organ on popular recordings such as "Let it Be" and "In-A-Gadda-Da-Vida", respectively. Well-known rock bands using the Hammond organ include Pink Floyd and Deep Purple.

Some notable pipe organs

The world's oldest playable pipe organ is located in the Basilica of Valère in Sion, Switzerland. Built around 1390, it still contains many of its original pipes.

The largest pipe organ ever built, containing more than 32,000 pipes, is the Main Auditorium Organ in Boardwalk Hall in Atlantic City, New Jersey, built by the Midmer-Losh Organ Company between 1929 and 1932. Today, the instrument is only partially assembled but unplayable, and indeed, was only fully assembled and operative for a short portion of its life - the space in the hall that some of the organ chambers took up being needed for other purposes.

The largest functioning pipe organ, with over 28,000 pipes, is the Grand Court Organ at Wanamaker's department store (now Lord and Taylor) in Philadelphia. It is also the second largest organ yet built.

The world's largest all pipe church organ, with about 21,800 pipes and some 355 ranks, is at the Cadet Chapel, United States Military Academy, West Point, New York. (Details: 355+ ranks, 874 stops, 293 voices, 24 divisions, 23,500 pipes.) The world's next largest church pipe organ, with 20,000 pipes and 345 ranks, is at First Congregational Church, Los Angeles. Details: Stolist:

One of the most recognizable pipe organs, also one of the largest, is in the Tabernacle on Temple Square in Salt Lake City, UT. It is also of note that the largest pipes in the façade, which typically are made of metal, are made of a series of wood strips glued together in barrel-stave fashion. The lumber for these pipes as well as other wood portions of the organ and the structure of the building itself were hauled to the site by oxen from from the Parowan and Pine Valley mountains nearly 300 miles away.

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Pipes and drums

Pipes and Drums is the military designation for a band consisting of bagpipes and drums; the term **Pipe Band** is also used, both colloquially to refer to military bands, but has also come into common use as an official designation, primarily in civilian bands. Both terms commonly refer to bands comprised of musicians who play the Scottish and Irish [bagpipes](#) and drums.

Military Pipes and Drums

While the term "pipe band" usually refers to bagpipe bands of civilian origin (for example Hong Kong Pipe Band), "pipes and drums" is a term used for bands of military and para-military origins (for example Pipes and Drums of The Black Watch (Royal Highland Regiment) or Pipes and Drums of the Hong Kong Police Force etc.).

There are regiments in the British Army (for example the Irish Guards) that vary the exact nomenclature, but this is all a matter of regimental tradition and custom. In the Scots Guards, for example, it is customary to call the regiment's pipes and drums simply "the Drums." This is because historically drummers have come to be recognized as an official part of that regiment's musical establishment before pipers, and as a result the pipes and drums are still being called "the Drums." Before their amalgamation into the Queen's Own Highlanders, the Gordon Highlanders were the only regiment to recognise the seniority of the drum corps by calling the band the 'Drums and Pipes'.

Nowadays musicians in British Army bands are normally required to take on a secondary role in the battlefield as medics. On the contrary, in most cases the pipes and drums in a Scottish or Irish infantry regiment constitute a machine gun platoon (as does the Corps of Drums in an English or Welsh infantry regiment). Therefore, apart from being musicians, members of the pipes and drums must also be qualified fighting soldiers. Unlike musicians, who belong to the Corps of Army Music, they belong to the regiment in which they serve and are infantrymen first and foremost.

The British Army runs its own pipes and drums training facility, the Army School of Bagpipe Music and Highland Drumming, in Edinburgh, Scotland. To be qualified as a Pipe Major or [Drum Major](#) in a British Army pipes and drums, candidates must successfully pass a series of courses at the school.

In the British Army, only Scottish Highland regiments were originally authorised separate pipers. Lowland regiments, the Scots Guards, and Irish regiments were only authorised them from 1922, after the partition of Ireland, although regimental colonels had long appointed them unofficially from men carrying out other duties.

Pipe Bands

During the 20th Century, civilian pipe bands gained in popularity and today outnumber military bands by a large margin.

The most common form of pipe band, the Scottish pipe band, consists of a section of pipers, a section of side drummers known as a [drum corps](#), several tenor drummers and a single bass drummer. The tenor drummers and bass drummer are often referred to collectively as the midsection.

Standard instrumentation for a pipe band is from 6 to 25 pipers, 3 to 10 side drummers, 1 to 4 tenor drummers and 1 bass drummer. Occasionally this instrumentation is augmented to include additional instruments (such as additional percussion instruments or keyboard instruments), however this is typically done only in concert settings.

History of the Pipe Band

The pipe band began life in the military, but its origins are obscure, and historical records exist mostly in hints gleaned from contemporary regimental records that had no direct interest in pipes. We do know that pipers served in regiments from the earliest times; the Royal Scots have records referring to pipers dating back to the early seventeenth century. Where pipers were employed as pipers (rather than just happening to be a soldier that also was able to play), they were employed by the officers of the regiments as private pipers. This situation continued until the 1840s, when Queen Victoria's enthusiasm for all things Highland was instrumental in the War Office's decision that each regiment be allowed five pipers and a Pipe Major, which continues to be all that the British Army provides funds for to this day. By this time, pipers were already playing together with drummers, probably modeling themselves on the fife and drum bands which had existed in Switzerland since the fifteenth century.

Drumming is, of course, as ancient as the Army itself, and to be a drummer in the Army even today carries a cachet unlike any other Army musician.

By the time of the Crimean War, pipe bands were well established. The first civilian outfits to take up the pipe band idea were police and fire brigade bands; even today, several forces maintain bands that play to a very high standard. By the time World War I broke out, the pipe band was a popular image of Scotland, both internally and externally.

WWI was both a tragedy and a boost for piping: during the early years of the conflict, pipers played over the top of the trenches as they had done since the time of the Jacobite Risings. Three thousand died before the War Office banned the practice in 1915. Although that ban still stands today, pipes have occasionally played into battle, notably on the Normandy beaches and the crossing of the Rhine.

The Royal Scots played them going into battle in the 1970s, and the Black Watch played into battle during the second Gulf War. However, WWI also created a huge demand for pipers, and huge numbers had been taught to play by the end of the war. This and the similar effort which went on during WWII ensured that there was a critical mass of people able to play and create a thriving pipe band scene from the 1950s onwards.

Pipe Band Music

The music played by pipe bands generally consists of music from the Scottish tradition, either in the form of traditional folk tunes and dances or music from the Western tradition that has been adapted for pipes. Examples of typical pipe bands forms include marches, slow airs, up-tempo jigs and reels, and strathspeys. In recent years there has been a great deal of emphasis placed on new forms, especially the [suite](#). A good example of a suite for pipe band is Don Thompson's composition *Journey to Skye* (1987).

In conventional pipe band music, each section of instruments has a different role in the music. Generally speaking, the pipers deliver the melodic and harmonic material, while the side drummers provide a rhythmically interactive accompaniment part. The tenor drummers provide the fundamental rhythmic pulse with the bass drummer anchoring the rhythms and providing a strong and steady beat. The roles of each section are broken down further below.

The Pipe Section

Since the bagpipe is the only one of the pipe band instruments that is capable of producing distinct pitches, the pipers in a pipe band are responsible for providing all of the melodic and harmonic material in the music. Generally speaking, all of the pipers play a unison melody on their chanters, with their drones providing the harmonic support and filling out the sound. These unison melodies are often quite complex and demanding. It is this complexity that provides much of the musical interest.

When [harmony](#) is written within the pipe section, it is usually only two-part harmony, and is usually scored in a 2:1 ratio (with two thirds of the players on the melody, one third of the players on the harmony part). Because of the limited range of the chanter, the harmonic possibilities are

somewhat limited, but well-written harmony in a pipe band setting can be quite effective. Pipe band harmony is sometimes referred to as "seconds", however this simply refers to a second part and not to the [interval](#) of a second. In fact, intervals of a second are rarely found in pipe band harmony parts, except in passing. Instead, it is the consonant intervals which are stressed, perfect fourths and fifths, and even more commonly, parallel thirds and sixths.

The Drum Corps

The drum corps of a pipe band consists of a section of drummers playing [Highland snare drums](#). In the early days of pipe bands, rope tension snare drums were common, but as the technology evolved, so did the music. Pipe band drummers now play on drums with very tight heads, to create a very crisp and strident sound. Due to technological innovations and changing aesthetics, this crispness has become an integral part to the pipe band sound. Since today's drum is so facile as a result of its design, players are often able to execute extremely complicated and technically demanding rudimental patterns.

The pipe band drum corps is responsible for both supporting the piping with a solid rhythmic foundation and sense of pulse, and creating an interesting [contrapuntal](#) line unto itself. The line played by the drum corps (referred to as the "drum score") is usually based on rudimental patterns and can often be quite involved, with solo, unison and contrapuntal passages throughout. A popular pattern in many scores is for the lead drummer to play a phrase, and the section to play in response. This technique is known as "the chips".

While standard practice in pipe bands is for the pipe section to perform the traditional or standard arrangements of the melodies, including even the gracenotes, drum scores are very often composed by the lead drummer of the band. In competition, drumming adjudicators grade bands on how creative their scores are and how well they fit the piping.

The Midsection

The midsection usually consists of a section of tenor drummers and a bass drummer. Their role is to provide rhythmic support to the entire ensemble. In this respect, the midsection allows the drum corps to delegate their timekeeping responsibilities and allows more freedom in the drum scores.

Generally, the bass drum provides a steady pulse, playing on the downbeat and on the strong beats of the bar, and the tenors support that pulse, often adding supporting beats, accents and dynamic support.

Tenor drums in their modern form are a relatively new addition to the pipe band. While pipe bands of yesteryear would often include tenor drummers, they would usually be "swinging tenors", players who would swing their sticks for elaborate visual effect but who would rarely play.

Today's tenor drummers play pitched drums, and careful thought is given as to which pitches to use and at which times. In some cases, five or six tenor drummers have been used, providing a palette of individual pitches for use in a variety of musical situations.

Competition & The World Pipe Band Championships

While a great number of pipe bands exist purely for the enjoyment and performance of the music, playing on parade and in festivals and tattoos, the primary focus for most bands today is competition. Since 1930, when the Scottish Pipe Band Association (Now the Royal SPBA) was formed, there has been an event known as the World Pipe Band Championships held in Glasgow every August. For competitive bands, the title of World Champion is highly coveted, and this event is seen as the culmination of a year's worth of preparation, rehearsal and practice. Until 1987, when the Canadian 78th Fraser Highlanders band was awarded the Grade One title, every band that had won had been Scottish. In recent years however, this has changed and several non-Scottish bands have had success, most notably the Simon Fraser University Pipe Band (pictured above), and the Field Marshal Montgomery Pipe Band of Northern Ireland.

Prizes at the World's are awarded in the following six categories:

- Grade One
- Grade Two
- Grade Three
- Grade Four
- Novice
- Juvenile

In the Juvenile category, band members must be under the age of eighteen, with the exception of the Pipe Major. The remaining categories have no age restriction, but are based on proficiency. Grade One is the highest of these categories, and Novice is the lowest. Grading and eligibility are overseen by the RSPBA, and bands must apply for downgrading or upgrading.

The entirety of the World Championships takes place on one day in August, on Glasgow Green. Typically several hundred bands attend, travelling from all over the world. Bands arrive early and are required to perform in a qualifying round which takes place in the morning. The top bands at the end of the qualifying round play in a second event in the afternoon to determine an aggregate winner. To win, bands must perform in two events, a March, Strathspey & Reel event (known as a "set" or "MSR")

which consists of three pre-arranged tunes, and a Medley event, which consists of a short selection of music chosen and arranged by the band.

In addition to performing at the World's, most competitive bands participate in a season of competitive events held during the summer months. Events of this type are usually held at Highland Games and are administered by the governing Pipe Band Association. The grading and organization of these events is generally consistent with the World Championships.

Progressive Pipe Bands?

The future for pipe bands is unclear. Some bands are starting to find the competitive system musically stifling, although it does demand high standards. Some advocate making the transition to a Breton model, where competitions are more flexible and with fewer restrictions.

Instead of giving up on the competitive model, a number of bands have instead turned to alternate types of band activities.

- **Concerts.** Performing in this setting allows a greater degree of musical flexibility and creativity, and encourages the inclusion of additional instruments and performers, to expand the musical possibilities. Notable examples of these endeavours include the Simon Fraser University Pipe Band's Carnegie Hall concert of 1997, and the recent recordings by the 78th Fraser Highlanders. Their albums *The Immigrant's Suite* (1989), *Live in Canada - The Megantic Outlaw Concert* (1991), *Flame of Wrath* (1998), and most recently, *Cascade* (2003), showcase both their attachment to traditional pipe band music and their desire to break out of the compositional mould and venture into undiscovered territory.
- **Parades.** Some pipe bands (sometimes referred to as "street bands") perform in parades and other public events as a primary activity. Some military bands fall into this category as well, playing for regimental functions in lieu of, or supplemented by, competitions and/or concerts.

The Bagad

A lesser-known type of pipe band that has already expanded the pipe band genre is the bagad, a French invention modelled on the Scottish pipe band. Bagads began in the thirties, to counter the widespread decay of the living Breton folk tradition. A popular bagad, *Bagad Brieg*, recently performed with the *Shotts & Dykehead Caledonia Pipe Band* and released a recording in 2002 entitled *La Boum Ecosse*, in which both the traditional pipe band and the bagad perform together.

A modern-day bagad consists of a biniou braz (bagpipe), a bombarde section, a [drum corps](#), perhaps more accurately described nowadays as a 'large and varied [percussion](#) section' (one band's percussionists lug around a huge metal model elephant), and any additional musical instruments the band wishes to add. Common additions are small [jazz orchestras](#), [guitars](#), and other forms of binious.

See also

- [Types of bagpipes](#)

Categories: [Musical groups](#) | [Music genres](#) | [Bagpiping](#)

Pitch

In [music](#), **pitch** is the psychological correlate of the fundamental frequency of a [note](#).

Perception of pitch

Like other senses, the relative perception of pitch can be fooled, resulting in "audio illusions". There are several of these, such as the tritone paradox, but most notably the Shepard scale, where a continuous or discrete sequence of specially formed tones can be made to sound like this sequence continues ascending *forever*, when this in fact is an audio illusion.

Examples

The note A above middle C played on any instrument is perceived to be of the same pitch as a pure tone of 440 Hz, but does not necessarily contain a partial having that frequency. Furthermore, a slight change in frequency need not lead to a perceived change in pitch, but a change in pitch implies a change in frequency. In fact, the just noticeable difference (the threshold at which a change in pitch is perceived) is about five cents, but varies over the range of hearing and is more precise when the two pitches are played simultaneously. Like other human stimuli, the perception of pitch also can be explained by the Weber-Fechner law. Pitch also depends on the amplitude of the sound, especially at low frequencies. For instance, a low bass note will sound lower in pitch if it is louder. Like other senses, the relative perception of pitch can be fooled, resulting in "audio illusions". There are several of these, such as the tritone paradox, but most notably the Shepard scale, where a continuous or discrete sequence of specially formed tones can be made to sound like this sequence continues ascending *forever*, when this in fact is an audio

Concert pitch

The **A** above middle C is nowadays set at 440 Hz (often written as "A = 440 Hz" or sometimes "A440", and known as **concert pitch**), although this has not always been the case (see "Historical pitch standards"). Pitch is often cited as one of the fundamental aspects of music.

Labeling pitches

Pitches are often labeled using scientific pitch notation or some combination of a letter and a number representing a fundamental frequency. For example, one might refer to the A above middle C as "A4" or "A440." However, there are two problems with this practice. First, in standard Western equal-temperament, the notion of pitch is insensitive to spelling: the description "G##4" refers to the same pitch as "A4." Second, human pitch perception is logarithmic with respect to fundamental frequency: the perceived distance between the pitches "A220" and "A440" is the same as the perceived distance between the pitches "A440" and "A880."

To avoid these problems, music theorists sometimes represent pitches using a numerical scale based on the logarithm of fundamental frequency. For example, one can adopt the widely-used MIDI standard to map fundamental frequency f to a real number p as follows

$$p = 69 + 12 * \log_2(f / 440)$$

This creates a linear pitch space in which octaves have size 12, semitones (the distance between adjacent keys on the piano keyboard) have size 1, and middle C is assigned the number 60. Distance in this space corresponds to musical distance as measured in psychological experiments and understood by musicians. The system is flexible enough to include "microtones" not found on standard piano keyboards. For example, the pitch halfway between C (60) and C# (61) can be labeled 60.5.

Varying pitch

Pitches may be described in various ways, including high or low, as discrete or indiscrete, pitch that changes with time (chirping) and the manner in which this change with time occurs: gliding; portamento; or vibrato, and as determinate or indeterminate. Musically the frequency of specific pitches is not as important as their relationships to other frequencies - the difference between two pitches can be expressed by a ratio or measured in cents. People with a sense of these relationships are said to have relative pitch while people who have a sense of the actual frequencies independent of other pitches are said to have absolute pitch, less accurately called perfect pitch.

Scales

The relative pitches of individual notes in a [scale](#) may be determined by one of a number of [tuning](#) systems. In the west, the twelve-note [chromatic scale](#) is the most common method of organization, with equal temperament now the most widely used method of tuning that scale. In it, the pitch ratio between any two successive notes of the scale is exactly the twelfth root of two (or about 1.05946). In well-tempered systems (as used in the time of Johann Sebastian Bach, for example), different methods of musical tuning were used. Almost all of these systems have one interval in common, the octave, where the pitch of one note is double the frequency of another. For example, if the A above middle C is 440 Hz, the A an octave above that will be 880 Hz.

Other musical meanings of pitch

In atonal, twelve tone, or musical set theory a "pitch" is a specific frequency while a pitch class is all the octaves of a frequency. Pitches are named with integers because of octave and enharmonic equivalency (for example, C# and Db are the same pitch while C4 and C5 are functionally the same, one octave apart).

Discrete pitches, rather than continuously variable pitches, are virtually universal, with exceptions including "tumbling strains" (Sachs & Kunst, 1962) and "indeterminate-pitch chants" (Malm, 1967). Gliding pitches are used in most cultures, but are related to the discrete pitches they reference or embellish. (Burns, 1999)

Historical pitch standards

Historically, various standards have been used to fix the pitch of notes at certain frequencies. Various systems of [musical tuning](#) have also been used to determine the relative frequency of notes in a scale. In 1955, the International Organization for Standardization fixed the frequency of the A above middle C at 440 Hz, but in the past, various frequencies have been used.

Until the 19th century, there was no concerted effort to standardize musical pitch and the levels across Europe varied widely. Even within one church, the pitch used could vary over time because of the way [organs](#) were tuned. Generally, the end of an organ pipe would be hammered inwards to a cone, or flared outwards to raise or lower the pitch. When the pipe ends became frayed by this constant process, they were all trimmed down, thus raising the overall pitch of the organ.

Some idea of the variance in pitches can be gained by examining old tuning forks, organ pipes and other sources. For example, an English pitchpipe from 1720 plays the A above middle C at 380 Hz, while the [organs](#) played by Johann Sebastian Bach in Hamburg, Leipzig and Weimar were pitched at A = 480 Hz, a difference of around four semitones. In other words, the A produced by the 1720 pitchpipe would have been at the same frequency as the F on one of Bach's organs.

Pitch levels did not just vary from place to place, or over time - pitch levels could vary even within the same city. The pitch used for an English cathedral organ in the 17th century for example, could be as much as five semitones lower than that used for a domestic [keyboard instrument](#) in the same city.

Need to standardize pitch

The need to standardize pitch levels, at least within one city or country, rose as performance of music which combined the [organ](#) with instrumental [ensembles](#) became more popular. One way in which pitch could be controlled was with the use of tuning forks, although even here there was variation - a tuning fork associated with Handel, dating from 1740, is pitched at A = 422.5 Hz, while a later one from 1780 is pitched at A = 409 Hz, almost a semitone lower. Nonetheless, there was a tendency towards the end of the 18th century for the frequency of the A above middle C to be in the range of 400 to 450 Hz.

Throughout the first half of the 19th century, there was a tendency for the pitch used by [orchestras](#) to rise. This was probably largely due to orchestras competing with each other, each attempting to fill increasingly large concert halls with a brighter, more "brilliant", sound than that of their rivals. They were helped in this endeavour by the improved durability of the [violins'](#) E-strings - in the 16th century, Michael Praetorius had rejected various high pitch standards as leading to snapped strings, but the new strings could take the higher tension without breaking.

The rise in pitch at this time can be seen reflected in tuning forks. An 1815 tuning fork from the Dresden [opera](#) house gives A = 423.2 Hz, while one of eleven years later from the same opera house gives A = 435 Hz. At La Scala in Milan, the A above middle C rose as high as 451 Hz.

The most vocal opponents of the upward tendency in pitch were singers, who complained that it was putting a strain on their voices. Largely due to their protests, the French government passed a law on February 16, 1859 which set the A above middle C at 435 Hz. This was the first attempt to standardize pitch on such a scale, and was known as the *diapason normal*. It became quite a popular pitch standard outside of France as well.

There were still variations, however. The *diapason normal* resulted in middle C being tuned at approximately 258.65 Hz. An alternative pitch standard known as philosophical or scientific pitch, which fixed middle C at exactly 256 Hz (that is, 28 Hz), and resulted in the A above it being tuned to approximately 430.54 Hz, gained some popularity due to its mathematical convenience (the frequencies of all the Cs being a power of two). This never received the same official recognition as A = 435, however, and was not as widely used.

In 1939, an international conference recommended that the A above middle C be tuned to 440 Hz. This standard was taken up by the International Organization for Standardization in 1955 (and was reaffirmed

by them in 1975) as ISO 16. The difference between this and the diapason normal is due to confusion over which temperature the French standard should be measured at. The initial standard was $A = 439$ Hz, but this was superseded by $A = 440$ Hz after complaints that 439 Hz was difficult to reproduce in a laboratory owing to 439 being a prime number.

Despite such confusion, $A = 440$ Hz is arguably the most common tuning used around the world. Orchestras in the United States and United Kingdom tend to adhere to this standard as concert pitch. In other countries, however, higher pitches have become the norm: $A = 442$ Hz is common in continental European orchestras, while $A = 445$ is heard in Germany, Austria, and China.

In practice, as orchestras still tune to a note given out by the [oboe](#), rather than to an electronic tuning device (which would be more reliable), and as the oboist may not have used such a device to tune in the first place, there is still some variance in the exact pitch used. Solo instruments such as the piano (which an orchestra may tune to if they are playing together) are also not universally tuned to $A = 440$ Hz. Overall, it is thought that the general trend since the middle of the 20th century has been for standard pitch to rise, though it has certainly been rising far more slowly than it has in the past...

Readers should also consult Helmholtz: 'On the sensations of tone'.

Changing the pitch of a vibrating string

There are three ways to change the pitch of a vibrating string. [String instruments](#) are tuned by varying the strings' tension because adjusting length or mass per unit length is impractical.

Length

Pitch can be adjusted by varying the length of the string. A longer string will result in a lower pitch, while a shorter string will result in a higher pitch. The change in frequency is inversely proportional to the change in length, and a geometric change in length corresponds to an arithmetic change in frequency:

A string twice as long will produce a tone an octave lower.

Tension

Pitch can be adjusted by varying the tension of the string. A string with less tension (looser) will result in a lower pitch, while a string with greater tension (tighter) will result in a higher pitch. The change in frequency is proportional to the square root of the change in tension:

Density

The pitch of a string can also be varied by changing the density of the string. The change in frequency is inversely proportional to the square root of the change in density:

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Pitch of brass instruments

The following is a comparison table of the **pitch of the common brass instruments** in descending order of pitch. Whereas it is usually quite easy to determine whether an instrument is pitched in, say, F or Bb or Eb, it is not always obvious which octave of F or Bb is being referred to. As a reference point, the second harmonic (the lowest normally playable open note, written as middle C) of a Bb trumpet or cornet is Bb below middle C.

Bb or A	piccolo trumpet
Eb	soprano trumpet or cornet
Bb	trumpet , cornet , flugelhorn
Eb	alto horn, alto trombone, contralto trumpet
Bb	tenor trombone , baritone horn, euphonium, Bb horn, bass trumpet
F	F horn
Eb	bass tuba
Bb	contrabass tuba , sousaphone

Notes:

For transposing brass instruments, the second harmonic (of the instrument, unlengthened by valves or slides) is usually written as middle C. (The exception is the horn - see below - and older trumpet pitches, which are beyond the scope of the present article.)

The 'normal' range of a brass instrument is from three tones below the 2nd harmonic to the 10th harmonic. For transposing instruments this is from written F# below middle C, to E two octaves and a third above middle C.

The euphonium differs from the baritone in that it has a wider bore and appears a much larger instrument: the euphonium is a true tenor tuba whereas the baritone is a saxhorn. Note though that this distinction is not always observed in the US, where true baritones are rare and the term is sometimes used to refer to a small euphonium, or perhaps one with three valves rather than four.

A bass trombone is like a tenor trombone but has an F, sometimes also an E valve extending the lower range down to the fundamental, and a wider bore and mouthpiece to facilitate the production of these notes. A true bass trombone would require the player to have the arm of a gibbon, although old instruments in G were used where this particular requirement was avoided by the use of an extension handle to push the slide out.

Classifying the orchestral horn as pitched in Bb is somewhat controversial. Its fundamental pitch is F near that of the bass tuba, but it is

normally played much higher in its register. This is aided by the narrower bore and much smaller mouthpiece. What is written as middle C for a horn is in fact the fourth harmonic, not the second. However, most horns are fitted with a fourth valve which puts the horn into Bb a fourth higher, which alleviates the problem in the higher register of the harmonics being uncomfortably close together. In fact, much of the time the horn is played in Bb, and its range corresponds more with an instrument of that pitch.

The bass tuba is also available in F, and contrabass tubas in C. The Bb tuba is found in brass bands, while the C tuba is more common in [orchestras](#).

Baritones, euphoniums and tubas often have a fourth valve to extend the lower range down to the fundamental.

Category: [Brass instruments](#)

Plainsong

Broadly speaking, **plainsong** (also known as **plainchant**) is the name given to the body of traditional songs used in the liturgies of the Catholic Church. The liturgies of the Orthodox Church, though in many ways similar, are generally not classified as plainsong, though the musical form is nearly as old as Christendom itself.

Plainsong is [monophonic](#), and is in free rather than measured rhythm. [Gregorian chant](#) is a variety of plainsong that is named after Pope Gregory I (6th century AD). However, it is a myth that Gregory invented the chant, or that he ordered the suppression of previous chant styles, such as the [Ambrosian](#) or [Mozarabic](#). For several centuries, different plainchant styles existed concurrently, and standardization on Gregorian chant was not completed, even in Italy until the 12th century. Plainchant represents the first revival of musical [notation](#) after knowledge of the ancient Greek system was lost. Plainsong notation differs from the modern system in having only four lines to the staff and a system of note-shapes called **neumes**.

There was a significant plainsong revival in the 19th century AD when much work was done to restore the correct notation and performance-style of the old plainsong collections, notably by the monks of the Abbaye de Solesmes in Northern France. The use of plainsong is now mostly confined to the Monastic Orders. In the late 1980s, plainchant achieved a certain vogue as music for relaxation, and several recordings of plainchant became "classical chart hits".

Player piano

The **player piano** is a type of [piano](#) that plays [music](#) automatically without the need for a human pianist. Instead, these are moved by mechanical, pneumatic or electrical means. The player piano was most popular in the first half of the 20th century, roughly at the same time as the acoustic gramophone.

History of the Player Piano

One cannot say that this [musical instrument](#) was invented by any one person, since its many distinguishing features were developed over a long period of time, principally during the second half of the 19th century. An early example was the **Pianista**, developed by Henri Fourneaux in 1863, though ultimately the best known was the **Pianola**, originally created by Edwin Scott Votey in 1897 at his home workshop in Detroit. It was Votey's invention that initiated mass production of the instrument.

John McTammany, an American Civil War veteran, also deserves much credit in the invention and development of the instrument, having patented several devices that were important to the development of the player piano from 1881 onwards.

Types of Player Piano

The most commonly found older player pianos are pneumatic, powered by vacuum (via foot pedals or electric motors). There are two main types: one fully automatic which faithfully reproduces a pianist's interpretation of the music, and one which lacks the nuance of live performance. Nowadays, these are usually known as the **reproducing piano** and the **pianola** respectively, though there are also instruments that cross this exact division. Originally, the **Pianola** (with a capital 'P') was a registered tradename of the **Aeolian Company**, but became a generic name associated with the player piano. Many companies marketed the player piano with different names, most commonly with the suffix OLA or with the word TONE incorporated into it, but Pianola was the name that stuck.

The most familiar type of pneumatic player piano looks like a normal upright piano, but has a mechanism controlled by a paper **music roll** contained within the cabinet of the piano itself. However, the original pneumatic players were constructed in a separate cabinet, which was placed in front of the keyboard of an ordinary piano, in such a way that a series of felt-covered wooden or metal "fingers" were located above each key of the piano and struck the corresponding note as indicated by the music roll. Most include one or more moving "feet" to control the piano's pedals as well. Not surprisingly, these early instruments came to be known as **cabinet players** or **vorsetzers**. From around 1908, the roll mechanisms were also built into grand pianos.

Ampico (American Piano Company), Welte-Mignon (M. Welte & Sons, Inc.), Duo-Art (Aeolian Company, New York) are a few of the popular brands of (now antique) reproducing piano mechanisms. Each uses a different encoding method for the paper music roll and different internal systems to control the piano during playback. These mechanisms were retro-fitted into many different piano brands (Steinway, Marshall and Wendall, Kimball, etc.)

Player pianos were sometimes built with combinations of string and wind [music boxes](#) built into them. This kind of instruments was called an Orchestrion, built since about 1840. One of the leading companies in this business were the German-American company M. Welte & Sons, the later producers of the Welte-Mignon reproducing pianos and the Wurlitzer-Company, founded by German Immigrants from Bavaria. These massive devices were the most complicated mechanical musical instruments ever built, with the exception of a few [organs](#).

Music Rolls

Music rolls for pneumatic player pianos, often known as piano rolls, consist of continuous sheets of paper, about 11 1/4 inches wide and generally no more than 100 feet in length, rolled on to a protective spool, rather like a large cotton reel. The paper is perforated with small holes according to the pattern of the notes to be played. On reproducing rolls, additional holes control the volume level, accents, pedals, etc., to faithfully recreate the original performance.

Modern Player Pianos

Later developments of the **reproducing piano** include the use of magnetic tape rather than piano rolls to record and play back the music, and, in the case of one instrument made by Bösendorfer, computer assisted playback. Almost all modern player pianos use MIDI to interface with computer equipment. Live performance or computer generated music can be recorded in MIDI file format for accurate reproduction later on such instruments.

As of 2006, several player piano conversion kits are available (PianoDisc, Pianomation, etc.), allowing the owners of normal pianos to convert them into computer controlled instruments. The conversion process usually involve cutting open the bottom of the piano to install mechanical parts under the keyboard. Most modern player pianos come with an electronic device that can record and playback MIDI files on floppy disks and/or CD ROMs, and a MIDI interface that enables computers to drive the piano directly for more advanced operations.

Yamaha produces the Disklavier, a reproducing piano that is controlled by solenoids and optical sensors for each key. The optical sensors record the notes and key velocity played by the performer, without needing any physical contact with the keys. This contact-less design allows accurate recording without affecting the movement of the keys in any way. The solenoids move the keys in response to the recorded MIDI events during playback. One minor limitation of the Disklavier, up through the Mark III series, is that it has been restricted to playing sixteen notes at any one time, meaning that for any complex music (such as the piano rolls of George Gershwin's 'An American in Paris',) two synchronized instruments have to be used. {The Mark IV Pro series now allows double the polyphony of the Mark III series.} The Mark III series of the Disklavier is integrated with a CD drive that can play any of several variations of Yamaha's software. Since the Mark III Disklavier is equipped with a full synthesizer, a CD player, and a stereo audio system, it can playback acoustic piano part with synthesized music and voice recording on the CD. The Mark III also supports a silent mode where all the piano strings are muted and the piano sound is played by the synthesizer through the head phones. The feature allows late night piano practice without waking up the neighbors. Yamaha also produces piano accompaniment software on floppy disc that goes with off-the-shelf popular music. The listener is able to play their favorite artist's regular CD on a Stereo system and at the same time play a special floppy on the piano that would synchronize the piano part with the rest of the

music. Beginner piano player can also play a special software called SmartKey on the Disklavier. The piano would pause and prompt the player to press the next key. As the beginner plays his part, the piano would play the more complex part to follow.

Another company, QRS Inc. of the USA, make the most sophisticated type of reproducing piano system, called Pianotation, which does not have the limitations of the other manufacturers products. It can play 80 notes at a time, plus fully orchestrated backing with vocals from original artists from the internal hi-fi system built in. QRS also have the largest software catalogue of 7000 titles (to date).

In 2005, the Yamaha Disklavier Mark IV was released in Grand Piano form. This technologically advanced piano features a wireless touch screen controller to control all aspects of the piano's functions. It introduced a new 'greyscale' optical sensing system which senses the position of the key without having contact with the key, and thus does not interfere with the touch of the piano. It is equipped with an XG tone generator and a Yamaha hi-fi system mounted under the piano. It has an 80Gb hard drive where the user can store many hours of performances, including data for playing the piano, audio files, and data files for the XG tone generator, or a combination of all. The Disklavier can be controlled by a computer, and data generated from the Disklavier can be recorded by the Disklavier, or sent to a computer. The Disklavier is a centre-piece for the International Piano e-competition, where performers from all over the world perform on Yamaha CFIIIS concert grands equipped with Disklavier technology connected to the internet. This competition means that performers regardless of location can perform at other locations without the limitations and variations of audio recording, and playback for a level playing field in the competition.

Player Pianos versus other types of piano

A player piano is neither an electric piano, electronic piano, nor a digital piano. The distinction between these instruments lies in the way sounds are produced. A player piano is a real, acoustic piano where the sound is produced by moving the keys, which in turn cause the hammers to strike the piano strings.

Category: [Piano](#)

Playground song

A **playground song** is a [song](#) sung by children, usually on a playground or other children's gathering place, that describes or comments on the social scene of a playground. Playground songs can, of course, be sung anywhere, and presumably customs like playground songs exist globally. They are distinct from nursery rhymes in that they usually do not have characters (such as Mary, Georgie Porgie, Jack & Jill, and Humpty Dumpty), but playground songs are related to counting-out games. If a playground song does have a character, it is usually a child present at the time of the song's performance. The inexplicable and extreme awkwardness of relations between young boys and young girls is a common [motif](#).

Examples

Some examples of playground songs:

Circle circle, dot dot

K-I-S-S-I-N-G

Political hip hop

Political hip hop is a subgenre of [hip hop music](#). Though mainstream and crossover acceptance has been generally limited to [gangsta rap](#) and pop rap, some artists with a socially aware and positive or optimistic tone or a more avantgarde approach have achieved some success. They are often referred to in mainstream musical circles as **conscious hip hop** due to their focus on political issues surrounding the black community, which differentiates them from gangsta rappers. Fans of such rappers tend to view this subgenre as more authentic hip hop, claiming that they harken back to hip hop's early days where several artists rapped about "socially conscious" issues and gangsta rap had not yet gained mainstream acceptance.

Stylistic origins:	Jamaican Dancehall toasting alongside the rhythms of R&B , disco and funk
Cultural origins:	late 1960s/early 1970s: Kingston, Jamaica - early 1970s South Bronx, New York City
Typical instruments:	Turntable , rapping , drum machine , Sampler , synthesizer , human beatboxing
Mainstream popularity:	Since late 1980s in the United States, worldwide beginning in early 1990s, among best-selling genres of music by early 2000s.
Derivative forms:	Trip hop , Grime

[Abstract](#) - [Alternative](#) - [Chopped and screwed](#) - [Christian](#) - [Conscious](#) - [Crunk](#) - [Gangsta](#) - [G-funk](#) - [Hardcore](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mobb](#) - [Nerdcore](#) - [Old school](#) - [Pop rap](#) - [Snap](#)

[Country rap](#) - [Electro hop](#) - [Freestyle](#) - [Hip house](#) - Hip life - [Ghettotech](#) - [Hip hop soul](#) - [Miami bass](#) - [Neo soul](#) - [New jack swing](#) - [Ragga](#) - [Rapcore](#) - Reggaeton - [Urban Pasifika](#)

[African](#) - [American](#): ([East](#) - [West](#) - [South](#))

DJing ([Turntablism](#)) - [History](#) - [Rapping](#) - [Roots](#) - [Timeline](#)

History

In 1988 and 1989, albums from the Native Tongues collective like De La Soul's *Three Feet High and Rising*, A Tribe Called Quest's *People's Instinctive Travels and the Paths of Rhythm* and the Jungle Brothers' *Straight Out the Jungle* are usually considered the first conscious rap albums, with [jazz](#)-based samples and quirky, insightful lyrics covering a diverse range of topics (see [jazz rap](#)) and strongly influenced by the Afrocentric messages of Bambaataa's Zulu Nation. This period, between 1988 and 1992, when the Native Tongues (together with other crews such as Pete Rock and CL Smooth) were at their creative peak, is considered the [golden age of hip hop](#).

Public Enemy

Public Enemy is one of the definitive voices of "conscious hip hop," verbally confronting institutional racism, police corruption, and the legacy of slavery in the United States. They attracted youth because of their ability to boldly criticize and reveal serious contradictions in American democracy. Since then, other rappers have promoted positive messages. For example, with songs like "Stop the Violence" and "Self-Destruction," KRS-One has dedicated his talent to opening the ears of a world that often seems cruel and drenched in hate. Eric B and Rakim, EPMD, Schoolly D, Slick Rick, Poor Righteous Teachers, and Ice Cube all helped to build this movement.

Lyrical content

With conscious hip hop lyrics become more poignant as the rhythm continued to capture the attention of young audiences. The following excerpt from Grandmaster Flash and the Furious Five's "The Message" demonstrates how the lyrics and rhythm come together: "Got a bum education, double-digit inflation/ Can't take the train to the job, there's a strike at the station/ Don't push me cause I'm close to the edge/ I'm tryin' not to lose my head/ It's like a jungle sometime it makes me wonder/ How I keep from going under." Because of the beat and the rhythm of the music this particular song appealed to a large audience and the message against the oppression of Afrikan Americans spread with it.

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) (East - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - **[Mafioso](#)** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Polka

[Chicken scratch](#) | [Norteno](#) | [Polka-mazurka](#) | [Slovenian-style polka](#)

Polka is a type of [dance](#) and [genre](#) of [dance music](#); it originated in the middle of the 19th century in Bohemia, and is still a common genre of Czech [folk music](#); it is also common both in Europe and in the Americas. In classical music, many polkas were composed by both Johann Strauss I and his son Johann Strauss II; a couple of well-known ones were composed by Bedřich Smetana and Jaromír Vejvoda, the author of *Škoda lásky* ("Roll Out the Barrel").

The polka (a 2/4-beat [dance](#) of Czech origin) should not be confused with the polska (a Swedish 3/4-beat dance with Polish roots); cf. also [polka-mazurka](#). A related dance is the redowa.

Polkas are played in Hungary as well; in Hungarian they're called *porkák* (plural).

Styles

There are various styles of contemporary polka. Of the US types, the North American "Polish-style polka" has roots in Chicago, Illinois, and can be identified as 'Chicago honky' and 'Chicago push' styles. This 'push' version or style of Polka features accordion, concertina, bass, drums, and (almost always) two trumpets. The 'honky' variation of this style uses clarinet and one trumpet; accordion is almost never used in this setting. North American "Slovenian-style polka" is fast and features piano accordion, and is associated with Cleveland. North American "Dutchman-style" features an oom-pah sound, often with a tuba, and has roots in the American Midwest. "Conjunto-style" has roots in Northern Mexico and Texas, and is also called Norteño. In the 1980s and 1990s several bands began to combine polka with various rock styles, sometimes referred to as "punk polka", "alternative polka" or "San Francisco-style".

In the pampas, there is another kind of polka (that is called polca). It is a very very fast beat, with a 3/4 compass. Instruments used: acoustic guitar (usually six strings, but sometimes seven strings), electric or acoustic bass (sometimes fretless), accordion (sometimes piano accordion, sometimes button accordion), and sometimes some percussion is used. The lyrics always praise the gaucho warriors from the past or tell about the life of the gaucho campeiros (provincial gauchos who keep the traditions).

Organisations

The International Polka Association based in Chicago, Illinois works to preserve the cultural heritage of polka music and to honor its musicians through the Polka Hall of Fame.

Some polka artists

Slavko Avsenik

Big Lou and her Polka Casserole

Eddie Blazonczyk, Chicago push

Brave Combo, alternative, two-time Grammy Award winner

The Dynatonas

The Polish Muslims, Detroit polka rock band

Lenny Gomulka & Chicago Push

Johnny Krizancic

Global Kryner, Austrian band/pop/jazz/polka

Harold Loeffelmacher, Dutchman/Oompah

Walter Ostanek, Canada, three-time Grammy Award winner,

Slovenian-Canadian

Polkacide, San Francisco punk-polka band

Stanky and the Coal Miners, Nanticoke, PA

Stephanie, "America's Polka Sweetheart"

Jimmy Sturr, United States, fourteen Grammy Awards

Dick Suhay & His Cleveland All Stars

Lawrence Welk

"Weird Al" Yankovic

Frankie Yankovic, Slovenian-American

Norm Dombrowski and the Happy Notes

The Goose Island Ramblers

Stan Wolowic & The Polka Chips

Primus (band)

Plastyczny Ser Orkestra (Al Janik's Plastic Cheese Band)

The Backyardigans

The Polka Family

See also

- polska 3/4-beat Nordic folk dance
- [polka-mazurka](#) - 3/4-beat dance, musically similar to the [mazurka](#)

Polka-mazurka

The **polka-mazurka** is a [dance](#), musically similar to the [mazurka](#), but danced much like the [polka](#). Many polka-mazurkas were composed by Johann Strauss II and his family. Johann Strauss I did not compose any of this type of music; the first polka-mazurka example written by the Strauss family was in the year 1854 by Johann Strauss II entitled La Viennoise op. 144.

Its tempo of 3 beats to the bar which is in 3/4 time meant that it was similar to the [waltz](#), but the emphasis of the polka-mazurka was on the first beat of the bar as opposed to the waltz which places its beats on the last two as epitomised by the Viennese waltz with its heavily accentuated final two beats to the bar.

The polka-mazurka was not credited to the Strauss family alone as many Viennese composers on the 1850s era also wrote many examples. This variant of the [polka](#) was seen as cross-cultural, as many of its influences can be seen in the French-polka with its feminine and deliberate steps as well as the exciting schnell-polka where Eduard Strauss composed many famous pieces of this type.

The polka-mazurka does possess a similar structure to the polka, with a main theme quickly proceeding to its subsidiary theme which is usually brash and loudly played. The 'trio' section is free-style and does not need to associate with the main theme although the Strauss family, Josef Strauss in particular, attempted in most of his famous polka-mazurkas to blend in sensitivity and romanticism as can be heard in his pieces Sympathie op. 73 and Frauenherz op. 166 which was inspired by his concern for social issues faced by women in that by-gone era.

See also:

- [polka](#) 2/4-beat dance of Czech origin

Categories: [Polka genres](#) | [Mazurka](#)

Polyphonic Era

During the **Polyphonic Era** (1200-1650), most music consisted of the simultaneous flow of several different melodies, all independent and equally important. Usually made of four or five different choral parts, the music was originally for unaccompanied voices and was used mostly in the mass and [motet](#) of church music and the [madrigal](#) in secular music.

Gothic Period (1200-1550)

First forms of polyphonic music are developed known as *Ars Antiqua*-Ancient Art

Ars Nova (14th Century)

New techniques of rhythm and melody brought more feeling to the music, paving the way for the first important polyphonic music schools. *Ars Nova* means New Art

Important Polyphonic Schools (15th-16th century)

Netherland (Flemish) School: Dufay (1400-1474), Josquin des Prés (c. 1445-1521), and Orlando di Lasso (1532-1594)

Venetian School: Willaert (c. 1488-1562), and Giovanni Gabrieli (c. 1557-c.1612)

Roman School: Palestrina (c. 1525-1594), and Victoria (c. 1548-1611)

Secular Polyphonic Music (16th Century)

Claudio Monteverdi (1567-1643) William Byrd (1543-1623) Morley (1557-1603) Orlando Gibbons (1583-1625)

Baroque Period

Forms become more elaborate, attention paid to dramatic effect, choruses combined with arias, duets and quartets with choral music accompanied by instruments. New church forms developed such as the

[oratorio](#), the passion, and the [cantata](#). -Carissimi (1605-1674) - J.S. Bach (1685-1750) -Heinrich Schütz (1585-1672) - Handel (1685-1759)

Credits

The Home Book of Musical Knowledge By David Ewen
Category: [Music history](#).

Pop albums that have consistently appeared in top lists

While it is impossible to name the greatest [album](#) ever made, it is possible to discuss albums that have been named as candidates. The criteria usually consist of critical and commercial reception, sales, and awards, even though awards usually go to the best-selling artists and using sales as a criterion to judge music is considered quite dubious.

Albums acclaimed by critics

- The Rolling Stones' ***Exile on Main Street*** was named the greatest in the December 1997 German edition of Rolling Stone magazine, and appears frequently on other critics lists. The album is often cited as the definitive Stones record in its sprawling synthesis of [hard rock](#), soul, gospel, and various American roots music. The album's rise to critical acclaim is particularly impressive given its initially lukewarm critical reception and the absence of any major singles.
- Bob Dylan's ***Highway 61 Revisited*** has consistently appeared on greatest album lists. Released in 1965, it expanded upon and perfected the sound and style of his previous album, Bringing It All Back Home (see below). It is best remembered for the opening track and single Like a Rolling Stone, recently named the greatest song ever by Rolling Stone. It is widely considered to be Dylan's greatest work.
- Public Enemy's ***It Takes a Nation of Millions to Hold Us Back***, garnered critical acclaim upon its release, due to its radical and militant content railing against corporate control, structural racism, and police brutality. The album's popularity among aficionados and mainstream listeners laid the foundation for other rap groups such as X-Clan, Native Tongues Posse, and Brand Nubian; who abandoned [hip hop](#)'s early themes of exuberant partying and *braggadocio*, and embraced more socially aware issues such as drug abuse, poverty, and African American empowerment. In 2003 the VH1 named It Takes a Nation of Millions the 20th greatest album of all time. It was also named the second greatest album in Spin Magazine's "Top 100 from 1985-2005". Furthermore, It was the top ranked hip-hop album in the List of Rolling Stone's 500 Greatest Albums of All Time; number 48. The album was voted as the best album of the year in The Village Voice Pazz & Jop critics poll.
- Miles Davis' ***Kind of Blue*** is considered by many to be the greatest [jazz](#) album of all time. It represented a major step away from traditional [bebop](#) jazz of the 50's and is widely acclaimed for its new interpretation

of jazz. It is questionable whether Kind of Blue has sold the most copies of all jazz albums, or another Davis album, Bitches Brew, has done so. Exact statistics vary between different sources.

- Metallica's ***Master Of Puppets*** is widely regarded among heavy metal fans as one of the greatest metal releases of all time. The seminal album is held in high esteem among fans and non-fans of the band, and countless metal and hard rock artists have cited Master of Puppets as a major influence in their music. A loose concept album on the theme of control and power, Master of Puppets surged the popularity of thrash metal as a more complex and thought-provoking alternative to the commercial pop-metal of the 80s. In 2006, Guitar World dedicated an issue to the 20th anniversary of the album's release.
- Radiohead's ***OK Computer*** is consistently featured on many critics' "best albums" lists, including a top placing in a 1998 and 2005 Q magazine readers' poll as well as the number one spot on Channel 4's 2005 list. It was recorded at St Catherine's Court, the country house of Jane Seymour near Bath, mixed at Abbey Road Studios and released on June 16, 1997 in the United Kingdom and on July 1 in the United States. The album met with wide critical acclaim and commercial success, putting the British group at the forefront of modern rock. *OK Computer* won a [Grammy Award](#) in 1998 in the category of "Best Alternative Music Performance". The album is arguably Radiohead's most significant work to date.
- The Beach Boys' ***Pet Sounds*** was named the greatest by MOJO magazine. Released in 1966, it showcased a maturer, more artistic Beach Boys that had moved away from the surf rock of their early days. The songs on Pet Sounds are contextually linked and highlight the troubles and feelings of teenagers in almost symphonic complexity and harmony. It was also something of an answer album to The Beatles' 1965 record Rubber Soul and was a major influence on The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.
- The Beatles' ***Revolver*** has been named by many critics and performers (including Ozzy Osbourne) as the greatest album ever made. Released in 1966, it marked a change in The Beatles' sound. They began pulling away from the love songs of the early-1960s and instead moved to

seemingly complex political anthems, satirical songs, modern poetry and psychedelic rock. They started to rely more heavily on unusual instruments, especially the sitar that had been introduced in the earlier song "Norwegian Wood (This Bird Has Flown)."

- The Beatles' ***Sgt. Pepper's Lonely Hearts Club Band*** has also been named by many critics as the greatest album ever made. Released in the Summer of Love in 1967, it was a culmination of psychedelic, folk, progressive, and classic rock. Not the first [concept album](#) ever, it was still hailed by critics with its elaborate structure, complex sound textures and lyrics, inventive intros and fade-outs and other experimental devices that went much further than anything previously heard, but other sources indicate that the Beatles had heard The Byrds' *Younger Than Yesterday*, which had several of the "innovations" of the album. It was ranked as number one on Rolling Stone's List of the 500 Greatest Albums of All Time.
- Michael Jackson's ***Thriller*** (1982) won eight Grammy Awards and has appeared on numerous "best albums" lists. It is the best-selling album worldwide and yielded several hit singles, among them "Billie Jean" and "Beat It". It was influenced by various genres, including disco, rhythm and blues, rock and roll and punk, soul, power pop, ballad, and experimental pop.
- Captain Beefheart's ***Trout Mask Replica***, a 28 song album full of bewildering poetry, studio chatter, avant-garde techniques, [delta blues](#) and Beefheart's distinctive four and a half octave voice, which seemed to take on a different character in each song. There is likely not a single album like it in the history of music. The heralded critic John Peel said of the album, "If there has been anything in the history of popular music which could be described as a work of art in a way that people who are involved in other areas of art would understand, then Trout Mask Replica is probably that work. " The music was largely ignored until the [New Wave music](#) movement.
- The Velvet Underground's ***The Velvet Underground & Nico*** has long been a favorite of underground and alternative music. Unlike other albums on most top album lists, it attained little commercial success and no acclaim for a long time. Under the guiding hand of Andy Warhol

and the skills of musicians like John Cale, who worked with LaMonte Young, and singer Lou Reed, they crafted an album that some said invented most of the key genres of [Rock](#), and at least hinting at several more. Many claim it to be one of the first [punk](#) albums of all time, some say it was the first [alternative rock](#) album of all time, some say it has its own genre. While bands like The Beatles were tip-toeing around the counter-culture, Reed sang about heroin, Sacher-Masoch, beat-poetry, S&M and other radical subjects.

- Marvin Gaye's ***What's Going On*** has been named by The Guardian as the best album ever made. With his especially masterful adagios, Gaye helped codify modern, smooth R&B music and distinguish it from the earlier generation's bluesier "Rhythm and Blues" music. Released in 1971, it influenced countless artists -- particularly African-American ones -- such as Stevie Wonder, Al Green and Curtis Mayfield. *What's Going On* included the hits "Inner City Blues", "Mercy Mercy Me" and the title track.

Best selling albums

- Michael Jackson's ***Thriller*** is the best selling album worldwide, with sales of over 51 million copies . The album included the popular singles "Billie Jean", "Beat It", "Thriller", "Wanna Be Startin' Somethin'", "P.Y.T.", "Human Nature" and "The Girl Is Mine." *Thriller* spent 37 weeks at #1 and won eight Grammy Awards.
- AC/DC's ***Back in Black*** is the second best-selling album worldwide, with sales of 42 million copies. The album was the first with new lead singer Brian Johnson, after the death of their former-lead singer Bon Scott. The album included the popular singles "Hell's Bells", "You Shook Me All Night Long", "Shoot to Thrill" and the title track.
- The Eagles' ***Their Greatest Hits (1971-1975)*** is the best-selling album in the United States, with over 28,000,000 copies sold. Its greatest album status is questionable because it is an anthology rather than new material.
- Michael Jackson's ***HIStory*** is the best-selling multiple-disc album of all-time, with sales of 18 million worldwide. Disc one of the album includes 15 greatest hits, while disc two includes 15 original songs. Because it is sometimes regarded as an anthology, rather than a full studio album, its greatest album status is questionable.
- Pink Floyd's ***Dark Side of the Moon*** is the tenth best-selling album of all-time, with 34 million copies sold. It spent 591 consecutive weeks on the Billboard magazine music charts, eventually reaching a total of 741 weeks. In 2003 alone it sold 250,000 copies, and in 2004 8,000 copies a week were being sold.

Genre-creating albums

In addition to critical acclaim and popular appeal, some albums are recognized for the creation (or codification) of entire genres or sub-genres of music. These albums have been uniquely influential within their own musical tableaux even if they copied or "borrowed" from other sources that did not happen to achieve mainstream success. These albums are generally recognized as having had an effect on many types of music by the critics.

- Nirvana's album ***Nevermind*** symbolically signaled the end of the hair metal ballads and bombastic anthems of the 1980s and the rise of grunge rock and [alternative rock](#) as the dominant form of rock music in the 1990s. The opening track, "Smells Like Teen Spirit," and its accompanying music video that depicted a high school pep rally gone awry, received massive airplay in late 1991. .
- De La Soul's release of the landmark album, ***3 Feet High and Rising***, is often viewed as the stylistic birth of [alternative hip hop](#) (and especially [jazz rap](#)) —mixing unique sampling sources (such as The Turtles, Hall & Oates, Steely Dan's "Peg", and Johnny Cash) with hippie-ish lyrics and a lighthearted sense of humor. With its inclusion of pre-recorded bits from outlandish sources, the album foreshadowed the self-referential sampling kaleidoscope that would soon envelope hip hop (and pop music in general). It received unanimous acclaim from all quarters for its innovation, including NME (One of the greatest albums ever made), Village Voice (the Sgt. Pepper of hip hop), and Spex (also #5 on the top 100 Albums of the Century). The album was also included in Rolling Stones' 200 Essential Rock Records. When Village Voice held its annual Pazz & Jop Critics Poll for 1989, 3 Feet High and Rising was ranked at #1, outdistancing its nearest opponent (Neil Young's Freedom) by 21 votes and 260 points.
- Dr. Dre's 1992 debut album ***The Chronic***, is widely recognized as being the apotheosis of [West Coast Gangsta Rap](#), and having popularized such modern [hip hop production](#) staples such as sampling, melodic accompaniment, and background vocals. The album brought the genre

now known as [G-funk](#) to the mainstream — a genre defined by slow bass beats and melodic synthesizers, topped by [P-Funk](#) samples, female vocals, and a slurring lyrical delivery referred to as a “*lazy drawl*”. The Chronic is also responsible for launching the careers of several legendary figures within the hip-hop community, including Snoop Dogg. The Chronic’s success established Death Row Records as the dominant hip hop record label of mid-1990s, and established G-funk as the most popular sound in hip hop for several years following its release (with Dre himself producing several major albums that drew heavily on his production style). The Chronic was included in Vibe's "100 Essential Albums of the 20th Century Vibe", listed in Rolling Stone's "Essential Recordings of the 90's", and ranked #8 in Spin Magazine's "*90 Greatest Albums of the '90s*".

- Bob Dylan's 1965 album ***Bringing It All Back Home*** has been called the world's first [folk-rock](#) album, and is the first album ever to combine a folk music sensibility with an electrified band. It contains some supremely influential songs, including "Subterranean Homesick Blues" and "Mr. Tambourine Man," and it went on to shape the work not only of musicians such as The Beatles and Paul Simon, but also of Dylan himself.
- Black Sabbath's eponymous debut album is widely considered to be the first heavy metal album. While bands like Led Zeppelin and Blue Cheer are known for developing on heavy rock, *Black Sabbath* is agreed upon to be the first truly heavy metal album. The eponymous song that opens the album is also regarded as the birth of heavy metal.
- ***London Calling*** by The Clash, while certainly not a genre-creator in its own right, is generally held to be responsible for the mainstream popularity of [punk rock](#) and therefore the ancillary popularization of such bands as The Sex Pistols and Buzzcocks among many others. It contains several highly influential punk sounds, including the (in)famous "wall of noise" borrowed from the Sex Pistols, and samples from classic radio programming. It is perhaps the most widely covered punk rock album of all time, containing such perennially popular tracks as "Train in Vain (Stand By Me)," "The Guns of Brixton" and the title track. *London Calling* also has one of the most famous album covers of all time, a photo by Pennie Smith of bassist Paul Simonon smashing his bass

guitar against the stage - an act that would become synonymous with punk and rock music in general.

- **Elvis Presley's** self-titled album is perhaps the most influential pop record in history, responsible for the popularization and acceptance of rock and roll music as a genre. It helped launch Presley as one of the most influential musicians of all time, and was partially responsible for a huge shift in the culture and practices of American youth and, indeed, youth worldwide. As John Lennon put it: "Before Elvis, there was nothing."
- The **soundtrack** to the film Saturday Night Fever, released in 1977 is responsible for bringing the nascent disco scene into the mainstream. Songs on the album were recorded by various artists, including KC & the Sunshine Band ("Boogie Shoes"), Walter Murphy ("A Fifth of Beethoven"), and David Shire ("Manhattan Skyline," et al.). However, the most significant singles were performed by The Bee Gees, including "How Deep Is Your Love?," "Night Fever," "More Than A Woman," "Jive Talkin'," "You Should Be Dancing," and perhaps the most famous and beloved disco song of all time: "Stayin' Alive." The soundtrack remains the quintessential disco record, and is one of the few works of disco music that continues to be influential (and commercially viable) today.

See also

- [List of best-selling albums](#)

Pop music

Pop music

Stylistic origins: A variety of influences, especially [Rock and Roll](#) and [Rhythm and Blues](#)

Cultural origins: 1950s United States

Typical instruments: [Electric guitar](#), [Bass guitar](#), [Drums](#), [Keyboard](#), [Synthesizers](#)

Mainstream popularity: Continuous from 1960s

Subgenres

[Bubblegum pop](#) - [Traditional pop music](#)

Fusion genres

[Pop punk](#) - [Pop rap](#) - [Power pop](#)

Regional scenes

Asia: Cantopop, Mandarin pop, Indian pop, J-pop, K-pop, String (Thai pop) - Europe: Euro pop, [Britpop](#), Nederpop - Americas: United States, [Música Popular Brasileira](#)

Other topics

[Boy band](#) - [Girl group](#)

Pop music is an important genre of [popular music](#) distinguished from [classical](#) or art music and from [folk music](#) . The term indicates specific stylistic traits but the genre also includes artists working in many styles ([rock](#), [hip hop](#), [rhythm and blues](#) (R&B), and [country](#)), and it is reasonable to say that "pop music" is a flexible category. It may also be referred to as [soft rock](#) or [pop/rock](#).

Characteristics as a subgenre

Pop music is often defined as music produced commercially, for profit, or "as a matter of enterprise not art" though it may more usefully be defined by market, ideology, production, and aesthetics. Pop "is designed to appeal to everyone" and "doesn't come from any particular place or mark off any particular taste." It is "not driven by any significant ambition except profit and commercial reward...and, in musical terms, it is essentially conservative." It is "provided from on high (by record companies, radio programmers and concert promoters) rather than being made from below...Pop is not a do-it-yourself music but is professionally produced and packaged." Frith 2001, p.95-96)

While Pop and Rock music each appeal to mass culture, often aim for (and achieve) commercial success, feature catchy tunes and melodies, and emphasize rhythm, Rock music has a much more direct connection to the blues and folk from which it originated, while Pop can be thought of as the current incarnation of [Popular music](#), which has existed for centuries.

History of pop music

1930s and 1940s

Styles influencing the later development of pop include the [Blues](#) (Chicago), and [Country](#) (Tennessee).

1950s

Early Pop music artists include Frank Sinatra, Bobby Darin, and Peggy Lee.

1960s

Pop explodes with The Beatles, Carole King, Neil Diamond, Burt Bacharach, Aretha Franklin, Isley Brothers, Ray Charles, Stevie Wonder, the Supremes, Marvin Gaye, Beach Boys, Bob Dylan, Simon and Garfunkel, The Byrds.

1970s

A proliferation of new sounds from the [disco](#) of the BeeGees, the piano sounds of Billy Joel and Elton John, the country of the Eagles, the rock-influenced pop of artists like Rod Stewart, Steely Dan, and Fleetwood Mac.

1980s

One of the biggest highlights for pop music in the 1980's was Michael Jackson's second solo album, Thriller, which went on to become the best-selling album of all time. Thriller earned Mr. Jackson the nickname "King Of Pop". Other artists included Madonna, Duran Duran, the Police, Abba, Phil Collins, and Culture Club.

1990s

Resurgence of [boy band](#) and girl band trends. From the UK came the likes of Take That, Blue, the Spice Girls, a highly successful formula. Irish boy bands of the time include Boyzone and Westlife. The US had New Kids On The Block followed by the Backstreet Boys, Hanson and then 'N Sync and Britney Spears.

Sound and themes

Pop music, in whatever musical influence form that it derives from, may be produced by a more basic songwriting approach and arrangement. The emphasis is often on a simpler melody, which makes the songs more memorable, and may use stripped-down rhythms. The combination of the melody and the rhythm allows for harmony to be a driving force of the song, which can make it more pleasing to the listener's ear. Themes range from personal songs, to vivacious party jams. However, the most common theme deals with the wide range of emotions which stems from physical or emotional love.

Music videos and live performances are often used for exposure in the media, and artists may have extravagant stage shows and use choreographed dancing. Many pop tunes are used in both Dance clubs and Sport clubs

Effects beyond music

The friendliness and the appeal of pop music makes the subgenre prized by record companies, radio stations, and music television stations thanks to sales and ratings. The relative ease of the draw generates billions and billions of dollars into the entertainment industry. The wide canvas of artists benefit from sales, airplay, shows, and endorsements.

See also

- [Indie pop](#)
- [Electropop](#)
- [Futurepop](#)
- [Synthpop](#)

References

1. *Frith, Simon (2001). *The Cambridge Companion to Pop and Rock*, p.94. ISBN 0521556600.

Pop punk

Stylistic origins:	1950s R&B , rock and roll , country , and rockabilly , 1960s garage rock , frat rock, psychedelic rock , pub rock, glam rock , and proto-punk
Cultural origins:	Mid 1970s United States, Australia and United Kingdom.
Typical instruments:	Vocals – Guitar – Bass – Drums
Mainstream popularity:	Chart-topping in the UK, less success elsewhere. Some success for pop punk , especially ska punk and Two Tone
Derivative forms:	Alternative rock – Emo – Gothic rock – Grunge – Math rock – New Wave – Post-punk – post-punk revival

[Anarcho-punk](#) – [Christian punk](#) – [Crust punk](#) – [Garage punk](#) – [Hardcore](#) – [Horror punk](#) – [Oi!](#) – **Pop punk**

[Anti-folk](#) – Chicano punk – [Death rock](#) – [Funkcore](#) – Jazz punk – [Psychobilly](#) – [Queercore](#) – [Ska punk](#) – [Two Tone](#)

[History](#) – [Cassette culture](#) – [Fashion](#)

Pop punk is a term applied to a style of [punk rock](#) music, most popular in the 2000s but beginning in the late 1970s. The sound broke into the mainstream with the popularity of Green Day and The Offspring's respective albums Dookie and Smash. The style of music is usually more melodic than other punk rock.

History

Origins

Pop Punk is a musical style which emerged at the on-set of punk rock in 1974 with America's counterpart of England's Sex Pistols and the Clash - The Ramones (who actually formed before the Sex Pistols or the Clash). The Ramones were trying to bring about a rock and roll revival and were huge fans of The Beatles and of 1960s [Bubblegum pop](#). During 1975 their sped-up buzz saw, loud and fast, minimalistic melodic rock differentiated them from other groups who were lumped in with punk's early artists such as Television, Patti Smith, Iggy Pop, Talking Heads etc. Though The Ramones themselves would never have a number 1 hit, and never crossed over completely to mainstream culture, they would set the stage for the pop punk genre.

Power-pop bands like The Raspberries, Pezband, The Records, and especially The Nerves showed elements that laid the groundwork for pop-punk.

In Britain, the best-known examples of Pop-punk were likely The Undertones and The Buzzcocks. Both bands featured catchy hooks and lyrics centered around teenage romantic issues. The Undertones are a particularly good example of the genre. The Rezillos The Boys, and the Only Ones are also excellent examples of early Pop-punk. On the somewhat harder-edged side of things, there were bands like 999, The Vibrators, The Adicts, and The Lurkers. Many [Mod Revival](#) bands also displayed Pop-punk elements, particularly The Chords and The Purple Hearts.

The early 1980s was a time of reaction against the images offered up by the mass media about punks. Hardcore developed in response which claimed greater authority over what was actually punk. Black Flag and Minor Threat on the Pacific and Atlantic coasts are just two prime examples of this phenomenon. The music nabbed the aggression and violence of the Sex Pistols, ran away from the pop conscious sounds of The Ramones, and incorporated politics from the Clash into their music to an even greater degree. This sound was predominant through much of the 1980s. Despite this dominance, several bands instilled into their hardcore influenced songs a tunefulness and love of pop melody. These bands were The Descendents, Hüsker Dü, the Replacements and the Misfits.

As Hardcore became more standard other groups began to respond by embracing pop hooks again and catchy melodies as an alternative to the hard speed sounds of hardcore. By this point punk in America, which had been confined to urban environments in the late 1970s and 80s, was really permeating all across the country. MTV which had begun in the 80s was still rather young and had yet to embrace much punk music either. By the 1990s many of the bands that had started in the late 80s and 90s were getting better and more experienced.

The influence of college rock and Lookout! Records

By the middle of 1980s hardcore was beginning to slow down, with Black Flag, Minor Threat and Dead Kennedys all splitting up within a few years of each other. Many other bands who did manage to stay together either outgrew the style as they became more technically proficient musicians and better songwriters, with many moving into [thrash metal](#) territory, or forming entirely new bands to play music that didn't adhere to hardcore's strict "Loud Fast Rules" philosophy.

At a similar time college rock became more popular due to its reliance on poppy, catchy melodies rather than noise, aggression and violence as had been the case with hardcore. Bands like R.E.M., Camper Van Beethoven, Beat Happening, Dinosaur Jr and the Pixies led the way alongside bands such as Hüsker Dü and The Replacements who had evolved out of the hardcore scene into the more accessible sound of alternative rock. Inspired by this new, but less well known bands were formed such as The Donner Party and Dead Milkmen. Something similar happened in post punk Britain with the rise of Twee pop, a style of music strongly influenced by jangly guitar pop bands like The Byrds and The Smiths as well as early R.E.M. and Pacific Northwest indie institution Beat Happening.

In 1988, Larry Livermore started a record label called Lookout! Records. Based in California, the label initially specialised entirely in a sunny, upbeat take on punk rock that both strongly recalled the thrashy bubblegum pop of The Ramones and stood in opposition to the Hardcore punk movement that had ruled the North American punk scene in the early-mid '80s. In this way it was similar to college rock in America and twee pop in Britain but it was different enough to establish an audience outside of both these scenes whilst possessing a similar spirit.

Lookout! Records were in an enviable position as they arrived at the right time to capitalize on this desire for rock music that was catchy and accessible but with an underground cool about it. Some of the Lookout! bands broke through into the mainstream in the 1990s after the release of

Nirvana's major label debut Nevermind in 1991 proved that punk rock bands could shift millions of units and get onto commercial radio and MTV.

Green Day and the first wave of California pop punk

It wasn't until 1994 that the melodic strand of punk inspired by the Ramones broke through on par with Nirvana's success. Green Day's album Dookie was the record which put pop punk on the map. The record was a huge commercial success, both in terms of sales and exposure on commercial radio and MTV. The Offspring's breakthrough album Smash arrived a couple of months later, selling more than 11 million copies and becoming the biggest selling release of all time on an independent record label.

Other bands like Rancid and NOFX were pulling their weight and selling out huge concert halls. In addition many of the bands of the late '80s and early '90s who championed this style such as Crimpshrine, Jawbreaker, Screeching Weasel, the Queers, Squirtgun and The Descendents just to name a few found a public much more ready for their sound. Lookout! Records was one of the main labels behind Green Day and others. Fat Wreck Chords (owned by Fat Mike of NOFX) and Epitaph Records (owned by Brett Gurewitz of Bad Religion) also hosted pop punk artists, though they had a reputation for a more aggressive and diverse roster.

The overnight success and [sell-out](#) status controversy of Green Day created a media whirlwind which reached all corners of the country. In response, teens all over picked up guitars and started bands, many hoping to achieve what Green Day and The Offspring had done. Green Day was formed in the late '80s and was caustically anti-major label, turning down offers from the majors for years, as did The Offspring, who formed in 1984. Maximum RocknRoll, which, apart from being a magazine, was anti-major labels and anti-corporate advertising, had supported Green Day and many other bands which eventually went on to sign with majors. However, it was necessary for them to sign with major labels in order for their music to be heard.

Blink-182 and the second wave of Southern Californian pop punk

In 1999, blink-182 released their breakthrough album Enema of the State. Whereas Green Day and their contemporaries had not really altered their sound during the move from indie to major label, blink-182's breakthrough record boasted a radio friendly sound and slick production when compared to the more trashy sound of their independently released

recordings. The album disappointed some fans who accused them of [selling out](#), blatantly softening their sound in pursuit of major success and playing the major label game by the book. However with the Internet full steam ahead, the accessibility of music and the impending dot com bubble and burst on the horizon, more and more kids were downloading songs and listening to music which would have previously been outside their "domain." The result was that all subcultures became much more accessible and as such also lost their potency. The listeners of music now were also probably listening to hundreds of other bands probably overlapping several genres.

Despite, or perhaps because of this, *Enema of the State* became the band's most commercially successful release to date, garnering much radio airplay and widespread airing of the band's pop-parody [music video](#) for "All the Small Things". Their next album, *Take off Your Pants and Jacket* continued their commercial success and was similar in style to *Enema of the State*, alternating thrashy choruses with chuggy verses and combining the catchy melodies and anthemic choruses of Green Day with American Pie-style humour. Following the success of the album, major recording labels began heavily recruiting and promoting pop punk acts.

Bands such as Good Charlotte and Sum 41 had hits on both sides of the Atlantic following this mass signing of punk bands by major labels. These, as well as lesser known bands such as Bowling for Soup (despite forming in 1994), became prime targets for criticism. They were perceived as adding little-to-nothing to the pop punk sound that already existed and were criticised from certain quarters that viewed them as pure careerists, apeing a sound that had reached its conclusion years ago, purely to become rich and famous.

This style has spread worldwide even to countries like Argentina, where the local band Smile is a national success.

The new millennium

The new millennium brought on a host of major label pop punk groups which pushed catchy singalong melodies and simple sugar-coated guitar solos. The emo strain had also crossed back into the punk genre. New Found Glory mocked and embraced the "boy band" culture surrounding Britney Spears, N'Sync, and Backstreet Boys. Allister, The Ataris, Midtown, Fall Out Boy, The All-American Rejects, Simple Plan, and Good Charlotte are some of the bands achieving widespread notoriety. Bowling For Soup also clocked in with some nerd tunes with almost a nod to parody artist Weird Al Yankovic.

On the other end of the commercial spectacle, pop-punk is still thriving, and generally getting its cues from the Ramones or melodic hardcore as opposed to emocore. A term that has arisen to define this non-commercial vein of modern pop-punk has been buzzpop, with punk rock and pop-punk commentator Mitch Clem advocating the term.

blink-182 released their first untitled album, a top-seller which was more introspective with not a single joke song, marking a progression from their previous *American Pie*-records. The album was much acclaimed but didn't outsell their *Enema of the State*. Soon after, the band entered into a hiatus, with bandmembers devoting to solo projects.

Bassist Mark Hoppus and drummer Travis Barker aligned with the female singer Carol Heller, formerly of Get The Girl, to release a new album by the name of Plus 44, scheduled for projected release in the summer of 2006. Guitarist and vocalist Tom DeLonge formed new band Angels and Airwaves - including The Offspring drummer Atom Willard, Box Car Racer guitarist David Kennedy and The Distillers bassist Ryan Sinn - with debut album *We Don't Need to Whisper* to be released in May 23, 2006.

In early 2001, one of the pioneers of the pop-punk genre, the Chicago-based band Screeching Weasel disbanded a few months after playing a sold-out show with Yesterday's Kids and The Queers at the House of Blues in Chicago. Following the break-up, Screeching Weasel guitarist John Jughead formed an acoustic pop-punk band, which he christened Even in Blackouts in reference to the band's capability to perform sans electrification. EiB, as the band is sometimes known, has toured extensively and put out two full-lengths and an EP. The band has won praise from critics and fans alike for their musicianship and for the new twist that have put on the pop-punk genre. Although plans were announced for a Screeching Weasel reunion tour in the fall of 2004, these failed to come to fruition. The band's frontman, Ben Weasel is currently beginning work on an eponymous solo project.

Common misconceptions about pop punk

Pop punk is sometimes associated with the label [emo](#). Emo is a form of [hardcore punk](#) that places emphasis on emotion in the music, lyrics, and voice. True emo has no relation to the current "emo" trend – pop punk is associated with emo in recent years because of bands like Jimmy Eat World & Get Up Kids who borrowed many post-emo ideas earlier in their careers, but have since been heavily affected by their respective major label deals in a way that means their music presently bears only slight similarities to post-emo. Post-emo is an offshoot of the emo genre that took the emphasis on emotion in the music, lyrics, and vocals and combined it with the mellower sound of indie music. Detractors of pop-punk consider it actually what punk was originally intended to rebel against, the stereotyped ideal pop culture – leaving the term a whole oxymoron. Some claim that pop punk is still a subculture of punk. Pop punk has expanded so much in recent years that it is difficult for teens to well understand the culture. Bands such as Busted and Mcfly exemplify this increased expansion and popularity of the genre by further blurring the line between 'punk' and 'pop'. Although labelled as 'boy-bands' by sceptical pop-punkers, the fast, trashy, cheesy and guitar driven catchiness of Busted in particular, and more recently, Son of Dork, resonates strongly with the pop-punk sound however sugar coated it has become. It could be said these British bands, Freefaller being another example, epitomise 'Punk-pop' as opposed to 'Pop-punk'.

The term pop punk began as a term describing "poppier" punk. It has now come to also mean (depending on usage) "popular" punk.

Underground pop punk

Parallel to the influx of mainstream pop punk bands, there are still a number that remain underground. Bands like Groovie Ghoulies from California, Screeching Weasel from Chicago, The Zatopeks from England, Some Garage Band from Defiance, Ohio, and Moral Crux from Washington have obtained a large fanbase without following the mainstream. Redscare Records is also emerging as a new label dedicated only to pop punk acts (For a partial listing of current underground bands see the Independent Pop Punk section below).

In the [punk](#) community, listening to underground pop punk does not always have the stigma attached to listening to their mainstream counterparts.

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - **Pop punk** - [Pop-rap](#) - [Power pop](#)
- [Synthpop/Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#)

Categories: [Punk genres](#) | [Pop music genres](#)

Pop rock

Pop rock is a genre of music that combines elements of both [pop](#) and [rock](#). Songs are identified by their simple song structure, catchy melodies, and repetition of musical passages (the pop part), and by their use of [electric guitar](#)- and [drums](#)-based instrumentation and a somewhat aggressive attitude (the rock part). The term was first used to describe the early hits of The Beatles, along with acts that followed them, such as The Grass Roots, Gary Puckett & The Union Gap, and The Buckingham. [Surf rock](#) is sometimes included as a type of pop rock; this is an anachronism, as [surf music](#) and [rock music](#) were considered distinct musical genres in the 1960s.

Pop rock largely gave way to [soft rock](#) in the 1970s. Although there were few acts in the 1970s and 1980s that could strictly be called pop rock, the genre continued in the form of [power ballads](#) from [hard rock](#) and [heavy metal](#) acts, along with the more up-tempo songs from soft rock acts.

The latest wave of pop rock originated in the mid-1990s with such acts as Alanis Morissette and possibly Melissa Etheridge. The genre has enjoyed a resurgence in recent years as hard rock acts are knocked off the charts in favour of rap, R&B and hip hop artists. A feature of some modern pop rock songs is the alternation of soft verses and loud choruses, influenced by the arrangements of alternative rock artists. Other modern pop rock artists include Michelle Branch, the All-American Rejects, Kelly Clarkson, Vanessa Carlton, Catalina Velez, Ashlee Simpson, t.A.T.u., and The Veronicas. These acts are commonly classified as Hot AC (after the radio format) or Adult Top 40 (after the Billboard chart).

There is much debate over whether certain artists are defined as rock or pop rock, and this generally comes down to the opinions of fans and critics. Australian artists such as Jet and Rogue Traders (headed by former Neighbours star Natalie Bassingthwaite) are often the source of many disputes, whereas Powderfinger are still generally regarded as [alternative rock](#) despite their commercial success.

There are many Chinese pop rock bands and singers, including F.I.R, Jay Chou, JJ Lin, and Stephani Sun. Japanese pop rock artists include L'Arc~en~Ciel, the brilliant green, and Nana Kitade.

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#)
- [Synthpop/Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) |
British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit
rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) |
[Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band |
Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) |
[Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock |
Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) |
[Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#) | [Pop music genres](#)

Popping

Popping (a.k.a. **hitting**) is a [funk dance](#) and street dance style based on the technique of quickly contracting and relaxing muscles to cause a jerk in the dancer's body, referred to as a *pop* or a *hit*. This is normally done continuously to the rhythm of a song in combination with other movements.

Popping is also used as an umbrella term for a group of illusionary dance styles and techniques that are often combined with popping to create a more varied performance.

It's generally believed that the dance evolved in California in the 1970s and was originally inspired by locking. It was later incorporated into both the [hip hop](#)- and [electronica](#) dance scenes.

History

In the late 1970s a popping group called Electric Boogaloos (earlier known as the Electronic Boogaloo Lockers) made popping and some of its related styles famous by performing on the television program called Soul Train. The Electric Boogaloos themselves state that their founder Boogaloo Sam came up with the popping technique and the basics of the electric boogaloo dance style in 1975, after being inspired by one of the pioneer locking groups known as The Lockers.

Most sources from famous and old generation poppers, and people who were alive during the time, agree that the Electric Boogaloos came up with the foundations of popping and some of its related styles, while some argue that popping existed in other areas of California in the late 1960s, before Electric Boogaloos was started.

The mainstream media greatly confused the naming structure of the funk style dances by calling it breakdancing. The movie Breakin' and Michael Jackson's popularity contributed to the naming confusion as moonwalking (known as *backsliding* in popping terminology) came to be associated with breakdancing instead of popping.

Techniques and styles

There are a number of techniques and styles that are often combined with popping to enhance the dancer's performance and create a more varied show. When using *popping* as an umbrella term, these can also be considered a part of popping.

Animation

A style and a technique that attempt to imitate film characters being animated by stop motion. The technique consists of moving rigidly and jerky, using the strobing technique of halting at very small intervals or tensing of muscles, to make it appear as the dancer has been animated frame by frame. The resulting motion is also reminiscent of strobing, but with the intention of impersonating stop-motion characters and not, as in strobing, the movement itself. This style was heavily inspired by the dynamation films created by Ray Harryhausen.

Boogaloo/electric boogaloo

A fluid leg-oriented style utilizing rolls of the hips, knees and head. This style was created and made famous by the Electric Boogaloos.

Dime stopping

A technique of moving at a steady pace and then abruptly coming to a halt, as if attempting to stop on a dime. This is often combined with a pop at the beginning and/or end of the movement.

Floating, gliding and sliding

A set of footwork-oriented techniques that attempt to create the illusion that the dancer's body is floating smoothly across the floor, or that the legs are walking while the dancer travels in unexpected directions.

Liquid dancing

An illusionary dance style that focuses on flowing and continuous liquid-like motions, with concentration on the fingers, hands and arms. It is stylistically connected to – and often mixed with – waving. Liquid dancing is common in [rave](#) culture, and some dancers consider it a complete style of its own.

Popping/hitting

The technique of quickly contracting and relaxing muscles to create a jerking effect (a *pop* or *hit*) in the dancer's body. Popping can be

concentrated to specific body parts, creating variants such as arm pops, leg pops, chest pops and neck pops.

Puppeting

A style imitating a puppet tied to strings. Normally performed alone or with a partner acting as the puppet master pulling the strings.

Robot/botting

The robot is a style imitating a dancing robot or mannequin.

Slow motion

Moving very slowly with exaggerated movements to make it appear as if the dancer is viewed in slow motion.

Strobing

Using the same principle as dime stopping, but movements between halts should be shorter, and as quick and regular as possible to give the impression that the dancer is moving within a strobe light.

Ticking

A way of popping where the dancer pops at very small intervals.

Tutting/King Tut

Inspired by the art of Ancient Egypt, tutting exploits the body's ability to create geometric positions and movements, predominately with the use of right angles.

Vibrating

Tensing muscles very hard, causing them to shake or vibrate.

Waving

Waving is composed of a series of fluid movements that give the appearance that a wave is travelling through the dancer's body. It is often mixed with liquid dancing.

Notable poppers

David "Elsewhere" Bernal
Michael "Boogaloo Shrimp" Chambers[5]
Steffan "Mr. Wiggles" Clemente
Bruno "Poppin Taco" Falcon[5]
Timothy "Poppin Pete" Solomon[6]

Street dance

[Hip hop dance](#) - **Popping**

Categories: [Funk dance](#)

Pop-rap

Pop rap is the name given to a style of [hip hop](#) that has a strong [pop music](#) influences. In the pop rap sound, the rougher elements of hip hop music are removed and hooks are used in order to achieve a crossover-friendly sound. By the way of marrying the beats and rhymes with the potent melodic hooks, of course, which would normally be found in the usual pop song structure. It often has the tendency to be less aggressive than other varieties of [hip hop](#).

Overview

The style became popular in the early 1990s, as hip hop music found commercial success. Pop rappers were seen as less "threatening" to a predominantly juvenile audience, as against the hardcore [gangsta rap](#) gaining in popularity. Performers such as Vanilla Ice were able to harness the general aesthetic of hip hop music to a radio-friendly sound (and subject matter). Many pop-rap hits sampled instantly-recognisable hits as a backing track, "U Can't Touch This" being the prime example, lifting the bass riff from Rick James' "Superfreak." The increasing popularity of hip hop as the 21st century began is often ascribed to pop rap's stylistic matter. Undoubtedly, most of the popular acts by this point were heavily informed by pop rap with their reliance on well-known samples and danceable tunes. However, because some have complained of its mainstream appeal, some hardcore influences were added to it by the mid or late 1990s in order to try deflecting the backlash over their accessibility.

History

Pop-rap has been popular since its beginning in the late-1980s, after various [hip hop](#) artists commenced entering the mainstream. LL Cool J just may have been the very first pop-rapper in history, when he rose to prominence on his 1985 debut album *Radio*. When he joined Russell Simmons' Def Jam label and decided to try merging [rap](#) with pop and [R&B](#) influences, some people were skeptical that it would ever work out perfectly. But in the end, one of *Radio*'s singles, the [rap-ballad](#) "I Need Love", actually became a success. The origins of Pop-rap lay in artists like Tone-Loc, Young M.C., and DJ Jazzy Jeff & The Fresh Prince putting emphasis right on their good-humored, storytelling skills, to great chart success. They were followers who also began recording similarly amiable party tunes and novelties. Since there had been a possibility of accepting this as real music, other M.C.s started to play up rap's connection to pop, [R&B](#), and [dance](#) music.

Some pop-rap artists looked to taking samples of songs from other sources in order to supply and support their melodies; others created their own original tunes to go with their lyrics which turned into hits that way. As a result of the former, pop-rap was frequently mocked and taken to court for the use of borrowing hooks from previous songs by other artists without shifting the appropriations very much, if at all. This came to light when hip-poppers like M.C. Hammer and Vanilla Ice arrived on the scene in 1990, and caused controversy by lifting hooks from prior songs for use on their own hits. But pop-rap didn't always get a completely deserved bad reputation, since there have been plenty of pop-rap M.C.s who continued to score hits on the charts while maintaining their own unique sounds: P.M. Dawn, Naughty By Nature, Das EFX, Salt-N-Pepa, House of Pain, Sir Mix-A-Lot, Coolio, etc.

By the late 1990s, pop-rap was ruled by artists they had affected or mentored, as well as artists who blended [rap](#) with urban [soul](#). R&B-styled hooks and instantly recognizable samples of well-known soul and pop songs from the 1970s and 1980s were the staples of this sound, which was showcased primarily in his latter-day work for The Notorious B.I.G. ("Mo Money, Mo Problems"), Ma\$e ("Feels So Good"), and artists such as Jay-Z ("Can I Get A...") and Nas's ("Street Dreams"). Very little of this commercially minded music was met with acclaim from hip hop enthusiasts or critics, however - Puff Daddy's "loop it and leave it" style of sampling, which most of the time just consisted of rapping over someone else's instrumental, was criticized heavily.

Heavily Pop-inflected [gangsta rap](#) continues to be successful into the 21st century, with many artists deftly straddling the divide between their hip hop audience and their pop audience, such as 50 Cent, D4L and Nelly.

Notable pop rappers

DJ Jazzy Jeff & the Fresh Prince and Will Smith as a solo act
MC Hammer
Vanilla Ice
Kris Kross
Puff Daddy and Ma\$e
Nelly
Bow Wow
J-Kwon
Mike Jones
Lil Romeo
D4L
Kanye West

See also

- [Alternative hip hop](#)

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - **[Mafioso](#)** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - **Pop-rap** - [Power pop](#) - [Synthpop/Electropop](#) - [Teen pop](#) - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#)

Categories: [Pop music genres](#) | [Hip hop genres](#)

Popular music

Popular music is [music](#) belonging to any of a number of musical styles that are accessible to the general public and mostly distributed commercially. It stands in contrast to [classical music](#), which historically was the music of elites or the upper strata of society, and traditional [folk music](#) which was shared non-commercially. It is sometimes abbreviated to **pop music**, although [pop music](#) is more often used for a narrower branch of popular music.

Definitions

The term "popular music" is used in broad and narrow senses. At its broadest, it refers to all music other than classical music, also known as art music. In the early 19th century, the traditional songs of the common people were referred to as "popular songs." By the late 19th century these songs were referred to as "folk songs." At that time, a distinction was made between folk music and more recently developed urban popular music. Today, popular music is distributed via mass media such as recordings and radio (as classical music is now also). Popular music forms part of popular culture. For specific varieties of popular music, see the list of genres below.

See the separate article on [pop music](#) for the narrower genre of very commercial, light, catchy, melodic music.

Theories of popular music

Among scholars in the humanities, a broader range of definitions have been proposed.

Frans Birrer (1985, p. 104) gives four conceptions or definitions of "popular" music:

1. *Normative definitions.* Popular music is an inferior type.
2. *Negative definitions.* Popular music is music that is not something else (usually 'folk' or 'art' music).
3. *Sociological definitions.* Popular music is associated with (produced for or by) a particular social group.
4. *Technologico-economic definitions.* Popular music is disseminated by mass media and/or in a mass market.

All of these, according to Middleton (1990,p.4) "are interest-bound; none is satisfactory." According to Hall (1978, p.6-7), "The assumption...that you might know before you looked at cultural traditions in general what, at any particular time, was a part of the elite culture or of popular culture is untenable." Thus popular music must be comprehended in relation to the broader musical field (Middleton 1990, p.11).

Bennett (1980, p.153-218) distinguishes between 'primary' and 'secondary' popular culture, the first being mass product and the second being local re-production, discussed further below.

"While repetition is a feature of all music, of any sort, a high level of repetition may be a specific mark of 'the popular', enabling an inclusive rather than exclusive audience." (Middleton 1990, p.139)

The nature of popular music

Fred Lerdahl (Lerdahl's theories explicitly exclude "associational" details which are used to help articulate form in popular music, while Allen Forte's book *The American Popular Ballad of the Golden Era 1924-1950* analyses popular music with traditional Schenkerian techniques. (Middleton 1999, p.144)

Popular music as a business enterprise

Much popular music is the product of the modern business enterprise, disseminated for the purpose of earning a profit. Executives and employees of popular music businesses try to select and cultivate the music that will have the greatest success with the public, and thus maximize the profits of their firm. In this respect, popular music differs from traditional [folk music](#), which was created by ordinary people for their own enjoyment, and from [classical music](#), which was originally created to serve the purposes of the Church or for the entertainment of the nobility. (Today classical music is often subsidized by governments and universities.)

Although the controlling forces of popular music are business enterprises, young people who aspire to become popular musicians are not always driven by the profit motive. Rather, they often want to find an outlet for their sense of expression and creativity, or simply to have fun. Historically, the conflicting motives of business people and musicians has been a source of tension in the popular music industry.

Debate continues about the status of popular music. Some emphasize the commercial motive and suggest the big companies manipulate the audiences and sell them products with no intrinsic value. This is the debate about "authenticity" which rages whenever popular music is discussed. Commercial interests can cause the dilution of music as corporations take over their distribution, and may cause music to move away from the grassroots level of Folk or Blues. Several movements such as [punk](#) in the 80s, and [Indie](#) in the 90s, have attempted to try to take back control.

The electric guitar and amplification has had a big impact on modern music. In the 30s and 40s amplified instruments became necessary to compete with the loud volumes in the Big Swing bands of the era. Gibson introduced the first Gibson Les Paul solid body guitar in 1952. In the 1960s, the tonal palette of the electric guitar was further modified by introducing an effects box in its signal path, the wah-wah pedal.

Classical music in the 20th Century

Classical music compositions in the 20th century attempted to strip away the erroneous, the extra details, and as with modern art, remove everything apart from the essence of the image. It was often atonal, dissonant and discordant, and used the unexpected. It is often characterised by a lack of harmony and by a harsh or confused mingling of sounds. As composer and broadcaster Howard Goodall points out, (20th Century Greats: BBC Channel 4) Classical music soon 'began a perilous journey into an arid form of modernism that the mainstream audience couldn't, or didn't want to, follow.' Classical music lost the mainstream in the 1920s, with popular music gaining in influence.

Which 20th century composers will still be around and enthralling audiences in 300 years time? Though the earlier composers, like Stravinsky and Shostakovich, were pushing the boundaries, their compositions were still related to the work of previous composers.

By the 1920s, popular music entered the process with songs that were catchy and entertaining, though often banal in their simplicity, but began to rival classical compositions in their complexity and sophistication. This transformation was led by Cole Porter, a musician who was part of a generation of gifted composers that developed the musical on Broadway in New York, and included George Gershwin and Irving Berlin. Porter was classically trained and used classical techniques in his music. He also drew on the new rhythms and beats in jazz; the rhythms of Porter's music fused European with African American traditions. The best interpretations of Porter's songs were by some of the greatest African American jazz, blues and swing singers, such as Ella Fitzgerald, Sarah Vaughan and Billie Holiday. Porter introduced songs for all to enjoy and re-established the connection between the kind of music everyone liked and that enjoyed by the educated classes.

In the 1920s [Jazz](#) was the rhythm of the moment, and the lifeblood of popular music. The biggest change in music was in the rhythm, as the two worlds of Folk music and the Caribbean traditions collided. Traditional Folk music was in Triple time, but the sounds of the Caribbean were in 2 and 4 time. Jazz also has brilliant harmonies and melodies. Porter used both the folk and the jazz rhythms in his songs, creating a dynamic interplay. He also used minor keys, which require greater musical complexity, but make songs that are more mysterious and exotic. The Blues had also arrived, and the new dances of the Foxtrot and the Charleston.

Performance of popular music by amateurs

Many people play popular music together with their friends, often in garages and basements, on a casual amateur basis. This activity is one of the most widespread forms of participatory music-making in modern societies. As participatory music, "garage bands" are in a sense a resurrection of the old tradition of [folk music](#), which in premodern times was composed and performed by ordinary people and transmitted exclusively by word of mouth. The difference between the old folk music and modern amateur performance of popular music is that the participants in the latter genre are well acquainted with the expert performances that they hear on recordings, and often try to emulate them.

The older folk music of a society often lives on in a popularized version, which is likewise performed by experts and commercially disseminated. Such updated versions of folk music often have heavy amateur participation.

Form

Form in popular music is most often sectional.

Performers

A list of performers of popular music can be found at:

Genres

Popular music dates at least as far back as the mid 19th century. Below is a list of genres.

Different genres often appeal to different age groups. These often, but not always, are the people who were young when the music was new. Thus, for instance, [Big band](#) music continues to have a following, but it is probably a rather older group, on average, than the audience for [rap](#). For a few of the genres listed below (for instance, [Ragtime](#)), the original target generation may have died out almost entirely.

This "generation gap" in the consumption of popular music is particularly marked since the second world war and the increased economic and social independence of younger people. Music hall and other forms before the 1940s are not so clearly marked by generation.

- Adult Contemporary
 - Album-oriented rock
 - Middle of the road
- [Alternative rock](#)
 - Agit-pop
 - [Emo](#)
 - [Goth rock](#)
 - Grunge
 - [Indie rock](#)
 - Hardcore
 - [Shoegazing](#)
- Arabesque music
- [Big band](#)
- [Blues](#)
- [Blues rock](#)
- [Britpop](#)
 - Baggy
 - Indie Dance
 - Lion Pop
- Cheese
- Chinese rock
- Contemporary Christian
- [Country music](#)
 - [Alt-country](#)

- Americana
- [Bluegrass](#)
- [Dance](#)
 - [Acid house](#)
 - [Ambient House](#)
 - Big Beat
 - Bleep
 - Chill-out
 - Clunk
 - Dreamhouse
 - [Drum and bass](#)
 - [Electronica](#)
 - [Eurodance](#)
 - [Gabba](#)
 - [Garage](#)
 - [Happy Hardcore](#)
 - Hardbeat
 - Hardcore
 - [House music](#)
 - Italo-house
 - [Rave](#)
 - [Techno](#)
 - [Trance music](#)
- Desert rock
- [Disco](#)
 - Boystown
 - [Hi-NRG](#)
- Easy listening
 - [Lounge Music](#)
- [Electro](#)
- [Electronic music](#)
 - [Electroclash](#)
- Elevator music
- Enka
- [Folk](#), specifically in its popularized forms, as opposed to performed by traditional folk musicians
- [Gospel](#)
- [Hard rock](#)
 - [Glam rock](#)
 - Hair metal
 - [Heavy metal](#)
 - Poodle Rock
 - [Power metal](#)

- [Speed Metal](#)
- Thrash
- [Indie Music](#)
 - C86
 - [Garage Rock](#)
 - Scumpop
 - Urchin Rock
- [Industrial rock](#)
- [Jazz](#)
 - [Smooth jazz](#)
 - [Swing](#)
- J-pop
- J-rock
- Latin Pop
- [Lo-fi](#)
- Music hall
- [New Age](#)
- [New Wave](#)
 - The New Wave Of The New Wave
- Northern Soul
- [Pop music](#)
 - [Bubblegum pop](#)
 - Cantopop
 - Dream Pop
 - Turkish pop music
 - Teenybopper music
 - [Tweeny pop](#)
 - [Traditional pop music](#)
- Pop standards
- [Post-punk](#)
 - Punk-funk
- [Progressive rock](#)
- [Psychedelic music](#) (was popular circa 1967)
 - [Acid rock](#)
- [Punk rock](#)
- [Ragtime](#)
- [Reggae](#)
 - Dancehall
 - Lover's Rock
 - Reggaeton
 - [Ragga](#)
 - [Ska](#)
- [Rock and roll](#) (rock)

- Romo
- [Rhythm and blues](#)
- Rhythmic
- [Southern rock](#)
- Tin Pan Alley music
- Urban Music
 - [Acid Jazz](#)
 - [Crunk](#)
 - [Funk](#)
 - [Hip hop](#)
 - [New Jack Swing](#)
 - Nu Soul
 - Loser Dork
 - [Rap Music](#)
 - [R & B](#)
 - [Soul music](#)
- Chicano Rap
 - Swing Beat
 - UK Garage a.k.a Two-Step
- [World music](#)

Show Tunes are generally considered to be in between popular and art music. Examples being that "Memory" (*Cats*) is a very acceptable song, while only select groups of people enjoy listening to "One" (*A Chorus Line*), "Jellicle Songs for Jellicle Cats" (*Cats*), "The Dream" (*Fiddler on the Roof*), "We'd Like to Thank You, Herbert Hoover" (*Annie*), "Over the Moon" (*RENT*), etc.

Genres that are not popular music

Musical genres usually considered not to be popular music include:

- Most [classical music](#), including [opera](#)
- [Children's songs](#) (including [nursery rhymes](#) and jumprope songs)
- [Folk music](#), as created by traditional performers
- [Gregorian chant](#), [hymns](#), and many other forms of religious music
- Military music
- [National anthems](#) and other patriotic music
- Sea shanties and other work songs

As noted earlier, these have a distinct character from popular music: either they are transmitted by word of mouth rather than in organized

fashion (children's songs, authentic folk music) or else they are produced to fill the needs of a particular social institution (church, aristocracy, the military, or the state). Note that music pieces of each of these genres can become part of the popular music either in their pure form (like various gregorian compilation CD's) or as remixes (like Moby's Play).

Classical music and popular music

The relationship (particularly, the relative value) of classical music and **popular music** is a controversial question. Some partisans of classical music may claim that classical music constitutes art and popular music only light entertainment. However, many popular works show a high level of artistry and musical innovation and many classical works are unabashedly crowd-pleasing.

The elevation of classical music to a position of special value is closely connected to the concept of a Western canon, and to theories of educational perennialism.

The very distinction between classical and popular music is blurred in the border regions, for instance [minimalist music](#) and light classics, and are disregarded as art music. In this respect music is like fiction, which likewise draws a distinction between classics and popular fiction that is not always easy to maintain.

"Neat divisions between 'folk' and 'popular', and 'popular' and 'art', are impossible to find... arbitrary criteria [is used] to define the complement of 'popular'. 'Art' music, for example, is generally regarded as by nature complex, difficult, demanding; 'popular' music then has to be defined as 'simple', 'accessible', 'facile'. But many pieces commonly thought of as 'art' (Handel's 'Hallelujah Chorus', many Schubert songs, many Verdi arias) have qualities of simplicity; conversely, it is by no means obvious that the Sex Pistols' records were 'accessible', (trashy?) Frank Zappa's work 'simple', (Frank Zappa is considered by many a serious composer) or Billie Holiday's 'facile'." (light?) (Middleton, 1990)

Complexity

It might be argued that, at least on the average, classical works have greater musical complexity than popular music. For instance, classical music is distinguished by its heavy use of development, and usually involves more modulation (changing of keys), less outright repetition, and a wider use of musical phrases that are not default length--that is, four or eight bars long (however, much minimalist music goes against these tendencies, thus are considered by many non-serious music).

This is not to say that popular music is *definitively* or *always* simpler than classical. The "default length" of phrases which classical music

supposedly deviates from were set as the default by music of the common practice period. Jazz, rap and many forms of technical metal, for instance, make use of rhythms more complex than would appear in the average common practice work, and popular music sometimes uses certain complex chords that would be quite unusual in a common practice piece. Popular music also uses certain features of rhythm and pitch inflection not analyzable by the traditional methods applied to common practice music.

One may argue that it is normally only in classical music that very long works (30 minutes to three hours) are built up hierarchically from smaller units (phrases, periods, sections, and movements). Structural levels are distinguished by Schenkerian analysis. Fred Lerdahl (1992), for example, claims that popular music lacks the structural complexity for multiple structural layers, and thus much depth. However, Lerdahl's theories explicitly exclude "associational" details which are used to help articulate form in popular music, while Allen Forte's book *The American Popular Ballad of the Golden Era 1924-1950* analyses popular music with traditional Schenkerian techniques. (Middleton 1999, p.144)

Bach had many contemporaries whose music was mediocre at best, and today their music is forgotten, surviving perhaps in libraries. The repertoire of classical music is skewed toward works recognized as excellent by listeners over long periods of time.

It follows that genres of popular music that have existed for a long time might also produce works that show staying power. For instance, the work of Scott Joplin, a popular musician of about a century ago, continues to be played--often, curiously enough, by classical musicians. The advent of high fidelity audio recordings in the 1950s meant that the actual performances of popular musicians could be preserved forever, and this has raised the possibility that certain works popular music will achieve permanent status in their original recorded form. This may be happening now in the case of the most outstanding artists.

Influences between classical and popular music

Works of classical music sometimes achieve a sudden, hard to explain popularity, and thus take on the temporary status of popular music; for details, see [crossover](#). Moreover, many popular songs over the years have made use of themes and melodies from well-known classical pieces.

Songwriters such as Paul Simon have used classical techniques such as, during his early solo career in the 1970s, the twelve tone technique, though Simon actually only employs the full chromatic rather than strict tone rows (Everett 1997).

Versatile artist Michael Jackson used excerpts of classical music in his works, and composed for orchestra some postmodernistic/polystylism pieces, as well as ones influenced by symbolism and impressionism.

See also

- [Music radio](#)

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Categories: [Popular music](#)

Posse cut

Posse cut is a popular form of song in [hip hop music](#), that involves successive verses by four or more [rappers](#).

Posse cuts are arguably the original form of the hip hop track; in hip hop's infancy, tracks would more often than not take the form of a freestyle cypher, where one rapper would deliver a usually mostly improvised verse before passing the microphone to the next, with this repeated until all the rappers present (or, all of "the posse") had a chance to rhyme. Often call-and-response chants would be involved, which originally would be a chance for rappers to interact with a crowd, but which were preserved when the posse cut made the jump to the recorded form. Many classic early hip hop tracks, such as Afrika Bambaataa & the Soul Sonic Force's "Zulu Nation Throwdown", took the form of a posse cut.

The posse cut became established in the eighties as a way for rappers to give exposure to their friends, or their posse. However, towards the end of the eighties and the start of the nineties, the posse cut began to be used as an "All-Stars" device to bring together rappers who had respect for each other's skills on the microphone, or a way to unite various well-known and respected artists to deliver an important message. The former's most famous example from this period is "The Symphony", organized and produced by Marley Marl and featuring Master Ace, Craig G, Kool G Rap and Big Daddy Kane. The latter form, the posse cut with a message, was most famously seen in "Self Destruction", organized by KRS One's Stop The Violence movement, which brought together the leading hip hop artists of the day: KRS One, Stetsasonic, Kool Moe Dee, MC Lyte, Just Ice, Doug E. Fresh, Heavy D, Public Enemy and Ms. Melodie.

In the nineties, the posse cut began to gain a new function as a way to introduce new talent to the world. The most famous example of this was Nas, whose early appearance on Main Source's "Live At The Barbeque" in 1991 increased his reputation hugely and created enormous hype for his debut album, which was ultimately titled *Illmatic* and released in 1994. Busta Rhymes' appearance on A Tribe Called Quest's "Scenario" had a similar effect, though unlike Nas Busta already had a sizeable reputation prior to his appearance on the song. The group Wu-Tang Clan, who debuted in 1993, also popularized the posse cut considerably; with a group of nine rappers as well as countless associates, many if not most Wu-Tang tracks have four or more rappers. Some of their more famous posse cuts are "Protect Ya Neck", "Da Mystery Of Chessboxin" and easily the most commercially successful posse cut in history, the 1997 hit single "Triumph".

It has now become fairly common practice for hip hop albums to have at least one posse cut.

Famous posse cuts

2Pac : "Got Ya Mind Made Up" featuring Method Man, Redman & Tha Dogg Pound (from All Eyez On Me, 1996)
Afrika Bambaataa & the Soulsonic Force : "Zulu Nation Throwdown"
A Tribe Called Quest : "Scenario" featuring Leaders Of The New School; "Show Business" featuring Diamond D, Sadat X and Lord Jamar (both from The Low End Theory, 1991) ; "Rock Rock Y'all" featuring Mos Def, Jane Doe, Punchline & Wordsworth (from The Love Movement, 1998)#
Canibus : "Horsementality" featuring Killah Priest, Ras Kass & Kurupt (from 2000 B.C., 2000)
Craig Mack: "Flava In Ya Ear (Remix)" featuring Biggie Smalls, Busta Rhymes, Rampage & LL Cool J
Dr. Dre: "Some L.A. Niggaz" featuring Defari, Xzibit, Knoc-Turn'al, Time Bomb, King Tee, & Kokane (from Dr. Dre 2001, 1999)
Fat Joe: "John Blaze" featuring Raekwon, Big Punisher, Jadakiss & Nas (from Don Cartagena, 1996)
Heavy D: "Don't Curse" featuring Big Daddy Kane, Kool G Rap, Q-Tip, Grand Puba, Pete Rock, and CL Smooth (from Peaceful Journey); "A Buncha Niggas" featuring Biggie Smalls, Busta Rhymes, Guru, Rob-O & Third Eye (from Blue Funk)
LL Cool J: "4, 3, 2, 1" featuring Method Man, Redman, Canibus & DMX (from Phenomenon, 1996)
Main Source : "Live At The Barbeque" featuring Nas, Joe Fatal & Akinyele (from Breaking Atoms, 1991)
Marley Marl/Juice Crew: "The Symphony" featuring Big Daddy Kane, Kool G Rap, Craig G and Masta Ace (all of the Juice Crew) (1989)
Mobb Deep: "Eye For An Eye" featuring Raekwon & Nas; "Right Back At You" featuring Ghostface, Raekwon & Big Noyd (from The Infamous, 1996)
Nas: "Affirmative Action" featuring Foxy Brown, Cormega & AZ (from It Was Written, 1996)
Outkast : "Y'all Scared" featuring Goodie Mob (from Aquemini, 1999)
Redman : "Close Ya Doorz" featuring Roz, Tame One, Young Zee, D-Don & Gov-Matic (from Doc's Da Name 2000, 1998) ;

"Bricks Two" featuring Double O, D-Don, Roz & Shooga Bear
(from Malpractice, 2001)

The Roots : "The Session (The Longest Posse Cut In History)"
featuring Shortie No Mass, Pazi Plant, Mr. Manifest, Lord Akil &
A.J. Shine (from Organix, 1993)

Stop The Violence Allstars (KRS One, Stetsasonic, Kool Moe
Dee, MC Lyte, Just Ice, Doug E. Fresh, Heavy D, Public Enemy
and Ms. Melodie : "Self Destruction" (1989)

Sway & Tech: "The Anthem" featuring Chino XL, Eminem, Jayo
Felony, Kool G Rap, KRS-One, Pharoahe Monch, RZA,
TechN9ne, and Xzibit

The West Coast Rap All-Stars : "We're All In The Same Gang"
featuring King Tee, Body & Soul, Def Jef, Michelle, Tone-Loc,
Above The Law, Ice-T, Dr. Dre, MC Ren, J.J. Fad, Young MC,
Digital Underground, Oaktown's 3.5.7, MC Hammer, and Eazy-
E.

Wu-Tang Clan : "Protect Ya Neck", "7th Chamber", "Da Mystery
Of Chessboxin", (from Enter the Wu-Tang (36 Chambers),
1993) ; "Triumph", (from Wu-Tang Forever, 1997; most of the
other tracks on this album are also posse cuts) ; "Protect Ya
Neck (The Jump Off)", (from The W, 2001) ; "Uzi {Pinky Ring}",
(from Iron Flag, 2002)

Categories: [Rapping](#)

Post-grunge

Post-grunge (referred to as **nu-grunge** in Britain) is a subgenre of American [alternative rock](#) that emerged in the mid-1990s as an offshoot of the Seattle [grunge](#) movement.

It is characterized by its radio-friendly style, distorted but often simple guitar riffs, and "soft verse, loud chorus" song patterning. In its broadest sense, post-grunge refers to any band influenced by the original grunge sound. As such it encompasses a wide variety of styles and can be used to describe bands ranging from Sugar Ray and Cake to Godsmack and Filter.

However, the term is now most often used in reference to the ubiquitous [pop rock](#) music of the late nineties produced by bands such as Third Eye Blind and matchbox twenty. At the turn of the millennium post-grunge began to experience a stronger resurgence as bands like Puddle of Mudd and Nickelback began to gain popularity. Some of these newer bands alienated fans of the original grunge and early post-grunge sound, and are often referred to simply as either alternative rock or "modern rock" rather than post-grunge.

Many grunge and early post-grunge songs can still be heard on commercial radio.

History

Post-grunge developed from the grunge music scene of the early 1990s. The breakout success of bands such as Nirvana and Pearl Jam led to [record labels](#) becoming intensely interested not only in grunge, but also in [alternative rock](#) in general. By 1993 some of the first post-grunge bands, notably Collective Soul and Live, had been signed to major labels and were beginning to garner mainstream attention.

It is interesting to note, however, that most of these bands were not labeled "grunge" at the time (Bush being an exception); rather, they were lumped into the more general category of alternative rock with bands such as the Red Hot Chili Peppers and R.E.M., whom radio stations found unclassifiable at the time. In fact, some early post-grunge bands appear to owe more to traditional 1970s album rock than the underground [punk](#) and [metal](#) that inspired Seattle grunge bands.

In 1995 Foo Fighters released their self-titled debut album. There was much hype surrounding the album, since two of the band's members - Dave Grohl and Pat Smear - had been involved with Nirvana, one of the key bands of the early 1990s grunge movement. The album was well-received and the term "post-grunge" was coined to describe this new, radio-friendly, "life after Nirvana" sound. Following the Foo Fighters' success, several of the aforementioned bands (who were roughly similar in style) began to be labeled as post-grunge as well and the genre began to come into its own.

During the next few years the key early post-grunge bands continued to meet with critical and commercial success, as did newcomers such as Better Than Ezra and Sponge. Although these bands and several others helped to spread the genre's popularity, their successes were eclipsed by the explosion of popularity that resulted from Australian band Silverchair's debut album, Frogstomp, in late 1995. The album became a multi-platinum international hit and made the young band one of the highest grossing acts in the world. Frogstomp's release also helped divide post-grunge bands into two categories: those who came before Frogstomp, and those who came after, much as Nirvana's Nevermind album had helped do with grunge a half-decade earlier.

During the rest of the decade, post-grunge continued to gain mainstream popularity and by 1998 it and [pop punk](#) (the two genres themselves having somewhat meshed together by this point) were arguably the two most popular genres of American alternative rock. Newer

bands such as Third Eye Blind and Matchbox Twenty produced some of the biggest hit singles of the latter 1990s.

Despite the increased number of post-grunge artists, no city or region ever emerged as a clear focal point for the genre. This was in stark contrast to original grunge, which was centered around Seattle and the Pacific Northwest. Perhaps the closest analog for post-grunge was the central Florida area, where an exceptional number of post-grunge bands emerged in the late 1990s, the most important of which being Creed and Matchbox Twenty. Silverchair's time in the limelight had begun to fade by the time that Creed's second album, *Human Clay*, was released in 1999. That album went on to surpass even *Frogstomp* in terms of sales and airplay, selling over eleven million copies and becoming the biggest commercial hit since *Nevermind*.

Although by 2000 post-grunge was still going strong, several other musical styles were gaining increased radio play, especially [hip hop](#) and [boy bands](#), and alternative rock began to lose the strong grip it had held on pop music in the US throughout most of the 1990s. It should also be noted that at this point the genres within alternative rock had become so intertwined (most, although not all, of the newer post-grunge bands also incorporated equal parts of pop punk or [nu metal](#) into their music) that the term "post-grunge" fell out of favour and "modern rock" or "nu-rock" began to replace it as a catch-all term. This trend continues as of 2005 and, although it is rarely referred to as "post-grunge" anymore, the genre continues to be a serious influence in modern rock with bands such as Nickelback, Puddle of Mudd, Staind, 3 Doors Down and Audioslave enjoying immense success.

Comparison to grunge

Post-grunge is often characterized as being less "dirty" and having a more mainstream sound than other grunge subgenres. Some believe that the entire subgenre was actually created by music label executives as a way to repackage grunge as [pop music](#) and market it to mainstream audiences. This directly contrasts with the original "anti-corporate rock" ethic that had spawned grunge music during the late 1980s and early 1990s. Thus, many grunge fans revile post-grunge and denounce these bands as [sellouts](#).

Traditional rock fans may criticize post-grunge as being derivative music that merely copies the influences of older bands rather than creating new ideas. The band Creed, for example, is often derided as a "knockoff" of Pearl Jam. Other newer music subgenres such as [nu metal](#) (to [metal](#)) and [pop punk](#) (to [punk](#)) are also criticized for similar reasons. Detractors occasionally use the umbrella term "nu rock" to describe all of these genres. However, the term has recently fallen out of favor, as there is now a considerable blurring of the line between genres; instead, most people once again use [alternative rock](#) as a catch-all term.

Early post-grunge

(approximately 1993-1996)

Better Than Ezra

Bush

Candlebox

Cake

Collective Soul

Dishwalla

Dog's Eye View

Everclear

Foo Fighters

Goo Goo Dolls

Life of Agony

Live

Seven Mary Three

Silverchair

Sponge

Third Eye Blind

Toadies

The Wallflowers

'Second wave' post-grunge

(approximately 1996-2000)

Athenaeum

Chris Cornell's solo effort(s)

Creed

Collapsis

Days of the New

The Eels

Eve 6

Fastball

Filter

The Flys

Fuel

Godsmack

Harvey Danger

Jerry Cantrell

Lit

Local H

Marcy Playground

Marvelous 3

Matchbox Twenty

Nickelback

The Nixons

Oleander

Our Lady Peace

Semisonic

Sugar Ray

Tonic

The Verve

The Verve Pipe

Modern post-grunge

(approximately 2000-present)

3 Doors Down
A Perfect Circle
Alter Bridge
Audioslave
Breaking Benjamin
Breaking Point
The Calling
Chevelle
Cold
Course of Nature
Crossfade
The Damning Well
Default
Dropbox
Dust for Life
Eleven To One
The Exies
Finger Eleven
Forty Foot Echo
Future Leaders of the World
Injected
Institute
Lifehouse
The Livewire
Our Lady Peace
Manmade God
No Address
Puddle of Mudd
Ra
Saliva
Scott Stapp
Seether
Shinedown
Socialburn
Smile Empty Soul
Staind
Tantric

Theory of a Deadman
Thornley
Velvet Revolver

See also

- [Grunge music](#)
- [Alternative rock](#)

Category: [Grunge](#)

Post-hardcore

Post-hardcore, as the name might suggest, is a musical offshoot of the [hardcore punk](#) movement. The earliest appearances of the genre were in Washington, D.C. in the mid- to late-1980s (see the era's releases on Dischord Records, for example), though it was not widely known until the early 1990s. Post-hardcore, as a musical genre, is marked by its precise rhythms and loud guitar-based instrumentation accompanied by vocal performances that are as often sung as whispered or shouted. The genre has developed a unique balance of dissonance and melody, in part channeling the loud and fast hardcore ethos into more measured, subtle forms of tension and release. It shares with its hardcore roots an intensity and social awareness as well as a DIY punk ethic, yet eschews much of the unfocused rage and loose, sometimes amateurish musicianship of [punk rock](#).

One of the most influential and prolific post-hardcore bands was El Paso's At the Drive-In. The genre also includes bands with decidedly [art rock](#) leanings such as Fugazi, Drive Like Jehu, Rites of Spring, Moss Icon, Quicksand, and Hoover.

The original post-hardcore sound became more and more difficult to find throughout the 1990s and has nearly vanished from the public eye, though the genre still thrives in more underground circles as well as in new, more radical forms. Related genres include both [emo](#) and [math rock](#), which share a common heritage with post-hardcore, though these two genres have since diverged and developed uniquely unto themselves.

Post-hardcore bands

Christian hardcore - Crust punk - D-beat - Funkcore - Grindcore - Mathcore - Melodic hardcore - Power violence - Ska punk - Skate punk - Straight edge - Thrashcore - Youth crew

Derivative forms: Emo - Math rock - **Post-hardcore**

Regional scenes: Australia

Anarcho-punk - Anti-folk - Crust punk - Garage punk - Hardcore - **Post-hardcore** - Horror punk - New Wave - No Wave - Noise rock - Oi! - Pop punk - Post-punk - Psychobilly - Riot grrrl - Ska punk - Streetpunk - Two Tone

Categories: Punk genres | Hardcore punk

Postminimalism

Postminimalism is a term utilised in various artistic fields for work which is influenced by, or attempts to develop upon the work of [minimalism](#). The expression is used specifically in relation to music and the visual arts, but can also be employed in any field by which the subject is said to use minimalism as a critical reference point.

Visual art

In visual art it refers specifically to artists who utilise minimalism either as an aesthetic or conceptual reference point from which to develop. The term does not refer to a particular movement but rather an artistic tendency. Postminimalist artwork is often associated or confused with conceptual art; frequently a work or artist can be described as both, as it is this conceptual element which regularly distinguishes it from Minimalism. Artworks often transpose reference to everyday objects or functions onto the austere formalist approach of their predecessors. However with such a diverse and disparate group there are no definite correlations between artists.

Examples of such work include pieces such as *Water-Tower* by Rachel Whiteread whereby the inside of a water-tower is cast in clear resin and displayed where the original tower stood. The purity of form found in minimalism is used, but through the application of the commonplace. An earlier example would be Eva Hesse, an artist whom developed the themes of 'the grid' and 'seriality' so often found in minimalism but through the obvious hand made approach of her works introduced an element of the human missing in the habitually machine or custom made products of minimalism. Another variant is found in the work of such artists as Tom Friedman whereby an absurdity and humour is introduced. With *Untitled* of 1992, Friedman asked a witch to curse the space above a gallery pedestal, as such displaying to the unknowing viewer simply the paradigmatic minimalist white cube, but with the knowledge of its production comes further understanding. As such there is an initial formalist response to the piece's structure; secondly there is a conceptual response. This is typical of a postminimalist approach to art production.

Other artists who may be considered postminimal include:

Eva Hesse

Damian Hirst

Mona Hatoum

Gabriel Orozco

Anish Kapoor

Felix Gonzalez-Torres

Wolfgang Laib

Damian Ortega

Charles Ray

Music

In its general musical usage, *postminimalism* refers to that influenced by [minimal music](#). Writer Kyle Gann has more strictly used the term to define a widespread style that flourished in the 1980s and 1990s, characterized by

1. a steady pulse, usually continuing throughout a work or movement;
2. a diatonic pitch language, tonal in effect but avoiding traditional functional tonality;
3. general evenness of dynamics, without strong climaxes or nuanced emotionalism; and
4. unlike [minimalism](#), an avoidance of obvious or linear formal design.

Despite this last, minimalist procedures such as additive and subtractive process are common in postminimalism, though usually in disguised form, and the style has also shown an omnivorous capacity for absorbing influences from world and popular musics (Balinese gamelan, [bluegrass](#), Jewish cantillation, and so on).

Composers who may be considered postminimalist include:

John Adams
Eve Beglarian
David Chesworth
Robert Davidson
William Duckworth
Graham Fitkin
Peter Garland
Michael Gordon
Eleanor Hovda
Scott Johnson
David Lang
Paul Lansky
Robert Steadman
Lois V Vierk
Stephen Scott
Michael Torke
Julia Wolfe
Evan Ziporyn

For another musical style derived from minimalism, see [Totalism \(music\)](#).

Categories: [Musical movements](#)

Post-modern Classicism

Postmodern Classical music is a musical *style*. This type of music contains characteristics of postmodern art—that is, art *after* [modernism](#) (see [Modernism in Music](#)). It favors eclecticism in [musical form](#) and [musical genre](#), and often combines characteristics from different genres, or employs jump-cut [sectionalization](#) (such as blocks). It tends towards traditional harmonic practice while at the same time employing colorful orchestration and generally traditional serious forms. These forms usually include all the sonata-based forms such as [symphony](#), as well as traditional choral forms in which language and the poetic is placed as the most important aspect of musical lyricism.

The postmodern classical musical style

While post-modern music comprised a change in the fundamental idea of what music is typically concerned with, present day classicists apply many of the lessons learned from the realism presented in art of nineteenth century romanticism to combine expressive works which generally "tell a story" in modern, contemporary terms. Thus, a contemporary classicist takes great delight in basing his music on extramusical art such as literature, poetry, the visual arts and cinema.

Postmodern classical techniques and their application

Just as the periods of Mozart and Stravinsky saw an interest in building upon common practice harmonic and contrapuntal techniques, so postmodern classicism seeks to enfold everything from [ethnomusicology](#) to tonal [serialism](#) to layered orchestrations and pop/world rhythms. Any techniques associated with the eclecticism of modern music worldwide is subject to use within this style, including the most arcane and traditional. Elements from world music and even so-called popular music have also provided techniques and means of expressions within new eclectic styles.

The emergence of postmodern eclectic styles

It was inevitable with the ingrown cynicism of much intellectual and emotionally sterile academic music of the second half of the twentieth century, that there would come a time when "popular music" eventually found as much if not more seriousness than so-called "serious" music. This is an outgrowth of the academic fascination with the way music looks upon the page, rather than what it sounds like. Arnold Schoenberg makes plain his own stance regarding the visual nature of western musical tradition when he spent quite a long time after the composition of the Gurrelieder avoiding music composition altogether, devoting himself to painting instead. It is little wonder the atonalists pride themselves more upon grace of line and oddness of tone in general, rather than plumbing the soul of nature for musical sounds as yet undiscovered. Thus the long arm of tradition remains long after many of these upstarts had their say, ivory tower and all. While much good has come out of the experiments of the atonalists and serialists, it is the artist steeped in the maintaining of a rich, western music

tradition which will contribute to the eventual hope of the art's advancement. One of the most notable uses of modernistic experimentation has been to create a music so detached from common mores of communication, that it has been found useful in expressing such ideals as insanity, detachment, self-absorption and abject cynicism.

A precursor to postmodern classicism would be found in the third stream style of music of the 1970's and 80's, with such popular artists as Keith Emerson, Rick Wakeman, and the band Pink Floyd.

Composers cited as important to postmodern classical music

Classical/Jazz

Nicolas Rimsky-Korsakov
Ottorino Respighi
Charles Ives
Bela Bartok
Kaikhosru Shapurji Sorabji
Charlie Parker
John Adams
Steve Reich
George Rochberg
John Kenneth Graham

Rock/Pop

The Beatles
The Who
Emerson, Lake and Palmer
Yes
Pink Floyd
Frank Zappa
Soundgarden
Brian Eno
Jefferson Starship
Phish
Widespread Panic
Grateful Dead

See also

- [20th century classical music](#)
- [Postmodern](#)

Categories: [Musical movements](#)

Postmodern music

Postmodern music is both a musical *style* and a musical *condition*. As a musical *style*, postmodern music contains characteristics of postmodern art—that is, art *after* [modernism](#) (see [Modernism in Music](#)). It favors eclecticism in [musical form](#) and [musical genre](#), and often combines characteristics from different genres, or employs jump-cut [sectionalization](#) (such as blocks). It tends to be self-referential and ironic, and it blurs the boundaries between "high art" and kitsch. Daniel Albright (2004) summarizes the traits of the postmodern style as bricolage, polystylism, and randomness.

As a musical *condition*, postmodern music is simply the state of music in postmodernity, music after modernity. In this sense, postmodern music does not have any one particular style or characteristic, and is not necessarily postmodern in style or technique. The music of modernity, however, was viewed primarily as a means of expression while the music of postmodernity is valued more as a spectacle, a good for mass consumption, and an indicator of group identity. For example, one significant role of music in postmodern society is to act as a badge by which people can signify their identity as a member of a particular subculture.

Jonathan Kramer posits the idea (following Umberto Eco and Jean-François Lyotard) that postmodernism (including *musical* postmodernism) is less a surface style or historical period (i.e., condition) than an *attitude*. Kramer enumerates 16 "characteristics of postmodern music, by which I mean music that is understood in a postmodern manner, or that calls forth postmodern listening strategies, or that provides postmodern listening experiences, or that exhibits postmodern compositional practices."

According to Kramer, postmodern music:

"(1) is not simply a repudiation of modernism or its continuation, but has aspects of both a break and an extension; (2) is, on some level and in some way, ironic; (3) does not respect boundaries between sonorities and procedures of the past and of the present; (4) challenges barriers between 'high' and 'low' styles; (5) shows disdain for the often unquestioned value of structural unity; (6) questions the mutual exclusivity of elitist and populist values; (7) avoids totalizing forms (e.g., does not want entire pieces to be tonal or serial or cast in a prescribed formal mold); (8) considers music not as autonomous but as relevant to cultural, social, and political contexts; (9) includes quotations of or references to music of many traditions and cultures; (10) considers technology not only as a way to preserve and transmit music but also as deeply implicated in the production and essence

of music; (11) embraces contradictions; (12) distrusts binary oppositions; (13) includes fragmentations and discontinuities; (14) encompasses pluralism and eclecticism; (15) presents multiple meanings and multiple temporalities; (16) locates meaning and even structure in listeners, more than in scores, performances, or composers."

The postmodern musical style

Modernist influences and postmodern philosophy

In the modern period, recording of music was seen as a way of transcribing an external event, as a photograph is supposed to record a moment in time. However, with the invention of magnetic tape in the 1930's the ability to directly edit a recording, and create a result which did not actually occur, made it possible for a recording to be viewed as the end product of artistic work itself. Through the 1950's, most music, even popular music, presented itself as the capturing of a performance, even if that performance was mic'ed to improve hearing of different parts.

Antecedents to this process, including the electronic music of Edgard Varèse, can be found dating back for several decades, and in 1948 Pierre Schaeffer would use tape to "compose" pieces, however it is with the advent of Rock 'n' Roll and particularly producer Phil Spector and Glenn Gould in [classical music](#) in the late 1950's that the idea of using tape to create a stand alone artistic work became more and more prevalent. However, it was with the studio recordings of the Beatles where the full use of multi-track recording and layering became common to popular music. The creation of this recording process transformed [pop music](#). Rock and [hip hop](#) both extend this process further, by using more and more sophisticated techniques to layer and mix individual tracks.

The rise of popular music created another pressure on music, which would lead to another strand of post-modernity, namely the ability to create a sufficiently large audience for works. In the Modernist view, such a connection was unnecessary - people would naturally gravitate towards "serious" music as the place where ideas could be presented in musical form, rather than "popular" music, which was seen, as the Victorians had seen it, as subsidiary to the more "weighty" genres. As with Post-modern philosophy, post-modern music questioned whether this hierarchy of "high" and "low" culture was correct or appropriate.

A third strand of post-modern music is a change in the fundamental idea of what music is supposed to be "about". As the period wore on, the idea that "music is mainly about itself", became more and more firmly entrenched. Reference was not merely a technique, but the substance of music. Musical works allude to other musical works, not because they can, but because they must. This is part of the general change from [Modernism](#) which saw the basic subject of art being the most pure elements of musical

technique - whether intervals, motivic fragments or rhythms - to [Postmodernism](#) which sees the basic subject of art being the stream of media, manufactured objects, and genre materials. In other words, post-modernity views the role of art to be commenting on the consumer society and its products, whereas modernism sought to convey the "reality" of the universe in its most fundamental form.

Postmodern techniques and their application

The ability to [record](#) and mix, and later sample, would feed into this idea, with the inclusion of "found sounds", snippets of other recordings, spoken voices, noises, and sampled tableaux into music. Pioneers include Edgard Varèse, who began to experiment with the possibilities of new electronic instruments, using [synthesizers](#) and tape loops. John Cage used tapes, radios, and record players to reproduce prerecorded sounds in a wide variety of ways in works such as the series "Imaginary Landscape" and "Europera." Early examples in popular music include Abbey Road, Pink Floyd's Meddle and the "dub" style of music of Lee 'Scratch' Perry. As digital technology has made sampling easy, it has become very common in [hip hop](#), and is taken to its extreme in [Bastard pop](#).

As composers became interested in incorporating pre-existing sounds, they also looked to emulate the effect using only conventional instruments, by extensive quotation from pre-existing material. Quotation and reference to earlier work in principle was not new, as composers such as Richard Strauss and Charles Ives are famous for its use in their tone poems and symphonies nearly a century before and after, and it is essentially the basis behind organum, parody mass, and other early musical genres. However, the completeness of the collage or thorough use of a pre-existing piece went far beyond earlier composers' brief quotations or use of a *cantus firmus*. George Rochberg has used pieces from the classical repertoire as the basis for many of his compositions, essentially composing a frequently ironic commentary on an earlier work. Olivier Messiaen's "Oiseaux Exotiques" and "Catalogue d'Oiseaux" are collages of bird songs, precisely notated by species in the score, gathered together in a musical form.

Another often cited post-modern musical collage is the third movement of Luciano Berio's "Sinfonia," which uses the scherzo of Gustav Mahler's "Resurrection Symphony" as a musical foundation, and text from Samuel Beckett's "The Unnameable," but adds quotations spanning classical repertory, as though they were sampled or found haphazardly by spinning a radio dial. Berio himself, though, in "Two Interviews" and elsewhere, rejects and distances himself from notions of "collage," arguing that each reference is hardly haphazard; rather, each quotation carefully evokes the

context of its original work, creating an open web, but an open web with highly specific referents and a vigorously defined, if self-proliferating, signifier-signified relationship. "I'm not interested in *Italic text*collages/*italic text*, and they amuse me only when I'm doing them with my children: then they become an exercise in relativizing and 'decontextualizing' images, an elementary exercise whose healthy cynicism won't do anyone any harm," Berio tells interviewer Rossana Dalmonte, in what reads like Berio attempting to distance himself from composers like John Zorn or Uri Caine, for whom juxtaposition itself can provide meaning. Berio's self-distinction, while it does not need to be believed by analysts or musicians, nevertheless runs counter to the later postmodern practice of mixing "high" and "low" found objects "haphazardly" or without regard to an affirmative or negative sense of constructive quality. In other words, it is not only the composition of the "collage" that conveys meaning; it is the particular composition of the component "sound-image" that conveys meaning. (And in the sense Berio clings to the notion of music conveying an affirmative, even extra-musical, meaning, perhaps he, or other "academic" composers like Messiaen or Stockhausen, is not so postmodern in the sense that it is, for better or worse, used in current critical circles to convey some sort of eternal, neutral equivocation between musical texts.)

A related aspect of post-modern classical music was an interest in reducing the role of a composer in musical composition, not by the use of pre-composed material, but instead by the use of random procedures in composition and performance. This began as a reaction to elements of late [modernism](#), specifically the modernist project of [atonality](#), begun by Arnold Schoenberg, which had been taken to its logical conclusion, total serialism, by such late modernist composers as Pierre Boulez, Karlheinz Stockhausen, and others. A group of composers, including Boulez, Stockhausen, and especially John Cage began introducing elements of 'chance' in their music to create aleatory music. Cage is famous for using the I Ching to direct his compositions, essentially removing himself from the compositional procedure. On the other hand, his piece 4'33" is performed by a silent pianist, and is said to consist entirely of environmental noise. Aleatory music began to blur the boundaries between the composer and the audience, and between the musician and the environment, which was a postmodern trend.

At the same time, there was also a new interest in non-Western music, early music (typically meaning pre-[Baroque](#)), and popular music. This attention to all musical traditions is a general post-modern feature; for them the division between "high" and "low art" is illusory. György Ligeti found rhythmic elements of Pygmy song that fit his own sensibilities, and they influenced his later compositions. Olivier Messiaen studied Indian music and [medieval music](#) thoroughly, and some of his scores make reference to

Indian tala or plainchant. Tan Dun, born in China, has sought ways in his compositions to unite the Chinese and Western strands of music. Steve Reich studied West African drumming, Indonesian gamelan, and Hebrew cantillation, and his works are sometimes compared to Perotin or [rock music](#). Further eroding the wall between "art music" and "popular music," a number of [DJs](#) have [remixed](#) his work on the album *Reich Remixed*. Glenn Branca and Rhys Chatham have worked with rock musicians and combined the techniques of classical and popular music.

The approach of post-modern and modern composers with regard to foreign, obsolete or popular musical idioms differs substantially from the "exotic" references of earlier composers. One key difference is the thoroughness of the study. Mozart's "Rondo alla Turca" is supposedly influenced by Turkish music, but it is a superficial and stereotypical reference imposed in a pure classical form. Post-modern composers have continued the modern trend begun by Béla Bartók in making systematic studies and have generally sought in earnest to understand the underlying principles of exotic music by years of study or performance in the idiom. The result is often more subtly incorporated into the composer's vocabulary, so much that one may not imagine the source of the foreign elements until they are pointed out.

The emergence of postmodern styles

In the late 1950s and 1960s began both a series of new styles, influenced by post-modern conditions, and an incorporation of post-modern elements into existing styles.

In popular music, [jazz](#), [rhythm and blues](#), and early rock and roll, all begin to become shaped by not only new technology, but a fundamentally different way of producing recordings. Instead of trying to achieve a rounded three-dimensional sound in imitation of the concert experience, recordings increasingly brought vocals to the fore and made the rest of the sounds into a single "wall" behind the main track. By the mid 1960s this "wall of sound" style was the standard of most commercial radio. The full incorporation of the studio mixing techniques, electronics and use of layering would lead to the establishment of [rock](#). "Pop" music, as a specific sub-genre, would eschew the prominent electric-guitar sound of rock in favor of synthesizers, acoustic instruments, and more subdued rhythm sections.

At the same time, [dance music](#), particularly the "[disc jockeys](#)" at urban parties, was creating a different road into post-modernity in music. Their approach was to take records on turntables, and by hand control the speed of the turntable, and using the mixing board as an instrument, add reverb,

suburb and other sound effects. At the same time they would speak into the microphone, using the dance tracks as a background for their own speech, which would lead, eventually to eventually evolving into the DJing and MCing of [hip hop music](#). Further evolution in the 1990s [turntablism](#) movement focused on the DJing aspect of hip hop, with music made almost *entirely* of samples. DJ Shadow is the most well known turntablist DJ, but Q-Bert and Mixmaster Mike of the Invisibl Skratch Piklz, DJ Spooky and Cut Chemist were also highly influential.

In classical music, [minimalism](#) is usually regarded as the first "post-modern" style. Minimalism was in part a reaction to the perceived inaccessibility and sterility of modernist classical music of such composers in the tradition of Arnold Schoenberg, Pierre Boulez, the early John Cage, and others among the avant-garde. The earliest minimalist composers included LaMonte Young, who had studied under Schoenberg and incorporated elements of serialism in his early minimalist works, and Terry Riley, who was largely influenced in his composition by the repetitiveness of Indian music and [rock music](#).

Minimalism and related postmodern musical styles laid the groundwork for re-integrating popular and 'highbrow' music, which had been separated since the rise of modernism. By the 1970s, avant-garde rock and pop musicians (such as Suicide and Throbbing Gristle) had become interested in electronic instrumentation, the use of Eastern rhythms and unconventional instruments (for example the use of the sitar by the Beatles) and drone-like or repetitive music, stylistically similar to minimalism (such as the music of The Velvet Underground, Tangerine Dream, Kraftwerk, and later, Stereolab). Tape loops also prefigured the use of 'sampling' in [techno music](#) and [house music](#), and the 'scratching' of [hip hop music](#). Moreover lessunder the 'ironic' 'cut and paste' approach of Stockhausen's later work (which used elements from both 'high' and 'low' art) was highly influential on many pop and rock composers in the 1970s, 1980s, and 1990s: see, for example, or The Residents.

Postmodern [jazz](#), also, has influenced contemporary pop/rock music. This has developed from two main sources, the innovations of Charlie Parker in the immediate post-war period, and (again) Arnold Schoenberg: this time, however, not so much his serial work as his pre-WWI 'atonal' style, where all forms of tonality were abandoned. The merging of these two traditions led to the development of [free jazz](#) in the 1950s by Ornette Coleman who went onto inspire a new generation of musicians in the 1960s and 1970s: for example, John Coltrane, Albert Ayler and Sun Ra. Free jazz was hugely influential on many avant-garde rock musicians: for example Captain Beefheart, and, in a completely different way The Stooges and Lou Reed (who eventually worked with Coleman in 2003 on the *Raven* album). These artists themselves were influential on a

generation of [punk](#) musicians in the 1970s and 1980s (see for example The Lounge Lizards and The Pop Group). In the 1970s Miles Davis repaid the compliment by incorporating elements of [funk](#) and [rock](#) into his sound, most notably on his *Bitches Brew* album. Again, this has been hugely influential on contemporary rock and jazz.

[Post-rock](#) is a term that has begun to be used for bands that used "rock instrumentation for non-rock purposes, using guitars as facilitators of timbres and textures rather than riffs and power chords" as was originally described by Simon Reynolds in issue 123 of *The Wire* (May 1994).

Although the concept may refer to bands having dissimilar music, most post-rock music is mainly instrumental and of an introspective sort.

The number of bands within the post-rock movement has increased significantly during the last years. Bands such as Mogwai, Tortoise, Explosions in the Sky, Mono, Sigur Rós, múm and Godspeed You! Black Emperor have become fairly known. Their melodic, rich instrumentalization and strong emotional content have become the epitome of most post-rock music composed nowadays.

The postmodern musical condition

As a musical condition, postmodern music is music situated *after* the modern age, during the present period, where music has become valued primarily as a commodity and a culture, rather than a form of idealized [modernist](#) expression for its own sake. Some authors have suggested that the transition in music from modern to postmodern occurred in the late 1960s, influenced in part by [psychedelic music](#) and the late Beatles albums. (Sullivan, 1995, p.217.) In the 1970s, the postmodern condition continued with the advent of [disco](#), [heavy metal](#), [hip hop](#), and a newly-commodified [country music](#).

The difference between modern music and postmodern music then is that modernist music was characterized by a focus on musical fundamentals and expression. In postmodern music, however, the commodity being sold by record companies and pop stars is not the fundamentals of the music, but the cultural image surrounding the music, which reverberates through film, television, and other media.

Causes and theories of post-modernity in music

For some, post-modernity is degenerate modernity, the critic Theodor Adorno being a prominent example of the idea that trends of music after [serialism](#) represent the banalization of and regression from modernity.

Others follow Fredric Jameson, who holds that post-modernity is the condition of late capitalism and the decline of identity creating metanarratives, such as nation-states. Some bands which may be considered post-modern such as Radiohead and Godspeed You! Black Emperor have indeed presented a strong opposition to current capitalism ideals and state of western society.

Another theory advanced is that post modernism is the explicit reaction to the rise of a mass production consumer society, and is linked to the need to create coherence and aesthetic value from the artifacts and patterns of that society.

As with modernity and postmodernity in general, modernity may be considered to not have yet ended, and thus there is no postmodern condition.

See also

- [20th century classical music](#)

Sources

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Categories: [Musical movements](#)

Post-punk

Stylistic origins: [Punk Rock](#), [Glam Rock](#), [Krautrock](#), [Dub](#), [Funk](#), [Reggae](#), Avant-garde art movements, [Experimental music](#), [World music](#)

Cultural origins: Late 1970s, United Kingdom, United States

Typical instruments: [Drum](#) - [Guitar](#) - [Bass guitar](#) - [Synthesizer](#) - [Keyboard](#) - [Drum machine](#) - [Modified electronics](#)

Mainstream popularity: Large in the early 1980s

Derivative forms: [Alternative rock](#) - [Gothic rock](#) - [Deathrock](#) - [Indie rock](#)

Coldwave - [Gothic rock](#) - No wave - [Experimental music](#)

Funk punk - Reggae punk

Dutch's Ultra - German's Neue Deutsche Welle - Brazilian's Dark

[Post-punk revival](#) - [Punk rock](#) - [Industrial music](#) - [Alternative Rock](#) - [Gothic rock](#) - Positive punk

Post-punk was a musical movement beginning at the end of the 1970s, following on the heels of the initial [punk rock](#) "explosion". For the more recent "post-punk" movement in rock music, see [post-punk revival](#).

History

During the first wave of punk, roughly spanning 1974–1978, bands such as the Sex Pistols, The Clash, The Ramones, and The Damned began to challenge the current styles and conventions of rock music by stripping the musical structure down to a few basic chords and progressions with an emphasis on speed and attitude. Yet as punk itself soon came to have a signature sound a few bands began to experiment with more challenging musical structures, lyrical themes, and a self-consciously art-based image, while retaining punk's initial iconoclastic stance.

Typically more introverted, complex, arty, and [experimental](#) than classic punk rock or the more pop-oriented [New Wave music](#), post-punk laid the groundwork for [alternative rock](#) by broadening the idea of what punk and underground music could do, incorporating elements of [Krautrock](#), Jamaican [dub music](#), American [funk](#), and studio experimentation into the punk rock genre. It found a firm place in the 1980s college rock scene, and left behind several major sub-genres. However, post-punk's biggest influence remains in the vast variety of sounds and styles it pioneered, many of which proved very influential in the later alternative rock scene.

Classic examples of post-punk outfits include Gang of Four, Joy Division, Echo & the Bunnymen, and Wire. Bands such as Crass and The Fall also came within the scope of post-punk, as with several outfits formed in the wake of traditionally punk rock groups: Magazine from Buzzcocks, for instance, or Public Image Ltd. from the Sex Pistols. A list of predecessors to the post-punk genre of music might include Television, whose album *Marquee Moon*, although released in 1977 (when the punk genre was just forming), is considered definitively post-punk in style. (However, many would argue that bands such as Television, Talking Heads, and the Voidoids were all core punk, as it was the raw originality and diversity of sound and style that was punk.) Other groups, such as The Clash, remained predominantly punk in nature yet inspired and were inspired by elements in the post-punk movement.

Championed by late night BBC [disc jockey](#) John Peel and record label/shop Rough Trade (amongst others, including Postcard Records, Factory Records, Falling A Records, Fast Product, and Mute Records), "post-punk" could arguably be said to encompass many diverse groups and musicians. The original post-punk movement took place largely in England, with significant scenes throughout the world, though North America and other non-European bands weren't often recognized

worldwide (with some notable exceptions, such as North Americans Pere Ubu, Lydia Lunch, Suicide, early Hüsker Dü and Mission of Burma).

The original post-punk movement ended as the bands associated with the movement moved away from its aesthetics, just as post-punk bands had originally left punk rock behind in favor of new sounds. Many post-punk bands, most notably The Cure and Siouxsie & the Banshees, evolved into [gothic rock](#) (formerly a style of the larger post-punk movement) and became identified with the [goth](#) subculture. Some shifted to a more commercial New Wave sound, while others were fixtures on American college radio and became early examples of alternative rock.

Related styles

- [Alternative rock/Indie rock](#)
- [Gothic rock](#)
- [Industrial music](#)
- [New Wave music](#)
- [Punk blues](#)

See also

- [Post-punk revival](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Post-punk revival

The **post-punk revival** is a movement in modern [rock](#) music, being part of the larger [indie/garage rock](#), [punk](#), and [dance](#) genres. The post-punk revival draws in part on the conventions of the original [post-punk](#) sound from the early 1980s, yet is also an extension of and reaction to the more pop-oriented punk music of the 1990s. The movement began and is most prominent in English speaking countries such as the US, the UK, and Australia, and has been especially tied to the New York City music scene.

History of the post-punk revival

Originally, the term "post-punk" was coined to describe those groups which in the late seventies and early eighties took punk and started to experiment with more challenging musical structures, lyrical themes, and a self-consciously art-based image, while retaining punk's initial iconoclastic stance. Classic examples of post-punk outfits include Gang of Four, Joy Division, The Raincoats, and Wire.

At the turn of the century, the term "post-punk" began to appear in the music press again, with a number of critics reviving the label to describe a new set of bands that shared some of the aesthetics of the original post-punk era. A reevaluation of the sonic conventions from that era, this second wave of post-punk incorporates elements of the dance and [indie](#) music of the late-1980s and 1990s in much the same way that the original post-punk movement was informed by the [krautrock](#), [dub](#), and [disco](#) music of the 1970s.

The dual meaning of post-punk

The use of the term "post-punk" to describe two distinct waves of rock music, despite their many differences, has stuck. It is legitimized not only by the broad consensus that has emerged to call the groups listed here post-punk but also by the historical positions of each movement, relative to the dominant punk rock music of their respective eras. The first form of post-punk was seen as a response to late-1970s punk rock; the twenty-first century variant as a response to 1990s punk rock.

Earlier attempts to revive the term "post-punk" were not successful. In the early-1990s some critics referred to groups like Fugazi and Girls Against Boys as "post-punk" without this label gaining widespread use. These groups are now widely considered [hardcore punk](#) or [post-hardcore](#).

Unlike the original post-punk artists, who were often deliberately difficult and obtuse, many bands of the post-punk revival have been more accessible and radio-friendly, leading some to claim that they are not stylistic torchbearers of the post-punk style but are instead simply a variant within the dominant commercial style of [rock music](#).

[Alternative metal](#) - [Britpop](#) - C86 - College rock - [Dream pop](#) - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - Lo-fi - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrrl](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Post-punk](#)

Post-rock

Stylistic origins:	Experimental , Minimalism , Ambient , Krautrock , Indie rock , Space rock , Shoegazing , Art rock , Jazz , and Electronica
Cultural origins:	Early 1990s, United Kingdom and United States
Typical instruments:	Guitar – Bass – Drums – Synthesizer – Other less common instruments, such as Glockenspiels or Violins .
Mainstream popularity:	Limited, exists mostly within the indie scene.

Post-rock is a [music genre](#) characterized by nontraditional use of instruments and high musical density. Although firmly rooted in the [indie](#) scene, post-rock's elusive and complex style bears little resemblance musically to [indie rock](#) or other styles more commonly associated with the scene. The connection with the indie scene is more closely related to the fact that post-rock music is often recorded on independent [labels](#), and therefore sharing the same level of obscurity.

The term was coined by Simon Reynolds in issue 123 of *The Wire* (May 1994) to describe a sort of music "using rock instrumentation for non-rock purposes, using guitars as facilitators of [timbres](#) and textures rather than riffs and power chords."

Originally used to describe the music of such bands as Cul-de-Sac, Stereolab, Disco Inferno, Seefeel, Bark Psychosis and Pram, it spread out to be frequently used for all sorts of [jazz](#)- and [Krautrock](#)-influenced, instrumental, [electronica](#)-added music made after 1994. Bands from the early 1990s such as Slint, or earlier, such as Talk Talk were influential on this genre.

As with many musical genres, the term is arguably inadequate: it is used for the music of Tortoise as well as that of Mogwai, two bands who have very little in common besides the fact that their music is largely instrumental.

History of the scene

The band Tortoise was among the founders of the movement. After the second Tortoise LP *Millions Now Living Will Never Die*, the band became a post-rock icon. After many bands (e.g., *Do Make Say Think*) began to record music inspired by the "Tortoise-sound", and were often described as post-rock.

In the late nineties, Chicago, Illinois, became the home base of many different groups. John McEntire (of Tortoise) became an important producer for lots of them, as well as Jim O'Rourke (of *Brice-Glace*, *Gastr del Sol* and many more). *Godspeed You! Black Emperor!* (from Montreal, later renamed *Godspeed You! Black Emperor*) and *Mogwai* (from Glasgow) were among some of the influential bands of the scene to arise during this time. Post-rock began to range from the slow, guitar-based ambience of *Boxhead Ensemble*, through the mid-tempo rock of *Radiohead*, to the up-tempo electronica of *Stereolab*.

By the early 2000s, the term had started to fall out of favor. It became increasingly controversial as more critics outwardly condemned its use. Even the bands for whom the term was most frequently assigned (for example, *Cul-de-Sac*, *Tortoise*, and *Mogwai*) rejected the label that it placed on them. The wide range of styles covered by the term most likely robbed it of its usefulness. Bands like *My Bloody Valentine* are often referred to as post-rock thanks to the overuse of the term when categorizing rock bands with a more experimental edge to them.

Today, despite criticism of the term, the post-rock genre lives on. *Explosions in the Sky* and *Mono* are among the post-rock bands which have recently risen in popularity, due to the emphasis on [melody](#) and emotional content within their music. Some relatively "commercial" bands such as *Yourcodenameis:milo* and *Hope Of The States* have adopted the quiet-loud-quiet-loud songwriting approach used by bands such as *Mogwai*. However, the movement hasn't caught on significantly in mainstream music. Many new post-rock bands remain in the underground; notable examples include *Akira*, *Because of Ghosts* and *Red Sparowes*.

The post-rock sound

As mentioned above, the post-rock sound incorporates a wide variety of musical genres, such as [ambient](#), [jazz](#), [electronica](#), [experimental](#), and sometimes even [rock](#) itself. The post-rock approach to music, including emphasis on instrumental work and sound textures, is similar to the earlier [New Age](#) movement, which came out of the modern folk tradition. Another genre closely related to post-rock is [math rock](#), characterized by more percussive timbres, more dissonant harmonic gestures, and more prog-influenced arrangements.

[Lyrics](#) are often omitted from post-rock music, however this does not necessarily mean vocals are always absent. Some post-rock bands employ vocals as an instrument, incidental to the overall sound, rather than the more traditional use where clean, interpretable vocals are important for poetic and lyrical meaning. Post-rock vocals are usually soft and droning, and can be infrequent or present in irregular intervals. Jessica Bailiff is a good example of this style of droning vocals. Sigur Rós, a band known for their distinctive vocals, have even fabricated a language which they call 'Hopelandic', described by the band as *"a form of gibberish vocals that fits to the music and acts as another instrument"*.

Wider experimentation and blending of other genres have recently taken hold in the post-rock scene. Many bands such as Red Sparowes and Pelican have been fusing [metal](#) with post-rock, the Appleseed Cast's Low Level Owl project of 2001 saw the previously [emo](#) band totally expand their sound with an ambitious double-album suite of atmospheric songs and [ambient](#) instrumentals. Some post-rock bands such as Bossk have even been using vocals similar to those found in [death metal](#). Bands such as 65daysofstatic and From Monument to Masses incorporate electronica and sampling elements into their tracks. The lines between post-rock and [post-hardcore](#) are also slowly being blurred by bands like Oceansize, Peace Burial at Sea and Youthmovie Soundtrack Strategies. Other bands such as Rachel's and Clogs combine post-rock with classical music.

Power ballad

Power ballad is the name given to a certain genre of [songs](#) that were frequently included on [arena rock](#), [hard rock](#) and [heavy metal](#) albums in the 1970s and 1980s though the style has evolved into more modern forms since.

These songs often explored various sentimental themes such as yearning and need, love and loss. In their generally confessional nature they were positioned as atypical to metal's more usual lyrical themes of hedonism, violence, or the occult. The term power ballad is a misnomer, as they are not ballads at all but are typically love songs. In the years when record companies first considered the marketability of power ballads, they probably figured that the phrase *power ballad* was more accessible and appealing than the phrase *metal love song*.

Format

Typically, a power ballad begins with a soft [keyboard](#) or [acoustic guitar](#) introduction. Heavy [drums](#) and distorted [electric guitars](#) don't enter into the arrangement until, perhaps, the chorus or even later in the song, in the more modern takes (Such as Creed's "With Arms Wide Open" or Evanescence's "My Immortal"). The electric guitar parts usually take the form of simple root/fifth chords which sustain until the next chord change, but screaming, melodic guitar solos are also important markers of this genre. The interplay throughout the arrangement between "clean" [timbres](#) and distorted ones is crucial to the creation of emotional tension in the power ballad aesthetic.

History

Power ballads came into popularity initially at the insistence of a record company in hope of scoring a Top Forty hit and in the genre's formative years, were written only grudgingly by band members. However in recent years, power ballads have been re-imagined (as has much of 1980s culture) as something "authentic" rather than something "manufactured" (i.e. pushed onto bands by record labels). For instance, VH1's advertising copy for its top-25 countdown show on power ballads states: "These bands had a fantastic sense for what their fans wanted. In most cases their record labels and managers didn't want them to do these songs." In any event, power ballads were often a band's most (or only) commercially successful

songs. Because of the perceived superficiality of their sentiment, though, power ballads were consistently despised by music critics, who rejected the way metal musicians actively borrowed the musical codes normally reserved for more "authentic" styles of rock.

An important precursor for the form was The Carpenters' "Goodbye to Love" single in 1972, which featured a fuzz-tone screaming guitar solo (by Tony Peluso) in the middle of a Middle of the road vocal.

Power ballads originated in the 1970s with [arena rock](#) bands like Styx, Boston, REO Speedwagon and Journey; it also existed in contributions from the exponents of Power Pop. Indeed, early examples of power ballads would be Don't Wanna Say Goodbye by the Raspberries from its 1972 album *The Raspberries*, and Styx's "Lady" from its 1973 album *Styx II*. As a solo artist, Raspberries lead singer and chief songwriter Eric Carmen created the #2 hit *All By Myself* in 1976, which was subsequently covered by artists such as Shirley Bassey, Celine Dion, and El Divo.

Later development of the style from the mid-1980s to the early 1990s is exemplified by Scorpions' "Still Loving You", Dokken's "Alone Again"; Skid Row's "I Remember You"; Night Ranger's "Sister Christian"; Mötley Crüe's "Home Sweet Home"; Cinderella's "Nobody's Fool" and "Don't Know What You Got (Till It's Gone)"; Guns N' Roses' "Don't Cry"; Whitesnake's "Slow and Easy" and "Is This Love"; White Lion's "Wait"; Great White's "Rock Me", "Save Your Love", "The Angel Song" and "House of Broken Love"; Van Halen's "Love Walks In"; Poison's "Every Rose Has Its Thorn"; Extreme's "More Than Words"; Aerosmith's "Angel"; and Warrant's "I Saw Red". For some 1970s arena rock artists, the power ballad was also responsible for helping to revive their careers in the 1980s; examples include Heart's "These Dreams" and Cheap Trick's "The Flame".

The term "power ballad" is still used to this day in reference to songs such as Avril Lavigne's "I'm with You", Lifehouse's "Hanging by a Moment", Velvet Revolver's "Fall to Pieces", Kelly Clarkson's "Because of You", Nickelback's "Someday", Slipknot's "Vermillion Pt. 2", Stone Sour's "Bother", Black Label Society's "In This River", and Staind's "It's Been a While". Even thrash bands like Metallica had a few with "Nothing Else Matters", "The Unforgiven", "Fade to Black" and "Welcome Home (Sanitarium)"; Testament's "The Ballad", Metal Church's "Watch the Children Pray", and Pantera with "Cemetery Gates" and "This Love".

Present Use

Occasionally, the term *power ballad* is applied more generally to earlier rock songs which start slowly and quietly and then gradually crescendo to a powerful, climactic end. This usage is far less common, however, and

seems to be a retroactive application of the genre's name to pre-1980s album-oriented rock songs such as Led Zeppelin's "Stairway to Heaven," Lynyrd Skynyrd's "Free Bird," and Aerosmith's "Dream On", which vaguely fit the power ballad aesthetic.

Generally, a power (or rock) ballad is considered suitable for [slow dancing](#) because of its slow beat.

VH1's top 25 power ballads

Open Arms - Journey
I Don't Want to Miss a Thing - Aerosmith
Beth - KISS
With Arms Wide Open - Creed
I'll Be There for You - Bon Jovi
November Rain - Guns N' Roses
Every Rose Has Its Thorn - Poison
Love Bites - Def Leppard
Sister Christian - Night Ranger
Is This Love - Whitesnake
Nothing Else Matters - Metallica
Home Sweet Home - Mötley Crüe
Again - Lenny Kravitz
Keep on Loving You - REO Speedwagon
I Remember You - Skid Row
How You Remind Me - Nickelback
These Dreams - Heart
Don't Know What You Got (Till It's Gone) - Cinderella
Only God Knows Why - Kid Rock
Love Song - Tesla
Silent Lucidity - Queensrÿche
Still Loving You - Scorpions
It's Been Awhile - Staind
When It's Love - Van Halen
Close My Eyes Forever - Lita Ford with Ozzy Osbourne

Power metal

Stylistic origins: [Heavy metal](#), NWOBHM, [Thrash metal](#)
Cultural origins: Mid 1970s Europe Mid 1970s, United States
Typical instruments: Vocals - [Electric guitar](#) - [Bass guitar](#) - [Drums](#) - [Keyboards](#)
Mainstream popularity: Medium to Large

[Timeline of heavy metal](#)

Power metal is a style of [heavy metal music](#) with the aim of evoking an "epic" feel, often within a fantastic or (less often) symphonic context. There is some dispute about the term, which can refer to two different, but related styles: one pioneered and largely practiced in North America, and one based in Germany and Scandinavia. In contemporary usage, "power metal" generally refers to the European style.

American power metal

American power metal, like European power metal, was influenced by Rainbow, Iron Maiden, Judas Priest, Dio, Queensrÿche, Plus Ultra, and Helloween. Some consider modern American bands like Iced Earth and Nevermore to be the descendants of this style, but others claim that the movement has ended, swallowed by better known styles such as Thrash and European power metal. Others consider the genre in America on the rise again, with fledging American power metal bands in places such as New York (home to Manowar, Zandelle, Gothic Knights, Twilight Odyssey, and pioneering NY band Virgin Steele). Kamelot, who originated in the state of Florida, has recently emerged as a forerunner in popular power metal bands with the release of their album *The Black Halo* (with guest appearances from Dutch Simone Simons, vocalist for the Dutch Symphonic metal band Epica, and the lead vocalist of Norwegian Symphonic Black Metal band Dimmu Borgir, Shagrath). It should be noted however that in the musical sense, Kamelot is very much a European power metal band. Following Kamelot, the Nebraska-based power metal band Cellador was signed August of 2005 to Metal Blade Records, signalling a return of the style by a homegrown band to a noted record label in America, although their sound is more similar to European power metal.

European power metal

In the mid-1980s, European bands such as Helloween (Germany) and Europe (Sweden) put even more attention to the melodic development of the songs. Helloween mixed fast speed metal riffs with melodic ones and added Iron Maiden-like powerful vocals, further cleaning the sound. Their albums *Keeper of the Seven Keys, Part 1* (1987) and *Keeper of the Seven Keys, Part 2* (1988) are generally regarded as a milestone of this genre. Subsequently, European-style "happy metal" has spread across the continent (particularly to Finland) and worldwide, though it is comparatively unpopular in the United States, United Kingdom and other English speaking countries.

Recently, however, many power metal bands have abandoned the "happy-metal" sound of their predecessors, and have adopted a more [epic](#) sound combined with the power metal core. Bands such as Blind Guardian have combined their classic power metal sound with an orchestral background as Rhapsody or Angra have done.

Musical characteristics

Power metal, as the term is used today, places primary importance on an epic sound, usually at high speeds, primarily due to its [speed metal](#) roots, and with catchy melodies. Whereas most rock lyrics focus largely on "the real world" - personal experience, historical incidents, social commentary, etc. - power metal often treats epic, cosmological or metaphysical themes. Many power metal songs draw inspiration from religion, science fiction, mythology, and fantasy, and they tend to be more optimistic than most metal lyrics.

Power metal vocals are generally "clean", as opposed to the growling vocals that characterise [death metal](#), and are delivered by a trained vocalist. Following in the tradition of Bruce Dickinson and Rob Halford, power metal vocalists tend to sing in a high register and often in falsetto. Some singers, such as Hansi Kürsch of Blind Guardian, record multi-layered vocals reminiscent of Queen. Because of the primary importance of vocals in power metal, vocalists generally do not double as guitarists as in other styles of metal, which is why Hansi Kürsch stepped down as bassist for Blind Guardian after their album "The Forgotten Tales"; Hansi said that he wanted to focus on enhancing his vocals both in and out of the studio. This is also the case as to why Kai Hansen recruited Michael Kiske for

Helloween after Kai himself sang on the first two Helloween albums. When Kai formed Gamma Ray with Ralf Scheepers, his singing took a back seat as Ralf fronted the band. Although, after Ralf quit the band, Kai returned to singing and currently is both the vocalist and the lead guitarist of the band.

Power metal guitarists and bassists generally play rapid streams of notes, but change [chords](#) comparatively slowly, with a harmonic tempo of once per measure or slower. Fast and demanding guitar solos, however, are almost guaranteed.

Power metal drummers generally play with two bass drums for added speed, often playing a constant stream of sixteenth notes with snare drum accents on the beat. Some bands defy this formula, but it is surprisingly universal.

Many bands also play with a keyboardist, but keyboards are not generally a musical focus. A few, such as the Italian band Rhapsody, have also been known to record with more symphonic elements. Rhapsody actually calls their style of music "Hollywood Metal," emphasizing its resemblance to modern [film scores](#).

This style is most popular in Europe, Japan, and some countries of South America (including Brazil, Venezuela, Argentina and Chile), and has a growing popularity in certain parts of North America.

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - **Power metal** - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Power noise

Power noise (also known as **powernoise**, **rhythmic noise**, "**noize**" and occasionally as **distorted beat music**) is a subgenre of [industrial music](#) that takes its inspiration from some of the more structured and distorted early industrial acts, such as Esplendor Geométrico. There are also influences from [hardcore techno](#), [noise](#) and [technoid](#). The term "power noise" was originally coined by Raoul Roucka in 1997, who records as Noisex, with the track "United (Power Noise Movement)". Typically, power noise is based upon a distorted kick drum from a drum machine such as a Roland TR-909, uses militaristic 4/4 beats, and is usually instrumental. Sometimes a melodic component is added, but this is usually secondary to the rhythm. Power noise tracks are typically structured and danceable, but are known to be occasionally abstract. This genre is showcased at the annual Maschinenfest festival in Krefeld, Germany, as well as at Infest in Bradford, UK.

The term "power noise" should not be confused with the term "power electronics", which is a subgenre of noise.

Artists

5f 55	Ebola	Mimetic	Terrorfakt
Ad-ver-sary	Geistform	Mono No	Tortura Insomniac
Antigen Shift	Genetic	Aware	Winterkälte
Asche	Selection	Monolith	WHEN- "Black, white and grey"
Axiome	Greyhound	Mothboy	Xebox
Black Lung	Hecate	Noisex	Xotox
C/A/T	Heimstatt	P.A.L	
Catholic Boys in Heavy	Yipotash	Shnarph	
Leather	Hypnoskull	Somatic	
Config.Sys	Imminent	Responses	
Converter	Starvation	Synapscape	
	Iszoloscope	Tarmvred	
	MechCon		

Labels

Ant-Zen (Germany)
Hands Productions (Germany)

Industrial

[Aggrotech](#) - Coldwave - [Dark electro](#) - [Electronic body music](#) - [Futurepop](#) -
[Industrial metal](#) - [Industrial rock](#) - Industrial techno - [Noise](#) - **Power noise**

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) |
Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Industrial music](#)

Power pop

Power pop is a long-standing [musical genre](#) that draws its inspiration from 1960s British and American pop music. Musically the style is characterized by strong melodies, crisp vocal harmonies, economical arrangements and prominent guitar riffs, with instrumental solos kept to a minimum, and blues elements largely downplayed. Usually groups hew to the traditional rock band instrumentation of one or more electric guitars, electric bass guitar, and drum kit, with perhaps electric keyboards or synthesizers added. Badfinger's "No Matter What" (1970), The Raspberries' "Go All The Way" (1972), and The Knack's "My Sharona" (1979) are some of the most commercially successful singles best representative of the power pop genre. While its cultural impact has waxed and waned over the decades, it is among rock's most enduring subgenres: a listener who has heard the '60s smash "A Hard Day's Night" by The Beatles or the 2003 hit "Stacy's Mom" by Fountains of Wayne has heard power pop.

Formative years: 1960s - early 1970s

The term was coined in an interview with Pete Townshend of The Who in 1967, in which he said "power pop is what we play". As early as 1965, the Everly Brothers were playing music that can be called power pop; their "I'll See Your Light" displayed jangling guitars and an oblique harmonic approach that built upon the innovations of The Beatles and The Byrds. Those groups, along with The Who, are often cited as the progenitors of power pop. The Who, inspired by the melodicism of The Beatles and the driving rhythms of American R&B, put out several songs in the early "Mod" phase of their career (1965-1966) that can be considered the first true power pop songs: "I Can't Explain", "The Kids Are Alright", "I'm a Boy", "Happy Jack", "So Sad About Us", and in 1967, "Pictures of Lily". All of these songs are propelled by Keith Moon's aggressive drumming and Pete Townshend's distinctive power chords but also hold strong melodies and euphonic harmonies. The Beatles took inspiration from The Who's contemporary singles and released such hard-edged but melodic mod rockers as "Paperback Writer" and "Day Tripper" in the mid '60s. Many groups that arose in the wake of The Beatles' success were also important in the evolution of the style, such as the Left Banke, The Beau Brummels, the Knickerbockers and The Zombies.

Modern power pop gained momentum in the late '60s with the first recordings by the British group Badfinger (though it must be pointed out that at this time, bands and recordings were not yet classified as "power pop"). Badfinger singles such as "No Matter What," "Baby Blue" and "Day After Day," all recorded around 1970, were the template for the power pop that followed in the late 1970s. In the early '70s the form was further codified by the work of The Raspberries (who may have been the first band to earn the appellation, in a mid-1970's article in Rolling Stone Magazine), Big Star, Blue Ash, Artful Dodger, Dwight Twilley and Todd Rundgren. At this stage, groups performing music later to be termed "power pop" were nearly all American, and the first albums by Big Star and The Raspberries are still considered among the genre's essential recordings. Although Rundgren and The Raspberries achieved some chart success during the period, Big Star spent years relegated to cult status, earning a wider name only after being extolled in the '80s by bands like R.E.M. and The Replacements. Regardless of chart success, many of these early 1970s bands who deliberately incorporated British Invasion influences in their music were considered strongly out-of-fashion in a rock music world dominated by soft rock artists like The Carpenters, the singer-songwriters such as Carole King, and hard rock groups like Deep Purple or Led Zeppelin.

Commercial peak: late '70s - early '80s

USA

However, in the late '70s and early '80s, spurred by the accompanying, contemporary success of [New Wave](#) and [punk rock](#) (music which was similarly driving and stripped-down) Power pop enjoyed its most visible and prolific period, with American groups like dB's, Cheap Trick, The Knack, The Romantics, 20/20, Paul Collins Beat and Shoes, among countless other bands, springing upon the rock music scene. These late 1970s bands -- many of whom were now specifically referred to as "power pop" -- had as their immediate and most important influence the early 1970s bands like Badfinger and the Raspberries, rather than the British Invasion bands that were the genre's original influence. These new power pop bands favored a leaner, punchier, more punkish attack than their early 1970s counterparts. Perhaps the most successful power pop single of all-time, The Knack's "My Sharona", notched six weeks in the number one position atop the Billboard Hot 100 in 1979. Cheap Trick's "I Want You to Want Me" was another monumentally successful power pop single of the era.

UK

These American groups had British contemporaries, but the term "power pop", as used in the UK, referred to a somewhat different style of music. It was commonly applied to British groups such as The Jam--for several years in the late '70s and early '80s the most popular group in Britain--and groups that followed in The Jam's wake such as The Vapors, The Jags, and The Chords. These groups have all been variously described as "[mod revival](#)", "[punk](#)", "[new wave](#)", and "power pop". Lacking the influence of American pioneers such as Big Star and The Raspberries, these bands were rather inspired by '60s beat/British Invasion groups, particularly The Who and The Beatles, and, spurred by contemporary punk aesthetics, speeded up the pace.

Other UK artists of the late '70s commonly identified as power pop were new wave groups like XTC and Elvis Costello & The Attractions. Neither group sported the mod image or overt '60s influence of The Jam and their followers, nor the Big Star/Raspberries-derived sound of the US groups at the time, but both played driving, melodic music. Similarly, American new wave group Blondie, which had a massive following in Britain, was often labelled power pop in the UK press.

Finally, a handful of successful groups in the UK at the time did boast the traditional power pop sound as inspired by The Raspberries and Big Star, most visibly The Records and Bram Tchaikovsky. Singles from these groups, such as The Records' "Starry Eyes", and Bram Tchaikovsky's "Girl Of My Dreams", rivaled or even surpassed their American counterparts in terms of capturing the essential elements of power pop. Unsurprisingly, these bands were far more successful in America than in their homeland.

Contemporary power pop: 1980s - today

In the 1980s and 1990s power pop continued to be a creatively viable if commercially limited genre, as artists such as Marshall Crenshaw (whose first two albums are considered classics of the genre), Matthew Sweet, Teenage Fanclub, Material Issue, The Posies and Jellyfish drew inspiration from Big Star, the Beatles and [glam rock](#) groups of the early 1970s like T. Rex and Sweet.

In the mid-1990s up through the '00s, power pop flourished in the underground via acts such as The Shazam, Sloan and You Am I, and on underground labels such as Not Lane Recordings, Kool Kat Musik and Jam Recordings. The sound also made a mainstream appearance with the success of Weezer and Ozma, precursors to younger acts, such as Rooney & Luzer. Some 1990s rock acts, such as Nirvana and Oasis, bore unmistakable signs of power pop influence. Today, power pop traits are prominently displayed by groups such as Fountains of Wayne, All-American Rejects, Click Five, Stingray Green and The Dandy Warhols, and found in the work of pop punk bands like Blink-182, Tsar, and emo bands like Jimmy Eat World.

Contemporaries in Britain

The influence of popular British power pop bands from the late 1970s and early 1980s can be found in contemporary British bands such as the Futureheads, Maxïmo Park, Farrah, the Duels, Special Needs, Razorlight and the Rifles.

- [Popular music](#)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | **Power pop** | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - **Power pop** - [Synthpop/Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#)

Categories: [Music genres](#) | [Rock music genres](#)

Power trio

The **power trio** is a [rock and roll](#) format popularized in the 1960s.

The rise of the power trio was made possible in part by developments in amplifier and guitar technology that permit the guitar to provide more sound than before. Particularly, the advent of electric bass guitar defined the bottom end and filled in the gaps. Perhaps the first embryonic "power trio" may have been Buddy Holly and The Crickets, whose onstage sound relied on a driving rhythm section that underpinned Holly's guitar and voice. A true power trio has one lead guitar, one bass and one drummer.

However, the prototypical power trios were exemplified by The Jimi Hendrix Experience and Cream. These two groups laid down the framework for all other subsequent power trios; extended improvisation, hyperamplification, and the use of effects (such as delay, distortion, etc.) to round out and modify the group sound. Quite often, power trio music reflects a [blues](#) or [jazz](#) influence, since these two types of music invite improvisation.

During the late 1960s, many groups used power trio instrumentation while adding a vocalist. These could include The Who, Led Zeppelin, and Black Sabbath. Although none of these were ever particularly identified as power trios, the music that they created is influenced by, and follows the same musical format as, many of the pioneering power trios.

The traditional power trio has a lineup of [guitar](#), [bass](#) and [drums](#), leaving out the rhythm guitar or keyboard often featured in rock music. However, some power trios also experimented with keyboards and sequencers in the studio, most notably the Canadian trio Rush, whose bassist-frontman Geddy Lee has often demonstrated his multi-instrumental capabilities on diverse rock albums such as 1977's *A Farewell to Kings* and 1985's *Power Windows*. Modern digital technology has also enabled a power trio to duplicate their studio performances in concert, as evidenced by Rush's 1989 live album, *A Show of Hands*, where Lee simultaneously sings, plays bass, and plays keyboard with foot pedals. This technology, in combination with their style and production, have given the band the nickname of "Canadian Power Trio".

One of the longest-lasting and most popular power trios is ZZ Top. Beginning from their roots as a blues-oriented, Cream-like power trio on albums such as *Tres Hombres*, the band increased their audience through a series of hit songs and albums. In many cases, the music of power trios is ignored or minimized by the music industry, but with a combination of wit, image, and musical dexterity ZZ Top became one of the few power trios to attain widespread popularity. Like Rush, ZZ Top has often used technology to expand their band's sound, but have never forgotten their blues roots. Unlike many power trios, ZZ Top also injects a deliberate element of humor into their music, which may account for part of their continued popularity.

Power trios have been characterized as loud and bombastic, often embarking on long improvised jams. Typically, vocals and songwriting were less important than instrumental performance or overall impact. Compare, for instance, the Jeff Beck Group, (with Rod Stewart on vocals) with Beck, Bogert, and Appice, a similar lineup without a significant vocalist. The latter was called a power trio, whereas the Jeff Beck Group was not. The emphasis on guitar solos and crashing rhythm sections in the power trio contributed to the development of [heavy metal](#), although some power trios would prefer [hard rock](#) labels.

Some 1970s British groups, such as Genesis and UK began with larger lineups, but eventually became keyboard-oriented trios in the mode of Emerson, Lake, and Palmer. However, due to the absence of a lead guitarist, these [progressive rock](#) groups are not usually considered 'true' power trios.

Perhaps the most famous power trios include the aforementioned Rush, Cream, ZZ Top, and The Police.

Other well-known trios from the 1970s and 1980s include Budgie, Grand Funk Railroad, Triumph, Blue Cheer, Cactus, Glass Harp, Motörhead, The Minutemen, West, Bruce and Laing, and the Robin Trower Band. Although power trios fell out of fashion during the 1980s, some continued to emerge well into the next decade, such as King's X, Green Day, Jawbreaker, and Nirvana.

The 1990's edition of King Crimson toured as an alleged "double power trio," (according to leader Robert Fripp) with two drummers, two bassists and two guitars. The traditional power trio continues to be represented by newer groups such as Gov't Mule and the North Mississippi Allstars, among many others who have sprung out of the jam band scene.

Prominent power trios

die Ärzte
Alkaline Trio
Beck, Bogert & Appice
blink-182
Blue Cheer
Cream
Divlje Jagode
Emerson, Lake, and Palmer
Glass Harp
Gov't Mule
Grand Funk Railroad
Green Day
Guster
Hot Tuna (when electric)
The Jimi Hendrix Experience
The Jam
The James Gang
Jawbreaker
King's X
Los Lonely Boys
John Mayer Trio
Minutemen
The Mods
Motörhead
Mountain
MxPx
Muse
Nirvana
The Police
Primus
Robin Trower
Rush
Silverchair
Sublime
Stereophonics
Violent Femmes
West, Bruce and Laing
ZZ Top

Category: [Musical groups](#)

Power violence

Powerviolence is a cross breeding of musical genres [hardcore punk](#) and [grindcore](#) that was first mentioned by name in the song Hispanic Small Man Power (H.S.M.P.) by genre pioneer Man Is The Bastard. Powerviolence is generally played at a frantic speed, often employing blast beats, and expressing frenzied rage. Its nascent form was pioneered in the late 1980s in the music of hardcore punk bands Infest and No Comment, themselves heavily influenced by earlier bands like Siege, Lärm and the Neos. The microgenre solidified into its most commonly recognized form in the early 1990s with the sounds of bands such as Man is the Bastard, Crossed Out, and No Comment.

Musically, the majority of bands focus on speed, brevity, and constant tempo changes, without the metallic influence that grindcore is generally known for in its songwriting and production techniques. This is meant to contrast with modern grindcore variants that have become increasingly associated with [death metal](#) and other forms of [extreme music](#) as well as many more modern hardcore and [metalcore](#) bands slowly moving away from certain roots of the traditional hardcore. Powerviolence songs are often very short; it is not uncommon for them to last less than 20 seconds.

The aforementioned song H.S.M.P. mentions Crossed Out, No Comment, Capitalist Casualties, Manpig, and Man is The Bastard by name. Other bands commonly associated with Power Violence include, Neanderthal (a pre-cursor to Man Is The Bastard), Infest, Despise You, Drop Dead, Lack Of Interest, and Spazz. Wood has reportedly claimed that the term was meant as nothing more than a joke and has expressed his dismay about its increasingly common use as a descriptive term very explicitly.

Spazz vocalist Chris Dodge's record label Slap a Ham was a fixture during the rapid rise and decline of powerviolence, releasing influential records by the likes of Neanderthal, No Comment, Crossed Out, Infest, Spazz, etc. The label's Fiesta Grande was an annual powerviolence festival held at 924 Gilman from 1992 to 2000. Spazz drummer Max Ward's label 625 Thrashcore has started their own festival, 'Super Sabado Gigante', in a similar vein.

Bands

Capitalist Casualties
Charles Bronson
Crossed Out
Fuck on the Beach
Infest
Man is the Bastard
Manpig
No Comment
Neanderthal
Spazz
Suppression

_____ | _____
[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) -
Power violence - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew
Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)
Regional scenes: [Australia](#)

Categories: [Grindcore](#) | [Hardcore punk](#)

Precompositional

In [music](#), **precompositional** decisions are those decisions which a [composer](#) decides upon before or while beginning to create a [composition](#). These limits may be given to the composer, such as the length or style needed, or entirely decided by the composer.

Precompositional decisions may also include which [key](#), [scale](#), [musical form](#), style, [genre](#), or idiom in which to write, to use techniques such as the [twelve tone technique](#), [serialism](#), or not to use a system at all. Other examples may include isorhythm, ostinato, passacaglia, chaconne, [rhythms](#), or [chord progression](#).

Precompositional decisions do not necessarily, and almost always do not, preclude compositional decisions, and may actually allow the initial consideration of the choices to be made. One might say that, "thus, while it liberates imagination as to what the world *may* be, it refuses to legislate as to what the world *is*" (Bertrand Russell, *Our Knowledge of the External World*). Thus precompositional decisions do not necessarily ease the compositional choices.

On the other hand the concept of precompositional decisions is unclear as it is often impossible to determine which decisions occur before or during a composition.

Prehistoric music

In the [history of music](#), **prehistoric music** (previously called **primitive music**) is all [music](#) produced in preliterate cultures (prehistory), beginning somewhere in very late geological history. Prehistoric music is followed by [ancient music](#) in most of Europe (1500 BCE) and later musics in subsequent European-influenced areas, but still exists in isolated areas.

Prehistoric music thus technically includes much of the world's music before European expansion and domination, for example, traditional [Native American music](#) of preliterate tribes and Australian Aboriginal music. However, it is more common to call the "prehistoric" music of non-European continents, especially that which still survives, as [folk](#), indigenous or traditional music.

Origin of music

The origin of [music](#) likely stems from natural sounds and [rhythms](#): the human heartbeat, the [songs of birds](#), the rustling of wind through trees, the thunder and sound of rain, the dripping of water in a cave, the crackle of a burning fire and the sounds of waves breaking on a beach or bubbles in a brook. Man-made music echoes these soundscapes using patterns, repetition and tonality.

Aside from the bird song, music is not entirely the field of humankind. Monkeys have been witnessed to beat on hollow logs. Although this might serve some purpose of territorialism, it suggests a degree of creativity and seems to incorporate a call and response dialogue. See: [zoomusicology](#).

It is most likely that the first [musical instrument](#) was the [human voice](#) itself, which can make a vast array of sounds, from [singing](#), humming and [whistling](#) (more musical forms) through to clicking, coughing and yawning (less musical).

Most likely the first instruments were [percussion instruments](#), the clapping of hands, stones hit together, or other things that are useful to create [rhythm](#). E.g., see external link below on the "Stages in the Evolution of Music."

Music can be theoretically traced to prior to the Oldowan era of the Paleolithic age, the anthropological and archeological designation that suggests when stone tools first began to be used by hominids. The noises produced by work such as pounding seed and roots into meal is a likely source of rhythm created by early humans.

Prehistoric music varies greatly in style, function, general relation to culture, and complexity. The Timbila music of the Chopi is considered one of the most complex preliterate musics.

One published theory involved in the acoustic influences on the origin of music, originally published in 1958, is called the *trio theory*, claiming that influence from the most audible overtones of the three most nearly universal intervals (found across time & cultures, namely, a tone's octave, 4th and 5th), when their overtones are placed within the range of that octave, will evolve into the most widespread of scales: the pentatonic, the diatonic major & minor (depending how many of the audible overtones are so placed). The unequal audible strengths of the overtones determine over time the role & power of each note in a scale (tonic, dominant or subdominant) -- i.e., tonality and tonal scales.

Oldest known song

The world's oldest known song (Assyrian cuneiform artefacts) is 4,000 years old inscribed into a clay tablet. It is diatonic, and is the oldest example of harmony, similar to English gymel. It can be heard at Evidence of Harmony in Ancient Music.

The oldest flutes

The oldest [flute](#) found is believed to be the so-called Neanderthal flute that was dug up in Slovenia in 1995 in the cave Divje Babe I (Idrijca Valley, Western Slovenia) by the Slovenian paleontologist Dr. Ivan Turk of Slovenian Academy of Sciences and Arts (SAZU). It is estimated to be about 45,000 years old and was found in the fifth mousterian level (middle paleolithic). The flute was made of a hollow bear femur and has four holes, two of which are intact and two of which are incomplete, all four in a straight alignment, with approximately equal diameters. It is broken and can not be played anymore, but as is, it can be blown and produce musical sounds. These sounds have been documented by Turk, et al, who discovered the artifact.

There remains plenty of place for speculation about its origin until the conclusive evidence is found. On the basis of experiments, it is easier to demonstrate the hypothesis of an artificial (human) than a natural (carnivore) origin of the holes. The holes in a flute are aligned in a spacing that is consistent with that required to produce the diatonic scale. The spacings between the holes in this "Dive Babe" flute are not equal, but nearly perfectly match the spacings of four holes that would be found on a modern version of a simple "minor scale" flute. If the original bone were long enough (as was suggested by 3 different museum paleontologists based on the bone's width-to-length ratio usual in a juvenile cave bear femur), it could produce the diatonic scale notes closely in tune. (See "Neanderthal Flute", in the links below for more details.)

No animal has teeth spaced in this fashion and animals normally turn bones as they gnaw on them making carnivore-induced, aligned holes less likely as an explanation for the flutes appearance. The odds for such an appearance to have occurred by chance bites have been [calculated] and are only one in millions.

However, at the time at which it was made, neither the technology of working bones nor the necessary artistic (symbolic) behaviour are supposed to have been developed, although weak signals exist for both, the number of which is gradually increasing with new finds. The Neanderthal was perhaps intellectually closer to modern humans than has previously been accepted.

Ancient Chinese flutes

In 1999 several flutes were found in Jiahu in Henan Province, China. They date to about 9,000 BC. They have between 5 and 8 holes each and were made from a hollow bone of a bird, the red-crowned crane. At the time of the discovery, one was found to be still playable. The bone flute plays both the five or seven-notes scale of Xia Zhi and six-notes scale of Qing Shang of the ancient Chinese musical system.

Cycladic culture (Crete)

In the Aegean sea (eastern Mediterranean Sea), north of Crete lies a group of small islands known as the Cyclades (κύκλαδες). On one of these, the island of Keros (Κερος), two marble statues from the late Neolithic culture called Early Cycladic culture (2900 BC-2000 BC) were discovered together in a single grave in the 19th century. They depict a standing double flute player and a sitting musician playing a triangular-shaped lyre or harp. The harpist is approximately 23 cm (nine inches) high and dates to around 2700-2500 BC. He expresses concentration and intense feelings and tilts his head up to the light. The meaning of these and many other figures is not known; perhaps they were used to ward off evil spirits or had religious significance or served as toys or depicted figures from mythology.

The discovery of this and similar pieces (they are very simplified and abstract in form) in the late 19th century had considerable influence on the sculpture of the early 20th century, for example on that by modernists such as Picasso and Modigliani.

See also

- [History of music](#)

Further reading

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Categories: [Musical eras](#) | [Ethnomusicology](#)

Prima pratica

Prima pratica, literally "first practice", refers to early [Baroque music](#) which looks more to the style of Palestrina, or the style codified by Gioseffo Zarlino, than to more "modern" styles. It is mainly used in comparison with seconda pratica music, and it can be used in modern texts synonymously with stile antico, which is compared with stile moderno, which can be used synonymously with seconda pratica. The term prima pratica was first used during the conflict between Giovanni Artusi and Claudio Monteverdi about the new musical style.

At first *prima pratica* referred only to the style of approaching and leaving dissonances. In his *Seconda parte dell'Artusi* (1603), Artusi writes about the new style of dissonances, referring specifically to the practice of not properly preparing dissonances (see [Counterpoint](#), and rising after a flattened note or descending after a sharped note. In another book, his *L'Artusi, overo Delle imperfettioni della moderna musica* (1600) ("The Artusi, or imperfections of modern music") Artusi had also attacked Monteverdi specifically, using examples from his madrigal "Cruda Amarilli" to discredit the new style.

Monteverdi responded in a preface to his fifth book of madrigals, and his brother Giulio Cesare Monteverdi responded in *Scherzi Musicale* (1607) to Artusi's attacks on Monteverdi's music, pointing out their view that the old music subordinated text to music, and that the new music the text dominated the music. Old rules of counterpoint could be broken in order to better serve the text. According to Giulio Cesare, these concepts were a hearkening back to ancient Greek musical practice.

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Categories: [Music theory](#) | [Baroque music](#)

Process music

Process music or **systems music** is music which arises from a process, and more specifically, music which makes that process audible. The term pre-dates and is often used synonymously with [minimalism](#).

A number of Steve Reich's early works are examples of process music, particularly a specific process called phase or phasing. In his 1968 work *Pendulum Music*, a number of microphones are connected to a number of loudspeakers, and each is allowed to swing freely above the loudspeaker it is connected to until it is still - the feedback that results from this process, as each microphone passes above its loudspeaker, makes up the music (see also Reich's short 1968 essay *Music as a Gradual Process*). György Ligeti's *Poème symphonique* (1962), in which a hundred metronomes are set to different tempos and allowed to run down is another notable example.

Process music can also be created using relatively traditional instrumental techniques - Reich's *Piano Phase* is an example. James Tenney is another composer who is concerned with process, such as in his tribute to Steve Reich, *Chromatic Canon*, in which a tone row is eventually built up and, one note at a time, from what started as a repeated open fifth, before returning by the same path.

Michael Nyman has described how the generally minimalistic tonal music associated with process music arose from the influence of and reaction against process based music of extreme determinism or indeterminism using serial, aleatoric, and stochastic methods.

Within the field of popular music, process music made its strongest early appearance in the [ambient](#) works of Brian Eno, notably his first foray into the genre, *Discreet Music*. On several of the tracks of this album, musicians were instructed to play a small section of Johann Pachelbel's *Canon in D major* in different ways. On one piece, for instance musicians played the section at different speeds, the speed determined purely by the pitch of the instrument used. Thus the bass instruments played the section at a slower rate than the treble instruments, and the new piece created was shaped by these melodic lines drifting in and out of phase with each other.

Program music

Program music is [music](#) intended to evoke extra-musical ideas, images in the mind of the listener by musically representing a scene, image or mood . By contrast, [absolute music](#) stands for itself and is intended to be appreciated without any particular reference to the outside world. The term is almost exclusively applied to works in the [European classical music](#) tradition, particularly those from the [Romantic music](#) period of the 19th century, during which the concept was popular, but pieces which fit the description have long been a part of music. The term is usually reserved for purely instrumental works (pieces without singers and lyrics), and not used, for example for [Opera](#) or [Lieder](#).

History of program music

Renaissance Period

Composers of the [Renaissance](#) wrote a fair amount of program music, especially for the harpsichord, including works such as Martin Peerson's *The Fall of the Leafe* and William Byrd's *The Battell*. For the latter work, the composer provided this written description of the sections: "Souldiers sommons, marche of footemen, marche of horsmen, trumpetts, Irishe marche, bagpipe and the drone, flute and the droome, marche to the fighte, the battels be joyned, retreat, galliarde for the victorie."

Baroque period

Probably the most famous work of the [Baroque](#) era is Antonio Vivaldi's *The Four Seasons* a set of four concertos for violin and string orchestra that illustrate the seasons of the year with rain, buzzing flies, chilly winds, treading on ice, dancing peasants, and so on. The program of the work is made explicit in a sequence of four sonnets written by the composer. Another well-known Baroque program work is Johann Sebastian Bach's *Capriccio on the Departure of a Beloved Brother*, BWV 992, whose sections have charming descriptive titles ("Friends gather and try to dissuade him from departing," "They picture the dangers which may befall him," "The Friends' Lament," "Since he cannot be dissuaded, they say farewell," "Aria of the Postilion," "Fugue in Imitation of the Postilion's horn.")

Classical era

Program music was perhaps less often composed in the [Classical](#) era. At this time, perhaps more than any other, music achieved drama from its own internal resources, notably in works written in [sonata form](#). It is thought, however, that a number of Joseph Haydn's earlier symphonies may be program music; for example, the composer once said that one of his earlier symphonies represents "a dialogue between God and the Sinner". It is not known which of his symphonies Haydn was referring to. A minor Classical-era composer, Karl Ditters von Dittersdorf, wrote a series of symphonies based on Ovid's *Metamorphoses*.

Romantic period

Program music particularly flourished in [Romantic](#) era. As it can invoke in the listener a specific experience other than sitting in front of a musician or musicians, it is related to the purely Romantic idea of the *Gesamtkunstwerk* describing Wagner's Operas as a fusion of many arts (set design, choreography, poetry and so on), although it relies solely on musical aspects to illustrate a multi-faceted artistic concept such as a poem or a painting. Composers believed that the dynamics of sound that were newly possible in the Romantic orchestra of the era allowed them to focus on emotions and other intangible aspects of life much more than during the Baroque or [Classical](#) eras.

Beethoven felt a certain reluctance in writing program music, and said of his 1808 Symphony No. 6 (Pastoral) that the "whole work can be perceived without description – it is more an

expression of feelings rather than tone-painting"[3]. Yet the work clearly contains depictions of bird calls, a babbling brook, dancing peasants, a storm, and so on. Beethoven later returned to program music with his Piano Sonata Op. 81a, *Les Adieux*, which depicts the departure and return of his close friend the Archduke Rudolph.

Hector Berlioz's *Symphonie Fantastique* was a musical narration of a hyperbolically emotional love story he wrote himself. Franz Liszt did provide explicit programs for many of his piano pieces, but he is also the inventor of the symphonic poem. In 1874, Modest Mussorgsky composed using only the dynamic range of one piano a series of pieces describing seeing a gallery of ten of his friend's paintings and drawings in his *Pictures at an Exhibition*, later orchestrated by Maurice Ravel. The French composer Camille Saint-Saëns wrote many short pieces of program music which he called *Tone Poems*. His most famous are probably the *Danse Macabre* and several movements from the *Carnival of the Animals*. The composer Paul Dukas is perhaps best known for his tone poem *The Sorcerer's Apprentice*, based on a tale from Goethe.

Possibly the most adept at musical depiction in his program music was the German composer Richard Strauss, whose symphonic poems include *Tod und Verklärung* (portraying a dying man and his entry into heaven), *Don Juan* (based on the ancient legend of Don Juan), *Till Eulenspiegels lustige Streiche* (based on episodes in the career of the legendary German figure Till Eulenspiegel), *Don Quixote* (portraying episodes in the life of Cervantes' character, Don Quixote), *Ein Heldenleben* (which depicts episodes in the life of an unnamed hero often taken to be Strauss himself) and *Sinfonia Domestica* (which portrays episodes in the composer's own married life, including putting the baby to bed). Strauss is reported to have said that music can describe anything, even a teaspoon!

Twentieth century

In the twentieth century, Alban Berg's *Lyric Suite* was thought for years to be beingst is abstract music, but it been discovered it was in fact dedicated to Hanna Fuchs-Robettin, and George Perle discovered in 1977 that the last movement contained a setting of a poem by Baudelaire . He based important [leitmotifs](#) on their initials: A–B–H–F for Alban Berg (A.B.) and Hanna Fuchs-Robettin (H.F.).

Popular music as program music

The word "program music" is not used while speaking of popular music. The tradition of purely orchestral program music is continued in pieces for jazz orchestra, most notably several pieces by Duke Ellington. Instrumental pieces in popular music often have a descriptive title which suggests that they could be categorized as program music. Also lots of instrumental albums that have been related that are completely devoted to some programmatic idea (for example China by Vangelis or Songs of the Distant Earth by Mike Oldfield). Genres of popular music that often have music that could be seen as program music include [ambient](#), [new age](#), [surf rock](#), [jazz fusion](#), [progressive rock](#), [art rock](#) and various genres of [techno](#) music.

Is all music program music?

Some people and theories argue that there is indeed no such thing as true "absolute music" and that music always at least conveys or evokes emotions. While non-professional listeners often claim that music has meaning (to them), "new" musicologists, such as Susan McClary (1999), argue that so called "abstract" techniques and structures are actually highly politically and socially charged, specifically, even gendered. This may be linked to a more general argument against abstraction, such as Mark Johnson's argument that it is, "necessary...for abstract meaning...to have a bodily basis." (McClary, 1991) However, a more loosely specific definition of absolute music as music which was not composed with a programmatic intent or plan in mind may be adopted.

More traditional listeners often reject these views sharply, asserting that music can be meaningful, as well as deeply emotional, while being essentially about itself (notes, themes, keys, and so on), and without any connection to the political and societal conflicts of our own day.

As such, most classical music is absolute music, as is suggested by titles which often consist simply of the type of composition, a numerical designation within the composer's oeuvre, and its key. Bach's Concerto for Two Harpsichords in C Minor, BWV 1060; Mozart's Piano Sonata in C Major, K. 545, and Beethoven's Symphony No. 7 in A major (Opus 92) are all examples of absolute music.

Program music was quite popular during the [romantic era](#). Many mainstream "classical" works are unequivocally program music, such as Richard Strauss's An Alpine Symphony, which is a musical description of ascending and descending a mountain, with 22 section titles such as "Night," "Sunrise," "By the Waterfall," "In Thicket and Underbrush on the Wrong Path," "Summit," "Mists Rise," and "Storm and Descent." Beethoven's Symphony No. 6 is clearly program music, too, with titled movements and instrumental depictions of bird calls, country dances, and a storm. Some might criticize Disney's animators for providing a pictorial interpretation of Bach's Toccata and Fugue in D Minor, but nobody can deny an extramusical association for Dukas's The Sorcerer's Apprentice. During the twentieth century, the increased influence of modernism and other anti-Romantic trends contributed to a decline in esteem for program music, but audiences continued to enjoy such pieces as Arthur Honegger's depiction of a steam locomotive in Pacific 231. Also, program music lives on in movie [soundtracks](#), which often feature ultra-modern sounding atonal programmatic music.

Music that is composed to accompany opera and ballet is, of course, program music, even when presented separately as a concert piece. Aaron Copland was amused when a listener said that when she listened to Appalachian Spring she "could see the Appalachians and feel Spring," the title having been a last-minute thought, but it is certainly program music. Film scores are always program music, and some of them, such as Prokofiev's music for Alexander Nevsky, have found a place in the classical concert repertoire.

And, of course, there is music that falls in between, with titles that clearly suggest an extramusical association, but no detailed story that can be followed and no musical passages that can be unequivocally identified with specific images. Examples would include Dvořák's Symphony No. 9, From the New World or Beethoven's Symphony No. 3, Eroica.

In popular music, by contrast, the norm is programmatic music, usually vocal. A common term for non-vocal popular music, and thus for practical purposes a term for absolute music in a popular context, is "instrumental" or "instrumental section".

While the debate is of interest to many, for practical purposes most scholars use the term "program music" in the narrower sense described above.

Symphonic poems

Single movement orchestral pieces of program music are often called [symphonic poems](#).

See also

- [Concept album](#)

Further reading

- Junot, Philippe (?). "The New *Paragone*: Paradoxes and Contradictions of Pictorial Musicalism" in Morton and Schmunk, p.28-29.

Categories: [Classical music](#)

Progressive bluegrass

Progressive bluegrass, also known as **newgrass** (a term attributed to New Grass Revival member Ebo Walker), is one of two major subgenres of [bluegrass music](#). Progressive bluegrass came to widespread attention in the late 1960s and 1970s, as some groups began using electric instruments and importing songs from other genres (particularly rock & roll), and important groups from that period include the New Grass Revival, J. D. Crowe and the New South, the Dillards, Boone Creek, Country Gazette, and the Seldom Scene. However, progressive bluegrass can be traced back to one of the earliest bluegrass bands. A brief listen to the banjo and bass duets Earl Scruggs played even in the earliest days of the Foggy Mountain Boys give a hint of wild chord progressions to come. The four key distinguishing elements (not always all present) of progressive bluegrass are instrumentation (frequently including electric instruments, drums, piano, and more), songs imported (or styles imitated) from other genres, non-traditional chord progressions, and lengthy "jam band"-style improvisation.

Currently performing progressive bluegrass bands and musicians include the Czech band Druhá Tráva, bassist Missy Raines, and Alison Krauss and her band Union Station. Others who have been known to occasionally play progressive bluegrass include Béla Fleck and the Flecktones, and Nickel Creek.

See also

- [Progressive music](#)

Progressive electronic music

Progressive electronic music (occasionally **progressive electronic dance music** or **prog**) is a collection of [electronic music genres](#) which draw upon the concepts of [progressive music](#) and includes the subgenres of progressive trance, progressive house, progressive techno and progressive breaks.

Overview

Most electronic dance music tracks released are produced with certain features that are favourable for [DJs](#) to [beatmatch](#) records together with an almost seamless sound to it. Unlike the obvious song structures of genres like hard house or [Hi-NRG](#), the peaks and troughs in a progressive dance track tend to be less obvious. Layering different sounds on top of each other and slowly bringing them in and out of the mix is a key idea behind the progressive movement.

When discussing progressive electronic styles, the term "progressive" typically refers to the *progressive structure* (that changes occur incrementally, as in the case of *progressive house*). The exception is *progressive trance*, since trance is typically progressive in structure already. *Progressive trance* usually refers to a type of trance music that's minimalistic and more beat and percussion centric.

In the case of progressive house, the term 'progressive' can also refer to the style's open mindedness to bring in new features to prog-house tracks. Such elements can be almost anything, like a guitar loop, computer generated noises, typical elements of other music genres etc. Please consider that this feature makes the genre change all the time, apparently faster than the other electronic genres (such as [trance](#) and [techno](#)).

Progressive house

Progressive house has its origins in Britain in the early 1990s, with the output of the Guerrilla record label and Leftfield's first singles (particularly "Song of Life") inspiring, according to various accounts, either Genesis P-Orridge of Throbbing Gristle fame or then Mixmag editor Dom Phillips to coin the term. In 1992, what was to be the first superclub, Renaissance threw open its doors in the small mining town of Mansfield, and its DJs - particularly Sasha and the then-unknown John Digweed - were instrumental in pushing the sound in its early days. The music itself consisted of the 4-to-floor beat of house music allied to deeper, dub-influenced basslines and a more melancholic, emotional edge. Often, the ethereal "swirly" textures of early [trance](#) could be heard in the mix, and various other elements from across the electronic spectrum. "Song of Life", for instance, has a [trip-hop](#) like down-pitched breakbeat and a high-energy Roland TB-303 riff at various stages.

The centre-of-gravity of the sound, so to speak, has shifted over the years. After the release of Brian Transeau's (aka BT) debut album "Ima", for instance, the bulk of the style's records were in a more ethereal, melodic style. (That record was also an enormous influence on the nascent progressive trance sound.) Then, as trance became more and more popular and melodic, prog darkened and acted as a deliberately underground counterpoint, merging with tribal house to produce many very minimal percussive tracks as this decade kicked off, becoming a new sub-genre, 'Dark House' (this also marked the return to the sound of Sasha and Digweed, who had picked up and popularised the progressive trance sound in the interim).

Meanwhile, the Melbourne-centred Australian progressive scene, whose luminaries include Phil K and Luke Chable pioneered a distinctive sound of their own - marked by trancy pads, high-pitched twinkly lead lines and more frequent use of vocals, this style was pushed heavily in Britain and elsewhere by lapsed trance DJ Dave Seaman and expat Australian Anthony Pappa and was by 2003 the main style of progressive dance. Its influence even fed back into trance, with many sub-genre trademarks finding their way into the so called "Anjuna sound" centred on Above & Beyond's record label Anjunabeats.

Since 2005, progressive house has largely taken a back-seat in the dance music world, with most of the scene's major DJs playing electro- and [tech-house](#) and [minimal](#) instead.

Progressive trance

Progressive trance is a popular sub-genre in [trance music](#) and contains elements of [house](#), [techno](#) and [ambient](#) music. The basic formula of trance became even more focused on the anthemic qualities and melodies, moving away from predictable arpeggiated analog synth patterns (aka *acid synth lines*). Acoustic elements and spacey pads became popular, compositions leaned towards incremental changes (aka [progressive](#) structures), sometimes composed in thirds (like Brian Transeau frequently does). The sound became more and more ethereal and heavenly. Progressive trance contains very intuitive elements, such as unusual basslines or original synths, which generally make it more "catchy".

The structure of progressive trance is different from a typical techno track. The introduction generally starts with slower ambient beats. Following this section is a "breakdown" and then the main melody. Electronic effects and vocals are usually in both the intro and the coda.

Phrases can be any multiple of 4 bars (4-8-12-16 etc.) in most typical progressive trance tracks. Phrases usually begin with the introduction of a new or different melody, or the introduction of hi-hats to the track. In progressive trance there may be four more simultaneous layers.

Known artists in this [electronic music](#) genre include Paul Van Dyk, Brian Transeau, James Holden, Josh Gabriel & Dave Dresden, Luke Chable, Deepsky, Sasha, Hernan Cattaneo and John Digweed. Newer artists include Terje Bakke, The Last Atlant, Hydroid, Gerry Cueto, Markus Schulz.

Progressive psytrance

Progressive psytrance is the progressive form of [psychedelic trance](#). Some see it as the evolution of [minimalist trance](#). Important artists in the genre include Atmos, Son Kite, Beat Bizarre, Krueger & Coyle, Vibrasphere, Sensient, Phacelift, Krumelur, Phony Orphants, Ticon and Igneous Sauria. Contrary to mainstream progressive trance, psy-progressive is usually not as uplifting as it puts more focus on sound production rather than melody. The structure is not well-defined as in most other styles of progressive trance.

Progressive breaks

Progressive breaks is a relatively recent phenomenon, essentially growing out of [nu skool breaks](#) and progressive house. (However, Way Out West was fusing progressive house, trance and breaks in a successful commercial fashion with "The Gift" and "Domination" in 1996 with Hybrid introducing "Symphony" the same year.) As a popular style in its own right, its roots lie in Australia - the Antipodean nation has fertile breaks and progressive scenes and so a cross-pollination between the two was always likely. Due to its roots in those scenes, progressive breakbeat is mostly of a trancier feel, with plenty of atmospheric pads and melodies. Most artists working in the genre also work in its immediate relatives too (a common feature of the Aussie scene is a collaboration between two prominent production teams, one turning in a house mix and the other a breaks rub), with only the likes of Hybrid really sticking to it consistently. That said, it is one of the more exciting developments on the progressive scene.

Progressive breaks artists include Digital Witchcraft, Momu, Hybrid and progressive house artists include Leftfield, BT, Steve Porter; however, the lines between these progressive styles and progressive trance, as groups such as Way Out West and Fluke have shown with their works, are less pronounced now than they were originally.

Progressive drum & bass

There are a few forms of [Drum & Bass](#) which are considered [progressive](#). [Neurofunk](#), a progression of the Techstep subgenre incorporates elements of [Jazz](#) and [Funk](#) along with multiple [electronic](#) influences including [Techno](#) and [Trance](#). The style also follows traditional progressive form, building up to a peak of intensity. [Drumfunk](#), a relatively new subgenre, is also considered progressive by many, along with Techstep itself.

Similarities in progressive genres

Since about 2000, *progressive house* and *progressive trance* have mostly converged, it's very difficult to differentiate one from another. While the faster (130-140bpm), more energetic records can continue to be classified as *progressive trance*, most producers from both styles have moved towards a softer, slower (110-130bpm) sound, and prefer to be classified as *progressive house*. In addition since 2000 many *psychedelic trance* artists also moved to a slower (125-138bpm) range branding their style as *progressive trance* or *progressive psytrance*.

Artists and labels

[DJs](#) who play progressive sounds include:

John Digweed
Sasha
Brian Transeau
James Holden
Nick Warren
James Zabiela
Sander Kleinenberg
Deep Dish
Hernan Cattaneo
Jimmy Van M
Steve Porter
Danny Tenaglia
Luke Chable
Sector7seven
Moshic
Andrew Casric

Progressive music artists and producers:

Atmos
Cosmic Gate
Binary Finary
Timo Maas
Hybrid (band)
Way Out West
Suspender
Infusion
Deepsky
Shiloh
Opencloud
Tilt (producers)
Trafik
Source of Gravity
Petter
POB
Humate
Jondi & Spesh
Luke Chable
Andy Page
Andrew Kelly
Phacelift
JT Castillo
Tom Sawyer (DJ/Producer)
16 Bit Lolitas
Bedrock (producers)
Breeder (producers)
John Graham (producer) (a.k.a. Quivver)
Peter Gun

Progressive [record labels](#) include:

Anjunadeep
Audio Therapy
Bedrock Records
Border Community
Brainiak Records
Blue Plasma Recordings
Cyber Recordings
Deep Records
Distinct'ive Records
Dorigen
Fire Recordings
Little Mountain Recordings
Pacific Front Recordings
Proton Music
Redrush Records
South Records
Toes in the Sand Recordings
Vandit Records
Warp Records
Yoshitoshi Records

See also

- [Extreme music](#)
- [Hard dance](#)

Progressive metal

Stylistic origins: [Heavy metal](#), [Progressive rock](#), [Jazz](#)/Fusion, [Hard rock](#), [New wave](#)

Cultural origins: 1970s, United States

Typical instruments: [Electric guitar](#) - [Bass guitar](#) - [Drums](#) & [Percussions](#) - [Keyboards](#)

Mainstream popularity: Popular among [heavy metal music](#) fans

[Timeline of heavy metal](#)

Progressive metal (often shortened to **prog**, or **prog metal** when differentiating from [progressive rock](#)) is a genre of [heavy metal music](#) which shares traits with progressive rock including use of complex compositional structures, odd time signatures, and intricate instrumental playing. The high level of musical proficiency is often combined with a lyrical counterpart in the form of epic textual concepts, resulting in lengthy songs and [concept albums](#). As a result of these factors, progressive metal is rarely heard on mainstream radio and video programs.

History

The origins of progressive metal can be traced back to [progressive rock](#) acts of the 1960s and '70s such as Yes, Queen, Pink Floyd, King Crimson, Genesis and Rush. However, progressive metal did not develop into a genre of its own until the mid-1980s. Acts such as Fates Warning, Queensrÿche and Dream Theater took elements of these progressive rock groups – primarily the instrumentation and compositional structure of songs – and merged them with heavy metal characteristics attributed to bands like Metallica, Megadeth, Deep Purple, Black Sabbath, Death, and Iron Maiden. The result could be described as a progressive rock mentality with heavy metal sounds.

The genre received mainstream exposure in the early 1990s when Queensrÿche's "Silent Lucidity" (from 1990's *Empire*) became a radio and MTV hit. It was not a typical progressive metal song, but nonetheless it opened Queensrÿche's music to a whole new legion of fans, which in turn had an effect on the popularity of other progressive metal bands of the time. In 1993, Dream Theater's "Pull Me Under" (from 1992's *Images and Words*) became popular on radio and MTV. It is a more typical progressive metal song than "Silent Lucidity", but still more accurately described as straight heavy metal.

Today progressive metal thrives and is at its most popular. Leading the way is Dream Theater who have gained in popularity over the years. They now sell out shows and have many instructional videos and side projects. They have influenced and helped the evolution of the genre. Much of the progressive metal that has come out in their wake has had a very similar sound (Vanden Plas, Threshold). On the other hand, in the true spirit of progressive music there have been some unique bands to emerge from the growth in popularity of the genre.

Emerging in the 90's bands like Pain of Salvation, Opeth, Ayreon, and Symphony X each inadvertently re-invented the wheel with their styles, straying from the typically traditional progmetal sounds of Dream Theater and 1990's Fates Warning into almost their own band specific genres.

Also important to the development of progressive metal was the idea of "technical" metal that arose almost simultaneously in the 80's, having a big impact on bands to come. At the forefront were bands like Watchtower, Atheist and Cynic showing of their technical skills in time signature and guitar playing. But these bands tended to be much more heavy metal based than focused in progressive metal, however this kind of playing style went on to become conducive to the progressive metal genre.

Currently progressive metal stands on the principle of using all the past traits associated with it. While many bands still look back to other rock bands for inspiration, main influences on bands of the progressive metal genre have belonged to its pioneers. Bands like Sun Caged and Circus Maximus show heavy influence of both traditional progressive metal and several of the 1990's bands. Bands like Dark Suns look to the influences of Opeth, Pain of Salvation and Anathema to find their own interesting sound.

Diversity

Progressive metal can be broken down into countless sub-genres corresponding to certain other styles of music that have influenced progressive metal groups. For example, two bands that are commonly identified as progressive metal, King's X and Opeth, are at opposite ends of the sonic spectrum to one another. King's X are greatly influenced by softer mainstream rock and [grunge](#). Paradoxically, Pearl Jam bassist Jeff Ament once said, "King's X *invented* grunge," meaning that they influenced a genre which had influenced them. Opeth's growling vocals and heavy guitars (liberally intermixed with gothic-evocative acoustic passages) often see them cited as [death metal](#).

[Classical](#) and symphonic music have also had a significant impact on sections of the progressive metal genre, with bands such as Symphony X and Shadow Gallery fusing traditional progressive metal with a complexity and grandeur usually found in classical compositions. Similarly, bands such as Liquid Tension Experiment and Planet X have a [jazz](#) influence, with extended solo sections that often feature "trading solos". Furthermore, Liquid Tension Experiment exhibits an improvisational element that is rare in heavy metal, usually a very structured genre. Another important band, Cynic, fused progressive metal, death metal, and jazz/fusion in a very diverse and unique work known as Focus.

Influential and important artists

Ayreon
Black Sun
Cacophony
Cynic
Death
Devin Townsend
Dream Theater
Evergrey
Fates Warning
Into Eternity
King's X
Liquid Tension Experiment
Mercyful Fate
Nexus
Opeth
Pagan's Mind
Pain of Salvation
Queensrÿche
Riverside
Rush
Savatage
Shadow Gallery
Symphony X
Threshold
Trans-Siberian Orchestra
Tool
Vanden Plas
Watchtower

See also

- [Progressive rock](#)
- [Heavy metal](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - **Progressive metal** - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#) | [Progressive rock](#) | [Progressive metal](#)

Progressive music

Progressive music is the name given to a certain approach to [musical composition](#) that has been applied to several different [music genres](#). One way the term has been applied is to subgenres that have evolved from their root genre by innovating, either through incorporating instruments from other genres or using new techniques within the framework provided by the instrumentation of the root genre to make a new or [crossover](#) style. Another is in reference to a gradual build-up of energy within progressive music track or throughout an [album](#).

History

The description "progressive" was first applied to [jazz](#). The term, coined by Stan Kenton, was in reference to [cool jazz](#) tracks that used instrumentation create an almost [art rock](#) like sound. The genre is closely related to [bebop](#).

Progressive rock

Main article: [Progressive rock](#)

In [rock](#), the word usually describes music that expands traditional musical structures by adopting influences of [jazz](#), [symphonic](#), [folk](#) and [world music](#). Progressive rock artists often string together the songs so that the entire album will become an uninterrupted musical "journey". Long tracks that can be divided into separate movements, all with its own place in the overarching theme of the song, are very common in prog. An important aspect of progressive rock is the juxtaposition of contrast elements such as the raw, loud and fast with the calm and slow. Thus progressive rock not only tends have strong [melodic](#) elements, but also expands the harmonic margin of rock music by utilizing atonal patterns from modern classical music as well as advanced chords from jazz theory. Progressive rock's popularity peaked in the early to mid 1970s with bands such as the "big four" consisting of Yes, Genesis, Emerson, Lake & Palmer and King Crimson.

Examples of progressive rock artists

Camel
Emerson, Lake & Palmer
Genesis
Van der Graaf Generator
King Crimson
Pink Floyd
Gentle Giant
Jethro Tull
Kansas
Marillion
Procol Harum
Rush
Soft Machine
The Mars Volta
Yes
Young Democrats
Frank Zappa

Progressive metal

Main article: [Progressive metal](#)

Progressive metal emerged in the 1980s with thrash bands such as Diamond Head (Lightning to the Nations), Metallica (...And Justice For All) and Megadeth (Rust In Peace), who brought complicated guitar compositions, time changes, and longer songs to heavy metal. Combined with traditional sounds of the 70s movement of prog rock, progressive metal has evolved through the work of artists like Dream Theater, Opeth, Queensrÿche, Stratovarius, Symphony X, and Tool.

Progressive electronic music

Main article: [Progressive electronic music](#)

Progressive electronic music styles include the progressive subgenres of [house](#), [techno](#), [trance](#) and [breakbeat](#) (also known as *breaks*). The use of the term here applies to both the use of new instrumentation within existing genres to create a new sound and the use of arrangement and dynamics to subtly (unlike with genres such as [hard house](#) or [Hi-NRG](#)) build up to peaks within the track, something used creatively by [DJs](#) who [beatmatch](#) to build up energy on the dance floor when playing to a crowd.

See also

- [Art rock](#)
- [Progressive bluegrass](#)
- [Avant-progressive rock](#)
- [Chord progression](#)
- [Concept album](#)
- [Electronic art music](#)

Categories: [Music genres](#) | [Rock music genres](#)

Progressive rock

Progressive rock (shortened to **prog rock** or **prog**) is an ambitious, eclectic, and often grandiose style of [rock music](#) which arose in the late 1960s, reached the peak of its popularity in the 1970s, and continues as a musical form to this day. Progressive rock artists sought to move away from the limitations of popular rock and pop music formats, and "progress" rock to the point that it could achieve new forms, often alluding to the sophistication of [jazz](#) or [classical music](#). Progressive rock began in England and remained largely a European movement, although there are a few notable American and Canadian progressive rock bands. Over the years various sub-genres of progressive rock have emerged, such as [symphonic rock](#), [math rock](#), [space rock](#) and [progressive metal](#). Another term, [art rock](#), has occasionally been used interchangeably with "progressive rock," although it is even broader and less well defined, and may denote bands with no connection to prog rock (see article).

It is musical *complexity*, as well as the virtuosity of the musicians, which most distinguishes progressive rock. Other forms of rock may have extremely talented musicians, but they work mostly in simple meters, song structures, and harmonies. In the late 1970s, due to [punk rock](#) ideology and the existence of an increasing number of commercial "progressive rock" bands seen to be watered down or uncreative, the genre attracted criticism. By the 1980s progressive rock was no longer hailed as radical and cutting edge - an image which had been one reason for its success in the first place. New sub-genres like Rock in Opposition (RIO) and [avant-progressive rock](#) arose as an alternative to the so-called "dinosaur" bands topping the charts. Today progressive rock fans remain divided roughly between those who value the instrumental skills and ambitious concept albums typifying early progressive bands (as well as more recent bands following that style), and those who value a radical spirit of experimentation above technical complexity and a recognizably "prog" sound. Many listeners in the latter category disavow the idea of prog rock altogether, but the style continues to appeal to a cult of listeners, and its early pioneers remain widely popular.

The major acts that defined the genre in the 1970s are Jethro Tull, Yes, Genesis, Pink Floyd, Emerson, Lake & Palmer, Rush, Gentle Giant and King Crimson. Progressive rock is difficult to define in a single conclusive way as these bands do not sound especially alike. Outspoken King Crimson leader Robert Fripp has voiced his disdain for the term. Indeed, in some cases the bands themselves or well-known critics would question whether one or another of these bands were really progressive rock bands at all. (This article shall assume that they are, or at least, that they were in the 1970s). There is also debate on whether the musical output of artists and bands as varied as Frank Zappa, Deep Purple, Phish, and Tool belongs to the genre.

Characteristics of progressive rock

There is probably no single element that is shared by all music that has been considered to be progressive rock. Still, there are certainly noticeable trends; these common, though not universal, features are:

- Long compositions, sometimes running over 20 minutes, with intricate melodies and harmonies. These are often described as epics and are the genre's clearest nod to classical music. A very early example (perhaps the first multi-part suite to appear in prog rock) is *In Held Twas In I* by Procol Harum, clocking in at 17:30. Classic examples include Pink Floyd's 23-minute *Echoes*, Genesis' 23-minute *Supper's Ready*, Jethro Tull's 44 minute "Thick As a Brick", and Yes' *Tales From Topographic Oceans*, a double-album that contains only four songs. More recent examples include the 33-minute *Cassandra Gemini* by The Mars Volta and the 42-minute *Six Degrees of Inner Turbulence* by Dream Theater.
- Related to and overlapping with these lengthy compositions, many progressive rock songs are made up of shorter parts (often, but not always, explicitly called out on the track list of the album on which they appear) that in some cases could be songs in their own right. Often, pieces are divided into movements in the manner of classical suites. For example, Yes' *Close to the Edge* is divided into four parts, Rush's *2112* into seven, Pink Floyd's *Shine On You Crazy Diamond* into nine. Yes' single *Soon* is actually a five-minute excerpt from *The Gates of Delirium*, which is over 20 minutes long; similarly, parts of Jethro Tull's aforementioned *Thick as a Brick* have appeared as songs in their own right on various compilations.
- Lyrics that convey intricate and sometimes impenetrable narratives, covering such themes as science fiction, fantasy, history, religion, war, madness, and literature. It is relatively rare for progressive rock songs to be about love or sex, and practically unheard-of for such songs to concern other pop staples such as dancing or cars.
 - Most progressive rock bands have also avoided direct political commentary, preferring to shade their views in fictional or allegorical settings — for example, Genesis' album *Selling England by the Pound* is tied together by a theme of commercialism versus naturalism. (A number of notable exceptions exist, though most postdate progressive rock's commercial heyday.)
- [Concept albums](#), in which a theme or storyline is explored throughout an entire album or series of albums, sometimes in a manner similar to a film or a play, often called "rock operas" (a term popularized by The Who, though they are not generally considered a progressive rock act). In the days of vinyl, concept albums were often two-record sets with strikingly designed gatefold sleeves. Famous examples include *The Lamb Lies Down on Broadway* by Genesis, and the series of albums by Pink Floyd, starting with *The Dark Side of the Moon*. More recent examples include *Operation: Mindcrime* by Queensrÿche and *Metropolis Part II: Scenes from a Memory* by Dream Theater.
 - Some themes of progressive concept albums include: the story of a mechanical-organic chimaera, in the first half of Emerson Lake & Palmer's *Tarkus*; the symbolic story of two planets where light and darkness alternates, in Le Orme's *Felona e Sorona*; the

satirical and social-critic poem by a fake little genius, in Jethro Tull's *Thick As a Brick*; the visionary and mythological deeds of a Puerto Rico migrant, in Genesis' *The Lamb Lies Down on Broadway*; the adaptation of Nietzsche's *Zarathustra*, in Museo Rosenbach's LP with the same name, and of Darwin's *The Origin of Species* in Banco del Mutuo Soccorso's *Darwin*.

- Prominent use of instruments unusual in rock music, including electronic instrumentation, as well as unusual vocal styles. Perhaps the most famous example of such instrumentation is the extensive use of the flute by Jethro Tull frontman Ian Anderson. Keyboard instruments including the synthesizer, organ, piano, and Mellotron are very common in progressive rock, much less so (though by no means unheard-of) in other rock genres. Other examples include the use of nonwestern instruments, particularly ethnic percussion. Gentle Giant are the progressive rock band best known for their vocal style, though many progressive rock singers such as Peter Hammill of Van der Graaf Generator take highly unusual approaches as well.
 - Related to this is the prominence of multi-instrumentalists such as Mike Oldfield, Ian Anderson, and Neal Morse.
 - Perhaps surprisingly, in the progressive heyday, the use of orchestras and choirs was quite rare among the best-known progressive rock bands; the most famous examples from the late 60s and early 1970s are probably the title suite from Pink Floyd's *Atom Heart Mother*, The Nice's *Five Bridges Suite* and Yes' second album *Time and a Word*, all of which predate those bands' most successful, and arguably most progressive, period. More usually, the aforementioned Mellotron was used to simulate strings or a choir. Less well-known bands such as Renaissance did make extensive use of an actual orchestra. Such instrumental choices, particularly the use of orchestras, have become much more common in recent progressive rock.
- Use of unusual time signatures, rhythmic techniques, [scales](#), or [tunings](#). Many pieces use multiple time signatures and/or tempi, sometimes concurrently (King Crimson's "Thela Hun Ginjeet", for example, contains passages in which some band members play in 7/8 and others in 4/4 to create an "off-balance" effect).
- An extremely wide dynamic range, with very quiet and very loud passages often occurring in the same piece of music. Use of compression to reduce this effect is much less common than in other forms of rock music. This is characteristic of music that is meant to be listened to relatively closely and for its own sake, as opposed to relatively casually or as background noise (as are several of the features on this list, in fact).
- Solo passages for virtually every instrument. This contributed to the fame of such performers as guitarist Steve Howe, keyboardists Rick Wakeman and Keith Emerson, and drummer Neil Peart.
- Inclusion of classical pieces on albums. For example, Emerson, Lake and Palmer have performed arrangements of pieces by Copland, Bartók, Moussorgsky and others, and often feature quotes from J. S. Bach in lead breaks. Sometimes these pieces are significantly reinterpreted; Jethro Tull recorded a version of a Bourée by Bach in which they turned the piece into a "sleazy jazzy night-club song" (in Ian Anderson's own words).
- An aesthetic linking the music with visual art, a trend started by The Beatles with Sgt. Pepper's Lonely Hearts Club Band and enthusiastically embraced during the prog heyday. Some bands became as well-known for the art direction of their albums as for their sound, with the "look" integrated into the band's overall musical identity. This led to fame for particular artists and design studios, most notably Roger Dean for his work with Yes, and Storm Thorgerson and his studio Hipgnosis for their work with Pink Floyd and others. H.R. Giger's painting for Emerson, Lake and Palmer's *Brain Salad Surgery* is one of the most famous album sleeves ever produced, although it was censored to remove a phallus. By way of contrast, Charisma Records allowed Paul Whitehead to produce evocative gatefold album covers and sleeves for Genesis and Van der Graaf Generator without interference from the record label.
- The use of sound effects in compositions, otherwise known as [Musique concrète](#). This is a particular trademark of Pink Floyd with examples including the entirety of "Speak to Me", the opening track from *Dark Side of the Moon*, but other bands did this too; for example, sounds

of warfare can be heard throughout Jethro Tull's single "Warchild". The Mars Volta make heavy use of ambient noise on their album Frances the Mute.

- Exchanging of members. Though not nearly to the degree of jazz artists, there is a tendency for members of progressive rock groups to work between bands and create side projects. For instance, Jon Anderson of Yes sang on a King Crimson album, and Robert Fripp of King Crimson played on two Van der Graaf Generator albums. Drummer Bill Bruford has worked with Yes, Genesis (very briefly), King Crimson, prog supergroup UK, and many other projects. In the 1990s, a touring version of Yes that included almost everyone who had ever been a member included two full lineups who played in various combinations "in the round" during concerts. More recently, Dream Theater side projects have come to outnumber the band's own albums, involving nearly every current and former member of the band working with a bewildering variety of members of other recent prog bands.

History of progressive rock

Precursors

Progressive rock was born from a variety of musical influences in the late 1960s. The later Beatles and many [psychedelic](#) bands began to combine traditional rock music with instruments from classical and Eastern music. An important precursor, Beck's Bolero, composed by then-Yardbirds Jeff Beck and Jimmy Page in 1966, is a brief reworking of Maurice Ravel's "Boléro". [Psychedelic rock](#) continued this experimental trend and began to compose very long pieces, although usually without any carefully thought-out structure (for example, Iron Butterfly's "In-A-Gadda-Da-Vida" or "1983...(A Merman Should I Turn to Be)" by Jimi Hendrix).

Bands such as The Nice and the Moody Blues began deliberately combining rock music with classical music, producing longer pieces with deliberate structures. German electronic music pioneers Tangerine Dream introduced a variety of synthesisers, tape effects, and other unusual sounds in their compositions, usually in purely instrumental albums. By the mid- to late-'60s, The Who had also created concept albums and rock operas, as well as long live rock song performances — although those were often in the more blues-based improvisational style also featured by contemporaries Cream and Led Zeppelin.

All these bands are sometimes considered "early progressive," or as part of a transitional genre between psychedelic and progressive, sometimes referred to as proto-prog.

First progressive rock acts

Key early progressive rock bands included The Nice and Soft Machine and the roots of the genre can be traced back to the mid-sixties. However, King Crimson's appearance in February 1969 is often seen as a pivotal moment. King Crimson were quickly followed by other English progressive rock bands, including Yes, Genesis, Pink Floyd, Emerson Lake and Palmer (ELP), and Jethro Tull. It is worth noting that, aside from ELP, these bands began their careers before King Crimson, and changed their musical styles considerably following the release of *In the Court of the Crimson King*. As for ELP, they inherited their singer and bassist, Greg Lake, from the original King Crimson lineup.

Progressive rock also gained momentum when many rock fans grew disillusioned with the "Peace and Love" movement. Progressive rock often distanced itself from the "smiles and sunshine" of 1960s pop music and moved towards darker and sometimes more violent themes. For example, Genesis' *Trespass* includes "The Knife", a song about a violent demagogue, and "Stagnation", a song about a survivor of a nuclear attack. Genesis labelmates, Van der Graaf Generator, often took an existentialist approach that bordered on nihilism, even in album titles, such as *Godbluff*.

Progressive rock was especially popular in continental Europe. Indeed, progressive rock was the first form of rock that actually captivated countries such as Italy and France. This era saw a great number of European progressive rock bands, most notably Premiata Foneria Marconi (PFM), Area and the aforementioned Banco del Mutuo Soccorso and Le Orme from Italy, and Ange and Magma from France. Of these bands, only PFM was significantly successful in the English-speaking world. Germany also had a significant progressive movement, often referred to as Krautrock. The Italian progressive rock has been considered somehow a case of its own (sometimes cited as a separated genre, as "Italian symphonic rock"): although most of the bands scored appalling success even in their home country (often releasing only one LP), today CDs of otherwise unknown groups like Museo Rosenbach, Osanna, Il Balletto di Bronzo, Semiramis

etc., along with the more renowned ones, are increasingly sought by fans as true classics of the genre, and also attracting the interests of higher musical critics and universities.

A strong element of avant-garde and counter-culture has long been associated with a great deal of progressive rock. In the 70's, Chris Cutler of Henry Cow formed a loose collective of artists referred to as Rock in Opposition or RIO, whose purpose was essentially to make a statement against the music industry. The original members included such diverse groups as Henry Cow, Samla Mamma Manna, Univers Zero, Etron Fou Leloublan, Stormy Six, and later Art Zoyd, Art Bears, and Aqsak Maboul. The Rock in Opposition movement was short lived, but the artists came to be recognized as some of the originators of [Avant-progressive rock](#). Dark melodies, angular progressions, dissonance, free-form playing, and a disregard for conventional structure are all elements that have been used to describe these artists.

Rise and fall

Fans and music historians have a variety of ways to categorize the flavors of 1970s progressive rock. The Canterbury scene can be considered a sub-genre of progressive rock, more oriented towards Jazz rock, or simply another collection of true progressive rock bands. Other bands took the genre in a more commercial direction. These bands, including Renaissance, Queen and Electric Light Orchestra, are sometimes classified as "progressive rock", "commercial rock", or "symphonic pop." Over time, Led Zeppelin and Supertramp, among others, also incorporated more unusual instrumental elements, odd time signatures, and long compositions into their work. In a similar "prog pop" vein was Manfred Mann's Earthband. A feature of The Earthband were virtuoso Minimoog solos by Mann and they were considered a top class prog act which was surprising given Manfred Mann's more well known 60's heritage.

Progressive rock's popularity peaked in the mid-1970s, when prog artists regularly topped readers' votes in mainstream popular music magazines in England and America. By this time, several New World progressive rock bands had been formed. Kansas, which had actually existed in one form or another since 1971, became one of the most commercially successful of all progressive rock bands. Toronto's Rush were equally successful, with a string of hit albums extending from the mid-1970s to the present (though little of their recent work falls into the progressive rock category). Less commercially successful, but at least as influential as either band, were the Dixie Dregs, from Georgia (arguably more of a fusion band).

With the advent of [punk rock](#) in the late 1970s, popular and critical opinion in England and America moved toward a simpler and more aggressive style of rock, with progressive rock increasingly dismissed as pretentious and overblown. This attitude has remained until the present day, though it began to diminish since about 2004.

1980s revival

The early 1980s saw something of a revival of the genre, led by innovative artists such as Marillion, IQ, Twelfth Night, Pendragon, Galahad, Pallas, and Saga. Groups that arose during this time are sometimes termed neo-progressive or neo-prog (also referred to as the New Wave Of British Prog Rock). Bands of this style were influenced by '70s progressive rock groups like Genesis, Yes, and Camel, but incorporated some elements that were reflective of the New Wave and other rock elements found in the 80s. The digital synthesiser became a prominent instrument in the style. Neo-prog continued to remain viable into the '90s and beyond with bands like Arena, Jadis, Collage, and Iluvatar. Their sound was generally similar in style and sound to neo-prog pioneers like Marillion and IQ, which differentiated them from the emerging Third Wave movement in the 1990s.

Some progressive rock stalwarts changed musical direction, simplifying their music, making it more commercially viable. In 1982, the much anticipated supergroup Asia, composed of Steve Howe (Yes), Carl Palmer (ELP), John Wetton (King Crimson), and Geoff Downes (Yes),

surprised (and disappointed) with their pop-oriented debut album. Top 5 single "Heat of the Moment" rotated heavily on MTV for years, while the first Asia album established a sales record for 1982. This demonstrated a market for more commercialized British progressive rock -- incidentally, the same style purveyed by North American Top-40 stalwarts such as Styx and Journey for several years.

Other British bands followed Asia's lucrative example. In 1983, Genesis achieved some international success with "Mama", a song with heavy emphasis on a drum machine riff. This signalled a very commercial direction during the 1980s. In 1984, Yes also had a surprise comeback with 90125, featuring their only number one (US) single, "Owner of a Lonely Heart." Written by guitarist Trevor Rabin prior to joining Yes, "Owner" was accessible enough to be played at discos, and more recently has been remixed into a trance single. Often sampled by hip-hop artists, "Owner" also incorporated contemporary electronic effects, courtesy of producer/ex-member Trevor Horn. Likewise, Pink Floyd's A Momentary Lapse of Reason in 1987 was a departure from their traditional extended play [concept albums](#), featuring much shorter songs and an all together much more electronic sound.

Many progressive rock fans were unhappy with the direction taken by these bands, but others simply accepted the changes and enjoyed the music. Yes, for instance, enjoyed a brief renaissance during the 1980s with a mixture of old and new fans. Moreover, other progressive rock bands like Rush arguably released some of their best material during the early and mid-1980s, due to a merge of new wave and early progressive sounds.

Third wave and prog metal

The progressive rock genre enjoyed another revival in the 1990s. A notable kickoff to this revival were a trio of Swedish bands Änglagård, Anekdoten and Landberk in 1992-1993. Later came the so-called "Third Wave", spearheaded by such bands as Sweden's The Flower Kings, the UK's Porcupine Tree, Italy's Finisferre and Deus Ex Machina, and Spock's Beard, Echolyn and Glass Hammer from the United States. Arjen Anthony Lucassen with the backing of an array of talent from the progressive rock genre, produced a series of innovative concept albums. While not necessarily sounding alike, many of the Third Wave bands had very strong ties musically to the 1970s progressive rock acts, often to the point of sounding 'retro' in nature.

One of the most commercial bands of the [alternative rock](#) movement, The Smashing Pumpkins, incorporated progressive rock into their unique, eclectic style, going so far as to release two albums dealing with the same concept, and Seattle's Soundgarden helped bridge the gap between progressive rock and the [Grunge](#) movement. Phish would often be referenced in their early albums as a technical example of progressive rock due to their unique sound and the incorporation of many elements considered to be "characteristic" of progressive rock. Their 1988 release Junta is often seen as a 1980s progressive rock landmark.

In recent years, one of the more commercially viable categories of prog has been [progressive metal](#), which mixes some of the common elements associated with progressive rock (lengthy compositions, concept albums, virtuosity) with the power and attitude associated with [metal](#). One distinguishing characteristic is the prominence of a keyboard instrument to a music (metal) that is normally fairly guitar dominant. Several of the leading bands in the prog-metal genre (Dream Theater (U.S.), Ayreon (Netherlands), Opeth (Sweden), and Fates Warning (U.S.)) cite pioneer progressive hard-rockers Rush as a prime influence, although their music shows large influences from bands such as Black Sabbath or Deep Purple as well. Tool have cited pioneers King Crimson as an influence on their work. King Crimson opened for Tool on their 2002 tour, and expressed admiration for Tool while denying the "prog" label .

Meanwhile, other heavy metal bands *not* generally considered prog-metal, such as System of a Down have nevertheless incorporated prog-influenced elements like bizarre shifts in time signatures and tempo in their music. In recent years, a number of heavily classical-influenced goth metal bands have emerged in Europe, most notably Finland's Nightwish. Though they probably do not think of themselves as progressive metal bands, fans of the genre often

consider them to be such and indeed, several could claim at least as many of the "characteristics of Progressive Rock" listed above as bands like Dream Theater.

It should be noted that the term "progressive" in the early 1970s had been coined to emphasize the *newness* of these bands, but by the 1980s the term had become the name of a specific musical style. As a result, bands such as King Crimson which continued to update their sound were not always called "progressive", while some newer self-described "prog" bands purchased vintage mellotrons in order to recreate the sound of early 1970s prog. Fans and hostile critics alike had established "progressive rock" as the permanent name of this genre, and so the connection to the usual meaning of "progressive" became irrelevant.

Influences

The work of contemporary artists such as Ween, post-rock bands like Sigur Rós and Godspeed You! Black Emperor, and alternative or new prog groups like Radiohead and Muse could be said to incorporate some of the elements of progressive rock, sometimes combined with the aesthetic sensibilities of punk rock. A better example of a contemporary progressive band however is probably The Mars Volta, who are notable for intentionally fusing punk with progressive rock, two elements once polar opposites. The cult English band Cardiacs has specialised since 1980 in a kind of progressive punk sound which has influenced a slew of other bands who are occasionally described (with tongue-in-cheek) as pronk acts. Among the more experimental and avant garde musicians, the Japanese composer Takashi Yoshimatsu publicly cites progressive rock bands as a prime influence on his work, while Chicago's indie-rock band The Fiery Furnaces could also be considered progressive, blending electronic and orchestrated bits into their craft, while also expanding on The Who's mini rock-opera ethic.

There are also a number of contemporary prog bands, such as Mostly Autumn that combine Celtic, and sometimes pagan, influences with earlier prog rock styles. Other bands of note incorporating progressive rock into their sound include The Mars Volta, Umphrey's McGee, Porcupine Tree, Dredg, The Dillinger Escape Plan, Kayo Dot, and Opeth.

Progressive Rock Festivals

Renewed interest in progressive rock in the 90s eventually led to the beginnings of musical events and festivals that centered around progressive rock acts. The first ProgFest was held on May 29th, 1993, in UCLA's Royce Hall and featured Sweden's Anglagard, England's IQ, Quill, and Citadel. Interest in the festival was large enough for others in the U.S.A. to start similar events. ProgDay, held at Storybook Farm near Chapel Hill, North Carolina, first emerged during Labor Day weekend in 1995 and is planning its 12th festival in 2006.

The most successful of these festivals to date is NEARfest, which held its first event on June 26th & 27th, 1999 in Bethlehem, PA to approximately 400 fans. With a diverse lineup and an ability to get big name talent, the festival eventually grew in popularity to fill a 1,000 seat venue, and later relocated to Trenton, NJ in 2002 to a venue which seated over 1,850. The festival relocated back to Bethlehem, PA in 2004 and is still active.

Other current festivals of note include Rosfest in Phoenixville, PA, Baja Prog in Mexicali, Mexico, CalProg in Whittier, CA, Prog In The Park in Rochester, NY, Gouveia Art Rock in Portugal and Rio Art Rock Festival in Rio de Janeiro, Brazil.

See also

- [Timeline of progressive rock](#)
- [Progressive metal](#)
- [Avant-progressive rock](#)

Further reading

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- Martin, Bill. *Listening to the Future: The Time of Progressive Rock*. Peru, Ill.: Carus Publishing Company (1998), 356 pages, ISBN 081269368X (paperback). An enthusiastic analysis of progressive rock, intermixed with the author's Marxist political views.
- Stump, Paul. *The Music's All That Matters: A History of Progressive Rock*. London: Quartet Books Limited (1997), 384 pages, ISBN 0704380366 (paperback). Smart telling of the history of progressive rock focusing on English bands with some discussion of American and European groups. Takes you from the beginning to the early 1990s.

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Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | **Progressive rock** | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

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Progressive Southern Gospel

Stylistic origins:	Sacred Harp music, shape note singing, hymns, Southern Gospel
Cultural origins:	Late 19th century white evangelical Americans
Typical instruments:	guitars, drums, keyboards, percussion
Mainstream popularity:	Original Southern gospel music was popularized by such secular artists as Elvis Presley and Tennessee Ernie Ford and has been incorporated into evangelistic meetings by notable ministers Billy Graham and Jimmy Swaggart

Bluegrass gospel, Southern Gospel

southeastern and midwestern United States

Origins

Progressive Southern Gospel is an American music genre that has grown out of Southern Gospel over the past couple of decades. The style can trace its roots to groups like the Nelons in the 1980s, who appeared regularly on events with traditional Southern Gospel groups despite their sound which was called "middle of the road" at the time.

Current Progressive Southern Gospel is characterized by its blend of traditional Southern Gospel instrumentation with elements of modern Country and pop music. Hints of other styles are frequently employed in the mix as well. In some Progressive Southern Gospel, you can hear a touch of Cajun, Celtic, Bluegrass, or even Southern Rock.

Where traditional Southern Gospel more often emphasizes blend and polish, Progressive Southern Gospel tends to be presented with a more emotional tone. Vocalists are known for experimenting, stretching, scooping, slurring, and over accentuating melodies and diction.

Lyricaly, Progressive Southern Gospel songs are patterned after traditional Southern Gospel in that they maintain a clear evangelistic and/or testimonial slant. In many cases, lyrical content and/or Country diction are the only elements separating a Progressive Southern Gospel artist from a pop oriented, Contemporary

Impact of The Gaither Homecoming Series

In the early 1990's, songwriters Bill and Gloria Gaither developed an enterprise known as The Gaither Homecoming Series. This did much to introduce Progressive Southern Gospel to the masses. Through video and television distribution many Progressive Southern Gospel artists such as The Martins, The Hoppers and The Isaacs became household names.

The series has also taken these groups to such places as Ireland; Sydney, Australia; London, England; and South Africa; not to mention almost every major US city for live concerts.

Sample Artists

Several groups have made Progressive Southern Gospel their genre of choice. One of the most popular and outstanding of these are the Crabb Family. With origins that go back to the country gospel genre this group has now become one of the leaders in Progressive Southern Gospel and has even crossed over to contemporary christian as well.

Another group that has made a huge impact on the Progressive Southern Gospel genre would be The Isaacs. This group is deeply rooted in bluegrass gospel but over the last decade has erupted onto the Progressive scene with such hits as "Friend To The End", "Stand Still", "Carry Me" and the a capella spiritual "I Have A Father Who Can".

Other artists in the Progressive Southern Gospel genre include The Talley Trio, The Jody Brown Indian Family, The Hoppers and The Martins.

Categories: [Gospel music](#)

Promenade concert

Although the term **Promenade Concert** is normally associated today with the series of concerts founded in 1895 by Robert Newman and the conductor Henry Wood – a festival known today as the BBC Proms - the term originally referred to concerts in the pleasure gardens of London where the audience could stroll about while listening to the music (French *se promener* = to walk).

Pleasure gardens which levied a small entrance fee and provided a variety of entertainment had become extremely popular in London by the eighteenth century. Music was provided from bandstands (known as “orchestras”) or more permanent buildings, and was generally of the popular variety: [ballroom dances](#), quadrilles (medleys), [cornet](#) solos etc. Other entertainments would have included fireworks, masquerades and acrobatics. There were 38 gardens which are known to have provided music. Perhaps the most famous of these were Vauxhall Gardens (1661-1859), south of the Thames. Known at first as New Spring Gardens this was the favourite haunt of diarists Samuel Pepys and John Evelyn. The music of Handel was very popular here in the eighteenth century, and in 1738 there was even a statue erected of Handel playing the lyre. The Gardens were described as fashionable in the late 18th and early 19th century by Fanny Burney and William Thackeray. Aristocracy and royalty mingled with the ordinary folk. On 21st April 1749 twelve thousand people paid 2s 6d each to hear Handel rehearsing his Music for the Royal Fireworks in Vauxhall Gardens, causing a three-hour traffic jam on London Bridge. The music had been commissioned by the king in celebration of the Treaty of Aix-la-Chapelle. The performance six days later in Green Park was even more spectacular, especially when the building caught fire. The composer Dr Thomas Arne was appointed composer of Vauxhall Gardens in 1745. It was here that many of his songs achieved their great popularity. The musicians were housed in a covered building while the audience strolled outside. In the nineteenth century Sir Henry Bishop was the official composer to the Gardens. Many of his songs, which include Home! Sweet home!, were performed there. Vauxhall Gardens remained a national institution until 1859.

Another prestige venue for promenade concerts was Ranelagh Gardens (1742-1803). Here both musicians and audience were under cover in a gigantic Georgian rotunda which can be seen in a painting of Canaletto in the National Gallery. It was here that Wolfgang Amadeus Mozart performed on the harpsichord and organ as a child prodigy in 1764. Joseph Haydn, too, appeared here during his visits to London.

The term “promenade concert” seems to have been first used in England in 1838 when London’s Lyceum Theatre announced ‘Promenade Concerts a la Musard’. Philippe Musard was a French musician who had introduced open air concerts in the English style in Paris. Musard came to England in 1840 to conduct some of the concerts in the Lyceum Theatre. His programmes consisted of overtures, waltzes, popular instrumental solos and quadrilles. The success of Musard’s concerts led to further musical promenade concerts, both in London and other places including Bath and Birmingham. The Crown and Anchor Tavern in the Strand gave a series of concerts given by the band of the Theatre Royal, Drury Lane under the direction of Henri Valentino. In 1840 Edward Eliason, leader of the orchestra of Drury Lane Theatre, started a series of “Concerts d’été” with an orchestra of nearly a hundred players. Soon there was also a series of “Concerts d’hiver” under Louis Antoine Jullien (1812-1860). Jullien was a genuine musician whose performances were combined with outrageous showmanship: Beethoven was conducted with a jewelled baton. With his extravagant clothing and long black hair and moustache he would go through a series of circus antics including having his white kid gloves brought to him on a silver salver. He conducted with his back to the orchestra in order to face his audience. His orchestra were often joined by the bands of the Royal Artillery or drummers from the French Garde Nationale. Jullien died in a lunatic asylum. He was succeeded by the English conductor Alfred Mellon (1820-1867), and then Luigi Arditi (1822-1903). Another notable conductor was August Manns (1825-1907) who is associated with the Saturday concerts at

London's Crystal Palace, the enormous glass building which housed the Great Exhibition in 1851.

The pleasure gardens were the chief institutions for the performance of music by English composers. Songs and vocal pieces were composed especially for them. Strophic ballads were the staple diet. The songs were often on pastoral subjects, or drinking songs, hunting songs or even songs on morbid subjects. Two famous songs that were written especially for the gardens include Arne's Shakespeare setting *Where the bee sucks* and Charles Edward Horn's setting of Herrick's *Cherry Ripe*. Gradually opera started to influence the style of music, and larger concerted pieces would be heard. Choruses from Handel's oratorios were often included. Instrumental music included the popular concerto. Organ music was played between the acts of ballad operas (Vauxhall and Ranelagh both had organs installed). In the late 19th century August Mann's concerts were exploring works by well-known composers: Brahms, Liszt, Mendelssohn, Schubert, Schumann, Smetana and Wagner. London audiences were starting to become more discerning, less likely to be taken in by extravagant showmanship, and eager to explore good music. By 1895 the time was ripe for Henry Wood to start his series of promenade concerts which continue today as the BBC Proms

Further reading

- David Cox: The Henry Wood Proms; British Broadcasting Corporation 1980; ISBN 0 563 17697 0
- Article: "London" in The New Grove Dictionary of Music edited by Stanley Sadie 1980; ISBN 1-56159-174-2

Categories: [Classical music](#)

Promo Only

Promo Only is a [music](#) and [music video](#) subscription service for professional [disc jockeys](#). It was the first monthly music service available to music professionals on CD.

Promo Only began in 1992 when [DJ](#) Jim Robinson met up with another [DJ](#) Pete Werner on the pursuit of Janet Jackson's "Miss You Much (The Mama Mix)" re-mix. Werner was able to help out Robinson due to his connection with record labels. Robinson offered to digitally clean up 12" vinyl releases Werner received each month onto one DAT. After joking that they could even press the DAT into a CD, they realized that there was a need for putting these mixes onto CD for the emerging CD [DJ](#), and the company was born.

The Original Promo Only subscription (renamed 1 year later 'Promo Only Club') officially began in June of 1992, offering the latest 12" [Dance](#) mixes and hard to find releases. Werner and Robinson soon expanded into pop releases, with Promo Only Radio, combining the best of Top 40 pop, dance, urban and rock, after the encouragement by Columbia Records head of pop promotions, Jerry McKenna who said their was a need for it in the Radio Market.

The following years saw the appearances of more series: Urban Radio (August 1994), Country Radio (June 1995) and Modern Rock Radio (November 1995), Rhythm Radio (1997) and Promo Only started growing popular among DJs all over the US. Around 1997, Promo Only began separating their CD series' into Club and Radio. 1997 also saw the creation of Promo Only Canada based in Calgary, and Promo Only UK, based in London.

In 1998 Promo Only promotions was formed, based in New York, to Promote and A&R Dance music to Radio.

Werner and Robinson next ventured into the field of music videos buying out retiring friend Wolf Zimmerman's Milwaukee based company, Wolfram Video in 1999. Music videos were released on DVDs, and now includes six monthly series – Hot Video, Dance Mix Video, Pop Mix Video, Club Video, Country Video and Latin Video, and several specialty compilations.

Later that same year, with the purchase of National Video Service from Launch (then owned by Sony), Promo Only Business Music division based in Anaheim was formed. Promo Only BMD offers background music video services to clients such as Hard Rock Cafe, Planet Hollywood, Dave & Busters, Royal Caribbean Cruise Lines, and many more.

In 2003 Promo Only partnered with Destiny Media technology to form Promo Only MPE to Digitally deliver music to Radio in America, which is now the industry standard.

Categories: [Music industry](#).

Promotional single

A **promo single** (short for **promotional single**) is a single that is released to club or radio outlets for the purpose of promotion of a song. It is not meant to be resold, but they are often sought out by collectors anyway. A promo single is usually sent to a radio station for it to play the radio version (which is often a radio edit, but can also be the original album version, or even a radio remix) of an artist's latest single. The promo single for radio stations often contains only the radio version of the song, but may also contain alternate radio edits, alternate radio remixes, or even call out hooks. Clubs often also played promotional singles (which are often released in the 12" Format) of singles with their latest remixes.

Protest song

A protest song is a song intended to protest perceived problems in society such as injustice, racial discrimination, war, globalization, inflation, social inequalities. Protest songs are generally associated with [folk music](#), but in recent times they have come from all genres of music. Such songs become popular during times of social disruption and among social groups.

History

Folk protest songs occur throughout history, the oldest protest song on record is The Cutty Wren from the peasants revolt of 1381 against feudal oppression. In the American Revolutionary War and in the abolitionist movement of the 19th century many songs came about. During the American Civil War, traditional songs such as "We Shall Overcome" served as protest songs.

In the 20th century, the union movement, the Great Depression, the Vietnam War (see Vietnam War protests), and recently, the war in Iraq spawned protest songs, such as Bob Dylan's "The Times They Are A-Changin'" (1964), Woody Guthrie's "This Land Is Your Land" (1940), and more recently, System of a Down's "Toxicity" (2001). The common form during that time, often with acoustic guitar and harmonica, was popularized by the work of Woody Guthrie and Pete Seeger in the beginning of the 20th Century and continued into the middle of the century by Phil Ochs, Joan Baez and Bob Dylan.

Neil Young continues the theme in in the 21st Century in his song, "Let's Impeach The President" - a stinging rebuke against President George W. Bush and the War in Iraq, as did Pink with her appeal to Bush in Dear Mr. President.

Protopunk

Protopunk is a term used to describe a number of performers who were important precursors of [punk rock](#), or who have been cited by early punk rockers as influential.

Most protopunkers are Rock and Roll performers of the 1960s and early-1970s, though some earlier performers have been cited. [Garage rock](#) in general has been cited as quite influential in the development of punk rock. Many such garage rock artists can be found on the *Nuggets* compilations.

Protopunk has been proven difficult to define, and many widely different groups have been so dubbed. Most had a certain attitude or appearance seen as important, and not any specific musical tendencies. Significant examples include The Who (frequently called "The Godfathers of Punk" and influential on protopunk and [punk rock](#) artists from the MC5 to Green Day and many in-between), Iggy Pop (Commonly nicknamed "The Grandfather of Punk" and claimed as influential by many early punk artists) and his band The Stooges, Alice Cooper, Pere Ubu, The MC5, The Monks, David Bowie, The Velvet Underground, The Modern Lovers, T. Rex, Link Wray, and the New York Dolls.

Some protopunk bands also fall into the categories of [glam rock](#) or [UK pub rock](#). Pere Ubu, remarkably, fall into both the category protopunk and the category [post-punk](#).

Protopunk, combined with [garage rock](#), hard-edged [New Wave](#) and the garage rock revival, helped lead the way to the modern [garage punk](#) movement.

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrr!](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Rock music genres](#) | [Punk](#)

Psalms

Psalms (*Tehilim* תְּהִלִּים, in Hebrew) is a book of the Hebrew Bible or Tanakh. Because of its original meaning as a [song](#) or [chant](#), the word **psalm** can be used to mean any religious chant or poem of praise. This article, however, deals specifically with the Psalms (with upper-case P) as the book of Scripture.

The Islamic redaction of the book of Psalms is called the Zabur, and is believed to be one of the holy books revealed by Allah prior to the Qur'an, the others being Tawrat (Torah) and Injil ([Gospels](#)).

In the Hebrew Bible, the Psalms are counted among the "Writings" or Ketuvim (one of the three main sections into which the books are grouped). In Luke 24:44 the word "psalms" refers the Writings as a whole.

The Book of Psalms, especially if printed separately and set for singing or chanting, is also called the **Psalter**.

Composition of the Book of Psalms

The Book of Psalms is divided into 150 Psalms, each of which constitutes a religious song or chant, though one or two are long and may constitute a set of related chants. When the Bible was divided into chapters, each Psalm was assigned its own chapter. Psalms are sometimes referred to as chapters, though their individuality antedates the chapter assignments by at least 1,500 years.

The Dead Sea Scrolls contain more than 150 Psalms, including the "canonical" 150 Psalms and several "non-canonical" Psalms.

The organization and numbering of the Psalms differs slightly between the (Masoretic) Hebrew and the (Septuagint) Greek manuscripts:

Hebrew Psalms Greek Psalms

	1-8	
9-10		9
11-113		10-112
114-115		113
116		114-115
117-146		116-145
147		146-147
	148-150	

- Psalms 9 and 10 in the Hebrew are together as Psalm 9 in the Greek
- Psalms 114 and 115 in the Hebrew are Psalm 113 in the Greek
- Psalms 114 and 115 in the Greek appear as Psalm 116 in the Hebrew
- Psalms 146 and 147 in the Greek form Psalm 147 in the Hebrew

Christian traditions vary:

- Protestant translations are based on the Hebrew numbering;
- Eastern Orthodox translations are based on the Greek numbering;
- Roman Catholic official liturgical texts follow the Greek numbering, but modern Catholic translations often use the Hebrew numbering, sometimes adding, in parenthesis, the Greek numbering as well.

Most manuscripts of the Septuagint also include a Psalm 151, present in Eastern Orthodox translations; a Hebrew version of this poem was found in the Psalms Scroll of the Dead Sea Scrolls. The Psalms Scroll presents the Psalms in an order different from that found elsewhere, and also contains a number of non-canonical poems and hymns.

For the remainder of this article, the Hebrew Psalm numbers will be used unless otherwise noted.

Authorship and ascriptions

Traditionally the Psalms were thought to be the work of David, but many modern scholars see them as the product of several authors or groups of authors, many unknown. Most Psalms are prefixed with introductory words (which are frequently different in the Masoretic and Septuagint traditions) ascribing them to a particular author or saying something about the circumstances of their composition; only 73 of these introductions claim David as author. Since the Psalms were written down in Hebrew not before the 6th century BCE, nearly half a millennium after David's reign (about 1000 BCE), they doubtless depended on oral tradition for transmission of any Davidic material.

Psalms 39, 62, and 77 are linked with Jeduthun, to be sung after his manner or in his choir. Psalms 50 and 73-83 are associated with Asaph, as the master of his choir, to be sung in the worship of God. The ascriptions of Psalms 42, 44-49, 84, 85, 87, and 88 assert that the "sons of Korah" were entrusted with arranging and singing them; 2 Chronicles 20:19 suggests that this group formed a leading part of the Korathite singers. Hebraist Joel M. Hoffman suggests that Psalm 49 may be an anti-corruption Psalm, not "for Korah" but "against Korah."¹

Psalm 18 is found, with minor variations, also at 2 Samuel 22, for which reason, in accordance with the naming convention used elsewhere in the historic parts of the Bible, it is known as the *Song of David*.

¹*My People's Prayer Book Volume 9*. (Rabbi Lawrence A. Hoffman, ed.) 2004. ISBN 1580232620.

Sections of the book

In Jewish usage, the Psalter is divided, after the analogy of the Pentateuch, into five books, each closing with a doxology or benediction (For the Orthodox Christian division into twenty *kathismata*, see **Eastern Orthodox usage**, below):

1. The first book comprises the first 41 Psalms. All of these are ascribed to David except Psalms 1, 2, 10, and 33, which, though untitled in the Hebrew, were also traditionally ascribed to David. While Davidic authorship cannot be confirmed, this probably is the oldest section of the Psalms.
2. The second book consists of the next 31 Psalms (42-72). Eighteen of these are ascribed to David and one to Solomon (Psalm 72). The rest are anonymous.
3. The third book contains seventeen Psalms (73-89), of which Psalm 86 is ascribed to David, Psalm 88 to Heman the Ezrahite, and Psalm 89 to Ethan the Ezrahite.
4. The fourth book also contains seventeen Psalms (90-106), of which Psalm 90 is ascribed to Moses, and Psalms 101 and 103 to David.
5. The fifth book contains the remaining Psalms, 44 in number. Of these, 15 are ascribed to David, and one (Psalm 127) to Solomon.

Psalm 136 is generally called "the great Hallel." But the Talmud includes also Psalms 120-135. Psalms 113-118, inclusive, constitute the "Hallel" recited at the three great feasts (Passover, Weeks, and Tabernacles), at the new moon, and on the eight days of Hanukkah. A version of Psalm 136 with slightly different wording appears in the Dead Sea Scrolls.

Psalms 120-134 are referred to as Songs of Degrees, and are thought to have been used as hymns of approach by pilgrims.

Psalm 119 is the longest Psalm. It is composed of 176 verses, in sets of eight verses, each set beginning with one of the 22 Hebrew letters. Several other Psalms too have alphabetical arrangements.

Psalm 117 is the shortest Psalm, containing but two verses.

Psalm forms

Scholars have determined that there are a groups of psalms that can be classified together because of similarities. The main forms are:

- Hymns
- Individual Laments
- Community Laments
- Songs of Trust
- Individual Thanksgiving Psalms
- Royal Psalms
- Wisdom Psalms

Use of the Psalms in Jewish ritual

The Mosaic ritual set out in the books of the Pentateuch or Torah makes no provision for the service of song in the worship of God. The earliest references to the use of singing in Jewish worship are in relation to David, and to this extent the ascription of the Psalms to him may express a general if not a specific truth.

Some of the titles given to the Psalms in their ascriptions suggest their use in worship:

- Some bear the Hebrew designation *shir* (Greek ode, a song). Thirteen have this title. It means the flow of speech, as it were, in a straight line or in a regular strain. This title includes secular as well as sacred song.
- Fifty-eight Psalms bear the designation (Hebrew) *mizmor* (Greek psalmos, a Psalm), a lyric ode, or a song set to music; a sacred song accompanied with a musical instrument.
- Psalm 145, and many others, have the designation (Hebrew) *tehillah* (Greek hymnos, a hymn), meaning a song of praise; a song the prominent thought of which is the praise of God.
- Six Psalms (16, 56-60) have the title (Hebrew) *michtam*.
- Psalms 7 and Habakkuk 3 bear the title (Hebrew) *shiggaion*.

Psalms are used throughout traditional Jewish worship. Several Psalms appear as part of the morning services; Psalm 145 (commonly referred to as "Ashrei," which is really the first word of each of the last 2 verses of Psalm 144), is read during or before services, three times every day. Psalms 95-99, 29, 92, and 93, along with some later readings, comprise the introduction ("Kabbalat Shabbat") to the Friday night service.

Traditionally, a different "Psalm for the Day" is read after the morning service each day of the week (starting Sunday, Psalms: 24, 48, 82, 94, 81, 93, 92). This is described in the Mishnah (the initial codification of the Jewish oral tradition) in the section "Tamid."

When a Jew dies, a watch is kept over the body and Tehillim (Psalms) are recited constantly by sun or candlelight, until the burial service. Historically, this watch would be carried out by the immediate family – usually in shifts – but what usually happens today is that the funeral home or Chevra kadisha will offer someone to keep this vigil.

Many Jews complete the Book of Psalms on a weekly or monthly basis, and say, each week, a Psalm connected to that week's events or the Torah portion read during that week. In addition, many Jews (notably Lubavitch, and other Chasidim) read the entire Book of Psalms prior to the morning (Shachrit) service, on the Sabbath preceding the calculated appearance of the new moon.

The 116 direct quotations from the Psalms in the New Testament show that they were familiar to the Judean community at the time of Jesus.

The Psalms in Christian worship

New Testament references show that the earliest Christians used the Psalms in worship, and the Psalms have remained an important part of worship in virtually all Christian Churches. The Eastern Orthodox, Roman Catholic and Anglican Churches have always made systematic use of the Psalms, with a cycle for the recitation of all or most of them over the course of one or more weeks. In the early centuries of the Church, it was expected that any candidate for bishop would be able to recite the entire Psalter from memory, something they often learned automatically during their time as monks. Today, new translations and settings of the Psalms continue to be produced. Several conservative denominations sing only the Psalms (and the small number of hymns found elsewhere in the Bible) in worship, and do not accept the use of any non-Biblical hymns; an example is the Reformed Presbyterian Church of North America.

Some Psalms are among the best-known and best-loved passages of Scripture, with a popularity extending well beyond regular church-goers. In particular, the 23rd Psalm ("The Lord is My Shepherd", 22nd in the Greek numbering) offers an immediately appealing message of comfort and is widely chosen for church funeral services, either as a reading or in one of several popular hymn settings; and Psalm 50/51 ("Have mercy on me O God", called the Miserere from the first word in its Latin version) is by far the most sung Psalm of Orthodoxy, in both Divine Liturgy and Hours, in the sacrament of repentance or confession, and in other settings. Psalm 102/103 ("Bless the Lord, O my soul; and all that is within me, bless his holy name!") is one of the best-known prayers of praise. Psalm 137/136 ("By the rivers of Babylon, there we sat down and wept") is a moody, yet eventually triumphant, meditation upon living in slavery, and has been used in at least one [spiritual](#), as well as one well-known [reggae](#) song; the Orthodox church often uses this hymn during Lent. In popular music, the U2 song "40" is based on Psalm 40 ("I waited patiently for the Lord; and he inclined unto me, and heard my cry.")

Eastern Orthodox usage

Eastern Orthodox Christians have long made the Psalms an integral part of their corporate and private prayers. To facilitate its reading, the 150 Psalms are divided into 20 *kathismata*, and each *kathisma* is further subdivided into three *stasi* (sing. *stasis*) as follows (using the Greek chapter numbering):

- Kathisma 1: Psalms 1-3, 4-6, 7-8
- Kathisma 2: 9-10, 11-13, 14-16
- Kathisma 3: 17, 18-20, 21-23
- Kathisma 4: 24-26, 27-29, 30-31
- Kathisma 5: 32-33, 34-35, 36
- Kathisma 6: 37-39, 40-42, 43-45
- Kathisma 7: 40-48, 49-50, 51-54
- Kathisma 8: 55-57, 58-60, 61-63
- Kathisma 9: 64-66, 67, 68-69
- Kathisma 10: 70-71, 72-73, 74-76
- Kathisma 11: 77, 78-80, 81-84
- Kathisma 12: 85-87, 88, 89-90
- Kathisma 13: 91-93, 94-96, 97-100
- Kathisma 14: 101-102, 103, 104
- Kathisma 15: 105, 106, 107-108
- Kathisma 16: 109-111, 112-114, 115-117

- Kathisma 17: 118:1-72, 73-131, 132-176
- Kathisma 18: 119-123, 124-128, 129-133
- Kathisma 19: 134-136, 137-139, 140-142
- Kathisma 20: 143-144, 145-147, 148-150

At vespers, different kathismata are read at different times of the liturgical year and on different days of the week within the same part of the year, according to the Church's calendar. In the 20th century, some lay Christians have adopted a continuous reading of the Psalms on weekdays, praying the whole book in four weeks, three times a day, one kathisma a day.

Aside from kathisma readings, Psalms occupy a prominent place in every other Orthodox service including the services of the Hours and the Divine Liturgy. In particular, the penitential Psalm 50 is very widely used. Fragments of Psalms and individual verses are used as Prokimena, or introductions to other Scripture readings. The bulk of Vespers is composed of Psalms even if the kathismata are disregarded; Psalm 118, "The Psalm of the Law," is the centerpiece of Matins. The entire book of Psalms is traditionally read out loud or chanted at the side of the deceased during the time leading up to the funeral.

Roman Catholic usage

The Psalms have always been an important part of Roman Catholic liturgy. The Liturgy of the Hours is centred on chanting or recitation of the Psalms. Early Catholics employed the Psalms widely in their individual prayers also; however, as knowledge of Latin (the language of the Latin rite) became uncommon, this practice ceased among the unlearned. Over the centuries, the use of the Psalms in the liturgy declined as well. The Tridentine Mass preserved only isolated verses that, in some cases, were originally refrains sung during recitation of the whole Psalm from which they were taken.

When the Second Vatican Council permitted the use of vernacular languages in the liturgy, certain Psalms again became well known even to the laity. Until the Council the Psalms were either recited on a one week or less frequently (as in the case of Ambrosian rite) a two week cycle. The Breviary introduced in 1974 distributed the psalms over a four-week cycle. Monastic usage varies widely. Some use the four week cycle of the secular clergy, many retain a one week cycle, either following St Benedict's scheme or another of their own devising, while others opt for some other arrangement.

Official approval was also given to other arrangements by which the complete Psalter is recited in a one or two-week cycle. These arrangements are used principally by Catholic contemplative religious orders, such as that of the Trappists (see for example the Divine Office schedule at New Melleray Abbey).

The 1970 revision of the Roman Missal (see Mass of Paul VI) reintroduced the singing or recitation of a more substantial section of a Psalm, and in some cases an entire Psalm, after the first Reading from Scripture. This Psalm, called the *Responsorial Psalm*, is usually sung or recited responsorially, although the *General Instruction of the Roman Missal*, 61 permits direct recitation.

The *General Instruction of the Liturgy of the Hours*, 122 sanctions three modes of singing/recitation for the Psalms:

- directly (all sing or recite the entire psalm);
- antiphonally (two choirs or sections of the congregation sing or recite alternate verses or strophes); and
- responsorially (the cantor or choir sings or recites the verses while the congregation sings or recites a given response after each verse).

Protestant usage

The psalms were extremely popular among those who followed the Reformed tradition.

Following the Protestant Reformation, verse paraphrases of many of the Psalms were set as hymns. These were particularly popular in the Calvinist tradition. Calvin himself made some French translations of the Psalms for church usage. Martin Luther's A Mighty Fortress is Our God is based on Psalm 46. Among famous hymn settings of the Psalter were the Scottish Paraphrases and the settings by Isaac Watts. The first book printed in North America was a collection of Psalm settings, the Bay Psalm Book (1640).

But by the 20th century they were mostly replaced by hymns in church services.

Anglican usage

[Anglican chant](#) is a way of singing the Psalms that remains part of the Anglican choral tradition. The version of the Psalter in the Book of Common Prayer is an older translation (from the Great Bible) than that included in the King James Version of the Bible.

Musical settings

Old 100th

Miserere by Gregorio Allegri

Vespro della Beata Vergine 1610 by Monteverdi

Chichester Psalms by Leonard Bernstein

Tehillim by Steve Reich

This entry incorporates text from the public domain Easton's Bible Dictionary, originally published in 1897.

Psybient

Psybient is an [electronic music](#) genre that combines elements of [psychedelic trance](#) and ambient. It often has many dub influences and can sound "glitchy." Psybient artists include Shpongle, Entheogenic (2), Evan Bluetech, Yaniv Shulman, Kickbong, and some of the works of Younger Brother.

Psych folk

Psych folk or **Psychedelic folk** is a [music genre](#) which began through the blending of [folk music](#) and [psychedelic music](#) in the 1960s. It is generally acoustic or mixes acoustic instrumentation with other influences. Chanting, [early music](#) and [world music](#) influences are sometimes apparent. Its lyrics are often concern such subjects as the natural world, love and beauty and try to evoke a state of mind associated with the effects of a psychedelic drug. Its fans see it as a way to get new perspectives and reach new aspects of consciousness and some may even listen to it while under the influence of such drugs.

Overview

Early examples of psych folk bands were Pink Floyd with Syd Barrett, The Incredible String Band, and Tyrannosaurus Rex.

It has continued to be performed up to the present day. Other notable psych folk artists are Robyn Hitchcock, F.J.McMahon and Current 93.

Since the 1990s, Elephant Six Collective, with bands like Neutral Milk Hotel has been known to release psych folk records.

The latest generation of psych folk artists in the early 2000s include Animal Collective, DeVotchKa, Faun Fables, Gwendolyn, testface, Sun City Girls, Dame Darcy, Kemiälliset Ystävät (Finland), DOPO (Portugal), Devendra Banhart, PG Six, Pothole Skinny, Tower Recordings, Eyes and Arms of Smoke, and Deek Hoi. (See New Weird America.)

Another type of folk that incorporate world music, strange sounds and trippy lyrics include psych folk's more esoteric-oriented and hermetic-centered cousin: Apocalyptic folk. While these genres are similar, the latter two appeal more to followers of darker music, while psych folk is more favoured by psychedelic music followers in general. This relationship could be considered very analogous to the similar subject matter but different treatments.

Michael Gira has also assisted in a sort of psych folk revival. Gira named his newest project Angels of Light after San Francisco hippy Hibiscus's transcendental theatre group of the same name and is responsible for guiding the career of new psych folk rising star, Devendra Banhart.

See also

- [Anti-folk](#)

Folk music

[American folk music](#) - [Anti-folk](#) - [Celtic music](#) - [Counterfolk](#) - [Filk music](#) - [Folk metal](#) - [Folk punk](#)
[Folk-rock](#) - [Folktronica](#) - [Neofolk](#) - [Pop-folk](#) - **Psych folk** - [Roots revival](#) - [Urban Folk](#)
[Folk dance](#) - [Instrumentation](#) - [Protest song](#) - [Singer-songwriter](#) - [Traditions](#) - [World music](#)

Categories: [Folk music](#) | [Music genres](#)

Psychedelic music

Psychedelic music is a musical style inspired by or attempting to replicate the mind-altering experience of drugs such as cannabis, psilocybin, mescaline, and especially LSD. Psychedelic music is a misnomer and should properly be called psychedelic [rock music](#), but for the purposes of this article it is not rigorously defined, and is sometimes interpreted to include everything from [Acid Rock](#) and Flower Power music to [Hard Rock](#). There are also other forms of psychedelic music that started from the same roots and diverged from the prevalent rock style into electronic music. However, an inner core of the psychedelic style of rock that came to public attention in 1967 can be recognized by characteristic features such as [modal](#) melodies; esoteric lyrics often describing dreams, visions, or hallucinations; longer songs and lengthy [instrumental](#) solos; and "trippy" electronic effects such as distortion, reverb, and reversed, delayed and/or phased sounds. The album that brought psychedelic rock into pop culture was The Beatles's Sgt. Pepper's Lonely Hearts Club Band.

While the first musicians to be influenced by psychedelic drugs were in the jazz and folk scenes, the first use of the term "[psychedelic](#)" in popular music was by the "acid-folk" group The Holy Modal Rounders in 1964. The first use of the word "psychedelic" in a rock music context is usually credited to the 13th Floor Elevators, and the earliest known appearance of this usage of the word in print is in the title of their 1966 album The Psychedelic Sounds of the 13th Floor Elevators. The psychedelic sound itself had been around at least a year earlier in the live music of the Grateful Dead and Pink Floyd, and Donovan's hit Sunshine Superman.

History

In 1962 British rock embarked on a frenetic race of ideas that spread back to the U.S. with the British Invasion. The [folk music](#) scene also experimented with outside influences. In the tradition of [Jazz](#) and [blues music](#) many musicians began to take drugs, and include drug references in their songs. In 1965 Bob Dylan was influenced by The Beatles to bring in electric rock instrumentation in his album *Bringing It All Back Home*, but The Byrds beat him to it with a jangling electric hit single version of a track from the album with hints of psychedelia, *Mr. Tambourine Man*.

U.S.A. in the 1960s

Psychedelia began in the United States folk scene, with New York City's Holy Modal Rounders introducing the term in 1964. A similar band called Mother McCree's Uptown Jug Champions from San Francisco were influenced by the Byrds and the Beatles to switch from acoustic music to electric music in 1965. Renaming themselves the Warlocks, they fell in with Ken Kesey's LSD-fuelled Merry Pranksters in November 1965, and changed their name to the Grateful Dead the following month. The Dead played to light shows at the Pranksters' "Acid Tests", with pulsing images being projected over the group in what became a widespread practice. Their sound soon became identified as Acid rock which they played at the Trips Festival in January 1966 along with Big Brother & the Holding Company. The festival was held at the Fillmore Auditorium and was attended by some 10,000 people. For most of the attendees, it was their first encounter with both acid-rock and LSD.

Throughout 1966, the San Francisco music scene flourished, as the Fillmore, the Avalon Ballroom, and the Matrix club began booking local rock bands on a nightly basis. The emerging "San Francisco Sound" made local stars of numerous bands, including the Charlatans, Quicksilver Messenger Service, Country Joe and the Fish, The Great Society, and the folk-rockers Jefferson Airplane, whose debut album was recorded during the winter of 1965/66 and released in August 1966. *Jefferson Airplane Takes Off* was the first album to come out of San Francisco during this era and sold well enough to bring the city's music scene to the attention of the record industry. Jefferson Airplane gained greater fame the following year with two of the earliest psychedelic hit singles: "White Rabbit" and "Somebody to Love". In fact, both these songs had originated with the band The Great Society, whose female singer Grace Slick left them to accept an offer to join Jefferson Airplane, taking the two compositions with her.

While the Grateful Dead were the acknowledged leaders of the San Francisco music scene in the 1960s by both local concert-goers and rival bands, their records didn't sell as well as those by many of their Bay Area peers. As a result, the Grateful Dead didn't begin to attain national popularity until around 1969-1970, when their constant touring gained them a cult following.

Although San Francisco receives much of the credit for jumpstarting the psychedelic music scene, many other American cities contributed significantly to the new genre. Los Angeles boasted dozens of important psychedelic bands, including the Byrds, Love, Spirit, the United States of America, and the Doors, among others. New York City produced its share of psychedelic bands such as the Blues Magoos, the Blues Project, and the Third Bardo. The Detroit area gave rise to psychedelic bands the Amboy Dukes and the SRC. Texas (particularly Austin) is often cited for its contributions to psychedelic music, being home to the aforementioned 13th Floor Elevators, as well as Bubble Puppy, Golden Dawn, the Zakary Thaks, Red Krayola, and many others.

The Byrds went psychedelic in 1966 with *Eight Miles High*, a song with odd vocal harmonies and an extended guitar solo that guitarist Roger McGuinn states was inspired by Raga and John

Coltrane.

In 1965, members of Rick And The Ravens and The Psychedelic Rangers came together with Jim Morrison to form the Doors. They made a demo tape for Columbia Records in September of that year, which contained glimpses of their later acid-rock sound. When nobody at Columbia wanted to produce the band, they were signed by Elektra Records, who released their debut album in January 1967. It contained their first hit single, Light My Fire. Clocking in at over 7 minutes, it became one of the first rock singles to break the mold of the three-minute pop song.

Initially, the Beach Boys, with their squeaky-clean image, seemed unlikely as psychedelic types. Their music, however, grew more psychedelic and experimental, perhaps due in part to writer/producer/arranger Brian Wilson's increased drug usage and burgeoning mental illness. In 1966, responding to the Beatles' innovations, they produced their album Pet Sounds and later that year had a massive hit with the psychedelic single "Good Vibrations". Wilson's magnum opus SMiLE (which was never finished, and was remade by Wilson with a new band in 2004) also shows this growing experimentation.

The psychedelic influence was also felt in black music, where record labels such as Motown dabbled for a while with psychedelic soul, producing such hits as "Ball of Confusion (That's What the World is Today)" and "Psychedelic Shack" (by The Temptations), and "Reflections" (by Diana Ross & the Supremes), and the 11-minute-long "Time Has Come Today" by The Chambers Brothers, before falling out of favour.

Britain in the 1960s

In the United Kingdom, Donovan, going electric like Dylan, had a 1965 hit with Sunshine Superman, one of the very first overtly psychedelic pop records. Pink Floyd had been developing psychedelic rock with light shows since 1965 in the underground culture scene, and in 1966 the Soft Machine formed. In August 1966 The Beatles joined in the fun with their Revolver featuring psychedelia in "Tomorrow Never Knows" and in "Yellow Submarine" which combined these references with appeal to children and nostalgia, a formula repeated in "Strawberry Fields Forever" which would keep their music widely popular. From a blues rock background, the British supergroup Cream debuted in December. The Jimi Hendrix Experience with Noel Redding and Mitch Mitchell brought Jimi Hendrix fame in Britain, and later in his American homeland.

Pink Floyd's "Arnold Layne" in March 1967 only hinted at their live sound, then after the Beatles' groundbreaking album Sgt. Pepper's Lonely Hearts Club Band ("Lucy in the Sky with Diamonds") was released in June, Pink Floyd showed their psychedelic sounds in The Piper at the Gates of Dawn and Cream did the same in Disraeli Gears. In the folk scene itself blues, drugs, jazz and eastern influences had featured since 1964 in the work of Davy Graham and Bert Jansch, and in 1967 the Incredible String Band's The 5000 Spirits or the Layers of the Onion developed this into full blown psychedelia. Other artists joining the psychedelic revolution included Eric Burdon (previously of The Animals), and The Small Faces. The Who's Sell Out had an early psychedelic track "I Can See for Miles", but the album concept was out of tune with the times, and it was their later album Tommy that established them in the scene. The Rolling Stones had drug references and psychedelic hints in their 1966 singles "19th Nervous Breakdown" and "Paint it Black", then the fully psychedelic Their Satanic Majesties Request ("In Another Land") suffered from the problems the group was having at the time. In 1968 Jumpin' Jack Flash and Beggars Banquet re-established them, but their disastrous concert at Altamont in 1969 ended the dream on a downer.

The end of the 1960s

A good number of the bands who pioneered psychedelic rock gave it up by the end of the 1960s. The increasingly hostile political environment and the embrace of amphetamines, heroin and cocaine by the underground led to a turn toward harsher music. At the same time, Bob

Dylan released *John Wesley Harding* and the Band released *Music from Big Pink*, both albums that rejected psychedelia for a more roots-oriented approach. Many bands in England and America followed suit. Eric Clapton cites *Music from Big Pink* as a primary reason for quitting Cream, for example. The Grateful Dead also went back to basics and had major successes with *Workingman's Dead* and *American Beauty* in 1970, then continued to successfully develop their rambling live music and produce a long string of records over the next twenty-five years.

The musicians and bands who continued to embrace psychedelia often went on to create [progressive rock](#) in the 1970s, which maintained the love of unusual sounds and extended solos but added jazz and classical influences to the mix. For example, progressive rock group Yes sprang out of three British psychedelic bands: Syn (featuring Chris Squire), Tomorrow (featuring Steve Howe) and Mabel Greer's Toy Shop (Jon Anderson). Also, psychedelic rock strongly influenced early [heavy metal](#) bands, Black Sabbath probably being the best example. Psychedelic rock, with its distorted guitar sound and adventurous compositions can be seen as an important bridge between heavy metal and earlier blues oriented rock.

Alongside the progressive stream, [space rock](#) bands such as Hawkwind, Arthur Brown's Kingdom Come and Gong maintained a more explicitly psychedelic course into the 1970s.

More recent bands ([Neo-Psychedelia](#))

Although the groups listed here are labeled with the Psychedelic moniker, it should be noted that some Psychedelic purists claim that much of the sound is actually quite different from the original Psychedelic bands and production from the sixties, thus pointing to different terminology, such as Revival Rock or Modern Rock.

Phish, a jam band active from the early 1980s, played psychedelic music with a strong jazz influence, utilizing elaborate modal melodies and complex rhythmic accompaniment. In the mid 1980s a Los Angeles-based movement named the Paisley Underground acknowledged a debt to the Byrds, incorporating psychedelia into a folky, jangle pop sound. The Bangles were arguably the most successful band to emerge from this movement; amongst others involved were Green on Red, the Three O'Clock and Dream Syndicate. Loxley Beade from Darmstadt/Germany created a mixture of Psychedelic, Folk-Rock and oriental influences by using exotic instruments.

A British counterpoint to the Paisley Underground was a number of post-New Wave bands, including The Soft Boys and the solo albums of their singer Robyn Hitchcock, and The Teardrop Explodes and its vocalist Julian Cope. Hitchcock was heavily influenced by Syd Barrett and John Lennon. In the mid 1980s, The Shamen began with a self-consciously psychedelic curriculum influenced by Barrett and Love, before reorienting itself towards rave. Other British dabblers in psychedelia included XTC and Martin Newell with The Cleaners from Venus and The Brotherhood of Lizards.

Beginning in the late 1980s, travelers, musicians, and artists from around the world formed a new form of psychedelic music in the Indian state of Goa. Initially called Goa trance, this psychedelic music was the result of mixing the 60s influences with [industrial music](#) and [electronica](#).

Alternative rock groups also dabble in psychedelia, including Nirvana in their debut single, "Love Buzz."

The group Kula Shaker, under the leadership of Crispian Mills, created much Indian-influenced psychedelic music, such as the album "Peasants, pigs and Astronauts." Bands such as Ozric Tentacles and the Welsh Gorky's Zygotic Myncci play psychedelic music in a tradition that goes back to the 60s via acts such as Steve Hillage, Gong and their assorted side projects.

British bands Anomie and My Bloody Valentine play British garage psychedelia, citing Pink Floyd and Hawkwind as musical influences. Some electronic or electronic-influenced music termed "ambient" or "trance" such as Aphex Twin or Orbital, had it been written between 1966 and 1990, would have fallen within the category of psychedelia. Later Psychedelic trance artists such as Hallucinogen (musician) and Shpongle have continued the psychedelic music tradition within a dance-oriented context. Stoner rock acts like Kyuss and their successors also perform

explicitly psychedelic music. Bands such as The Smashing Pumpkins and Tool fused psychedelic rock sounds with [heavy metal](#), becoming highly successful [alternative rock](#) acts in the 1990s.

In Australia in the 80s, bands such as The Tripps and Prince Vlad & the Gargoyle Impalers explored and reinvigorated the psychedelic genre. Rising from the Japanese noise underground, Acid Mothers Temple mix the subtle resonance of Blue Cheer, the Grateful Dead's psychedelic sound, the thought-provoking melodies of French folk, and concrete bursts of noise that run through music of Boredoms.

Other endeavours in experimental rock with psychedelic influences include Neutral Milk Hotel, The Apples (In Stereo), Of Montreal, and Olivia Tremor Control: all members of the Elephant 6 musical collective, which was headquartered in Athens, Georgia, until its demise.

In the late 1990s and early 2000s, a new psychedelic scene flourished in the Silverlake area of Los Angeles. Among the bands were the Brian Jonestown Massacre, led by Anton Newcombe. Other bands in the scene were Beachwood Sparks. Beachwood Sparks' influences were the Byrds, Buffalo Springfield, and Gram Parsons and his Flying Burrito Brothers group. Spinning off from the Beachwood Sparks is a band called the Tyde.

More well-known bands of the Los Angeles scene were the Warlocks and BRMC. The Quarter After, a lesser-known group, is Byrds-influenced and has toured with the Brian Jonestown Massacre. The groups of the Silverlake Scene are mentioned in the documentary Dig!, which documents the rivalry between Brian Jonestown Massacre and the Dandy Warhols. A New York group is Pax Romana.

In 1999-2003, When released "The Psychadelic Waunderbaum" which contains snippets of Psychadelic garage rock grooves mixed in with industrial and Faust influenced rock, containing lyrics by Aleister Crowley and Tom Wolfe, it contains the song, Kali which could be described as an update of the Beatles, I am the Walrus. It was followed in 2001, by The Lobster Boys which is a mix of melodica, cut up/collage, lounge, and Indian rhythms, Beach Boys Pet Sounds, and noise. It has been described as almost a collaboration between Muslingauze and XTC. When then followed it up with Pearl Harvest which takes the sound of the previous two albums. It has best been described as a Moroccan lounge psychadelic trip, with the dark content of the previous two titles.

Dungen's record "Ta Det Lugnt" received acclaim from Mojo and Pitchfork.

Also another new psychedelic band to be gaining prominence is the New York based band Pax Romana. Their album "Tapir Quasar and the Bloody" is a testimony to psychedelic rock of the 1960's, but also having links to progressive, folk, shoegaze, and surf rock. Tracks like "Approaching Holy", "Voyage of the Old Kitty Kat Man" and "Here comes the Blacksmith" have gained acclaim as have songs not on the album like "This is a New York State Alert". Their music can mostly be compared to The Beatles, King Crimson, and David Bowie.

See also

- [Psychedelic trance](#)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) |
British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit
rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) |
[Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band
| Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) |
[Progressive rock](#) | **Psychodelia** | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock |
Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) |
[Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Psychedelic soul

Psychedelic soul is a subgenre of [soul music](#) that thrived during the late 1960s and early 1970s. A blending of psychedelic rock and [soul music](#), the style is best exemplified in the work of multicultural rock band Sly & the Family Stone.

Others, most notably The Temptations and their producer Norman Whitfield, War, The Undisputed Truth, and The Fifth Dimension, followed the path laid out by the work of Sly Stone and his band. Psychedelic soul led the way for a harder, less subdued sound to permeate through black music, leading the way for the mainstream [funk music](#) of the early 1970s and later [disco](#).

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#)
- [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#)

Psychedelic trance

Psychedelic trance

Stylistic origins:	Goa , Psychedelic rock , Industrial , Acid house
Cultural origins:	Mid-1990s, Europe, Russia, Israel, Goa, South Africa
Typical instruments:	Various software synthesizers , Roland SH-101 , Roland TB-303 ,Roland TR-909, Roland JP-8000, Sequencer , Sampler
Mainstream popularity:	Europe, Israel, Japan, South Africa since the mid-1990s

Subgenres

[Minimalist](#) and progressive psychedelic trance, [Suomisaundi](#) ("Finnish")

Fusion genres

Psychill, [Psybient](#)

Psychedelic trance, often referred to as **psytrance**, is a form of [electronic music](#) that developed from [Goa trance](#) in the early 1990s when it first began hitting the mainstream. In some psychedelic trance circles and online communities, 'Psychedelic' is the preferred name for the genre as it provides an umbrella term for the many divergent styles including Goa, full on, dark, prog and [suomi](#). Referring to it as "psychedelic" also distinguishes the style from the clubbier type of [trance music](#) and reinforces the roots of Goa trance in the psychedelic community. Psychedelic trance generally has a fast tempo, in the range 135 to 150 BPM but has developed into numerous different styles within the genre all with their own range of tempos. The emphasis in psychedelic trance is placed strongly on purely synthesized timbres in terms of programming and lead melodies. The original Goa trance was often made with popular Modular synthesizers and hardware [samplers](#), but the preference in Psychedelic trance has moved to sample manipulation and storage in VST and AU software sampler applications. The use of analog synthesizers for sound synthesis has given way to digital "virtual analog" instruments like the Nord Lead, Access Virus, Korg MS-2000, Roland JP-8000 and computer VST and AU plugins like Native Instruments Reaktor. These are usually controlled by MIDI sequencers within Digital Audio Workstation (DAW) applications.

Psytrance is most popular in the UK, Israel, Portugal, Mexico, Germany, Japan, Australia, Brazil, South Africa, Serbia, Macedonia, Netherlands, the Nordic countries and India. The genre is not as well known outside its scene as [uplifting](#) or progressive is.

Psychedelic trance vs Goa trance

The term "psychedelic trance" is used almost synonymously with "Goa trance". Goa trance is a precursor to the late 1990s psychedelic trance, which utilizes more sophisticated melodic devices and distinctive basslines. Goa trance is an almost completely defunct genre of music, based on the fact that few if any contemporary artists would describe the music they create as being of this genre. The term "Psychedelic trance" is used to distinguish the newer material made by many artists, who were formerly known to have produced Goa trance. Full On is a sub-genre characterized by "solidly driven" basslines, melodies, and frequent use of DSP Effects. Notable artists include, Spain's (Ibiza) Growling Mad Scientists G.M.S. and Israel's Astrix in comparison to the more "clubbier" minimalist and less melodic genres, such as progressive trance with more of a psychedelic influence, exemplified by many Scandinavian and German artists, including Sweden's Son Kite. Many use the term Goa trance to simply distinguish those pieces which seem to incorporate eastern, Indian, or "organic" melodies (see raga), derived from sources, like Indian classical music. This makes it easier to identify those which don't incorporate such elements, which listeners would call Psychedelic trance. These pieces tend to be more experimental and futuristic (in the case of Full on), usually using programmed melodies juxtapositionally derived from minor arpeggios Cm7, Dm7, Em7, etc and other exotic or unusual harmonic combinations (see transposition), with the intent of being multi-timbral (see glissando). Both genres, however, continue to use samples taken from sources, like sci-fi films, documentaries, etc.

History

Psychedelic trance developed out of the early 1990s [Goa Trance](#) scene through the influence of artists such as Timeshard and Eat Static, both on the Planet Dog [record label](#).

The first pure Psychedelic trance label was Dragonfly Records, formed by the artist and trance producer Martin "Youth" Glover (a former bassist for the band Killing Joke) in Brixton, London. For this he took advantage of the organization and the studio of his already existing label, Butterfly Records. It quickly became the center of the London Psychedelic trance scene. Raja Ram and Graham Wood first produced here as The Infinity Project. Simon Posford, who worked as a sound engineer at Butterfly, later released his legendary album, Twisted as Hallucinogen on Dragonfly. This album featured the classic track "LSD" featuring a voice sample from acid guru Ken Kesey. The first compilation from Dragonfly was released as a trance sampler and was soon followed by another compilation titled Project II Trance in August of 1993. These included work from such well-known artists as the French project Total Eclipse and Mandra Gora. In 1994 it released singles from Man With No Name, Prana, Ayahuasca, Slinky Wizard and Doof. The signature Order Odonata compilation was released the same year.

At this point the scene was growing rapidly and many new labels were created. Return To The Source, a party collective first appeared. Raja Ram and Graham Wood went on to found their own label, called TIP Records (now TIP World). Tsuyoshi Suzuki worked with John Perloff to create the Matsuri Productions label. Flying Rhino Records was established by James Monroe, Dominic Lamb and George Barker (Slinky Wizard), who hired Sally Welch as manager. Simon Berry founded Platipus Records, who among other things, released the first vinyl by Technossomy. It also out licensed the famous Robert Miles' "Children". Simon's own project, Union Jack released their morning trance album There will be no Armageddon in 1996, featuring well-known tracks such as "Red Herring", "Cactus" and "Two Full Moons and a Trout".

Around this time a new label emerged in UK. Some consider Blue Room Released to be of the most important, and unusual, labels in the Psychedelic trance genre. It was led by Simon Ghahary and had solid financial backing from a British loudspeaker company. Allegedly, Ghahary had free reign to spend the money as he saw fit, regardless of sales figures. This allowed Blue Room to move away from "classic" Goa trance into new, more experimental directions. Some of the most well-known artists today were signed and had their work distributed on the Blue Room Released label. Their first compilation was titled "Outside The Reactor" was released in April of 1995 and featured work from artists such as Total Eclipse, Har-El Prussky, and Voodoo People. Three of the most well known projects - Juno Reactor, Total Eclipse and The Infinity Project also released their debut albums that year. Soon the German project X-Dream started working with Blue Room as well, releasing their "The Frog" single and the highly influential Radio album. At its height, the label went on to release such works as Violent Relaxation by Total Eclipse, Juno Reactor's Bible of Dreams, Saafi Brothers' Mystic Cigarettes and Dragon Tales by Koxbox.

Despite being the center of production for Psychedelic trance in the mid 1990s, England had a very limited party scene. This mostly due to the Criminal Justice Bill and requirements for early closing hours in nightclubs. On the other hand, Germany had much more liberal laws, which in addition to the recent unification contributed to the development of the scene there. The German label Spirit Zone Records opened up in 1994, and ended up signing on many foreign artists such as The Infinity Project (UK), K.U.R.O. (Japan), Etnica (Italy), and Har-El Prussky (Israel). It was also the home label of many German artists such as Electric Universe, Star Sounds Orchestra and S.U.N. Project. France was also becoming an increasingly important location, with not only Total Eclipse, but the now famous projects like Talamasca and Transwave emerging.

Around 1997, the original [Goa trance](#) scene was undergoing hard times, especially in the UK. Sales dropped and many big labels such as Flying Rhino went bankrupt, while others had to reinvent themselves and emerge under a new name as did TIP World. The death of Goa trance

was "officially" declared by Tsuyoshi Suzuki on his Let it RIP album, where the liner notes read "RIP: Mother Theresa, Princess Diana, William Burroughs, Goa trance."

The new sound of what would become the Psychedelic trance of today emerged at this time. It included elements of [minimalist](#) and progressive trance, [house](#), and [techno](#), while focusing less on the original Goa melodies. Germany became the center of this movement in 1997 and 1998. Many Swedish artists also emerged playing a more progressive sound. The most successful and well known is Tomasz Balicki (Atmos). His track "Klein Aber Doctor" was the most successful release for Flying Rhino yet, which was in the process of restructuring. Even the Dragonfly label stated to switch to this new progressive sound, and Psychedelic trance was once again becoming popular. Debut releases from Atmos, Noma, S-Range and Son Kite only cemented this fact and made Sweden an important producer of psychedelic trance.

Soon Psychedelic trance was expanding rapidly once again, and for the first time differences became apparent in the music being produced in different countries. Parallel scenes also developed in countries like Israel, Germany, South Africa and Japan. There are also smaller, but active scenes in India, New Zealand, Australia, Brazil, Mexico, The Netherlands, Switzerland, Austria, Greece, Portugal, Finland, Russia, Ukraine, Thailand, Denmark, Poland, Canada and even the United States. Development in Israel

In 1988 due to a change of laws and the political situation in Israel, many Israelis were allowed to get Indian travel visas for the first time. Many of them had just completed military service and were looking for a vacation. The beaches of Goa were a natural destination. Many of them returned from the trips bringing back recordings on the new style of music. Developing mostly separately from the scenes elsewhere, Israeli DJs emerged playing their own variations on the sound. Some of them were Avi Nissim and Lior Perlmutter (SFX and later Astral Projection), Har-El Prusky and Miko (California Sunshine), Guy Sebbag, Avi Algranati (Phreaky, Space Cat) and Ofer Dikovsky (Oforia). Naturally, Israeli labels formed, including Melodia Records, Trust In Trance Records, Phonokol and Krembo Records. With the emergence of new innovative artists such as Infected Mushroom, psychedelic trance became a big part of the culture in Israel, more so than in any other country in the world.

Commercial success

In recent years, sales of psychedelic trance have been falling. The decline was : -2,8% in 2001, and -8,8% in 2002. A typical album usually sells around 2,000 copies, and selling more than 5,000 copies would be considered a success. There are only a handful of artists who sold more than 20,000 copies, including Hallucinogen, G.M.S., Infected Mushroom, Transwave, and Astral Projection. Hallucinogen's Twisted has had the most commercial success to date, selling around 85,000 copies.

The reasons for this decline in public interest include overproduction, copyright infringement, and lack of publicity. In fact, the market has not grown much, however the number of new labels and artists has increased exponentially. Much of psychedelic trance is also channeled through illegal copying by sharing of music, particularly among students and streaming audio on the internet. Although this has opened up the market to newcomers, most of these fans do not have the ability to purchase music since it is not normally distributed in mainstream record stores (mostly internet shops).

Psychedelic trance scene

Psychedelic trance is often played at outdoor festivals. The festivals often take place over a few days with music being played through the night and well into the next day. These big events usually offer a lot parallel activities, not just music. The Psy Trance scene is very concerned about ecology and nature, and hence it's very usual to find a lot of workshops with educational activities against racism, and promoting love and care for Our Mother Nature.

The big trance festivals often form a small independent city, where some 10,000 people from different places of the world meet to celebrate music and life. During winter many parties take place in clubs in modern suburbia or on the many beaches in foreign climes frequented by travellers.

Some people at these festivals frequently consume psychedelic drugs like LSD and psychedelic mushrooms. The smoking of Cannabis is widespread within the global psy-trance scene. Drugs such as Ecstasy, cocaine and amphetamine are also used to some extent. There is also a large portion of the psytrance community - including many successful artists, dj's, party organizers and party goers - who do not use drugs, or no longer use drugs. Many of these people believe experiencing the music in the intended spirit of the festivals is the high in and of itself.

Whilst psychedelic trance music is a global phenomenon it is particularly popular in Brazil, Japan, Israel, Germany, Mexico, Russia, the UK, South Africa and Australia.

Psychedelic trance artists and projects

Psychedelic trance is often produced in a collaboration between two or more artists, called a "project". Somewhat different from other genres of music is the fact that one artist could be part of as much as ten or more projects, often simultaneously. Each different combination of artists almost always has a unique name. For example X-Dream (Jan Muller and Marcus Maichel) and Planet B.E.N. (Ben Wierzoch) are two well known projects from Germany. The collaboration between Jan and Ben is called Organic Noise and the collaboration between Marcus and Ben is called Fools and Tools. This partly accounts for the large number of psychedelic trance projects.

As shown above the names of projects made up of the same artists can often be unrelated, although this is not always the case. For example, many projects involving Infected Mushroom are often prefixed with the word "Infected" or postfixed with the word "Mushroom" (Examples: Domestic Mushroom, Infected Astrix).

Making things even more confusing is the fact that the same exact artist(s) or group(s) of artists will sometimes produce music under different project names to showcase different variations of their music. Quasar also known as "Pulsar"(Dance oriented variations) as well as "Trancement" (Lighter trance music),but are really the same artists Quasar and Pulsar VanderHousen.

Very few psychedelic trance artists release albums under their own name (Tim Schuldt & Shanti Matkin are two exceptions). Instead, the name of the project is sometimes chosen to describe the theme of the music being produced. Not surprisingly, Crop Circles and Pleiadians releases are focused on the topic of space travel.

See also

- [Goa trance music](#)
- [Psychedelic music](#)
- [Trance music](#)
- [Ambient music](#)

[Trance](#)

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - **Psychedelic** - [Uplifting](#) - [Vocal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Trance music](#)

Psychobilly

Stylistic origins: Early [Rock'n'roll](#), [R&B](#), [Rockabilly](#), [Blues](#), [Surf rock](#), [Punk rock](#), [Garage rock](#)

Cultural origins: late 1970's United States and England

Typical instruments: [Guitar](#) - Bass - [Drums](#) - Some more garage rock influenced acts may incorporate a Farfisa organ

Mainstream popularity: Largely underground and popular with [punks](#), [goths](#), Greasers, Scooterboys, indie kids and bikers

Gothabilly, [Punkabilly](#), [Surf rock](#), [Horror punk](#), [Deathcountry](#), [Garage punk](#), [Indie rock](#), [Garage rock](#)

England, Europe, the United States and Japan

[Timeline of alternative rock](#)

Psychobilly is a genre of music generally described as a mix between the British [punk rock](#) of the 1970s and the American [rockabilly](#) of the 1950s. The genre is also characterized by lyrical references to horror films, violence, exploitation films, lurid sexuality and other topics generally considered taboo, sometimes presented in a comedic, tongue-in-cheek fashion. Psychobilly music is generally played with an upright bass instead of an [electric bass](#).

Origins

The term "psychobilly" was first used by Wayne Kemp when he penned the Johnny Cash song "One Piece at a Time," a Top 10 hit in 1976, where he makes reference to a "psychobilly Cadillac", although this song has nothing musically to do with Psychobilly. It came into use as a genre a few years later, when the Cramps described their music as "psychobilly" and "voodoo rockabilly" on flyers advertising their upcoming shows. Although the Cramps rejected the idea of being a part of the psychobilly scene, they, along with artists such as Screamin' Jay Hawkins and the Stray Cats, are considered important precursors to psychobilly. Musically speaking, there are also antecedents in the garage rock scene of the 1960s and the pub rock scene of the 1970s. The very first verifiable psychobilly band is considered to be the Meteors in south London in 1980. With one member being part of the rockabilly subculture, another being part of the punk subculture, and the last being a horror movie fan, their musical ideas overlapped to begin psychobilly as it exists today. The Meteors also invented the concept of psychobilly being apolitical, by encouraging their shows to be a "politics-free" zone in order to avoid disputes among fans, as was becoming common in the punk rock scene of the time.

International prevalence

In 1982, a nightclub called Klubfoot opened in Hammersmith, west London, creating a home for the UK psychobilly scene. The club was eventually demolished and replaced with offices and a bus station. Because the psychobilly scene has never become very popular, psychobilly fans often organize "Psychobilly Weekenders" where many bands are featured on one bill to attract many attendees from all over. The first weekenders were organized in the UK in the mid-80s. In the U.S., they happen with frequency in Texas , New York and California.

Psychobilly eventually spread throughout most of Europe, (particularly Germany, Italy, and Spain), Canada, parts of the United States, and is gradually spreading to Asia, especially Japan. While the psychobilly of the early 1980s (the Meteors, the Sharks, Batmobile [2]) was similar to punk or 1960s [garage rock](#), with obvious [rockabilly](#) influences, the psychobilly of the later 1980s and 1990s (the Nekromantix, Demented Are Go, the Klingonz, Mad Sin, Asmodeus , Milwaukee Wildmen) had a different sound which was a bit harder. The psychobilly of 2000s is closer to the American psychobilly sound (The Spectres, The Knuckle Draggers , the Koffin Kats , Los Gatos Locos, the Barnyard Ballers , The Young Werewolves, The Beards and The Matadors).

Some Psychobilly Acts

Batmobile	Godless Wicked Creeps
Tiger Army	Guana Batz
The Eighties Matchbox B-Line Disaster	Gutter Demons
Calavera	Kings Of Nuthin
Los Difuntos	Mad Sin
Frantic Flintstones	Los Gatos Locos
Speed Crazy	The Creepshow
Koffin Kats	The Matadors
Klingonz	The Slanderin'
Memphis Morticians	The Quakes
Barnyard Ballers	The Tombstone Brawlers
Nekromantix	The Reverend Horton Heat
The Great Scots	The Rocketz
The Cramps	Concombre Zombi
The Young Werewolves	The Dead Kings
The Meteors	The Formaldehydes
Os Catalepticos	Hayride To Hell
Demented Are Go!	Hellbound Hayride
Chibuku	Battle Of The Ninjaman
Asmodeus	King Kurt
12 Step Rebels	Krewmen
7 Shot Screamers	Three Bad Jacks
Banane Metalik	Zombie Ghost Train

Pub rock

Pub rock is a style of Australian [rock and roll](#) popular throughout the 1970s and 1980s and still influencing contemporary [Australian music](#) today. The term came from the venues at which most of these bands originally played at: inner-suburban pubs (short for the British term *public house* which is rarely used in Australia in its full form). These often noisy, hot, and crowded establishments were largely frequented by men and women in their 20s.

It could be argued that the very venues many of the bands played in (pubs), had a major influence on the evolution of their music and sound. The venues were more often than not small and the crowds - often alcohol-fueled - were there for the experience rather than to see a "name band". Thus, an emphasis on simple, rhythm-based songs grew. With the sound in many of the rooms far from ideal for live music, an emphasis on a very loud snare- and kick-drum and driving bass-guitar grew. Guitarists tended to rely on simple, repetitive riffs, rather than more complex solos or counter-melodies. This might explain why, even in studios and larger arenas and stadia, many of the bands who cut their teeth in pubs still relied on an exaggerated drum sound and fairly simple musical arrangements.

A band like Hunters & Collectors, for example, saw their sound harden from their arty origins (which included a brass-section, experimental percussion and complex arrangements) to a more straightforward rock sound with emphasis on drums, bass and simple guitar riffs; a sound that more suited the beer barns they were forced to play in over their extensive touring career.

Though Australia has a small population, the sheer number of venues that bands could play in, mainly along the Eastern coast, meant that a band could tour extensively, often playing every night for long periods. This would allow bands such as INXS and Midnight Oil to take their well-honed live skills into large venues in the US and Europe with ease.

Changes to entertainment options - and an audience with a growing musical sophistication - have to an extent seen the end of Aussie Pub Rock as an entity. The advent of dance music and the DJ have taken away the need to squeeze into a pub and see a 4/4 rock band.

Sydney in particular has seen many staple live music venues close, falling victim to increasing rents in gentrified areas; noise restrictions imposed by local governments in response to local residents' demands; the popularity of the DJ and dance music; and the supposedly greater profitability of poker machines. As it turned out, these poker machines were not nearly as popular as expected, and in recent times a number of pubs have resumed hosting live bands.

Melbourne, too, has lost venues, including the Continental in Prahran and the Punters Club in Fitzroy, but is still considered to be the Australian "home" of live music.

The newer generation of bands that could be considered the followers of the Pub Rock tradition includes: Jet, The Living End, Magic Dirt, and You Am I.

Ironically, every few years it's still possible to catch the likes of Cold Chisel or The Angels, as they reform to cash-in on their older and more affluent core of fans, who pay top-dollar to see these former Pub Rock greats in comfortable and usually seated arenas.

Notable pub rock bands

Painters and Dockers
Cold Chisel
Hunters and Collectors
INXS
Jo Jo Zep and The Falcons
Lightning War
Rose Tattoo
The Angels
Hoodoo Gurus
AC/DC
Midnight Oil
Powderfinger
Radio Birdman
The Screaming Jets
The Cosmic Psychos
Bored
The Hard Ons
The Celibate Rifles
The Living End

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) |
British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit
rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) |
[Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band
| Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) |
[Progressive rock](#) | [Psychedelia](#) | **Pub rock (Aussie)** | Pub rock (UK) | [Punk rock](#) | Punta rock |
Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) |
[Surf](#) | [Symphonic rock](#)

Pub rock (UK)

Pub rock was a mid- to late-1970s musical movement, largely centred around North London and South East Essex, particularly Canvey Island and Southend on Sea. Pub rock was largely a reaction to much of the popular music of the era, which tended to be dominated by progressive rock and highly polished, supposedly over-produced American West Coast 'AOR' sounds. Many viewed such music as inaccessible and 'out of touch', whilst pub rock was very much about getting 'back to basics', tending to be based around live performances in small pubs and clubs, playing unpretentious [rhythm and blues](#) influenced hard rock.

Pub rock was viewed by many as being an immediate precursor to the UK [punk rock](#) scene. Indeed, many pub rock acts such as Eddie and the Hot Rods went on to find fame in the first wave of British punk, whilst groups such as the 101er's featured Joe Strummer of The Clash, and Kilburn and the High Roads included Ian Dury amongst their members.

Venues

In North London, one of the most notable venues for pub rock was the Hope and Anchor pub on Islington's Upper Street, still a venue (right). Other important pub rock venues included the Pegasus Music Hall - a pub in spite of its name - on Green Lanes, the Dublin Castle in Camden Town, The Pied Bull at The Angel (also gone), Bull and Gate in Kentish Town and the George Robey in Finsbury Park (derelict, likely to be demolished). Many of these pub venues, particularly the Hope and Anchor, became notable for hosting punk rock later.

Besides the well-known venues, many other London pubs of the time would hire out the large meeting halls, music halls or ex-billiards rooms they often had available as do-it-yourself gigs for aspiring pub or punk rock musicians.

Influential pub rock acts

The 101er's
Ace
Bees Make Honey
Brinsley Schwarz
Chilli Willi & the Red Hot Peppers
Clancy
Elvis Costello
Ducks Deluxe
Eddie And The Hot Rods
Dave Edmunds
Eggs over Easy
Dr. Feelgood
John Otway
Wilko Johnson
Mickey Jupp
The Hamsters
The Inmates
Kilburn and the High Roads
Kokomo
The Kursaal Flyers
Nick Lowe
Man
The Motors
Graham Parker and the Rumour
Riff Raff (Billy Bragg's first band)
Ruthless Blues
The Smirks
Sniff 'n' the Tears
Squeeze
The Stranglers
Tyla Gang
Wreckless Eric

See also

- [Power pop](#)
- [Pub rock \(Australia\)](#)
- [Punk Rock](#)

[_____](#) | [_____](#) | [_____](#)
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Pueblo music

Native American/First Nation music:

Topics

Chicken scratch	Ghost Dance
Hip hop	Native American flute
Peyote song	Powwow

Tribal sounds

Arapaho	Blackfoot
Dene	Innu
Inuit	Iroquois
Kiowa	Navajo
Omaha	Kwakiutl
Pueblo (Hopi, Zuni)	Seminole
Sioux (Lakota, Dakota)	Yuman

Related topics

[Music of the United States](#) - [Music of Canada](#)

Pueblo music includes the [music](#) of the Hopi, Zuni, Taos Pueblo, San Ildefonso, Santo Domingo, and many other peoples, and according to Bruno Nettl features one of the most complex [Native American musical](#) styles on the continent. Characteristics include common use of hexatonic and heptatonic scales, variety of form, melodic contour, and percussive accompaniment, melodic range averaging between an octave and a twelfth, with rhythmic complexity equal to the Plains Indians musical sub-area. Nettl cites the Kachina dance songs as the most complex songs and the material of **Hopi** and **Zuni musics** as the most complex of the Pueblo, while the Tanoans and Keresans musics are simpler and intermediary between the Plains and western Pueblos. The music of the Pima and Papago is intermediary between the Plains-Pueblo and the California-Yuman music areas, with melodic movement of the Yuman, though including the rise, and the form and rhythm of the Pueblo. (Nettl 1956, p.112-113)

Work songs are found in Pueblo music, but are otherwise mostly unknown among Native American folk music (Nettl, 1965, p. 152).

Source

- Nettl, Bruno (1956). *Music in Primitive Culture*. Harvard University Press.
- Nettl, Bruno (1965). *Folk and Traditional Music of the Western Continents*. Prentice-Hall, Inc.

Categories: [American Indian music](#)

Pumpin' house

Pumpin' house is a subgenre of [House music](#). Developed in the late 90's and related to [French house](#), it also often samples [disco](#), [rock](#), [jazz](#), and/or [funk](#) loops (sometimes creating dense layered textures) and usually makes extensive use of filters, but gains its appellation from its heavy use of audio level compression, which makes tracks surge and pulse -- important to create physicality in [dance music](#). It is characterized by intense, up-front drum programming, heavy funk influence, and very emphasized basslines, often sampled from live players.

Pumpin' house ranges from the very loopy (2-beat loops being the shortest) à la Joey Beltram, to the almost songlike (8 bar patterns usually being the longest, though these can alternate from section to section, providing momentum through a track) à la Conga Squad. It is characterized by its unusual balance of intensity and funk, and the better examples are generally well tolerated even by audiences outside the electronic music scene, probably due to their heavy reliance on dance musics of past decades. Vocal and instrumental tracks are equally common -- vocal tracks often have a "diva" edge and instrumental tracks can be very melodic and dense.

Pumpin house covers the subgenres known as disco house (post-1997) and hard disco house.

Famous producers include Olav Basoski (Holland), Grant Nelson (UK), and Monkey Bars (US). Typical BPM range is 127-133.

[House](#)

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - [Dream](#) - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - [Italo](#) - [Latin](#) - [Minimal](#) - [Microhouse](#) - [Progressive](#) - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Punk

Punk is a contemporary subculture closely associated with [punk rock](#). The punk subculture has a shared history, culture, lifestyle, and community. Since emerging in the United Kingdom and the United States in the mid-1970s, punk has spread around the globe and undergone a series of tumultuous developments.

Punk culture is based around a shared set of styles distinct from those of popular culture and other subcultures. Punk has its own styles of [music](#), ideology, fashion, visual art, dance, literature and film. An otherwise disparate assortment of mostly young people, members of the subculture, or *punks*, express these cultural elements in the context of punk communities, or *punk scenes*.

Punk is made up of an assortment of smaller subcultures, each distinguished by its own articulation of these cultural elements. Several subcultures developed out of punk to become distinct in their own right, such as [goth](#), and [emo](#). Punk has unique relationships with other subcultures and popular culture as a whole.

History

Punk has a long and complex history. Since emerging in the United Kingdom and the United States in the mid-1970s, punk has spread across the globe and undergone a series of tumultuous developments.

Culture

The production, transmission, and consumption of punk culture is something most punks have in common. It is these processes which generate punk scenes. Since punk is made up of a diverse collection of smaller subcultures, punk culture is expressed in a wide variety of ways. As they are described here, not all of the cultural elements of punk are part of all punk subcultures, but they are common to most.

Music

Main article: [Punk rock](#)

Music is the most important aspect of punk, so much so that it forms the basis of the entire subculture. Punk music is called *punk rock*, sometimes shortened to *punk*. Most punk rock is a specific style of the [rock music](#) genre, though punk musicians sometimes incorporate elements from other rock styles, and even other genres. Punk subcultures often distinguish themselves from one another by having a distinct style of punk rock, though not every style of punk rock has its own associated subculture. Punk rock is mostly the domain of the punk subculture, though some styles of it have found wider popularity. Most punk rock has simple arrangements and short [songs](#), and [lyrics](#) typically espouse punk ideology. Punk rock emerged in the mid-1970s from its roots in various rock styles, expanded into a number of different styles, and influenced a number of newer styles. Punk rock is usually played in bands, as opposed to solo artists. Some important punk rock bands include the Ramones, the Sex Pistols, the Dead Kennedys, the Damned, Black Flag, and the Clash.

Ideology

Punk ideology is concerned most with a belief in an individual's intrinsic right to freedom and how best to encourage, maximize and live a less restricted lifestyle. The devotion to the abstract ideal of freedom leads to a personal combination of ethics, politics and aesthetics that express an individualized pursuit of said freedom. Accordingly punk ethics espouse the role of personal choice in the development of and pursuit of greater freedom. Common punk ethics include a radical rejection of mainstream conformity, living according to the DIY (Do It Yourself) ethic, taking direct action for political change, and not selling out to mainstream interests for personal gain. Subsequently punk politics cover the entire political spectrum, many punks find themselves categorized into left-wing or progressive views, and punks often participate in political protests for local, national or global change. Some common trends in punk politics include anarchism, anti-authoritarianism, anti-militarism, anti-capitalism, anti-racism, anti-nationalism, environmentalism, vegetarianism, veganism, and animal rights. Punk aesthetics determine the type of art punks enjoy, which is usually underground in origin with minimalistic, iconoclastic and satirical sensibilities. Punks tend to enjoy art which makes strong political statements, preferably using humor, irony or sarcasm. Punks are fans of decadence in art because of its strong critique of what would be considered mainstream culture.

Fashion

Punks seek to outrage propriety with the highly theatrical use of clothing, hairstyles, cosmetics, jewelry and body modification. Punk clothing adapts existing objects for aesthetic effect: previously ripped clothes are held together by safety pins or wrapped with tape, written on with marker or defaced with paint; a black bin liner bag (garbage bag) might become a dress, shirt or skirt. Leather, rubber and vinyl clothing are also common, possibly due to its implied connection with transgressive sexual practices, such as bondage and S&M. Some punks wear tight "drain pipe" jeans, "brothel creepers" shoes, t-shirts with risqué images, or possibly a leather motorcycle jacket and Converse sneakers (à la The Ramones). Punks style their hair to stand in spikes, cut it into "Mohawks" or other dramatic shapes, and color it with vibrant, unnatural hues. Punks will use safety pins and razor blades as jewelry, including using safety pins for piercings. Punks tend to show their love for a certain band or idea by pin-back buttons or patches which they adorn on their jackets. They sometimes flaunt taboo symbols such as the Nazi swastika or Iron Cross, although most punks are staunchly anti-racist and may instead wear a crossed-out swastika patch. With the current trend of many traditionally punk aesthetics being incorporated into mainstream fashion, many punks have taken a more minimalistic approach to fashion. For example, as studded belts and dyed hair became more common, their popularity among punks declined.

Dance

A variety of dances are popular within the punk subculture. Commonly performed at punk shows, these dances often appear chaotic, or even violent. The punk subculture and its immediate predecessors originated many of these dance styles from the 1970s onward. Moshing and the pogo are the types of dance most closely associated with punk. Hardcore dancing is a later development based on these styles. Stage diving and crowd surfing were originally associated with protopunk bands such as the Stooges, but went on to find a place at punk shows, and later metal shows and rock concerts. Ska punk originated the dance style of skanking. Punk shows often appear to the uninitiated to be more like small-scale riots than rock concerts. In some punk circles, fans spit and throw beer bottles at the band and each other. Fights both inside and outside the venue are more common than in many other subcultures, as is damage to sound equipment and the venue itself. The contemporary dances of metalheads borrow much from punk dance. Unlike hip hop dancing and breakdancing, punk dances are intended to be performed in dense crowds.

Subcultures within punk

Punk is made up of a diverse assortment of smaller subcultures, each with its own take on punk styles. These groups may deliberately distinguish themselves from one another through differences in culture, such as having a unique style of music or dress. Some of these groups are antagonistic towards one another, and there is widespread disagreement within punk whether or not some are even part of the larger subculture. Several of these factions may be active in any given punk scene, though some are tied to particular regional or local scenes. Others, such as hardcore, are prevalent throughout the entire subculture. A single punk may identify with any number of these factions, or none in particular.

One of the oldest factions within punk, [anarcho-punk](#) is as old as the punk movement itself, and has supplied the punk subculture with many elements of its dominant ideology. Anarcho-punk is the part of the punk movement consisting of groups, bands and individuals promoting specifically anarchist ideas, such as animal rights, feminism, anti-authoritarianism, anti-war, anti-capitalism, anti-racism, and many other social agendas. Exemplary bands of the anarcho-punk musical style include Crass, Conflict and the Subhumans. Anarcho-punk fashion ranges across the entire spectrum of punk fashion, with the exception of Nazi punk dress.

Having its origins in the original punk subculture of the UK, [Oi!](#) seeks to align punk with a working-class "street level" following, and often associates itself with football hooliganism. The Oi! subculture promotes unity between punks, skinheads and other working class youths. Major bands include Cock Sparrer, the Cockney Rejects, Angelic Upstarts, and Sham 69.

The UK saw the rise of [ska punk](#) shortly after the genesis of punk. This faction has since spread to North America, where it gained considerable mainstream attention during the early 1990s. Ska punk is a combination of punk and Jamaican culture. The ska punk musical style features wind instruments, making it distinct from most other punk music. Ska punk originated a unique dance step, called skanking. Rude boy and 2 tone are closely related subcultures.

Nazi punk is a punk subculture which espouses Nazism or white supremacy. It grew out of the original punk subculture in the UK during the late 1970s, and later spread to the US. The style of music played by Nazi punk bands is either called Rock Against Communism, hatecore, or simply Nazi punk. Skrewdriver is the archetypical Nazi punk band. The now-defunct Punk Front was a notorious Nazi punk organization in the UK during the late 1970s. Nazi punks often wear Swastikas, or other symbols of hate in combination with more typical punk dress.

[Deathrock](#) is a punk subculture which originated in California in the late 1970s and early 1980s. It focuses on "dark" culture such as horror, occultism, death and depression. Recently, deathrock has largely taken on a more apolitical stance, distinguishing it from the rest of the punk subculture. Deathrock is closely related to [horror punk](#), [goth](#) and positive punk. It was originated by musicians such as Rozz Williams, Eva O and Dinah Cancer.

The now-extinct positive punk subculture, so called because of the lack of violence that characterizes the rest of the subculture, started in late-1970s in the London punk scene around the Batcave nightclub, and quickly developed into the goth subculture. In its brief existence, positive punk had many similarities to the deathrock subculture.

The [hardcore punk](#) subculture originated in North America, and was most popular during the 1980s. Hardcore music is a faster and heavier version of punk rock, usually characterized by short, loud, and often passionate songs with exceptionally fast tempos and chord changes. Major bands include Bad Brains, Black Flag, Minor Threat, the Dead Kennedys and The Misfits. Hardcore fashion differs in several ways from that of the original punk subculture. The UK equivalent of American hardcore is UK82.

The skate punk subculture is a fusion of punk and the skateboarding subculture. It was largely created by a skateboarding team called the Z-boys during the late 1970s in Venice Beach, California. In the 1980s, skate punk music emerged from Californian hardcore punk as a distinct

genre. Over the last decade, the skateboarding subculture has moved away from its punk influences.

[Crust punk](#) is a more extreme version of the hardcore punk subculture. Members of this punk faction are sometimes called *crusties*. Crust punk music fuses elements of anarcho-punk and [grindcore](#) with the harshest aspects of hardcore. Crust punk fashion is generally exaggerated hardcore attire, and crust punk ideology follows the same vein as anarcho-punk.

[Christian punk](#) is affiliated with Christianity, as opposed to the secularism of the punk subculture as a whole. Christian punk grew out of the 1980s American hardcore scene. Christian punk fashion is similar to that of typical punk fashion, though often incorporating Christian-themed symbolism such as the cross, the crown of thorns, the Ichthys, the Labarum, and the newly-created "Alpha is Omega" symbol.

Celtic punk, which began in the early 1980s, fuses punk with the traditional cultures of Scotland, Manx, Ireland, and the Irish diaspora. Celtic punk music combines the rock beats and electric guitars of punk rock with traditional celtic melodies and instruments, such as the bagpipes. A variation of this subculture is Scottish Gaelic punk.

An outgrowth of hardcore punk, straight edge is based around a lifestyle of abstinence from alcohol, tobacco, and recreational drug use. The movement was kickstarted by Washington, D.C.'s Minor Threat in the 1980s.

Riot grrrl is an offshoot of hardcore punk that places strong emphasis on feminism. This segment seeks to create a girl-friendly space within the subculture, accomplishing this task with feminist zines and all-woman bands. Riot grrrl arose from the Seattle, Olympia, and Washington, D.C. hardcore scenes in 1991, and shared significant cultural cross-pollination with the developing grunge subculture. Bratmobile and Bikini Kill are two prime examples of riot grrrl bands.

[Queercore](#) is a branch of hardcore punk that developed alongside riot grrrl based instead on the experiences of lesbians, homosexuals, bisexuals and transsexuals. Queercore music, exemplified by the band Pansy Division, is similar to hardcore, except its lyrics more often than not deal with the issues surrounding marginalized sexuality. Likewise, queercore fashion is similar to hardcore dress, though it incorporates elements from sexuality and gender identity-based subcultures.

[Streetpunk](#) is a working class, inner-city punk subculture with close ties to the Oi! punk subculture, though without placing the same importance on football rivalries. Streetpunk dress places an emphasis on the impoverished look of punk fashion.

Conservative punk is a group within punk which holds conservative political values, as opposed to the much larger progressive element within punk.

Other groups with some relation to punk include [cartoon punk](#), gutter punk, scum punk, cider punk, punk pathetique, and Afro-punk.

Cultural relations

Punk has unique relationships with other subcultures and popular culture as a whole.

Subcultures which developed out of punk

The [Goth](#) subculture began in the [gothic rock](#) scene, a music genre that developed from punk rock and [post-punk](#) in the late 1970s. The subculture is noted for its macabre outlook and fascination with dark subjects and fashion.

[Psychobilly](#) incorporates the music and fashions of the [rockabilly](#) subculture with horror themes. Psychobilly music is generally played with an upright bass instead of an [electric bass](#). [Cowpunk](#) and [punkabilly](#) are related subcultures.

Emo developed from the Washington, D.C. punk scene in the late 1980s. Punk and emo have a sometimes antagonistic relationship, since emo as a movement has become increasingly mainstream, and punks generally reject any form of music or subculture that has "sold out".

Hardline is a social movement which originated in the straight edge punk subculture. Hardline is based around extreme politics, mostly derived from the doctrines of deep ecology.

Strait Edge is an offshoot of the original Punk Attitude. Someone who is "Strait Edge" follows the punk lifestyle, but doesn't drink, smoke, or do drugs. Strait Edge was started by several people who saw the Punk Lifestyle, while agreeing with its points on freedom, saw the self-destructive nature of the scene and agreed to stop drinking and doing drugs. One sign that a person is "Strait Edge" is a black X tattoo on the person's hand. This comes from when the only place for bands to play was in bars. Younger fans weren't allowed in even though a large contingency of the bands was under 21. The bar owners, feeling sorry for these kids, let them in but put a big X on their hand so the bar tender would know not to serve them alcohol.

The [indie](#) scene is an offshoot of punk that carries on punk's DIY ethic, though indie music is sonically more diverse. Characterized by independent labels, regional diversity, and grassroots fanbases, the indie scene encompasses a wide variety of underground music genres, most notably [alternative rock](#) and particularly its subgenres such as [indie rock](#), [indie pop](#), and [indietronica](#). A prime example is the Seattle grunge scene that developed in the late 1980s. Grunge had considerable mainstream success in the early 1990s, during which the media placed an emphasis on the bands' working class clothing and indie ethics along with other alternative rock-related tropes such as Lollapalooza in an attempt to define it as a supposed "alternative culture" for Generation X.

Subcultures with origins separate from punk

Punk has ties to the skinhead subculture, a working class youth subculture which originated in the UK in the 1960s. The original skinhead movement had largely died out by 1972, but in the late 1970s it underwent a revival, partly as a reaction against the commercialization of punk. Punks and skinheads have had both antagonistic and friendly relationships, depending on the situation. There is a hybrid of skinhead and punk called punk-skinhead.

Punk and hip hop emerged around the same time in New York City, and there has been a surprising amount of interaction between the two subcultures. Some of the first hip hop MCs called themselves *punk rockers*, and some punk fashions have found their way into hip hop dress. Malcolm McLaren played roles in introducing both punk and hip hop to the United Kingdom. Recently, hip hop has influenced several punk bands, mostly in the pop punk style,

including The Transplants, and Refused, and punk themes, such as disillusionment with the urban-industrial landscape, have been expressed in the lyrics of many hip hop artists.

The [industrial](#) subculture has several ties to punk.

Additionally, punk and the [heavy metal](#) subculture have shared similarities since punk's inception, and the early 1970s metal scene was instrumental in the development of protopunk. [Glam rockers](#) The New York Dolls, massively influential on early punk fashion, also influenced the look of glam metal. Alice Cooper was a forerunner of the fashion and music of both the punk and metal subcultures. Motörhead, since their first album release in 1977, have had continued popularity in the punk scene, and Lemmy is an anarchist, friend of several punks, and a fan of punk rock in general. Hardcore was a primary influence on thrash metal bands such as Metallica and Slayer and, by proxy, an influence on death metal and black metal. Conversely, punk subgenres like metalcore, grindcore and crossover thrash were greatly influenced by heavy metal. As a result, many punks are fans of heavy metal, and many metalheads find punk rock an acceptable musical style. The grunge subculture resulted in large part from the fusion of punk and metal styles in the late 1980s. However, there have long been tensions between the two groups. In particular, metal's mainstream incarnations have proven anathema to punk. Hardcore and grunge developed in part as reactions against metal music popular during the 1980s.

Other subcultures which have had relationships to punk include:

- Beatniks
 - Hippie
 - Yippie
 - Mods
- Rockers
 - Teddy boy
 - New Romantics
 - Rudeboy
- [Rockabilly](#)
- [Metalhead](#)
- Cyber

Mainstream and popular culture

Punk has influenced and has been influenced by popular culture in a number of ways.

In punk's original heyday, punks faced harassment and even violent attacks, particularly in the U.K., where brawls with Teddy Boys or fans of rockabilly were often reported. In the U.S. punks sometimes faced abuse from Rednecks and other right-wing groups such as the Nazi-Skinheads. Nowadays it is relatively socially acceptable to present oneself as a fan of punk and to play punk rock music, and it is often merely a fashion statement among youth. Thus some maintain that the punk scene has lost the very heart of its former nature as one of explosive creativity, rebellion, anger and individualism, and that it has become a mere caricature of what once was. Others suggest that little has changed except the popularity of the genre. Disillusioned ex-punks see punk as outdated and obsolescent, especially as mass acceptance means that punk is now even influencing boy bands (albeit in a sanitised form).

Since the beginning of the subculture, major label record labels and fashion houses have attempted to use punk for profit. For the most part, punk has met this cultural appropriation with resistance, because of the punk ethic of musical integrity which punks often feel is threatened by record label profit motivation. Many members of the original punk subculture find the commercialization of punk disillusioning. They argue that punk is by definition unpopular (seeing "pop punk" as a contradiction in terms) and should remain that way because it provides a needed challenge to mainstream culture.

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[Protopunk](#)

Categories: [Musical movements](#) | [Punk](#) | [Punk rock](#)

Punk blues

Punk blues is a [Post-punk](#) interpretation of [Blues](#) and [Swamp rock](#).

Bands influenced by [punk](#), roots of early [rock and roll](#) as well as the original Swamp rockers such as Tony Joe White and Creedence Clearwater Revival have also been classified as [Swamp rock](#), although many of these bands have tended to embrace individuality, sensationalism, innovation and musical fashions. At the same time there is a loosely defined genre that emphasises it's commitment to roots music and exploration of American identity, called [Roots rock](#). Punk blues is a sub genre of [Punk](#) and [Swamp rock](#)

Categories: [Post punk](#) | [Punk](#) | [Hardcore punk](#)

Punk fashion

Punk fashion is the styles of clothing, hairstyles, cosmetics, jewelry and body modifications of the punk subculture. Punk fashion varies widely from Vivienne Westwood styles to styles modeled on bands like The Exploited. The distinct social dress of other subcultures and art movements, including glam rock, skinheads, rude boys, art school students, greasers, and mods have influenced punk fashion. Punk fashion has likewise influenced the styles of these groups, as well as those of popular culture.

Coordinating hairstyles, clothing, and accessories for a put-together "punk look" takes a great deal of thought, time, effort, and expense. However, as an integral part of the punk lifestyle (essential to the punk identity) it is dutifully and universally undertaken.

Original

A classic punk fashion look might consist of: a pair of combat boots, Doc Martens boots, old tattered converse shoes, tapered jeans or tight leather pants worn with a ripped T-shirt and silver bracelets. Hair was cropped and deliberately made to look messy, in reaction to the typical long smooth hair of the 60s and early 70s. It was also often dyed brilliant unnatural colors. Other accouterments worn by punks often included: bondage trousers, ripped fishnets, spike bands and other studded or spiked jewelry, safety pins in clothing and as body piercings, and pants with leopard patterns. Also often worn would be leather motorcycle jackets with words, band names and symbols written on them with paint markers. It is also a common punk style to wear a kutte, a leather jacket or jean jacket or vest adorned with band patches, studs, spikes, safety pins, writing, or any combination of the above. Many punk women rebelled against the image of a stereotypical woman by wearing clothes that were delicate or pretty and clothes that were very 'masculine' at the same time, such as ballerina skirts combined with big, clunky boots.

Punks seek to outrage propriety with the highly theatrical use of style. Punk clothing adapts existing objects for aesthetic effect: previously ripped clothes are held together by safety pins or wrapped with tape, written on with marker or defaced with paint; a black bin liner bag (garbage bag) might become a dress, shirt or skirt. Leather, rubber and vinyl clothing are also common, possibly due to its implied connection with transgressive sexual practices, such as bondage and S&M. Punks wear tight "drain pipe" jeans, "brothel creepers" shoes, t-shirts with risqué images, and possibly a leather motorcycle jacket (à la The Ramones). Punks style their hair to stand in spikes, cut it into "Mohawks" or other dramatic shapes, and color it with vibrant, unnatural hues. Punks use safety pins and razor blades as jewelry, including using safety pins for piercings. Punks sometimes flaunted taboo symbols such as the Nazi swastika or Iron Cross, although most modern punks are staunchly anti-racist and subsequently may wear a crossed-out swastika patch. They may also wear eyeliner (boys and girls). [citation needed] Punk style was influenced by clothes sold in Malcolm McLaren's shop SEX. McLaren has credited this style to his first impressions of Richard Hell while he was in New York managing the The New York Dolls.

Hebidge (1981) considered punk subculture to share the same "radical aesthetic practices" as dada and surrealism: "Like Duchamp's 'ready mades' - manufactured objects which qualified as art because he chose to call them such, the most unremarkable and inappropriate items - a pin, a plastic clothes peg, a television component, a razor blade, a tampon - could be brought within the province of punk (un)fashion...Objects borrowed from the most sordid of contexts found a place in punks' ensembles; lavatory chains were draped in graceful arcs across chests encased in plastic bin liners. Safety pins were taken out of their domestic 'utility' context and worn as gruesome ornaments through the cheek, ear, or lip...fragments of school uniform (white bri-nylon shirts, school ties) were symbolically defiled (the shirts covered in graffiti, or fake blood; the ties left undone) and juxtaposed against leather drains or shocking pink mohair tops." (p.106-12)

Hardcore

With the advent of the more politically-inclined hard-core punk style in the early and mid-80s, social and political slogans became common adornments. While this was not without precedent (NO-FUTURE, a vaguely political slogan from the song "God Save The Queen" by The Sex Pistols, was commonly seen on punk clothing in the mid and late-70s) the depth and detail of these slogans were not developed until the hardcore punk movement began to gain momentum.

Anti-fashion

A parallel "anti-fashion" style developed emphasizing minimal adornment, eschewing branding or fashion trends and often even color, favoring muted colors. A typical late-'80s look might include a plain black t-shirt, black hooded sweatshirt, jeans or thrift store work pants, cheap flat soled shoes, and hair cut by a friend. Worn by both men and women, the clothing was asexual. In a Western society where surfaces were emblazoned with logos, advertising, and tagged with company names, and where people strove to express their personalities, ideas, gender, and sexuality through dress, the stark absence and obscuring of these symbols was distinctive. Altering this appearance with a single logo for a band, zine, or art project would heighten the effect.

Many members of punk bands have said that they are against the punk look. Bob Mould of the band Hüsker Dü (which was a hardcore punk band when they started out) said, "Punks today are so concerned about what spikes or boots they're going to wear next weekend that they don't think there can be political implications in music. On the other hand, you see someone wearing a swastika on one shoulder and an anarchy symbol on the other and they don't realize that the two contradict one another". Various punk and hardcore acts (Such as Hüsker Dü, Minor Threat, Black Flag, and others) played hardcore punk music but would wear plain t-shirts and jeans everywhere. Many punks believed that punk itself is not what you're wearing or what you look like but a concept which lies within the music itself which itself should be the definition of what punk really is. For many people the phrase 'punk fashion' is an oxymoron, as they see punk as the antithesis of fashion.

Contemporary

Contemporary punk fashion has been primarily influenced by [hardcore](#) and [grunge](#), and to a lesser extent [goth](#) and Deathrock, which may be seen as interesting as those cultures' fashion styles were influenced by the original punk fashions. Today, different facets of the punk subculture have different clothing habits. Most, however, incorporate elements from other groups as well as their own fashion. For example, a crust punk might wear a denim kutte, tight torn jeans, military boots and a mohawk, but also sport a flannel shirt which would be common in grungie punks.

"Straight" punk

In general, modern punks wear leather, denim, spikes, chains, and combat boots. Elements of early punk and hardcore fashion, such as kuttens, bondage pants (often in garish plaid) and torn clothing. There is a large influence by DIY home-created and modified clothing. Their hair is typically dyed and arranged into a mohawk or one of its variations; big hair is also common. Hair can also be cut very short or shaved, but this does not mean that the individual in question is a skinhead. "Bullet belts", belts made to look like chains of bullets, have recently become popular. This style of dress is seen on followers of anarcho-punk, crust punk, straight edge, hardcore (especially "old school" hardcore), street punk, and various other genres.

Leather jackets are usually painted with band logos that express the wearer's personal taste in music, or are covered all over in studs (cone or pyramid) and spikes of various lengths. Denim vests and hooded sweatshirts (or even straitjackets) are usually covered in small band patches, and one big back patch. Denim vests are also often studded, but rarely spiked. Most punks would also combine this fashion with elements from the following types.

Contemporary hardcore

Common modern hardcore dress generally consists of jeans and a band t-shirt or hoodie. Several different styles of dress, however, exist within the different genres of hardcore. What is fashionable in one branch of the hardcore scene may be frowned upon in another.

Sometimes a hardcore fan will opt to wear athletic shorts so as to be able to perform hardcore dance moves more effectively. These fans are often the ones who wear Nike shoes (preferably Air Max 97:s) and listen to bands such as Bold, Champion, Madball, and the Cro-Mags.

Crust punk

[Crust punk](#) fashion is an extreme evolution of hardcore fashion and is heavily influenced by past bands such as Doom, Amebix and Crass. Typical crust punk fashion includes either tight black pants or camouflage shorts covered in patches, a torn band shirt and a studded black vest, a bullet belt and may or may not include a flap worn on the front or the back, and at times both.

Skate punk

Skate punks wear clothing related to and influenced by skateboarding culture. They commonly have shaggy hair, although for practical reasons it is not unusual to see short hair. Baseball caps and trucker caps are also common, and often the bill of the cap is bent upwards, with band, film, project or most commonly skate company logos painted on the bill—this particular item is also found in some other subcultures. Skate punks generally wear straight leg or baggy/sagging jeans. They also often wear hoodies with brand or band logos. Skate punks also generally wear branded skate shoes—such as Fallen shoes, Circa, or eS footwear—and generally avoid the cheap brands—such as Airwalk or Vans—which are seen as poser brands and are not very effective for real skaters

Grungie

Fans of [grunge](#), known as Grungies or Grungers, wear simple, outdoorsy fashion and "dress down" compared to more expressive clothing of other punks. They generally wear denim jackets, flannel shirts (usually plaid and often over plain, normally gray t-shirts), ripped jeans and Doc Martens or other work boots or street shoes. Hair is normally long and undyed in this style of dress, but is sometimes shorter or dyed in earthy tones.

Pop punk

Today's pop punk fans are often seen wearing Converse All-Stars or skate shoes for footwear, plaid pants, Dickies pants, pre-worn jeans or tight black stretch jeans and ties with t-shirts. Accessories include studded belts, stretchy gloves with the fingers cut off, blazers, and trilbies and similar hats. Excessive eye make-up in both males and females is common. Hair is usually long for women and short and spiky for men and is often dyed black or extremely blonde, and also with brightly colored patches of stripes. This fashion is a result of the third wave of pop punk—influenced by artists such as Green Day, Good Charlotte, Avril Lavigne and others. This fashion also has considerable crossover with the related emo fashion.

Emo and scene

Some fans of "emo" or "scene" hardcore opt for the tight black t-shirt effect coupled with skintight girl's jeans, white belt, and a carabiner on the back belt loop. This style is sometimes known as "scenecore" or "hXc" (pronounced "hardcore"). It is often associated with bands such as Some Girls, and Converge. Dyed black hair, ear piercings, lip rings, flesh tunnels and labrets are all quite popular within this particular scene as well. This fashionable hardcore uniform is the object of ridicule by those who feel it is antithetical to the hardcore punk ethos, or those who feel it betrays the roots of hardcore.

Commercialization

It should be said that contemporary punk fashion is extremely commercialized, as many well-established fashion designers, particularly Jean-Paul Gaultier use punk elements in their production. Punk clothing, which was initially handmade, became mass produced and sold in record stores and some smaller specialty clothing stores by the 1980s. By the late 1990s, the publicly traded corporation Hot Topic established the business of selling what they advertised as "punk style clothing" at American shopping malls. Many fashion magazines and other glamored media are now advertising the classic punk hair-style or suits with as a punk-style touch as the "respectable image." This indicates that punk has become an established mainstream style. Many people from the original punk scene of the 70s have since heavily criticized the subsequent scenes of "conforming to fashion", and lacking the originality and individuality which motivated the original punk fashions.

Common elements of punk fashion

- Bondage pants
- Chuck Taylor All-Stars shoes
- Dickies pants and shorts
- Dr. Martens boots
- Dyed mohawks
- Kutten
- Leather jackets
- Piercings, stereotypically of the nose
- Safety pins
- Skate shoes
- Spike bands
- Torn clothing

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[Protopunk](#)

Categories: [Punk](#)

Punk rock

Stylistic origins:	1950s R&B , rock and roll , country , and rockabilly , 1960s garage rock , frat rock, psychedelic rock , pub rock , glam rock , and proto-punk
Cultural origins:	Mid 1970s United States, Australia and United Kingdom.
Typical instruments:	Vocals – Guitar – Bass – Drums
Mainstream popularity:	Chart-topping in the UK, less success elsewhere. Some success for pop punk , especially ska punk and Two Tone
Derivative forms:	Alternative rock – Emo – Gothic rock – Grunge – Math rock – New Wave – Post-punk – post-punk revival

[Anarcho-punk](#) – [Christian punk](#) – [Crust punk](#) – [Garage punk](#) – [Hardcore](#) – [Horror punk](#) – [Oi!](#) – [Pop punk](#)

[Anti-folk](#) – Chicano punk – [Death rock](#) – [Funkcore](#) – Jazz punk – [Psychobilly](#) – [Queercore](#) – [Ska punk](#) – [Two Tone](#)

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Punk rock is an anti-establishment [rock music](#) movement which began around 1974-1975 (although transitional forms can be found several years earlier), exemplified by The Ramones, the Sex Pistols, Moderatto, The Damned, and The Clash. The term is also used to describe subsequent music scenes that share key characteristics with those first-generation "punks," and it is often applied loosely to mean any band with "attitude" or "youthful aggression." The term is sometimes also applied to the fashions, ideology, subculture, or irreverent "DIY" ("do it yourself") attitude associated with this musical movement.

Characteristics

Punk bands often emulate the approach of sixties [garage rock](#) bands. Punk rock emphasizes simple musical structures and arrangements. The early UK punk fanzine Sniffin' Glue in 1977 famously included drawings of three chord shapes captioned, "This is a chord, this is another, this is a third. Now form a band". Most punk songs have a verse-chorus structure and 4/4 time. Short songs are also a staple of punk rock. Songs are normally about two and a half minutes in length, but sometimes are less than thirty seconds, and on very rare occasions, a punk rock band will release a song that exceeds four minutes in length; this is common feature of songs by The Clash and the Dead Kennedys. Punk rock usually has fast tempos, especially hardcore punk.

Typical punk instrumentation includes a drum kit, one or two electric guitars, an electric bass, and vocals. The drums typically sound heavy and dry. The guitar parts are made up of highly distorted power chords similar to Link Wray, though some bands, especially California punk rock bands, take a [surf rock](#) approach, with lighter, "twangier" guitar tones. Punk vocals often sound nasal, gravelly, or throaty. Production is minimalistic, with tracks sometimes laid down on tape recorders in garages. More often than not, the band themselves produce, record, and distribute the album.

In the mid-1970s, punk lyrics introduced a confrontational frankness of expression and social and political relevance that had been missing from contemporary music. Songs like The Clash's "Career Opportunities" and "London's Burning" dealt with unemployment, boredom and other grim realities of urban life; some were openly disparaging of governments and monarchies, as in The Sex Pistols' "God Save the Queen" and "Anarchy in the UK"; and still others were decidedly anti-romantic in depictions of sex and love, such as Dead Kennedys' "Too Drunk to Fuck" and Richard Hell and the Voidoids' "Love Comes in Spurts". Other themes associated with punk rock lyricism include anti-conformity, such as in Bad Religion's "Automatic Man."

History

Origins

The phrase "punk rock" (from "[punk](#)", meaning a beginner or novice^[1]) was originally applied to the untutored [guitar](#)-and-vocals-based [rock and roll](#) of United States bands of the mid-1960s such as The Standells, The Sonics, and The Seeds, bands that now are more often categorized as "[garage rock](#)".

The term was coined by rock critic Dave Marsh, who used it to describe the music of ? and the Mysterians in the May 1971 issue of Creem magazine[2], and it was adopted by many rock music journalists in the early 1970s. For example, in the liner notes of the 1972 anthology album Nuggets, critic and guitarist Lenny Kaye uses the term "punk-rock" to refer to the Sixties "garage rock" groups, as well as some of the darker and more primitive practitioners of 1960s psychedelia. Shortly after the time of those notes, Lenny Kaye formed a band with avant-garde poet Patti Smith. Smith's group, and her first album, Horses, released in 1975, directly inspired many of the mid-1970s punk rockers, so this suggests one path by which the term migrated to the music we now know as punk.

In addition to the inspiration of those "garage bands" of the 1960s, the roots of punk rock draw on the snotty attitude, on-stage and off-stage violence, and aggressive instrumentation of The Who; the snotty attitude of the early Rolling Stones, which can be traced back to Eddie Cochran and Gene Vincent of the late 50's; the abrasive, dissonant style of The Velvet Underground; the sexuality, political confrontation, and on-stage violence of Detroit bands Alice Cooper, The Stooges and MC5; the UK pub rock scene and political UK underground bands such as Mick Farren and the Deviants; the New York Dolls; and some British "glam rock" or "art rock" acts of the early 1970s, including David Bowie, Gary Glitter and Roxy Music. Influence from other musical genres, including [reggae](#), [funk](#), and [rockabilly](#), can also be detected in early punk rock.

Punk rock was also a reaction against tendencies that had overtaken popular music in the 1970s, including what the punks saw as superficial "[disco](#)" music and bombastic forms of [heavy metal](#), [progressive rock](#) and "[arena rock](#)." Punk also rejected the remnants of the hippie counterculture of the 1960s. Bands such as Jefferson Airplane, which had survived the 1960s, were regarded by most punks as having become fatuous and an embarrassment to their former claims of radicality. Eric Clapton's appearance in television beer ads in the mid-1970s was often cited as an example of how the icons of 1960s rock had literally sold themselves to the system they once opposed.

The cultural critique and strategies for revolutionary action offered by the European Situationist movement of the 1950s and 1960s were an influence on the vanguard of the British punk movement, particularly the Sex Pistols. Pistols manager Malcolm McLaren consciously embraced situationist ideas, which are also reflected in the clothing designed for the band by Vivienne Westwood and the visual artwork of the Situationist-affiliated Jamie Reid, who designed many of the band's graphics.

The British punk movement also found a precedent in the "do-it-yourself" attitude of the Skiffle craze that emerged amid the post-World War II austerity of 1950s Britain. Punk rock in Britain coincided with the end of the era of post-war consensus politics that preceded the rise of Thatcherism, and nearly all British punk bands expressed an attitude of angry social alienation.

Early emergence

The first ongoing music scene that was assigned the "punk" label appeared in New York in 1974-1976 centered around bands that played regularly at the clubs Max's Kansas City and CBGB. This had been preceded by a mini underground rock scene at the Mercer Arts Center, picking up from the demise of the Velvet Underground, starting in 1971 and featuring the New York Dolls and Suicide, which helped to pave the way, but came to an abrupt end in 1973 when the building collapsed[3]. The CBGB and Max's scene included The Ramones, Television, Blondie, Johnny Thunders (a former New York Doll) and the Heartbreakers, Richard Hell and The Voidoids and the Talking Heads. The "punk" title was applied to these groups by early 1976, when Punk Magazine first appeared, featuring these bands alongside articles on some of the immediate role models for the new groups, such as Lou Reed, who was on the cover of the first issue of Punk, and Patti Smith, cover subject on the second issue.

At the same time, a less celebrated, but nonetheless highly influential, scene had appeared in Ohio, including The Electric Eels, Devo and Rocket from the Tombs, who in 1975 split into Pere Ubu and The Dead Boys.

During this same period, bands that would later be recognized as "punk" were formed independently in other locations, such as The Saints in Brisbane, Australia, The Modern Lovers in Boston, and The Stranglers and the Sex Pistols in London. These early bands also operated within small "scenes", often facilitated by enthusiastic impresarios who either operated venues, such as clubs, or organised temporary venues. In other cases, the bands or their managers improvised their own venues, such as a house inhabited by The Saints in an inner suburb of Brisbane. The venues provided a showcase and meeting place for the emerging musicians (the 100 Club in London, CBGB in New York, and The Masque in Hollywood are among the best known early punk clubs).

While the London bands may have played a relatively minor role in determining the early punk sound, the London punk scene would come to define and epitomize the rebellious punk culture. After a brief stint managing the New York Dolls at the end of their career in the US, Englishman Malcolm McLaren returned to London in May 1975. He started a clothing store called SEX that was instrumental in creating the radical punk clothing style. He also began managing The Swankers, who would soon become the Sex Pistols. The Sex Pistols soon created a strong cult following in London, centered on a clique known as the Bromley Contingent (named after the suburb where many of them had grown up), who followed them around the country.

An oft-cited moment in punk rock's history is a July 4, 1976 concert by the Ramones at the Roundhouse in London (The Stranglers were also on the bill). Many of the future leaders of the UK punk rock scene were inspired by this show, and almost immediately after it, the UK punk scene got into full swing. By the end of 1976, many fans of the Sex Pistols had formed their own bands, including The Clash, Siouxsie & the Banshees, The Adverts, Generation X, The Slits and X-Ray Spex. Other UK bands to emerge in this milieu included The Damned (the first to release a single, the classic "New Rose"), The Jam, The Vibrators, Buzzcocks and the appropriately named London.

In December of 1976, the Sex Pistols, The Clash, The Damned and Johnny Thunders & the Heartbreakers united for the Anarchy Tour, a series of gigs throughout the U.K. Many of the gigs were cancelled by venue owners, after tabloid newspapers and other media seized on sensational stories regarding the antics of both the bands and their fans. The notoriety of punk rock in the UK was furthered by a televised incident that was widely publicised in the tabloid press; appearing on a London TV show called Thames Today, guitarist Steve Jones of the Sex Pistols was goaded into a verbal altercation by the host, Bill Grundy, swearing at him on live television in violation of at the time accepted standards of propriety.

One of the first books about punk rock — *The Boy Looked at Johnny* by Julie Burchill and Tony Parsons (December 1977) — declared the punk movement to be already over: the subtitle was *The Obituary of Rock and Roll*. The title echoed a lyric from the title track of Patti Smith's 1975 album *Horses*.

During 1977, a second wave of bands emerged, influenced by those mentioned above. Some, such as The Misfits (from New Jersey), The Exploited (from Scotland), GBH (from England) Black Flag (from Los Angeles), Stiff Little Fingers (from Northern Ireland) and Crass (from Essex) would go on to influence the move away from the original sound of punk rock, that would spawn the [Hardcore](#) subgenre.

In the UK, punk interacted with the Jamaican [reggae](#) and [ska](#) subcultures. The reggae influence is evident in much of the music of The Clash and The Slits, for example. By the end of the 1970s, punk had spawned the 2 Tone ska revival movement, including bands such as The Beat (The English Beat in U.S.), The Specials, Madness and The Selecter.

Gradually punk became more varied and less minimalist with bands such as The Clash incorporating other underground musical influences like [ska](#) and [rockabilly](#), and even [jazz](#) into their music, but the message of the music remained the same; it was subversive, counter-cultural, rebellious, politically incorrect and often anarchist. Punk rock dealt with topics such as problems facing society, oppression of the lower classes, the threat of a nuclear war, etc. Or it delineated the individual's personal problems, such as being unemployed, or having particular emotional and/or mental issues, i.e. depression. Punk rock was a message to society that all was not well and all were not equal.

Genres of Punk

While it is thought that punk had a decline in the 80s, many sub-genres branched off playing their own interpretation of "punk rock".

The United States saw the emergence of [hardcore punk](#), which is known for fast, aggressive beats and political lyrics. Early hardcore bands include Dead Kennedys, Black Flag, Bad Brains, The Descendents, early Replacements and The Germs and the movement developed via Minor Threat, Minutemen and Hüsker Dü, among others. In New York, there was a large hardcore punk movement led by bands such as Agnostic Front, The Cro-Mags, Murphy's Law, Sick of it All, and Gorilla Biscuits. Other styles emerged from this new genre including skate punk, [emo](#) and straight edge.

In the UK, meanwhile, diverse [post-punk](#) bands emerged, such as Joy Division, Throbbing Gristle, Gang of Four, Siouxsie & the Banshees & Public Image Ltd, the latter two bands featuring people who were part of the original British punk rock movement.

Although most the prominent bands in the genre pre-dated the 1980s by a few years, it wasn't until the 1980s until journalist Garry Bushell gave the sub-genre "Oi!" its name, derived from the Cockney Rejects song "Oi! Oi! Oi!". This movement featured bands such as Cock Sparrer, Cockney Rejects, Blitz, and Sham 69.

Bands sharing the Ramones' [bubblegum pop](#) influences formed their own brand of punk, sporting melodic songs and lyrics more often dealing with relationships and simple fun than most punk rock's nihilism and anti-establishment stance. These bands, the founders of [pop punk](#), included the Ramones, Buzzcocks, The Rezillos and Generation X.

Legacy and recent developments

The underground punk movement in the United States in the 1980s produced countless bands that either evolved from a punk rock sound or simply applied its spirit and DIY ethics to a completely different sound. By the end of the 1980s these bands had largely eclipsed their punk forebearers and were termed [alternative rock](#). As alternative bands like Sonic Youth and the Pixies were starting to gain larger audiences, major labels sought to capitalize on a market that had been growing underground for the past 10 years.

In 1991, Nirvana achieved huge commercial success with their album, Nevermind. Nirvana cited punk as a key influence on their music. Although they tended to label themselves as punk rock and championed many unknown punk icons (as did many other alternative rock bands), Nirvana's music was equally akin to other forms of garage or [indie rock](#) and [heavy metal](#) that had existed for decades. Nirvana's success kick-started the alternative rock boom that had been underway since the late 1980s, and helped define that segment of the 1990s popular music milieu. The subsequent shift in taste among listeners of rock music was chronicled in a film

entitled *1991: The Year Punk Broke*, which featured Nirvana, Dinosaur Jr, and Sonic Youth; Nirvana also featured in the film *Hype!*

The resurgence of punk's mainstream visibility in the early and mid-1990s was characterized by the scene at 924 Gilman Street, a venue in Berkeley, California, which featured bands such as Green Day, Operation Ivy, Rancid and later bands including AFI, (though clearly not simultaneously, as Rancid included members of the defunct Operation Ivy). This scene emphasized a return to punk's melodic roots with a strong adherence to punk principles in its lyrical messages. Epitaph Records, an independent record label started by Brett Gurewitz of Bad Religion, would become the home of the "skate punk" sound, characterized by bands like The Offspring, Pennywise, NOFX, and The Suicide Machines, many bands arose claiming the mantle of the ever-diverse punk genre -- some playing a more accessible, pop style and achieving commercial success. The late 1990s also saw another ska punk revival. This revival continues into the 2000s with bands like Streetlight Manifesto, Reel Big Fish, and Less Than Jake.

The early commercial success of alternative rock also gave way to another style of punk success in the mainstream called punk pop. Examples of pop punk bands include Simple Plan, Good Charlotte, and Sum 41. By the late 1990s, punk was so ingrained in Western culture that it was often used to sell commercial bands as "rebels", amid complaints from punk rockers that, by being signed to major labels and appearing on MTV, these bands were buying into the system that punk was created to rebel against, and as a result, could not be considered true punk (though clearly, punk's earliest pioneers also released work via the major labels). This debate continues among young punk acolytes (who, as do most new generations, seek a sense of originality or authenticity) amid the popularity of modern punk in the early 2000s, including the [emo](#) trend of recent times, and the Grammy success and superstar status in 2005 of pop-punk band Green Day.

There is still a thriving punk scene in North America, Japan and Europe. The widespread availability of the Internet and file sharing programs enables bands who would otherwise not be heard outside of their local scene to garner larger followings, and is in keeping with the DIY ethic championed by some earlier punk bands. Many punk bands retain the political streak of their forebears. The political ascendancy of George W. Bush and Tony Blair have inspired both songs and political action, such as the Rock Against Bush movement, that can be compared to the original rage at Reagan and Thatcher.

There is a new brand of punk called "Lo-Cash" or "Crack Rock Steady." With bands from New York such as Leftover Crack, the main band, Choking Victim, INDK and No Cash. These bands combine elements of punk, ska, death metal, hardcore and rap into their songs.

See also

- [Punk](#)
- [Timeline of punk rock](#)
- [List of rock genres](#)
- [List of punk genres](#)

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[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Punkabilly

Stylistic origins: Early [Rock'n'roll](#), [Rockabilly](#), [Punk rock](#)

Cultural origins: late 1970's United States and England

Typical instruments: [Guitar](#) - Bass - [Drums](#) - Some more garage rock influenced acts may incorporate a Farfisa organ

Mainstream popularity: Largely underground and popular with [Punks](#), Teds, [Anarcho-rockers](#), [Rockers](#), Greasers

England, Europe, United States

[Timeline of alternative rock](#)

Punkabilly is a mix of [punk rock](#) from the 1970s, and [rockabilly](#).

Well Known Punkabilly Bands

The Astro Zombies
Bad Reputation
Banane Méetalik
Barnyard Ballers
Black September
The Broadcasters
Carlos Up To Vegas
Cenobites
Chibuku
Die Chinesischen Glückskekse
The Ed Random Band
Flesh
The Flowers of Romance
Godless Wicked Creeps
The Hangmen
Hellbats
Hellbilly Club
Hyperjax
Kings of Nuthin'
Klingonz
Koffin Kats
Komety
The Living End
The Lucky Devils
Mad Sin
Masters of the Backside
Peacocks
The Phantom Rockers
The Psyclones
Reverend Horton Heat
The Ripmen
Shark Soup
Stray Cats (at the beginning)
Subway Sect
Thee Flanders
The Un Concern
Vennaskond
Washington Dead Cats
The Wrecking Dead
The Young Werewolves

See also

[Psychobilly](#)
[Anarcho-rockers](#)
[Punk rock](#)
[Rockabilly](#)
[Rockers](#)

Punta rock

Punta rock is a form of the traditional punta rhythm of the Garifuna people of Central America.

In the late 1970s, Penn Cayetano, a Garifuna artist, began to compose songs in the Garifuna language. He added the rhythm of the electric guitar to the traditional punta rhythm and created what is now known as punta-rock, the "rock" being the rhythm of the guitar. Cayetano's creation caught on quickly in Belize and from there spread to the other Central American countries. The Garifuna culture was being weakened at the time as young progressive Garifuna men and women looked more to an American style of existence and did not carry on the traditions as before. The popularity of punta-rock brought back to the surface an inherent Garifuna pride and probably, singlehandedly, is responsible for the resurgence of the culture. As the pride of the Garifuna was given a booster shot by punta rock, more artists began composing Garifuna songs to traditional Garifuna rhythms.

Punta-rock is now a viable world music genre. Punta-rock is the only music created by Central Americans and indigenous to the area. Punta-rock has become the official music of many Central American countries. When Banda Blanca of Honduras sold over 3 million copies of "sopa de caracol" or "conch soup", originally written by Chico Ramos, a Garifuna of Belize, celebrated their success. Punta-rock has grown since the early 1980s to include other electronic instruments such as the synthesizer and electric bass guitar as well as other percussive instruments. The lyrics are also being done in Spanish. The genre is continuing to develop a strong following in the United States, Europe, South America and even Asia. It is believed to be only a matter of time before the Central American immigrants in the United States do for punta-rock what Mexican immigrants of the west and south have done for Tejano music.

_____ | _____
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Quartet

A **quartet** is a group of four identical or similar objects, or a grouping of four persons for a common purpose.

Music

In [music](#), a **quartet** is a method of instrumentation (or a medium), used to perform a musical composition, and consisting of four parts. The most popular instrumentation is the [string quartet](#).

Quartet also refers to a musical composition written for such a group.

A **string quartet** is a form of instrumentation, in Western music tradition, that consists of two [violins](#), a [viola](#), and a [cello](#) playing a multi-movement musical composition utilizing the [sonata form](#). Another common instrumentation is the [piano quartet](#), consisting of violin, viola, cello, and [piano](#). The 'quartet' is a type of [chamber music](#), which began in the 18th century when public concert-giving began, and has continued to the present day. It is considered the most important form in chamber music. One of the first contributors, Luigi Boccherini, wrote 100 **string quartets**. Other important contributors have been Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

The particular choice and number of instruments derives from the registers of the human voice: [soprano](#), [alto](#), [tenor](#) and [bass](#). In the **string quartet**, two violins play the soprano and alto vocal registers, the viola plays the tenor register and the cello plays the bass register. In [opera](#), a quartet refers to the use of four voices.

Many believe the four instrument arrangement to be one of the most difficult for which to compose, compared with a trio or [quintet](#), for instance. It is suggested that the difficulty arises from the complex interplay of four distinct voices performing under large temporal and tonal contrasts. Many performers find it one of the most enjoyable of performance arrangements, allowing each player to perform their own distinct part, rarely playing a "background" or "blending" part, which is important only in connection to the larger whole.

Later, in musical styles outside of the [classical](#) forms, many artists have used the four part instrumentation such as in [jazz saxophone](#) quartets, [guitar](#) quartets, [horn](#) quartets, and barbershop quartets. The quartet form is constantly maturing and being experimented with, and is still in popular use.

See also

- [Quintet](#)

Category: [Musical groups](#)

Queercore

Queercore is a cultural and social movement which arose in the mid 1980s. It is distinguished by discontent with society in general and a disavowal of the mainstream gay and lesbian community in particular, expressing itself through zines, [music](#), writing, art and film.

The early years

J.D.s, created by G.B. Jones and Bruce LaBruce, is widely acknowledged as being the zine which launched the movement. At first the editors of J.D.s had chosen the appellation "homocore" to describe the movement but replaced the word homo with queer to better reflect the diversity of the scene as well as to position themselves firmly outside of gay and lesbian orthodoxy. The first issue was released in 1985, with a manifesto entitled "Don't Be Gay" published in the fanzine Maximum RocknRoll following soon after; inspiring, among many other zines, Holy Titclamps, edited by Larry-bob, Homocore by Tom Jennings and Deke Nihilson, Donna Dresch's Chainsaw, and Outpunk by Matt Wobensmith, these last two later functioning as music labels. These zines, and the movement, are characterized by sexual and gender diversity; dissatisfaction with a consumerist culture, proposing a DIY ethos in its place; and opposition to religious and political repression.

1990s

In 1990, the J.D.s editors released the first queercore compilation, J.D.s Top Ten Homocore Hit Parade Tape, a cassette which included bands from Canada, such as Fifth Column; Nikki Parasite and Bomb from the U.S.; from England, The Apostles, Academy 23 and No Brain Cells; and, from New Zealand, Gorse. During this period of queercore, during the late 1980s to the early 1990s, many of the punk rock bands involved were not necessarily queer but their ethics were motivation for supporting this movement. Other bands, such as Los Crudos, had one queer and outspoken member. The sexuality of band members has never been an issue in the choice to align oneself with the Queercore movement or not. Other early queercore bands included Anti-Scrunti Faction, who appeared in J.D.s and Comrades In Arms, Homocore editor Deke Nihilson's band. Shortly after the release of the tape J.D.s ceased publication and a new crop of zines arose, such as Jane and Frankie by Klaus and Jena von Brücker, Shrimp by Vaginal Davis and Fanorama by REB. The first queer zine gathering occurred at this time; "Spew", held in Chicago in 1991, offered an opportunity for all those involved in the scene to meet. Although organizer Steve LaFreniere was stabbed outside the venue at the end of the night, he quickly recovered and the event was deemed a success. The next Spew took place in Los Angeles in 1992, and Spew III in Toronto in 1993. These Spew events also included musical performances by queercore bands.

Among the better known bands from the early 1990s are Fifth Column, God Is My Co-Pilot, Pansy Division, Sister George, Team Dresch, Tribe 8 and Mukilteo Fairies. During this time, there were dozens of zines being produced as awareness of the movement grew worldwide; The Burning Times from Australia, Speeddemon from Italy, and Brazilian e-zine Queercore, to offer just a few examples. In Miami, Marilyn Medusa, a zine by Gregory Gajus, was one of the early attempts to merge queercore with a pagan sensibility.

In Chicago, Mark Freitas and Joanna Brown organized a monthly "Homocore" night that featured queercore bands performing live, offering a stable venue for the scene to proliferate; most of the bands mentioned played at *Homocore Chicago*. As well, as Amy Spencer notes in *DIY: The Rise of Lo-Fi Culture*, "Through Homocore events, they aimed to create a space for men and women to be together, as opposed to the sense of gender segregation which was the norm in mainstream gay culture - They attacked the idea that due to your sexuality you should be offered only one choice of social scene..."

It was in the early 1990s that Matt Wobensmith's zine *Outpunk* also became a record label, and began to release its own queercore compilations, singles, and albums, and was crucial to the development of queercore. The first recordings by Tribe 8 and Pansy Division were released by the label. Some of the bands appearing later in the mid-1990s on the label include Sta-Prest, Cypher In The Snow and Behead The Prophet, No Lord Shall Live.

It was also at this time in the early 1990's that Riot Grrrl emerged and, as queercore was one of its inspirations, some of the zines, participants and bands like Excuse 17 were involved in both movements.

Independent record labels such as Alternative Tentacles, K Records, Kill Rock Stars and Lookout! Records supported and released material by queercore artists also, but in the late 1990's, after Outpunk had ceased, several other small labels sprung up solely devoted to queercore. Chainsaw Records, which had begun in the mid-90's, now began to release many recordings of newer bands such as The Need, The Third Sex and Longstocking. Heartcore Records is another label, whose bands have included The Little Deaths, Addicted2Fiction, Crowns On 45 and Ninja Death Squad. These bands, many of whom are no longer together, constituted the 'second wave' of queercore bands which also included Subtonix, Best Revenge and Fagatron. Both labels are still active and are still releasing new material.

As a [musical genre](#), it may be distinguished by lyrics exploring themes of prejudice and dealing with issues such as sexual identity, gender identity and the rights of the individual; more

generally bands offer a critique of society endemic to their position within it, sometimes in a light-hearted way, sometimes seriously. Musically, many queercore bands originated in the [punk](#) scene but the [industrial music culture](#) has been influential as well. Queercore groups encompass many genres such as [hardcore punk](#), [synthpunk](#), [indie rock](#), [power pop](#), no wave, [noise](#), [experimental](#), [industrial](#) and others.

In 1996 in San Francisco, the Dirtybird 96 Queercore Festival presaged other queer music gatherings which occurred in the following decade.

2000s

In the 2000s, Queercore club nights and events continued to take place throughout Europe and North America. The festival Queer Panic was organized by Gordon Gordon of the zine Teen Fag in Seattle, Washington in June of 2000. Scutterfest was organized by Rudy Bleu of the zine Scutter in Los Angeles, California in 2000, 2001, and 2003. The Bent Festival was held in Seattle in 2002 and 2003. The festival Homo-a-go-go was held the summers of 2002 and 2004 in Olympia, Washington, featuring queer films, zines, performance and musical groups during the week-long event; another is planned for the summer of 2006. Queeruption, which takes place in a different city each year, has been hosted by Berlin, Rome, New York and London in the past. In 2004 and 2005, a group of queercore bands toured throughout the U.S.; the tour was called Queercore Blitz and was yet another way to connect the like-minded. Queer groups that are flourishing now in the UK are Queers Without Borders, Queer Mutiny North and Cardiff Queer Mutiny.

16 records is a new queercore label that has been releasing albums by such Pacific Northwest bands as Shemo, The Haggard, and Swan Island, as well as the Brazilian band Dominatrix.

Representing a more contemporary breed of [hardcore punk](#) are the straight edge band Limp Wrist from the United States. From Germany come Low End Models, an all-women band. Beyond Pink are from Sweden and Kids Like Us out of Norway. Three Dollar Bill from Chicago are more eclectic, ranging from punk to indie rock to metal. Kids On TV, from Toronto, with an industrial background, offer a new, more electronic direction for queercore as do Lesbians On Ecstasy, from Montreal. The Hidden Cameras are an anti-folk band from Toronto. ASSACRE is a one man fantasy metal/spazz noise act from Austin, Texas. With each new band the range of musical genres expands the definition of Queercore.

Influences

Influences vary for each musician, zine editor and filmmaker involved, but it is doubtful that queercore would have come into existence without the atmosphere surrounding the early punk years. Performers at that time either conspicuously played with conceptions of gender, such as Wayne County of Wayne County & the Electric Chairs and Phranc from the aptly named Nervous Gender or, like, Pete Shelley of Buzzcocks, Darby Crash of The Germs, members of The Screamers, The Leather Nun, Malaria and other bands, were not interested in hiding their sexuality. In 1979, members of Nervous Gender told *Slash* magazine, "...people think we're weird cause we're queer." The early punk scene with its connections to artists had an inherent diversity of sexualities; Vivienne Westwood used homoerotic Tom of Finland imagery for her now iconic punk t-shirts and punk style incorporated fetish wear that, while employed to shock, also signalled acceptance to those in the know. Many artists who later came to be known as 'Industrial' such as Throbbing Gristle and Coil, employing similar shock tactics, also had queer members and were equally influential. In the seminal punk film *Jubilee*, Derek Jarman captured the ambivalent and ambiguous sexuality of punk's early years.

Later, in the U.S. during the eighties when the [Hardcore punk](#) scene arose, The Dicks' Gary Floyd was writing queer-themed songs, as were many hardcore bands, except that he, along with Randy Turner of Big Boys were both open about being homosexuals. In England, in the [anarcho-punk](#) scene, Andy Martin of The Apostles was equally forthright. Politically motivated bands such as MDC in the U.S. were also introducing anti-homophobia messages into their songs at this time. However, it was the confrontational attitude and shock tactics of the punk and industrial scenes that Queercore employed, rather than activism, or politics, or the mainstream approval and major label deals that gay and lesbian musicians of that time courted, since those

involved in the queercore scene weren't seeking the acceptance of society, be it homosexual or heterosexual, but rather to condemn it.

Filmmakers such as Kenneth Anger, Jack Smith, early Andy Warhol and John Waters, Vivienne Dick and the aforementioned Derek Jarman were influential also, with their depictions of queer subcultures. In 1990 the editors of J.D.s began presenting J.D.s movie nights in various cities and, after the demise of J.D.s, each made films exploring the queercore milieu; Bruce LaBruce released *No Skin off My Ass* in 1991; G.B. Jones *The Troublemakers* was released in 1990 followed by *The Yo-Yo Gang* in 1992. In 1996, J.D.s contributor Anonymous Boy completed the first animated queercore film, *Green Pubes*. Documentary films about Queercore include Lucy Thane's 1996 release *She's Real, Worse Than Queer*; *Queercore: A Punk-umentary* by Scott Treleaven; *Gay Shame '98* by Scott Berry and Tracy Flanagan's *Rise Above: The Tribe 8 Documentary* released in 2003. All these films impacted the scene and broadened the scope of Queercore to include film as another of its mediums of expression.

As with punk, queercore culture existed outside of the mainstream so zines were crucial to its development. Hundreds of zines formed an intercontinental network that enabled queercore to spread and allow those in smaller, more repressive communities to participate. The DIY attitude of punk was integral to queercore as well. In the 1990s, as the availability of the internet increased, many queercore zines, such as *Noise Queen* could be found online as well as in print. Even zine distributors such as *Xerox Revolutionaries* can be found on the internet, making queercore zines easy to find.

All these developments allowed queercore to become a self-sustaining and self-determined subculture, expressing itself through a variety of mediums independent from the straight and gay establishment.

References

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_____ | _____
[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#) - Brazil - Canada - Europe: Italy - South Wales - Scandinavia: Umeå - Japan - USA: Boston - Chicago - Detroit - Los Angeles - Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle - San Francisco - Southern California - Texas - DC

Categories: [Hardcore punk](#)

Quiet storm

Quiet storm is a late-night radio format, featuring soulful slow jams, pioneered in the mid 1970s by then station intern Melvin Lindsey at Howard University Radio, WHUR-FM, in Washington, D.C. Smokey Robinson's like-titled hit single, released in 1975 as the title track to his third solo album, lent its name to the format and to the radio program that introduced it to the public, as well.

When Lindsey's "The Quiet Storm" debuted in 1976, the first tune on the turntable was the seven-minute-long Robinson hit, which introduced the slot every night thereafter. For many, when Robinson's trademark tenor voice wafted out over the airwaves, it signalled the end of the stresses of the workday. "The Quiet Storm" was four hours of melodically soulful music that provided an intimate, laid-back mood tailor-made for late-night listening, and that was the key to its tremendous appeal among adult audiences.

The format was an immediate success, becoming so popular that within a few years, virtually every station in the U.S. with a core black, urban listenership adopted a similar format for its graveyard slot.

Melvin Lindsey died of AIDS in 1992, but the "Quiet Storm" format he originated remains a staple in radio programming today, almost 30 years after its inception.

Today, **quiet storm** is also a broad term given to an array of mellow, slow-groove [rhythm and blues/soul music](#) and smooth jazz offerings of the type featured on Melvin Lindsey's WHUR program, and on myriad other stations that followed his lead.

Encompassing a mix of African American music genres, quiet storm music is distinguished by understated, mellow dynamics and relaxed tempos and rhythms. It can be soothingly pensive, or express romantic sentiment. Quiet storm music is similar to soft rock and adult contemporary styles, but it is more closely and unmistakably rooted in R&B, often with jazz extensions. At its best, the style features an urbane sophistication and subdued soulfulness.

Quiet storm programming is credited with launching the careers of Luther Vandross and Anita Baker, and with introducing Sade to U.S. audiences. Classic quiet storm recordings include Frankie Beverly and Maze (band)'s "Golden Time of Day," Marvin Gaye's "Let's Get It On," the orchestrations of Philadelphia soul, the recordings of Al Green, Barry White, and Bill Withers, much of jazz guitarist Wes Montgomery's work during his CTI (Creed Taylor, Incorporated) years, and the work of jazz-funk saxophonist Grover Washington, Jr. Quiet storm was most popular as a programming niche with baby boomers from the mid-'70s to the early '90s, after which time much of mainstream R&B took on a harder, hip-hop influenced approach.

WHUR radio still has a "Quiet Storm" show; and many urban, black radio stations still reserve their late-night programming slots for quiet storm music, as well. Now included in the genre is music with a hip-hop infusion, known as [neo soul](#). Neo soul artists today include Brian McKnight, Joe, Jaheim, D'Angelo, Maxwell, Mary J. Blige, India Arie, Jill Scott, Lauryn Hill, Erykah Badu and Alicia Keys. Quiet storm music is also the more mellow, soulful side of smooth and contemporary jazz.

[Quiet storm](#) - [New Jack Swing](#) - [Hip-hop soul](#) - [Neo soul](#)

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#)
- [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#) | [R&B music genres](#)

Quintet

A **quintet** is a formation containing five members. It is commonly associated with musical groups, such as a [string quintet](#), or a group of five singers, but can be applied to any situation where five similar or related objects are considered a single unit.

In [classical instrumental music](#), any additional instrument (such as a [piano](#), [clarinet](#), [oboe](#), etc.) joined to the usual [string quartet](#) (two [violins](#), a [viola](#), and a [cello](#)), gives the resulting ensemble its name, such as "[piano quintet](#)", "clarinet quintet", etc. A piece of music written for such a group is similarly named.

In [jazz music](#) a quintet is any group of five players, usually containing a drum set (pedal bass, snaredrum sometimes brushed, and top hat and brushed [cymbals](#)), string bass or [electric bass](#), and groups of one or two of the following instruments, [guitar](#), [trumpet](#), [saxophone](#), [clarinet](#), or [trombone](#).

In some modern bands there are quintets formed from the same family of instruments with various voices, as an all [brass](#) ensemble, or all [saxophones](#), in [soprano](#), alto, [baritone](#), and [bass](#), and sometimes double bass. The standard [woodwind quintet](#), for example, consists of one player each on [flute](#), [oboe](#), [clarinet](#), [bassoon](#), and French horn, while the standard [brass](#) quintet has two [trumpets](#), French horn, [trombone](#), and [tuba](#). Any combination, however, is possible.

Notable quintets

Mozart: quintet for piano and winds K. 452 (oboe, clarinet, bassoon and horn) (1784)
Reicha: wind quintets, among the first for the medium (starting in 1811)
Schubert: piano quintet in A major, D.667 (1819), popularly known as the 'Trout Quintet', based on his Lied "Die Forelle" ("the trout"); this piece in part inspired future efforts in the composition of piano quintets, especially those of Schumann and Dvorak. The piece is scored for violin, viola, cello, bass instead of an additional violin, and piano, unlike the usual arrangement of the piano quintet.
Schubert: string quintet in C-major, op.163 (D.956, 1828).
Schumann: piano quintet in E-flat, op.44 (1842)
Brahms: piano quintet in F minor, op.34 (1862)
Dvorak: piano quintets in A, op.5 (1872), and op. 81 (1887), heavily influenced by both the Schubert and Schumann pieces of the same name.
Bizet: opera Carmen contains a particularly engaging quintet (not always performed), by singers playing some of the smugglers. (1873–4)
Bruckner: string quintet in F major (1879)
Brahms: string quintet in F, op.88 (1882)
Shostakovich: piano quintet in G minor, op.57 (1940)
'The Greatest Concert Ever.' Jazz quintet. Charlie Parker, saxophone; Dizzy Gillespie, trumpet; Bud Powell, piano; Charles Mingus, bass; and Max Roach, drums. Massey Hall, Toronto, Canada. (May 15, 1953) This concert took place against all odds: Bud Powell was drunk; Charlie Parker, identified as "Charlie Chan" in the original notes, played on a plastic alto saxophone; and Dizzy Gillespie would disappear offstage to check on the status of the first Rocky Marciano-Jersey Joe Walcott heavyweight championship match.

Category: [Musical groups](#)

Qur'an reading

Qur'an reading is the reading (*tartil*, *tajwid*, or *taghbir*) aloud, reciting, chanting, or singing of portions of the Qur'an. Though not considered [music](#) by Muslims, when sung the style is of its own [musical genre](#) and structurally similar to secular [Arab music](#). Even if what he or she produces sounds more like a song than a recital, the performer is called *muqri'*, *tl+*, *murattil*, or *mujawwid*, or "reciter" (Touma 1996, p.153-154).

Reading and even singing must be done according to rules of pronunciation, intonation, and caesuras established by Muhammad, though first recorded in the eight century CE, the most popular reading being that of Ibn Hafs. As in secular Arabic music, musical performance may include the presentation of a full maqam, however qur'an reading may be based on one to three tones only. Similarly, each melodic passage centers on a single tone level, but the melodic contour and melodic passages are largely shaped by the reading rules, creating passages of different lengths whose temporal expansion is defined through caesuras. Skilled readers may read professionally for mosques in cities. The mandatory introductory and final phrases are always restricted to the first tone of the maqam row. (ibid, p.154-155)

The Qur'an is marked with twenty-six symbols, circles, rectangles, dashes and letters, some in color, written above, below, or beside the letters of the alphabet and that do not resemble cantillation marks. These indicate the pronunciation of consonants, whether the blending of neighboring or adjacent consonants is allowed, and where recitation pauses and caesuras are forbidden and possible. (ibid, p.155)

Source

- Habib Hassan Touma (1996). *The Music of the Arabs*, trans. Laurie Schwartz. Portland, Oregon: Amadeus Press. ISBN 0931340888.

Radio edit

A **radio edit** is a [remix](#) of a musical performance to make it more suitable for broadcast to the general public via radio. It is synonymous with terms such as *radio version*, *radio mix*, *single version*, *single mix*, *7" mix*, *7" edit*, *hit version*, and so on.

A radio edit is often just a slightly different arrangement that makes a song conform to a more traditional pop structure, with a duration of 3 to 4 minutes. Some radio edits are just "early fades," being shorter only by virtue of not being allowed to play to completion. Since it is usually shorter than the original version, a radio edit is more cost-effective for commercial radio stations, allowing more time for commercials and other content to be programmed. Radio edits are often released as singles. An example of a song that is simply shorter than the LP version is Depeche Mode's "Enjoy the Silence".

On rare occasions, however, very long songs do not have a radio edit, despite sometimes being six or seven minutes in length. The most famous example of this would be "Bohemian Rhapsody" by Queen, which is just under six minutes in length but never radio edited (despite still receiving reasonable radio airplay today).

Radio edits are also created to conform to decency standards imposed by government agencies, such as the Federal Communications Commission in the United States. As some popular songs would violate these standards in their original consumer form, music publishers often provide radio stations with censored versions intended for broadcast. In such edits, vulgar or very explicit lyrics are replaced with either silence, sound effects or a constant "bleep" tone, which is usually 1 kHz. Since the editing is often performed by studio mixing engineers, usually only the vocal track is affected.

In cases where the song's subject matter may also be deemed inappropriate, an entirely new version of the song may be recorded for radio. An example of this is D12 and Eminem's "Purple Pills", which was recorded as *Purple Hills* featuring greatly altered lyrics which removed many references to drugs and sex.

Some songs are also released to radio stations with more than one radio edit. Examples of this include Eminem's "Ass Like That", which had a radio edit censoring "Ass" and a more lenient one leaving it intact, and Vanilla Ninja's "Cool Vibes", which had a 04:38 radio edit and a shorter, three-minute version for use in the build-up to the Eurovision Song Contest 2005.

Radio edits which shorten the song but do not censor 'bad language' are sometimes referred to as "dirty edits".

Raga

Raga (*rag* /rɑːɡ/ (Hindi), *raga* (Anglicised from *ragā* /rɑːɡɑː/ (Sanskrit)) or *ragam* /rɑːɡɑːm/ (Tamil)) are the [melodic modes](#) used in [Indian classical music](#). "Raag" is the modern Hindi pronunciation used by Hindustani musicians; "Ragam" the Tamil form used by Karnatak ([Carnatic music](#)) musicians.

Description

A raga functions both as description and prescription. It describes a generalized form of melodic practice; it prescribes a set of rules for how to build a [melody](#). It specifies rules for movements up (*aarohanam* [0K9#.M]) and down (*avarohanam* [50K9#.M]) the [scale](#), which [notes](#) should figure more and which notes should be used more sparingly, which notes may be sung with *gamaka*, phrases to be used, phrases to be avoided, and so on.^[1]The result is a framework that can be used to [compose](#) or [improvise](#) melodies, allowing for endless variation within the set of notes.

Although notes are an important part of raga practice, it by no means exhausts what a raga is. A raga is more than a scale. Many ragas share the same scale.

The underlying scale may have five, six or seven tones made up of swaras. This provides one method of classifying ragas. Ragas that have five swaras are called *audava* (15) ragas; those with six, *shaadava* (7>15); and with seven, *sampoorna* (8*B0M#) (Sanskrit for 'complete'). Those ragas that do not follow the strict ascending or descending order of swaras are called *vakra* (5M0) ('crooked') ragas. (*To see the order of notes, check the article on swara.*)

The basic mode of reference is that which is equivalent to the Western Ionian mode (this is called Bilawal thaata in Hindustani music and shankarabharanam in Carnatic music). All relationships between pitches follow from this basic arrangement of intervals. In any given seven-tone mode, the second, third, sixth, and seventh notes can be natural (shuddha, lit. 'pure') or flat (komal, 'soft') but never sharpened, and the fourth note can be natural or sharp (tivra) but never flatted, making up the twelve notes in the Western equal tempered [chromatic scale](#) (but without Western pitch equivalencies like, for example, A# and Bb). A Western-style C scale could therefore theoretically have the notes C, Db, D, Eb, E, F, F#, G, Ab, A, Bb, B. Ragas can also specify microtonal changes to this scale: a flatter second, a sharper seventh, and so forth. Treatises from the first millennium report that the octave used to be divided theoretically into 22 microtones ("shrutis"), but by the 16th century, this practice seems to have died out. Furthermore, individual performers treat pitches quite differently, and the precise intonation of a given note depends on melodic context. There is no absolute pitch; instead, each performance simply picks a ground note, which also serves as the drone, and the other scale degrees follow relative to the ground note.

Some Hindustani (North Indian) ragas are prescribed a time of day or a season. During the rains, for example, many of the Malhar group of ragas--associated with the monsoon--are performed. Some musicians take these prescriptions very seriously. However, since the majority of concert hall performances take place in the evening and night, musicians often have to make concessions for the sake of public performance.

The two streams of Indian classical music, [Carnatic music](#) and Hindustani music, have independent sets of ragas. There is some overlap, but more "false friendship" (where raga names overlap, but raga form does not). In north India, the ragas have recently been categorised into ten thaats or parent scales (by Vishnu Narayan Bhatkhande, 1860-1936); South India uses a somewhat older, more systematic classification scheme called the melakarta classification, with 72 parent (*melakarta*) ragas. Overall there is a greater identification of raga with scale in the south than in the north, where such an identification is impossible.

Note that the term "parent scale" is a metaphor, and is potentially misleading. It might seem to imply that scales came before ragas, or that ragas are made from scales. In fact, it's the other way round--parent scales (both melas and thaats) were induced from raga practice. Again we stress that ragas are not scales.

As ragas were transmitted orally from teacher to student, some ragas can vary greatly across regions, traditions and styles. There have been efforts to codify and standardize raga performance in theory from their first mention in Matanga's *Brhaddesi* (~10th c.) Some people approach raga performance from the Vedic philosophy of sound; others from a Sufi perspective;

still others approach raga primarily as an aesthetic entity; others approach it as a kind of combinatorics.

Indian classical music is always set in raga, but all raga music is not necessarily classical. Songs range from being clearly in one raga or another to being in a sort of generalized scale. Many popular [Indian film songs](#) resemble ragas closely. Again, it is important to stress that just even if song shares a scale with a raga, it isn't necessarily "in" the raga.

Ragam

"Yat Ranjayiti iti ragam" is how ragam is defined in one of the earliest texts in Indian music. This means that Ragam is a part of music which can make a man's mind happy. Broadly, it means that Ragam is the part of music which can bring about a tirade of emotions in us. Each ragam has a definite collection and orders of Swarams (the basic [notes](#)). In [Carnatic music](#), there are 7 basic notes of which there are 12 varieties.

The seven basic swarams of carnatic music are: Sa, Ri, Ga, Ma, Pa, Dha, Ni.

Ragas are classified as Janaka ragas and Janya ragas.

Janaka ragas are the ragas from which the Janya ragas are created. Janaka ragas are grouped together very beautifully using a scheme called *katapayadi sutra* and are organised as *Melakarta* ragas.

Janya ragas are derived from the Janaka ragas using a combination of the swarams in the parent raga.

Footnotes

Nothing other than the *aarohanam* and *avarohanam* (and, in Hindustani music, the pakad--melodic catch phrases) is ever actually written down; if such things are written, they are mostly neglected. The subtle rules of where to give gamakas to notes, what phrases are correct, and so on are usually codified in special songs called *varnams*. These songs show the characteristics of the ragam in practice and are transmitted orally.

See also

- [Melody type](#), and [musical mode](#).
- [Carnatic Music](#)

Categories: [Carnatic music](#) | [Indian classical music](#) | [Musical terminology](#).

Ragga

Raggamuffin music (usually abbreviated as **ragga**) is a subgenre of dancehall [reggae](#) in which the instrumentation primarily consists of [electronic music](#); sampling often serves a prominent role in raggamuffin music as well.

Wayne Smith's "(Under Me) Sleng Teng"—produced by King Jammy in 1985 on a Casio CZ-series synthesizer—is generally recognized as the seminal ragga [song](#). "Sleng Teng" boosted Jammy's popularity immensely, and other producers quickly released their own versions of the [riddim](#), accompanied by dozens of different vocalists.

The birth of ragga in Jamaica occurred contemporaneously with the ascension of electronic dance music in the Western world at large. Electronic music proliferated rapidly throughout the 1990s, and ragga was no exception: it revolutionized reggae music. One of the essential reasons for ragga's swift propagation is that it is generally easier and less expensive to produce than reggae performed on traditional [musical instruments](#).

Ragga evolved first in Jamaica, and later in Europe, North America, and Africa, eventually spreading to Japan, India, and the rest of the world. Ragga heavily influenced early drum and bass music, and also spawned the syncretistic bhangragga style when fused with bhangra. Drum and bass is heavily influenced by ragga motives and artists, with many ragga vocalists appearing on its tracks, not surprising as early jungle/drum&bass had definite roots in the basslines and vocals of ragga. In the 90s, Ragga and [breakcore](#) music started to clash in the underground scene creating a style known as [Raggacore](#).

Ragga continues to flourish and evolve, constituting the bulk of contemporary reggae music production.

Ragga and hip hop music

In the late 1980s, influential Jamaican rapper Daddy Freddy's pioneering efforts in fusing ragga with hip hop music earned him international acclaim while helping to publicize and popularize ragga. (In 1987, Daddy Freddy and Asher D's "Raggamuffin Hip Hop" became the first multinational [single](#) to feature the word *ragga* in its title.) As ragga matured, an increasing number of dancehall artists began to appropriate stylistic elements of hip hop music, while ragga music, in turn, influenced more and more hip hop artists.

Some ragga artists believe that the assimilation of hip hop sensibilities is crucial to the international marketability of dancehall music. Indeed, appeals to the contemporary rhythm and blues and hip hop music audiences in the English-speaking world contributed substantially to the multinational commercial success of such dancehall artists as Beenie Man, Shaggy, Snow, and Vybz Kartel.

Etymology

The term *raggamuffin* is an intentional misspelling of *ragamuffin*, a word that entered the Jamaican Creole lexicon after the British Empire colonized Jamaica in the 17th century. Despite the British colonialists' pejorative application of the term, Jamaican youth appropriated the term as an ingroup designation. Raggamuffin music is, therefore, the music of the Jamaican "raggamuffins".

Abbreviated list of ragga DJs

Ninjaman	Ragga Oktay
Anthony B	Papa Dee
Sizzla Kalonji	Raggademente
Capleton	Sean Paul
Damian Marley	Shabba Ranks
Ragga Muffianismo Prince Wadada	Tony Rebel
Baby Cham	Rupee
Junior Reid	Shaggy
Buju Banton	Shinehead
Mr. Vegas	Wayne Smith
Spragga Benz	Snow
Pato Banton	Tippa Irie
Al Beeno	Vybz Kartel
Beenie Man	Yellowman
Bounty Killer	Barrington Levy
Charlie Chaplin	Patra
Cocoa Tea	Junior Kelly
Cutty Ranks	Roots Manuva
Daddy Freddy	
DJ Collage	
Elephant Man	
Lady Saw	
Mad Cobra	

See also

- [Raggacore](#)

[Mento](#) - [Rocksteady](#) - [Ska](#)

[Dub](#) - [Dub poetry](#) - [Dee jaying](#) or [Toasting](#) - [Dancehall](#) - [Ragga](#) or [Raggamuffin](#) - [Reggaeton](#) - [Roots reggae](#) - [Two Tone](#)

DJing ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - **Ragga** - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Reggae](#)

Raggacore

Raggacore is a genre of music resembling a faster version of [jungle](#), or [breakcore](#) with [ragga](#) or [reggae](#) style basslines and vocals.

Some artists that have produced raggacore tracks include Knifehandchop, General Malice, Bong-Ra, DJ Scud, Zombieflesheater, Enduser, Venetian Snares, Shitmat, DJ K, Red Ruler, Kid 606 and Bloodclaat Gangsta Youth.

Noteworthy Releases

- Snares Man (aka Venetian Snares) - *Breakbeat Malaria*
- Shitmat - *Killababylonkutz*
- FFF - *Junglist/Murder*
- Aaron Spectre - *Evil Most Foul*
- Enduser - *Bounty Drilla*
- Bloodclaat Gangsta Youth - *Kill or Be Killed*
- Zombieflesheater - *Dead By Dread* and "s/t 7inch"
- VA - "Speedhall" and "Speedhall - the rewind"

Raggare

Raggare (from the Swedish word "raggare" which means roughly "to seek sexual contact with someone") is a subculture found mostly in Sweden and parts of Norway and Finland, mostly in rural environments and smaller villages.

Raggare have existed since the 1950s and haven't changed much since then. Their culture is based on American popular culture of the 1950s, and typically centers on a "rebel" image. James Dean's *Rebel Without a Cause* and *American Graffiti* are a popular sources of influence.

Cars are very important to Raggare; they like large US cars from the 1950s and beyond. Although cars from the '50s cars are preferred, any large American V8-powered car will do. If one is not available some substitutes are used, for instance, the Volvo Amazon, fintail Mercedes or some other car with US styling, but never a Japanese car. If that too fails, an older Volvo may be used (usually in the 200-series).

The [music](#) of choice is [rockabilly](#). The clothes and hairstyle are that of 1950s rockabilly. Blue jeans, cowboy boots, white t-shirts, sometimes with print (also used to store your pack of cigarettes by folding the sleeve), leather or jeans jacket. The hair is styled using Brylcreem or some other pomade.

One of the most popular artists among raggare is Eddie Meduza.

Raggare often use the confederate flag (possibly inspired by *The Dukes of Hazzard*) and the peckerwood, but are often oblivious to their meanings and are not necessarily racists. In the late 1990s the skinhead neonazi culture intermixed with the raggare culture and even their old sworn enemies: the [punks](#). In Sweden today the raggarculture tends to be more racist and xenophobic than it was before.

Raggare History

When Raggare first appeared, they caused a moral panic with concerns about the use of alcohol, violence, high speed driving and having sex in the back seat. These concerns usually had little merit and most raggare were actually quite peaceful. In 1959 the movie *Raggare!* covered the issue.

Later on, Raggare often got into fights with hippies and in the 1970s, and also with punks, something described in the punk song "Raggare Is A Bunch Of Motherfuckers" by Rude Kids (and later re-recorded by Turbonegro). When The Sex Pistols played in Sweden July 28, 1977 a bunch of raggare waited outside and cornered some young girls who came out from the show. The girls had safety pins through their cheeks and the raggare ripped them right through their faces. The band was upstairs drinking beer when they heard about it. Sid Vicious wanted to go down and fight and someone else suggested that they should get the limousine and run them over. In the end the gig organizer simply called the police. Nowadays the hostility between Raggare and other subcultures is much lower.

Raggare In Present Day

No longer considered a menace to society, the raggare-culture very much lives on in Sweden but in many ways it is still viewed in a negative light. Because of its mostly rural roots, Retro-aesthetics, and unusual (for Swedes) pro-American stance, Raggare are often (in urban areas and in pop-culture) seen as uneducated white trash with poor taste and a low-brow attitude towards sex. This is how they are normally depicted on film and television with the most famous modern example being the cult-characters "Ronny & Ragge", a pair of complete idiots who cruise around in their beat-up Ford Taunus.

There are several meetings for raggare around Sweden. The Power Big Meet is the most famous one, and is also the biggest car show in the world.

See also

[Rockers](#)

[Anarcho-Rockers](#)

[Punk Rockers](#)

[Rock and roll](#)

Categories: [Musical movements](#) | [Rock music](#)

Ragtime

Ragtime is an American musical genre, enjoying its peak popularity around the years 1900–1918. Ragtime is a dance form written in 2/4 or 4/4 time, with bass notes played on the odd-numbered beats and chords played on the even-numbered beats. Many ragtime pieces contain four distinct themes. Ragtime music is syncopated, with rhythmic accents on the weak beats.

The etymology of the word *ragtime* is not known with certainty. Many believe the origination to be from the words "ragged time" referencing the characteristic syncopations which "tear up" the then normal accentuations of previous popular music. Another theory suggests these words to be associated with the walking bass set against the melodic line.

Historical context

Ragtime originated in African American musical communities, in the late 19th century, and descended from the jigs and marches played by all-black bands common in all Northern cities with black populations (van der Merwe 1989, p.63). By the start of the 20th century it became widely popular throughout North America and was listened and danced to, performed, and written by people of many different subcultures. A distinctly American musical style, ragtime may be considered a synthesis of African-American syncopation and European classical music, though this description is oversimplified.

Some early piano rags are entitled marches, and "jig" and "rag" were used interchangeably in the mid 1890s (ibid.) and ragtime was also preceded by its close relative the Cakewalk. However, the emergence of mature ragtime is usually dated to 1897, the year in which several important early rags were published. In 1899 Scott Joplin's *Maple Leaf Rag* was published, which became a great hit and demonstrated more depth and sophistication than earlier ragtime. Ragtime was one of the main influences on the early development of jazz (along with the blues). Some artists, like Jelly Roll Morton, were present and performed both ragtime and jazz styles during the period the two genres overlapped. Jazz largely surpassed ragtime in mainstream popularity in the early 1920s, although ragtime compositions continue to be written up to the present, and periodic revivals of popular interest in ragtime occurred in the 1950s and the 1970s.

Some authorities consider ragtime to be a form of [classical music](#). The heyday of ragtime predated the widespread availability of [sound recording](#). Like classical music, and unlike jazz, classical ragtime was and is primarily a written tradition, being distributed in [sheet music](#) rather than through recordings or by imitation of live performances. Ragtime music was also distributed via piano rolls for player pianos. A folk ragtime tradition also existed before and during the period of classical ragtime (a designation largely created by Scott Joplin's publisher John Stark), manifesting itself mostly through string bands, banjo and mandolin clubs (which experienced a burst of popularity during the early 20th Century), and the like.

A form known as novelty piano (or novelty ragtime) emerged as the traditional rag was fading in popularity. Where traditional ragtime depended on amateur pianists and sheet music sales, the novelty rag took advantage of new advances in piano-roll technology and the phonograph record to permit a more complex, pyrotechnic, performance-oriented style of rag to be heard. Chief among the novelty rag composers is Zez Confrey, whose "Kitten on the Keys" popularized the style in 1921.

Ragtime also served as the roots for [stride piano](#), a more improvisational piano style popular in the 1920s and 1930s. Elements of ragtime found their way into much of the American popular music of the early 20th century.

Although most ragtime was composed for [piano](#), transcriptions for other instruments and ensembles are common, notably including Gunther Schuller's arrangements of Joplin's rags. Occasionally ragtime was originally scored for ensembles (particularly dance bands and [brass bands](#)), or as songs. Joplin had long-standing ambitions for a synthesis of the worlds of ragtime and [opera](#), to which end the ragtime opera *Treemonisha* was written; it is still performed today. An earlier opera by Joplin, *A Guest of Honor*, has been lost.

Styles of ragtime

Ragtime pieces came in a number of different styles during the years of its popularity and appeared under a number of different descriptive names. It is related to several earlier styles of music, has close ties with later styles of music, and was associated with a few musical "fads" of the period such as the foxtrot. Many of the terms associated with ragtime have inexact definitions, and are defined differently by different experts; the definitions are muddled further by the fact that publishers often labelled pieces for the fad of the moment rather than the true style of the composition. There is even disagreement about the term "ragtime" itself; experts such as David Jasen and Trebor Tichenor choose to exclude ragtime songs from the definition but include novelty piano and stride piano (a modern perspective), while Edward A. Berlin includes ragtime songs and excludes the later styles (which is closer to how ragtime was viewed originally). Many ragtime pianists, Eubie Blake and Mark Birnbaum among them, include the songs and the later styles as ragtime. The terms below should not be considered exact, but merely an attempt to pin down the general meaning of the concept.

- *Cakewalk* - A pre-ragtime dance form popular until about 1904. The music is intended to be representative of an African-American dance contest in which the prize is a cake. Many early rags are cakewalks.
- *Characteristic March* - A pre-ragtime dance form popular until about 1908. A march incorporating idiomatic touches (such as syncopation) supposedly characteristic of the race of their subject, which is usually African-Americans. Many early rags are characteristic marches.
- *Two-Step* - A pre-ragtime dance form popular until about 1911. A large number of rags are two-steps.
- *Slow Drag* - Another dance form associated with early ragtime. A modest number of rags are slow drags.
- *Coon Song* - A pre-ragtime vocal form popular until about 1901. A song with crude, racist lyrics often sung by white performers in blackface. Gradually died out in favor of the ragtime song. Strongly associated with ragtime in its day, it is one of the things that gave ragtime a bad name.
- *Ragtime Song* - The vocal form of ragtime, more generic in theme than the coon song. Though this was the form of music most commonly considered "ragtime" in its day, many people today prefer to put it in the "popular music" category. Irving Berlin was a famous composer and Gene Greene was a famous singer in this style.
- *Folk Rag* - A name often used to describe ragtime that originated from small towns or assembled from folk strains, or at least sounded as if they did. Folk rags often have unusual chromatic features typical of composers with non-standard training.
- *Classic Rag* - A name used to describe the Missouri-style ragtime popularized by Scott Joplin, Tom Turpin, and others.
- *Fox-Trot* - A dance fad which began in 1913. Fox-trots contain a dotted-note rhythm different from that of ragtime, but which nonetheless was incorporated into many late rags.
- *Novelty Piano* - A piano composition emphasizing speed and complexity which emerged after World War I. It is almost exclusively the domain of white composers.
- *Stride Piano* - A style of piano which emerged after World War I, developed by and dominated by black East coast pianists

(James P. Johnson, Fats Waller and Willie 'The Lion' Smith). Together with novelty piano, it may be considered a successor to ragtime, but is not considered by all to be "genuine" ragtime.

Ragtime revivals

In the early 1940s many [jazz](#) bands began to include ragtime in their repertoire and put out ragtime recordings on 78 RPM records. Old numbers written for piano were rescored for jazz instruments by jazz musicians, which gave the old style a new sound. The most famous recording of this period is Pee Wee Hunt's version of Euday L. Bowman's *Twelfth Street Rag*.

A more significant revival occurred in the 1950s. A wider variety of ragtime styles of the past were made available on records, and new rags were composed, published, and recorded. Much of the ragtime recorded in this period is presented in a light-hearted novelty style, looked to with nostalgia as the product of a supposedly more innocent time. A number of popular recordings featured "prepared pianos," playing rags on pianos with tacks on the keys and the instrument deliberately somewhat out of tune, supposedly to simulate the sound of a piano in an old honky tonk.

Three events brought forward a different kind of ragtime revival in the 1970s. First, pianist Joshua Rifkin brought out a compilation of Scott Joplin's work on Nonesuch records, winning a Grammy in the classical music category. This reintroduced Joplin's music to the public in the manner the composer had intended, not as a nostalgic stereotype but as serious, respectable music. Second, the New York Public Library released a two-volume set of "The Collected Works of Scott Joplin," which renewed interest in Joplin among musicians and prompted new stagings of Joplin's opera *Treemonisha*. Finally, with the release of the motion picture *The Sting* in 1974, which had a Marvin Hamlisch soundtrack of Joplin tunes, ragtime was brought to a wide audience. Hamlisch's rendering of Joplin's 1902 rag *The Entertainer* was a top 40 hit in 1974.

Ragtime composers

The most famous ragtime composer was Scott Joplin. Joseph Lamb and James Scott are, together with Joplin, acknowledged as the three most sophisticated ragtime composers. Some rank Artie Matthews as belonging with this distinguished company. Other notable ragtime composers included May Aufderheide, Eubie Blake, George Botsford, Zez Confrey, Ben Harney, Charles L. Johnson, Luckey Roberts, Paul Sarebresole, Wilber Sweatman, and Tom Turpin. Modern ragtime composers include William Bolcom, David Thomas Roberts, Frank French, Trebor Tichenor, Mark Birnbaum and Reginald R. Robinson.

Sources

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Further reading

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- *Jasen, D.A., and Tichenor, T.J. (1980). Rags and ragtime. Dover.*
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Rapcore

Stylistic origins: [Rock](#), [Hip hop](#), [Punk](#), [Heavy metal](#) and [Funk](#).

Cultural origins: Mid-to-late 1980s, United States

Typical instruments: [Sampler](#) - [Bass guitar](#) - [Electric guitar](#) - [Drums](#) - [Keyboard](#) - [Turntables](#) - [Rapping](#) - Vocals

Mainstream popularity: Has gained some mainstream popularity through crossover artists such as Rage Against the Machine.

Derivative forms: [Nu metal](#)

Rap-rock, Rap-metal

[Hip hop music](#) - [History of hip hop music](#) - [Timeline of hip hop](#) - [Timeline of heavy metal](#)

Rapcore is a [musical genre](#) that fuses many elements of [hip hop music](#) with the instrumentation and some of the vocal elements of [punk](#) and/or [heavy metal](#), and sometimes with [funk](#)-style beats. The term is also used to refer to the substyles of **rap-rock** and **rap-metal**.

History

Rapcore developed in the mid to late 1980s alongside similar [crossover](#) music genre [funk metal](#). The roots of the style can be found in albums by bands such as Anthrax, Run DMC, the Beastie Boys, Red Hot Chili Peppers, 311 and Faith No More, but the first dedicated rapcore band was probably the little-known Dutch group Urban Dance Squad who inspired the founders of Rage Against the Machine.

Typical in rapcore is either the use of political themes, employed by bands such as Rage Against the Machine, Inner Surge, End7, Senser, and Aztlan Underground, or fun/aggression-oriented artists like Kid Rock, Limp Bizkit, Crazy Town, Linkin Park and The Bloodhound Gang. The band Zebrahead was recently popularized for their mixture of rapcore and funk/[techno](#) elements.

Rapcore artists

(hed) p.e.
311
Aztlán Underground
The Beastie Boys
The Bloodhound Gang
Crazy Anglos
Crazy Town
Cypress Hill
Dog Eat Dog
Downset
Faktion
Guano Apes
H-Blockx
Hollywood Undead
Ill system
Insane Clown Posse
Insolence
Kid Rock
Kottonmouth Kings
Limp Bizkit
Linkin Park
maNga
Methods of Mayhem
Mindless Self Indulgence
Molotov
One Minute Silence
Otep
P.O.D.
Papa Roach
Pillar
Project Wyze
Rage Against The Machine
Red Hot Chili Peppers
Reveille
Senser
Travail
Trik Turner
Twiztid
Urban Dance Squad

DJing ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) -

[Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - **Rapcore** - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Rapping

Rapping, the [rhythmic](#) delivery of rhymes, is one of the central elements of hip hop culture and music. It can be delivered over a beat or a cappella — without accompaniment. Stylistically, rap occupies a gray area between speech, poetry, prose, and song.

Derived from African, Jamaican, and American roots, rap has developed both inside and outside of hip hop since the early 1970s. Modern rappers deliver stylized, rhythmic raps with complex rhymes and wordplay. To showcase their skills rappers often compete in freestyle battles in which they ridicule their opponents with improvised rhymes. Although rap has become an international phenomenon through hip hop culture and music, issues concerning racial, class, and sexual identity remain among rappers and their listeners.

Semantics

The definition of *rap* in the hip hop sense originates from its earlier meaning— "to discuss or debate informally"—a usage well established among African-Americans by the 1960s. The first people to rap in the hip hop style were the DJs of the 1970s, such as Hollywood and Kool Herc, who rapped shout-outs to their friends as they DJ'd behind the turntables. Although rapping in hip hop began with the DJs, most rappers today don't DJ; Coke La Rock, a member of Kool Herc's Herculoids, is often cited as the first example of such a rapper.

With the popularization of hip hop, words like rap and chill took on new meanings outside of the African-American community.[1] With the popularization of hip hop slang, several words have lost their original meanings in their usage outside of hip hop. For example, a fact often unrecognized outside of hip hop culture is that not all rappers are MCs. While the former includes anyone who raps, the latter requires that one performs for crowds.

History

See also: [Roots of hip hop](#) and [History of hip hop music](#)

Rapping in [hip hop music](#) can be traced back in many ways to its African roots. Centuries before the United States existed, the griots (folk poets) of West Africa were rhythmically delivering stories over [drums](#) and sparse instrumentation. Because of the time that has passed since the griots of old, the connections between rap and the African griots are widely recognized, but not clear-cut. However, such connections have been acknowledged by rappers, modern day "griots", spoken-word artists, mainstream news sources, and academics.

[Blues music](#), rooted in the work songs and [spirituals](#) of slavery, was created by Blacks (and some Whites) in the Mississippi Delta region of the United States around the time of the Emancipation Proclamation. According to several musical historians, the blues were being rapped as early as the 1920s. In fact, Grammy-winning blues musician/historian Elijah Wald has referred to hip hop as "the living blues." Music critics and historians have observed similarities between the delivery and lyrical content of blues and modern rap lyrics.

[Jazz](#), largely developed from the blues, originated around the beginning of the 20th century. Improvised jazz singing, called vocalese, is often compared by musicians and music critics to the freestyling of rappers within hip hop. Freestyling has also been said to derive from the art of improvising songs that often distinguishes jazz. Jazz has influenced hip hop greatly throughout its entire history; the scat singing of jazz could be heard in the seminal 1979 old school hip hop song "Rapper's Delight" by the Sugarhill Gang. To this day, jazz musicians such as Miles Davis and Herbie Hancock collaborate with rappers, creating a sound that blurs genre lines.

During the mid-20th century, the musical culture of Jamaica was constantly influenced by the concurrent changes in [American music](#). In the 1950s, the descendants of Jamaican slaves were mixing their traditional folk music styles of calypso, mento, and soca with the jazz, soul, and rock of America. This fusion led to the creation of ska and eventually reggae. As early as 1969, Deejays were toasting (an African tradition of "rapped out" tales of heroism) over dubbed Jamaican beats.

The dubbed dancehall toasts of Jamaica, as well as the disco-rapping and jazz-based spoken word beat poetry of the United States set the template for the rapping in hip hop music. One of the first rappers in hip hop was also hip hop's first DJ— Kool Herc. Herc, a Jamaican immigrant, started delivering simple raps at his parties in the early 1970s. As Herc would explain in a 1989 interview, "[t]he whole chemistry came from Jamaica. I was listening to American music in Jamaica, and my favorite artist was James Brown. When I came over here I just had to put it in the American style."

By the end of the 1970s, hip hop had spread throughout New York, and was getting some radio play. Rappers were increasingly writing songs that fit [pop music](#) structures and featured continuous rhymes. Melle Mel (of The Furious Five) stands out as one of the earliest rap innovators. From the 1970s to the early 1980s, Melle Mel set the way for future rappers through his sociopolitical content as well as his creative wordplay.

Hip hop lyricism saw its biggest change with the popularity of Run-DMC's *Raising Hell* in the mid-1980s. This album helped set the tone of toughness and lyrical prowess in hip hop; Run-DMC were almost yelling their aggressive lyrics. Run-DMC exerted an enormous influence on the greatly experimental golden age of hip hop, which would last until 1993. In golden age rap, internal rhyme schemes and varying cadences were commonplace. Rhyme styles continue to develop throughout the world to this day.

Writing

Rhyme styles

Aside from a rhythmic delivery, the only other central element of rapping is rhyme. In classical poetry, rhymes that span many syllables are often considered whimsical, but in hip hop the ability to construct raps with large sets of rhyming syllables is valued. Rap can contain any and all forms of rhyme found in classical poetry such as consonance, assonance, half rhyme, or internal rhyme. Rappers are known for their style of rhyming. Juelz Santana often avoids full rhymes in favor of assonance, consonance, half rhymes, and internal rhymes. Eminem, on the other hand, often focuses on complex and lengthy rhyme schemes.

Literary devices

Rappers use double entendres, alliteration, and all other forms of wordplay that are also found in classical poetry. Similes and metaphors are used extensively in rap lyrics; rappers such as Paul Wall have written entire songs wherein every line contains a simile or metaphor.

Hip hop lyrics often make passing references to popular culture and other topics. Such allusions serve to illustrate or exaggerate a song's message. Some of these reference are overtly political, while others simply acknowledge, credit, or show dismay about towards aspect of the rapper's culture and life.

Use of "metaphor" to refer to all imagery is widespread among rappers. Common acknowledges this on "1-9-9-9", rapping:

Hold the mic like a memory
Niggas say I'm nice with metaphors but these are similes

Word choice and slang

Many hip hop listeners believe that a rapper's lyrics are enhanced by a complex vocabulary. Kool Moe Dee claims that he appealed to older audiences by using a complex vocabulary in his raps.[2] Rap is famous, however, for having its own vocabulary— from international hip hop slang to local/regional slang. Some artists, like the Wu-Tang Clan, develop an entire lexicon among their clique. African American Vernacular English has always had a significant effect on hip hop slang, and vice-versa. Certain regions have introduced their unique regional slang to hip hop culture, such as the Bay Area (Mac Dre, E-40), Atlanta (OutKast, Lil Jon), and Kentucky (Nappy Roots). The Nation of Gods and Earths, a religious/spiritual group spun off from the Nation of Islam, has influenced mainstream hip hop slang with the introduction of phrases such as "word is bond" that have since lost much of their original spiritual meaning.

Subject matter

See also: [Concept rap](#)

[Hip hop music](#) originated in New York City in the 1970s, and continues to focus largely on metropolitan centers in the East and West coasts of America. Many rappers use urbanity as the backdrop for their raps, focusing on the hardships of inner-city life. One element that has always existed in rapped rhymes, dating back to hip hop's inception, is "the struggle". This struggle was originally financial or personal in nature; getting a girlfriend, or paying the rent. With "The Message," a concept rap written by Melle Mel and performed by Grandmaster Flash and the Furious Five, the idea of "the struggle" was put in another context: the shared hardships of the ghetto.

The roots of these sociopolitical raps are in the beat poetry of The Last Poets and Gil Scott Heron. "The Message" pioneered the inclusion of political content in hip hop rhymes, expanding beyond basic personal issues and party raps. In the golden age of hip hop, Public Enemy emerged, with a focus on political and social issues. Modern East Coast hip hop artists such as Mos Def, Talib Kweli, Nas, and Dead Prez are known for their sociopolitical subject matter.

Other rappers take a less critical approach to urbanity, sometimes even embracing such aspects as crime. Schoolly D was the first notable MC to rap about crime.[11]. Several years later, he would go on to influence Ice T, who had more overtly "gangsta" lyrics. Gangsta rap, made popular largely because of N.W.A. and "proto-gangsta rapper" KRS-ONE, celebrates crime and a hedonistic "gangsta" lifestyle. With the death of his DJ, Scott la Rock, KRS-ONE went on to speak out against violence in hip hop. Several gangsta rappers also laud the use of drugs such as marijuana, which occupies a significant place in the subject matter of modern hip hop. West-coast rappers such as Snoop Dogg and Cypress Hill, for instance, helped popularize drug-related songs in the early 1990s.

In contrast to the hedonistic approach of the gangsta rappers, some rappers have a spiritual or religious focus. Christian rap is currently the most commercially successful form of religious rap. Aside from Christianity, the Five Percent Nation, a gnostic religious/spiritual group, has been represented more than any religious group in popular hip hop. Hip-hop artists such as Rakim, the members of the Wu-Tang Clan, Brand Nubian, X Clan, Busta Rhymes, and Nas, have had success in spreading the theology of the Five Percenters.

"Party rhymes," meant to pump up the crowd at a party, were nearly the exclusive focus of old school hip hop (with the exception of The Furious Five). Party raps remain a staple of hip hop music to this day. In addition to Party raps, rappers also tend to make references to love and sex. Love raps were first popularized by Spoonie Gee of the Treacherous Three, and later, in the golden age of hip hop, Big Daddy Kane, Heavy D, and LL Cool J would continue this tradition. 2 Live Crew, a Miami bass group, were among the first hip hop act to be temporarily banned in the United States for the overtly sexual and profane content of their raps.

Performance

Flow

Rap delivery, or *flow*, is defined by prosody, cadence, and speed. Cadence deals with the dynamics and patterns of the rhythm. In addition to rubato (changes in tempo for the purpose of expression), cadence can also serve to reinforce song structure through ritardando (the gradual slowing down of tempo). Old school rappers generally maintained a simple cadence, without much deviation,[12] while golden age rappers such as Rakim experimented extensively with cadence.[2] Present day popular rapper Snoop Dogg is considered to have a versatile cadence because of his ability to rap over disparate beats equally well.

A rap's prosody, which exists in classical poetry, is its meter and foot. The hardcore rapping style pioneered by Run-DMC and KRS-ONE is an inverse of iambic pentameter, in other words, trochaic pentameter. Iambic pentameter, which was Shakespeare's meter of choice, is known for its resemblance to natural, conversational speech. For this reason, rapping often sounds like talking "turned upside down."

Speed is sometimes regarded as an important sign of skill. In certain hip hop subgenres such as chopped and screwed, slow-paced rapping is often considered optimal. The current record for fastest rapper is held by MC Ricky Brown, who rapped 723 syllables in 51.27 seconds (14.1 syllables per second) on his track "No Clue" at B&G Studios on January 15, 2005.

To successfully deliver a nicely *flowing* rap, a rapper must also develop vocal presence, enunciation, and breath control. Vocal presence is the distinctiveness of a rapper's voice on record. Enunciation is essential to a flowing rap; some rappers choose also to exaggerate it for comic and artistic effect. Breath control, taking in air without interrupting one's delivery, is an important skill for a rapper to master, and a must for any MC. An MC with poor breath control can't deliver difficult verses without making unintentional pauses.

Raps are sometimes delivered with melody. West-coast rapper Egyptian Lover was the first notable MC to deliver "sing-raps." [11] Popular rappers such as 50 Cent add a slight melody to their otherwise purely percussive raps. Some rappers, such as Cee-Lo, are able to harmonize their raps with the beat.

Synchronization is common among rap groups. Synchronization refers to the organization of several rappers into one song either by overlapping or through call and response. Grandmaster Flash's MCs, the Furious Five, were the first to make five rappers sound as one through synchronization. Some rappers take the role of two different characters that are talking to each other in the song. Examples include "Warning" by Notorious BIG and "Stan" by Eminem.

Freestyle rapping

See also: [Freestyle rap](#)

Freestyle rapping, typically referred to as *freestyling* or *spitting*, is the improvisation of rapped lyrics. When freestyling, some rappers inadvertently reuse old lines, or even "cheat" by preparing segments or entire verses in advance. Therefore, freestyles with proven spontaneity are valued above generic, always usable lines. Rappers will often reference places, objects in their immediate setting, or specific (usually demeaning) characteristics of opponents, to prove their authenticity and originality.

Battle rapping

Battle rapping, which can be freestyled, is the competition between two or more rappers in front of an audience. The tradition of insulting one's friends or acquaintances in rhyme goes back to the dozens, and was portrayed famously by Mohammed Ali in his boxing matches. The winner of a battle is decided by the crowd and/or preselected judges. According to Kool Moe Dee, a successful battle rap focuses on an opponents weaknesses, rather than one's own strengths.[2] Television shows such as BET's 106 and Park and MTV's DFX host weekly freestyle battles live on the air. Battle rapping gained widespread public recognition outside of the African-American community with Eminem's movie, 8 Mile. Eminem, like many other rappers, also releases "diss tracks" on his albums, meant to insult his enemies.

Identity

By the United States 2000 Census, three-fourths of the United States' population is white, while one-eighth is black. According to musicologist Arthur Kempton, 70 percent of hip hop listeners are white. Mainstream artists such as Eminem sometimes have a larger percentage of black concert-goers than their underground counterparts. According to political rapper Zion I, it's because "...so many Black people don't want to hear it. They want that thug shit." In addition to Zion, several other underground rappers, such as Boots Riley of The Coup, report nearly all-white audiences.

Despite so many hip hop fans being white, most popular rappers are not. Many believe this is a good thing; popular rapper Kanye West has said: "I hate music where white people are trying to sound black. The white music I like [sounds] white." [15] Unlike Kanye West, who came from a middle-class background[16], the majority of popular American rappers to date have come from a poor, often inner-city life. Vanilla Ice, a white pop rapper, went so far as to lie about his place of origin, claiming that he came from a poorer area than he did. According to Vanilla Ice, he was encouraged to lie by his record company, to increase their profits. [17] The Beastie Boys, an exception to all of these patterns, are notable for being a white, Jewish, middle-class rap group that was able to gain street credibility despite the race and class stigma involved.

Almost all popular rappers identify themselves as heterosexual. Homophobia is both prevalent and blatant throughout hip hop culture, although a small number of MCs have explored GLBT issues. There is an underground culture of gay hip hop, which was profiled in the 2005 documentary film *Pick Up the Mic*, although to date only Queen Pen, an openly bisexual female MC, and Caushun, an openly gay male rapper, have had significant mainstream success.

Derivatives and influence

Throughout hip hop's history, new musical styles and genres have developed that contain rapping. Entire genres, such as rapcore ([rock](#)/metal/punk with rapped vocals) and hip house have resulted from the fusion of rap and other styles. All popular music genres with a focus on percussion have contained rapping at some point— be it disco (DJ Hollywood), jazz (Gangstarr), new wave (Blondie), funk (Fatback Band), contemporary R&B (Mary J. Blige), reggaeton (Daddy Yankee), or even Japanese dance music. UK garage music has begun to focus increasingly on rappers in a new subgenre called grime, pioneered and popularized by the MC, Dizzee Rascal.

See also

- [Diss song](#)
- [Posse cut](#)

Further reading

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[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Regga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Rave music

Type of illegal party

Free party / Squat Party

[Freetekno](#)

Teknival

Sound system

Music Played at the Parties

Also see Rave music

[breakcore](#) - [free tekno](#) - [gabba](#) - [jungle](#) - [psychedelic trance](#) - [speedcore](#) - [terrorcore](#) - [acid techno](#) and [techno](#)

Rave music consists of forms of [electronic music](#) for dancing that are associated with the rave scene. Most often, it is used to describe [music](#) that depends heavily on samples and is high energy.

Rave music got its start in Belgium in the early 1980s, and continued on to Britain later in the decade. Rave music closely followed the acid house phenomenon. Initially "rave music" was considered a particular style that was a combination of fast breakbeat and more hardcore forms of techno. Early 1990s efforts by Nebula 2, Brainstorm Crew, The Prodigy (The Prodigy Experience), Utah Saints and The Shamen (En-Tact) were quintessential "rave music".

By the early 2000s, the term was used more generically to mean any one of a number of different styles (or combinations thereof) that might be played at a rave party. In this sense, rave music is more associated with an event than a particular genre, per se. At a rave there can be different "arenas" or areas which play different styles of rave music. Very large raves called **massives** may include ten or more separate arenas, each with their own music style.

Raver styles of music continue to grow and evolve. Some genres and an iconic artist include (not an exhaustive list):

- [Breakbeat hardcore](#) - Brainstorm Crew
- [House](#) styles: Progressive house - John Digweed, Bad Boy Bill
- [Trance](#) - Armin van Buuren, Ferry Corsten, DJ Tiësto, Paul van Dyk
- [Goa trance](#) - Hallucinogen, Astral Projection
- [Drum and Bass/jungle](#) - Andy C, Goldie, Dieselboy
- [Breaks](#) - The Chemical Brothers, The Prodigy, Adam Freeland, Baby Anne
- [Hardcore Techno](#) styles: [Happy Hardcore](#), Hardcore Trance, [Gabba](#) - Luke Slater, Dave Clarke

Non-dance styles which might be heard in a rave "chill-out" room include:

- [Ambient music](#) - Brian Eno, Harold Budd, The Orb
- [IDM](#) - Aphex Twin, Autechre

Some ravers are selective between genres, showing little or no interest in one area while finding great satisfaction and joy in another. House often has roots in [funk](#) and [disco](#) while trance has its roots in [new age](#) and symphonic music. Many DJs mix genres, remix existing sounds, or leave [electronic music](#) entirely.

A new form of rave is appearing based on the genre "Makina" mainly produced in Spain but also in Italy, Germany and France, it has exploded in the North East of England with many clubs and all night raves.

[Techno](#)

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) -

Rave - [Schranz](#) - [Tech house](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) |
Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Techno music genres](#)

Recapitulation

In [music theory](#), the **recapitulation** is the third major [section](#) of a [movement](#) written in [sonata form](#). The recapitulation re-presents the [thematic](#) material that originally appeared in the exposition section, placing it all in the tonic [key](#) (that is, the overall key of the movement).

The recapitulation is not always a straightforward image of the exposition; it usually contains a secondary development section, and also sometimes rearranges the order of the musical material.

Recitative

Recitative, a form of composition often used in [operas](#), [oratorios](#), [cantatas](#) and similar works, is described as a melodic speech set to music, or a descriptive narrative song in which the music follows the words.

Recitative is easily distinguished from more florid and melismatic [arias](#), as the [rhythms](#) and [melodic](#) contours of recitative often approximate to those of normal speech, often including repeating pitches. It is used where dialogue or monologue is sung in between the arias, choruses or other numbers, and is intended to help move the story along quickly.

Recitative often has very simple accompaniment, sometimes nothing more than a continuo instrument (for example, a single harpsichord) playing occasional chords. The terms *recitativo secco* and *recitativo accompagnato* (or *recitativo stromentato*) are sometimes used to distinguish recitative accompanied only by continuo and recitative accompanied by the [orchestra](#).

Historically, the recitativo, in the religious composition tradition, specifically the passions, derived from [gregorian chant](#) (hence their monotonous reciting manner): for special occasions like Easter, the gospel text would be sung in a reciting (gregorian) style, alternating with [hymns](#) or other song-like texts not quoted literally from the gospel story. The latter would develop in arias and choruses, while the former set the standard for the recitativo.

The "recitativo" style of singing was not abandoned completely in pop culture: in fact [raps](#), when using the ancient musical terminology, could be correctly described as "recitativo accompagnato".

The word has sometimes been used in relation to parts of purely instrumental works which resemble vocal recitatives (passages in Ludwig van Beethoven's Piano Sonata No. 17 (The Tempest) and Piano Sonata No. 31 are examples).

See also

- [Bel canto](#)
- [Rapping](#)

Record chart

A **record chart**, also known as a **music chart**, is a method of ranking [music](#) according to popularity during a given period of time. Examples of record charts are the Hit parade, Hot 100 or Top 40. Although primarily a marketing or supermarketing tool like any other sales statistic, they have become a form of popular media culture in their own right.

Record charts are compiled using a variety of criteria. These commonly include sales of records, cassettes and compact discs; amount of radio airplay; requests to radio disk jockeys; and, recently, number of downloads.

Some charts are specific to a particular [musical genre](#) and most to a particular geographical location (although download charts are not easily pinned down in this way). The most common period of time covered by a chart is one week, with the chart being printed or broadcast at the end of this time. Summary charts for years and decades are then calculated from their component weekly charts. Component charts have become an increasingly important way to measure the commercial success of individual songs.

Record industry

The **record industry** is the part of the [music industry](#) that earns profit by selling [sound recordings](#) of [music](#). In the early years of the phonograph in the late 19th century, the music industry was dominated by the publishers of sheet music. With the start of the 20th century the importance of recorded sound grew in the business, and about the end of the first World War records supplanted sheet music as the largest player in the music business. The business has largely been dominated and controlled by the record industry, as the economics of mass-production of copies allow the manufacture of valuable music recordings for a tiny fraction of their sale price. There have been repeated allegations of illegal price fixing by the record industry.

The Recording Artists' Coalition exists to represent the interests of members of the music industry, in their fight against what they see as inequitable treatment by the record industry.

There is a fundamental tension between the two industries – they have been in an uneasy symbiotic / parasitic relationship since this time, which is threatened by the advent of new technologies. Critics of the record industry today have compared it to the buggy whip industry, fighting the disruptive technology of file sharing by all possible means. It is worth remembering though that the sheet music industry were resistant to original phonographic industries, who in turn were initially resistant to radio, television, home taping and so forth.

List of record industry organizations

Australian Record Industry Association (ARIA)
British Phonographic Industry (BPI)
Canadian Recording Industry Association (CRIA)
International Federation of the Phonographic Industry (IFPI)
Irish Recorded Music Association (IRMA)
National Association of Record Merchandisers (NARM)
Recording Industry Association of America (RIAA)

See also

- [Record label](#)
- [World music market](#)

Further reading

- *Where have all the good times gone? -- the rise and fall of the record industry*, by Louis Barfe

Category: [Music industry](#).

Record label

In the [music industry](#), a **record label** is a brand and a trademark associated with the marketing of sound recordings and [music videos](#). A record label is also a company that manages such brands and trademarks; coordinates the production, manufacture, distribution, promotion, and copyright protection of sound recordings and music videos; conducts [A&R](#); and maintains contracts with recording artists and their managers. The term derives from and describes the round paper labels affixed to the center of gramophone records; such labels typically contain a trademarked logo and information about the sound recording and the companies involved in creating the product.

Terminology and business structure

Record labels are often under the control of a corporate umbrella organization called a *music group*. A music group is typically owned by international conglomerate *holding company*, which often has non-music divisions as well. A music group controls and consists of music publishing companies, record (sound recording) manufacturers, record distributors, and record labels. As of 2005, the "big four" music groups control about 70% of the [world music market](#), and about 80% of the United States music market. Record companies (manufacturers, distributors, and labels) may also comprise a *record group* which is, in turn, controlled by a music group.

Record companies and music publishers that are not under the control of the big four are generally considered to be *independent*, even if they are large corporations with complex structures. Some prefer to use the term *indie label* to refer to only those independent labels that adhere to an arbitrary, ill-defined criteria of corporate structure and size, and some consider an indie label to be almost any label that releases non-mainstream music, regardless of its corporate structure.

Miscellaneous

Recording companies often invest a lot of time and money in discovering new talent or developing the talent of artists already under contract. The association of the brand with the artists helps define the image of both the brand and the artist.

Although both parties need each other to survive, the relationship between record labels and artists can be a difficult one. Many artists have had albums altered or censored in some way by the labels before they are released—songs being edited, artwork or titles being changed, etc. Record labels generally do this because they believe that the album will sell better if the changes are made. Often the record label's decisions are correct ones from a commercial perspective, but this typically frustrates the artist who feels that their artwork is being destroyed.

In the early days of the recording industry, record labels were absolutely necessary for the success of any artist. The first goal of any new artist or band was to get signed to a contract as soon as possible. In the 1940s, 1950s and 1960s, many artists were so desperate to sign a contract with a record company that they usually ended up signing a bad contract, sometimes giving away the rights to their music in the process. Entertainment lawyers are used by some to look over any contract before it is signed.

Industry consolidation

Due to lawyers gaining control of the music industry in the 1970s and 1980s, there was a phase of consolidation in the record industry that led to almost all major labels being owned by a very few multinational companies, who in turn were members of the RIAA.

The resurgence of independent labels

In the 1990s, due to the widespread use of home studios, consumer CD recorders, and the Internet, independent labels began to become more commonplace. Independent labels are typically artist-owned (although not always), with a focus usually on making good music and not necessarily on the business aspects of the industry or making lots of money. Because of this, independent artists usually receive less radio play and sell fewer CDs than artists signed to major labels. Though at a fraction of the production cost of the "major" records they are able to recoup their initial advance at much lower sales numbers, sometimes as low as low thousands. They also tend to have more control over the music and packaging of the released product.

On occasion established artists, once their record contract has finished, move to an independent label. This often gives the combined advantage of name recognition and more control over one's music (not to mention a bigger slice of the royalty pie). Singers Dolly Parton, Aimee Mann and Prince, among others, have achieved this.

While there are many independent labels, folk singer Ani DiFranco's Righteous Babe Records is often cited as an ideal example. The singer turned down lucrative contracts from several top-name labels in order to establish her own New-York-based company. Constant touring resulted in noteworthy success for an act without significant major funding. Ani and others from the company have spoken on several occasions about their business model in hopes of encouraging others.

Some independent labels become successful enough that major record companies negotiate contracts to either distribute music for the label or in some cases, purchase the label completely.

On the [punk rock](#) scene, the DIY punk ethic encourages bands to self-publish and self-distribute. This approach has been around since the early 1980s, in an attempt to stay true to the punk ideals of doing it yourself and not [selling out](#) to corporate profits and control. Such labels have a reputation for being fiercely uncompromising and especially unwilling to cooperate with the Big Four record labels at all. Perhaps the most important and influential labels of the Do-It-Yourself attitude was SST Records, created by the band Black Flag. No labels wanted to release their material, so they simply created their own label to release not only their own material but the material of many other influential underground bands all over the country.

Internet & digital labels

With the Internet now being a viable source for obtaining music, net labels have emerged. Depending on the ideals of the net label, music files from the artists may be downloaded free of charge or for a fee that is paid via paypal or an online payment system. Some of these labels also offer hard copy CDs in addition to direct download (for example, Baltimore's Schismatik record label ships CDs for a nominal charge). Most net labels acknowledge the Creative Commons licensing system thus reserving certain rights for the artist. Digital Labels are the latest version of a 'net' label. As where 'net' labels were started as a free site or just a hobby point, digital labels seek to give the major record industry a real run for their money. One of the pioneers of the major digital label is Fiberlineaudio.

Open-source labels

The new century brings the phenomenon of *open-source* or *open-content* record label. These are inspired by the free software and open source movements and the success of [GNU/Linux](#).

Recording contract

A **recording contract** (commonly called a **record deal**) is a legal agreement between a [record label](#) and a recording artist (or group), where the artist makes a record (or series of records) for the label to sell and promote. Artists under contract are normally only allowed to record for that label exclusively; guest appearances on other artists' records will carry a notice "By courtesy of (the name of the label)", and that label may receive a percentage of sales.

Labels typically own the copyright in the records their artists make, and also the master copies of those records. An exception is when a label makes a distribution deal with an artist; in this case, the artist, their manager, or another party may own the copyright (and masters), while the record is licensed exclusively to the label for a set period of time. Promotion is a key factor in the success of a record, and is largely the label's responsibility, as is proper distribution of records.

While initial recording deals usually yield a relatively small percentage of royalties to artists, subsequent (or renegotiated) deals can result in much greater profit, or profit potential. A few performers, such as Michael Jackson, have signed multimillion-dollar contracts. (As a rule, though, for the millions to become tangible, hit records meeting or exceeding their previous sales records must follow; Michael Jackson's proposed "billion-dollar deal" would have required all his records following *Bad* to have sold as well as his watermark album *Thriller*; none have come close.) Recording contracts may include opt-out clauses, in the event an artist's popularity dips or they release one or more non-hits under the deal; Mariah Carey was bought out of her Virgin Records contract after her one album release with the label sold poorly.

Unless worded otherwise, any advances or upfront money paid to a recording artist is owed back to the label, whether the recordings to follow sell well or not. Capitol Records suspended Linda Ronstadt's contract in the early 1970s, but she continued to tour partly to pay Capitol back for her 1960s deal, which cost Capitol more than it had yielded. (Her string of hits in the mid-1970s allowed her to finally clear the debt.) Labels expect to make a profit, and little concern themselves with a given performer's lack of business or financial savvy, as artists such as George Michael have discovered. "Walking out" on a deal is very difficult, as is attempting to strike a new deal without completing an old one; recordings released by Donna Summer and by members of Boston (calling themselves "Orion the Hunter") were pulled from distribution after their former labels took legal action. The Mamas and the Papas were forced into a reunion years after their 1968 breakup, by the letter of their Dunhill Records contract, which required one more album to be completed (1971's *People Like Us*).

When recordings go out of print, this typically happens because either the label has decided that continuing to sell (or distribute) the record will not be profitable, or the licensing agreement with the artist has expired. (Labels may also stop distribution as a punitive measure, if an artist fails to comply with their contract, or as a strategic measure if negotiations for a new one prove difficult.) Record labels can also become bankrupt like any business, and their masters and copyrights sold or traded as part of their assets. (Occasionally these are purchased by the artists themselves.)

Recording artists signed to a failed label can find themselves in limbo, unable to record for anyone but a company that is out of business (and thus cannot sell or distribute their records), and with their existing works unavailable for sale. When one label "buys out" another (or a label is purchased by an outside party), any existing copyrights and contracts held (and masters, if owned by the label) normally go with the sale. This often benefits recording artists, but not always.

Distribution deals are often renewed, but occasionally the label and whoever owns the copyright cannot come to terms for a renewal. The reason is usually that one party expects too much money, or too large a percentage of profits, to suit the other.

Categories: [Music industry](#).

Recoupment

Recoupment is the practice, common in the [music industry](#), of claiming an advance provided to an artist back *from that artist* rather than (or, as well as) from related sources. Many [record labels](#) practice recoupment, and most new artists have little choice but to accept it since they lack the negotiating power to obtain a better contract.

Example

Suppose that a label gives a band \$250,000 to record an album. They agree to do so in return for 90% of the sales. The album is recorded, and sells 200,000 copies at \$10 each, yielding \$2m. The record company takes 90% of this as agreed, leaving the band with \$200,000 of their own. This is the situation without recoupment.

With recoupment, the label gives the band \$250,000 as before. The album again sells 200,000 copies at \$10 each, yielding \$2m. The record company takes 90% of this as before, leaving the band with \$200,000 - but the record company no longer considers the 90% of sales as repayment of the advance. Instead, the band is required to pay the record company back the advance from their own cut, leaving them in \$50,000 debt to the record company - even though the record company have gained \$1.8m from the sales percentage.

Category: [Music industry](#).

Red Dirt

Red Dirt, based in and around Stillwater, Oklahoma, is a rising genre of music that can best be likened to the [Indie](#) genre of [Rock 'n' Roll](#); there is no definitive sound that can be attributed to all the bands in the movement. It can be described as a mix of [Southern Rock](#), [Outlaw country](#), and Texas Honky Tonk, with even a few Mexican influences. Although Stillwater is the Nashville of Red Dirt music, bands hail from both Oklahoma and Texas; most are not based out of Stillwater in the way that their mainstream counterparts are based in Nashville.

The name Red Dirt comes from the soil in Oklahoma and Texas. It is an outstanding feature of the region and comes from the large amounts of iron oxide found in the soil, which give it the classic red tint.

Refrain

A **refrain** (from the Old French *refraindre* "to repeat," likely from Vulgar Latin *refringere*) is the line or lines that are repeated in music or in verse; the "chorus" of a song. Poetic fixed forms that feature refrains include the [villanelle](#), the *virelay*, and the *sestina*.

The use of refrains is particularly associated with [popular music](#), especially [rock and roll](#), where the verse-chorus-verse song structure typically places a refrain in almost every song. The refrain or chorus often sharply contrasts the verse melodically, rhythmically, and harmonically, and assumes a higher level of dynamics and activity, often with added instrumentation. Chorus form, or strophic form, is a sectional and/or additive way of structuring a piece of music based on the repetition of one formal section or block played repeatedly.

In [music](#), a refrain has two parts: the [lyrics](#) of the song, and the [melody](#). Sometimes refrains vary their words slightly when repeated; recognisability is given to the refrain by the fact that it is always sung to the same tune, and the rhymes, if present, are preserved despite the variations of the words. Such a refrain is featured in "The Star-Spangled Banner," which contains a refrain which is introduced by a different phrase in each verse, but which always ends:

O'er the land of the free, and the home of the brave.

A similar refrain is found in the "Battle Hymn of the Republic," which affirms in successive verses that "Our God," or "His Truth," is "marching on."

Refrains usually, but do not always, come at the end of the verse. Some songs, especially [ballads](#), incorporate refrains into each verse. For example, one version of the traditional ballad *The Cruel Sister* includes a refrain mid-verse:

There lived a lady by the North Sea shore,
Lay the bent to the bonny broom
Two daughters were the babes she bore.
Fa la la la la la la la.

As one grew bright as is the sun,
Lay the bent to the bonny broom
So coal black grew the other one.
Fa la la la la la la la.

...

Here, the refrain is syntactically independent of the narrative poem in the song, and has no obvious relationship to its subject, and indeed little inherent meaning at all. The device can also convey material which relates to the subject of the poem. Such a refrain is found in Dante Gabriel Rossetti's *Troy Town*:

Heavenborn Helen, Sparta's queen,
O Troy Town!
Had two breasts of heavenly sheen,
The sun and moon of the heart's desire:
All Love's lordship lay between,
O Troy's down,
Tall Troy's on fire!

...

Phrases of apparent nonsense in refrains (Lay the bent to the bonny broom?), and solfege syllables such as fa la la, familiar from the Christmas carol Deck the Halls with Boughs of Holly,

have given rise to much speculation. Some believe that the traditional refrain Hob a derry down O encountered in some English folksongs is in fact an ancient Celtic phrase meaning "dance around the oak tree." These suggestions remain controversial.

Popular Examples

Two popular examples of refrain are in the songs "Hey Jude" by The Beatles and "The Boxer" by Simon and Garfunkel.

Reggae

Stylistic origins: [R&B](#), [Jazz](#), Mento, Calypso, [Ska](#), Rocksteady
Cultural origins: 1960s onwards, Jamaica, especially Kingston
Typical instruments: [Bass](#) - [Drums](#) - [Guitar](#) - [Organ](#) - Brass - Melodica
Mainstream popularity: 1970s onwards, worldwide
Derivative forms: [Trip hop](#) - [Drum and bass](#)

[Roots reggae](#) - [Dub](#) - Dub poetry - Toasting - Lovers rock - Dancehall - [Ragga](#)

Reggaeton - Saggae - [Ska punk](#) - [Trip hop](#) - [Drum and bass](#)

[African](#) - UK - Japanese - Dutch - Fijian - Hawaii - New Zealand - Slovenia - Spain

Reggae is a [music genre](#) developed in Jamaica. Reggae may be used in a broad sense to refer to most types of Jamaican music, including [ska](#), rocksteady, [dub](#), dancehall and [ragga](#). The term may also be used to distinguish a particular style that originated in the late 1960s. Reggae is founded upon a rhythm style which is characterized by regular chops on the back beat, known as the "skank", played by a rhythm guitarist, and a bass drum hitting on the third beat of each measure, known as "one drop." Characteristically, this beat is slower than in reggae's precursors, ska and rocksteady. Reggae is often associated with the Rastafari movement, which influenced many prominent reggae musicians in the 1970s and 1980s. However, the subject matter of reggae songs deals with many subjects other than Rastafari, with love songs, sexual themes and broad social commentary being particularly well-represented.

Origins

Its origins can be found in traditional African Caribbean music as well as US R&B. Ska and rocksteady are 1960s precursors of reggae. In 1963, Jackie Mittoo, pianist with the ska band The Skatalites was asked to run sessions and compose original music by record producer Coxsone Dodd at his Studio One record studio. Mittoo, with the help of drummer Lloyd Knibbs, turned the traditional ska beat into reggae, slowing the rhythm down in the process. Bob Marley, who popularized reggae worldwide, also recorded rocksteady records early in his career. By the late 1960s reggae was already getting radio play in the UK on John Peel's radio show.

It is thought that the word "Reggae" was first used by the [Ska](#) group Toots and the Maytals, who coined the phrase in the title of their hit *Do the Reggay* in the early sixties.

Styles

Main article: [List of genres of reggae](#)

In Jamaica however, new styles are nowadays becoming more popular, among them, dancehall and [ragga](#) (also known as raggamuffin). Mixing techniques employed in [dub](#), an instrumental sub-style of reggae, influenced [hip hop](#), [drum and bass](#) and other styles. The toasting or dee jaying first used by artists such as U-Roy and Dillinger had a world-wide impact because Jamaican DJ Kool Herc used them as he pioneered a new style that subsequently became hip hop or [rap music](#). In the Jamaican sense of the word, a "DJ" is an "MC" or rapper, whereas the term "DJ" describes the music selector in the U.S.. Therefore what is called *dee jaying*, *toasting* or *chatting* in Jamaica is called [rapping](#) in most other parts of the world.

Roots

Main article: [Roots reggae](#)

Roots is the name given to specifically Rastafarian reggae music. It is a spiritual type of music, whose lyrics are predominantly in praise of Jah (God).

Recurrent lyrical themes include poverty and resistance to government oppression. The creative pinnacle of roots reggae is arguably in the late 1970s, with singers such as Johnny Clarke, Horace Andy, Barrington Levy, and Lincoln Thompson teaming up with studio producers including Lee 'Scratch' Perry, King Tubby, and Coxsone Dodd. The experimental pioneering of such producers within often restricted technological parameters gave birth to [dub music](#), and is seen by some music historians as one of the earliest (albeit analogue) contributions to the development of [techno](#).

Roots reggae was an important part of Jamaican culture, and whilst other forms of reggae have replaced it in terms of popularity in Jamaica (Dancehall for instance), roots reggae has found a small, but growing, niche globally.

Social issues

One of the main themes of reggae music has been social liberation. This has both political and religious aspects.

Political awakening

The music attempts to raise the political consciousness of the audience:

The American dream

Is not what it seem.

Why do you slumber? (Jimmy Cliff, "American Dream" 1983)

Alternatives to orthodox religious dogma

It also militates for freedom from religious delusion:

Most people think

Great God will come from the sky

Take away everything

And make everybody feel high

But if you know what life is worth

You would look for yours on earth

And now you see the light

So stand up for your right. (Bob Marley, Peter Tosh, "Get Up, Stand Up")

Freedom of religious expression

Repression of many kinds, and especially repression linked with the prohibition of ganja (marijuana), which is considered a sacrament by Rastafarians, is another recurring theme in the music.

Controversy

Quite a few of the most common themes found in reggae music have been viewed as controversial by many members of the public at various times. The most controversial of these themes have traditionally been the promotion of marijuana / cannabis usage , and the promotion of homophobic views. Other views prevalent in reggae music which have been the source of controversy at various times include black/african militancy, misogyny , criticism of colonialisation, anti-poverty, criticism of political systems, criticism of racism and criticism of the colonial education system. Some of these themes like marijuana usage have been prevalent in reggae music throughout the recorded and un-recorded history of the music, whilst others such as homophobia are a more recent phenomenon relative to the history of reggae.

Cannabis

The promotion of the use of cannabis through both lyrics, images and lifestyle has been a staple of reggae since its inception. The prominence of marijuana usage in reggae primarily stems from reggae music's origin as music derived from the musical tradition of the rastafarian religion, a religion within which marijuana usage is considered a sacrament. The controversy surrounding marijuana in Reggae has increased in proportion to the increased unacceptability of marijuana in general society. For example Bob Marley's famous *Catch a Fire* album cover showing him smoking a spliff was controversial at the time the album was first issued primarily for its novelty. That the album cover was issued at all indicates some difference in society's views at the time, and such an album cover would never be issued by a major record label today. Peter Tosh was also renowned for his promotion of cannabis usage and lobbied for the decriminalization of marijuana. His most famous song is titled "Legalize It". Tosh was imprisoned multiple times in Jamaica for marijuana possession (Jamaica, incidentally, has some of the harshest anti-marijuana laws in the world) and often performed with a spliff in hand.

Homophobia

Reggae in general and the sub-genre of Reggae called Dancehall in particular has come under increased criticism from both Jamaican and International organisations for homophobic themes and lyrics. Many believe reggae music has prompted or incited instances of gay bashing.

Anti-homosexual or homophobic themes have been associated with dancehall music throughout its history. To a significant degree these themes stem from the anti-homosexual, though not necessarily violent, sentiment towards homosexuality of Jamaicans in general. A similar strong anti-homosexual sentiment is present in most English-speaking Caribbean nations. Homosexuality is illegal in Jamaica as well as in most former British colonies in the Caribbean.

Homophobic lyrics have been described by J-FLAG, a Jamaican gay rights organization, as one aspect of "widespread [Jamaican] cultural bias against homosexuals and bisexuals." Artists whose music features homophobic lyrics have had concerts cancelled. Various artists have had international travel restrictions placed on them and have been investigated by international agencies including Scotland Yard on the accusation that the lyrics incite the audience to assault homosexuals. Many of the affected artists hold the opinion that such legal or commercial sanctions are essentially an attack against the artists freedom of speech.

The increased criticism of dancehall music by international organisations is often attributed to the increased international exposure of the music, especially with regards to international media and the Internet. Dancehall has always included themes of not only homophobia, but of violence, sexism, and misogyny as well, which have come under their share of criticism, as in this Village Voice review: "Whether the homophobia and misogyny (that also blight almost all current reggae) are carryovers from tight-assed, purse-mouthed, colonial-era Brit sexual fear or personal limitation, the result was lyrical statements too stupid to be spoken."

Reggae music festivals

Jamaican reggae music festivals

Reggae Sunsplash, Ocho Rios, Jamaica,
Sting reggae music festival, Kingston, Jamaica
Reggae Sumfest, Montego Bay, Jamaica

International reggae music festivals

Soundsplash Eco Reggae Festival, Raglan, New Zealand
Westchester Reggae Fest, White Plains, NY, United States
Austin Marley/Reggae Festival, Austin, TX, United States
Sierra Nevada World Music Festival, Mendocino County, CA, United States
Reggae on the River, Humboldt County, CA, United States
two 77 splash, Amsterdam Netherlands
Reggae Sundance, Eindhoven Netherlands
LB27 Reggae Camp, Komarom, Hungary
Reggae on the Rocks, Morrison, CO, USA,
Rototom Sunsplash Festival, Osoppo, Udine, Italy, [1]
So a Reggae Riversplash, Tolmin, Slovenia,
Chiemsee Reggae Summer, Übersee, Germany
Summerjam, Cologne, Germany
MIDEM Reggae Showcase, Cannes, France
Notting Hill Carnival, London, UK
Bob Marley Outernational Day, Perth, Western Australia
International Reggae Festivals at ReggaeSeen
Spanish Reggae Festivals at Reggae News
Uppsala Reggae Festival, Sweden
Seasplash Reggae Festival, Pula, Croatia
Ostróda Reggae Festival, Ostróda, Poland
One Love Sound Fest, Wrocław, Poland
The Costarican Summerfest, be organized by exa fm, and exa reggae vibes and Chino Artavia.
Reggae Geel, Geel, Belgium

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Remix

A **remix** is an alternate mix of a song different from the original version, made using the techniques of audio editing. It may incorporate elements of [dance](#) music. It is often used to create an upbeat version of a song for playing by [disc jockeys](#) in [nightclubs](#). Normally it is based on a [musical theme](#) of the original song, but often introduces new themes, adding complexity, though some follow the opposite path by removing many elements, leaving a piece that is stripped down and simplified.

Roots of the remix

Since the beginnings of [recorded sound](#) in the late 19th century, certain people have enjoyed the ability to rearrange the normal listening experience with technology. With the advent of easily editable magnetic tape in the 1940s and 1950s, such alterations became more common. In those decades the experimental genre of [musique concrète](#) used tape loops of music and environmental sounds to create sound compositions that were the forerunners of [electronic music](#). Less artistically lofty edits produced medleys or novelty recordings of various types.

Modern remixing had its roots in the dance hall culture of late-1960s/early-1970s Jamaica. The fluid evolution of music that encompassed [ska](#), rocksteady, [reggae](#) and [dub](#) was embraced by local mixing wizards who deconstructed and rebuilt tracks to suit the tastes of their audience. In particular, producers and DJs like Ruddy Redwood, King Tubby and Scientist, and Lee "Scratch" Perry popularized stripped-down [instrumental](#) mixes (which they called "versions") of ska tunes using simple four-track mixing machines. At first they simply dropped the vocal tracks, but soon more sophisticated effects were created, dropping separate instrumental tracks in and out of the mix, isolating and repeating hooks, and adding echo effects.

At the same time, DJs in New York City were performing similar tricks with [disco](#) songs (using loops and tape edits) to get dancers on the floor and keep them there. Tom Moulton invented the 12-inch single vinyl format to allow for punchier sound and greater length. Walter Gibbons remixed the first commercial 12-inch single ("10 Percent", by Double Exposure), and one of the most successful early American remixes, "Doin' the Best That I Can" by Betty Lavette.

In the mid-1970s, the Jamaican and Bronx remix cultures met, energizing both. Key figures included Kool DJ Herc and DJ Grandmaster Flash. Cutting (alternating between duplicate copies of the same record) and scratching (manually moving the vinyl record beneath the turntable needle) became part of the culture, creating what Slate magazine called "real-time, live-action collage". One of the first mainstream successes of this style of remix was the 1983 track "Rockit" by Herbie Hancock, as remixed by Grand Mixer D.ST.

Remix Services

With the proliferation of 12" singles, many of which were not friendly to beatmix with, DJ's started to laboriously edit songs by splicing reel-to-reel tape, making their own exclusive versions. Beginning in 1977 with Disconet, the remix service was born. These companies gathered DJs and producers together to create monthly subscription only compilation albums containing re-edits, remixes, or medleys to give DJ's an advantage. Over the years the mixes have varied from simple edits, adding a mixable intro and outro to a song, to full fledged digital multi-track remixes that barely resemble the original track. Some remix services have focused on a specific style of music (say hip-hop or rock) or type of remix (such as house mixes of pop hits). As of 2005 there have been over 50 official remix services worldwide with at least as many spinoffs, although most of these companies (including Disconet) have long since folded due to financial or legal reasons. All remix services are required to get the original record label or artists permission to edit and release a track, but many bootleg services exist that do not (On-USound, Go Girl!, Blank, Select Mix).

As most of these companies required a DJ subscription agreement to buy the records or CD's and each issue is usually limited in quantity from 100 to several thousand, many of these compilations have become sought after collectors items. Once in awhile a remix service version of a song is released commercially by the artist's record label, hence the occasional Ultimix on an CD or CD single, but 99% of remix service mixes are sold only to DJ's on the compilations.

Some of these companies helped launch the careers of well known remixers/producers. Chris Cox (formerly of Thunderpuss) worked for Hot Tracks, Armand Van Helden did mixes for Mega-Mixx and X-Mix, and Ben Liebrand did tons of work for DMC. A few companies have also developed their own commercial record labels to release new tracks. It should also be noted that the UK based DMC remix service probably has the most members in the world, with offices in nearly every country, and that they sponsor the yearly World DJ Championships as well as releasing many commercial compilations.

Some of the better known remix services (all US based unless stated):

- Ace DJ -- Australia, closed
- Art Of Mix -- closed
- Disconet -- closed
- Discotech -- closed
- DMC (Disco Mix Club) -- UK, 1983 to present
- Future Mix -- closed
- Hot Tracks and spinoffs (Street Tracks, NRG for the 90's, Roadkill, Hot Classics, etc)-- 1982 to present
- M -- closed
- Mixx-It -- closed
- Method Mix -- (Method Mix, Country Rhythm) 2000 to present
- Monster Mix -- closed
- Music Factory Mastermix -- UK, 1985 to present
- Powerhouse -- closed
- Prime Cuts -- closed
- Razormaid and many spinoffs -- 1983 to present
- Remixed Records -- Sweden, mid 80's to present
- Remixmydemo.com -- Online, present
- Rock N Beat -- closed
- Rhythm Stick -- closed
- Turbo Beat -- closed

- Ultimix and spinoffs (Funkymix, Looking Back, Rampage) -- 1985 to present
- X-Mix and spinoffs (X-Mix Urban, Club Classics, etc) -- early 90's to present

Megamixes

A *megamix* is a remix containing multiple songs, often in rapid succession. They can consist of single artist megamixes (just Madonna songs, etc) or multiple artists. Some may follow a theme as well (Christmas, only songs that have "queen" in the title, only David Morales mixes, etc). Often megamixes are also called *medleys*.

Ultimix is the most well-known for these, producing several megamixes every year based on popular songs of the year ("flashback medleys") as well as some single artists megamixes. The UK based DMC and Music Factory Mastermix remix services also do a lot of megamixes.

Megamixes are also commonly found on commercial releases, sometimes using the same mix previously released to DJ's on a remix service. Duran Duran even created a "megamix" single called "Burning The Ground" using snippets from their own hits for the 1990 greatest-hits album *Decade: Greatest Hits*.

Pop and dance music

Early pop remixes were fairly simple; in the 1980s, "extended mixes" of songs were released to clubs and commercial outlets on 12-inch vinyl singles. These typically had a duration of 6 to 7 minutes, and often consisted of the original song with 8 or 16 bars of instruments inserted, often after the second chorus; some were as simplistic as two copies of the song stitched end to end. As the cost and availability of new technologies allowed, many of the bands who were involved in their own production (such as Depeche Mode and Duran Duran) experimented with more intricate versions of the extended mix. Madonna began her career writing music for dance clubs and used remixes extensively to propel her career; one of her early boyfriends was noted DJ John Jellybean Benitez, who created several memorable mixes of her work. The Art of Noise took the remix styles to an extreme -- creating new music entirely using samples.

After the rise of dance music in the late 1980s, a new form of remix was popularised, where the vocals would be kept and the instruments would be replaced, often with matching backing in the [house music](#) or [Hi-NRG](#) idiom. The art of the remix gradually evolved, and soon avant-garde artists such as Aphex Twin were creating more experimental remixes of songs, which varied radically from their original sound and yet were not guided by pragmatic considerations such as sales or danceability.

In the 1990s, with the rise of powerful home computers with audio capabilities came the mash-up, an unsolicited, unofficial (and often legally dubious) remix created by editing two or more recordings (often of wildly different songs) together. This method is more difficult to work with, because clean copies of separated tracks such as vocals or individual instruments are usually not available to the public. Some artists (such as Björk and Public Enemy) embraced this trend and outspokenly sanctioned fan remixing of their work; there was once a web site which hosted dozens of unofficial remixes of Björk's songs, all made using only various officially-sanctioned mixes.

Also in the early 1990s, Mariah Carey became one of the first mainstream artists who re-recorded vocals for a remix, and by 1993 most of her major dance and urban remixes had been re-sung, e.g. Dreamlover as remixed by David Morales for the clubs. This trend would be the norm up to the 2000s, as many major artist would contribute new vocals for the different versions of their songs. Carey also spearheaded the norm of including guest appearances on her urban remixes.

Industrial music

Remixing has become very prevalent in heavily synthesized electronic and experimental music circles. Many of the people who create cutting edge music in such genres as [darkwave](#), [synthpop](#), elektro, and [EBM](#) are solo artists or pairs. They will often use remixers to help them with skills or equipment that they do not have. Artists such as Delobbo and DJ Ram are sought out for their remixing skill and have impressive lists of collaborations, yet no solo albums. It is not uncommon for industrial bands to release albums which have half the songs as remixes. Indeed, there have been popular singles that have been expanded to an entire album of remixes by other well-known artists.

Some industrial groups allow, and oftentimes, encourage their fans to remix their music, notably Nine Inch Nails, whose website contains a list of downloadable songs that can be remixed using Apple Computer's GarageBand software.

Hip-hop and rap

In addition to dance remixes, many [R&B](#), [pop](#), and [rap](#) artists use remixes and alternate versions of songs with "featured" guest stars, in order to give them new life, or to make them a hit if they're failing.

On January 5, 2002, J To Tha L-O! by Jennifer Lopez became the first remix album to debut at the #1 spot on Billboard's Top 200 albums chart.

Influential 1990s and 2000s Remix Producers (Remixers)

AMX
Axwell
9th Wonder (hip-hop, motown, Jazz)
Above & Beyond
Almighty
ATB
Armand Van Helden
AtJazz
Basement Boys
Bini & Martini
The Blue Panther
BT
Chemical Brothers
Coldcut
D-Code
M.J. Cole
Daft Punk
Dan-O-Rama (influential producer of music video remixes)
Dave Jonsen (primarily in the underground hip-hop genre)
David Morales
DJ Scoop
DJ Screw
DJ MadMethod
DJ Tiësto
DJ Yeager (aka Ryan Yeager)
Eiffel 65
Sascha Konietzko
Eric Kupper
Boris Dlugosch
Fatboy Slim
Full Intention
François Kevorkian
Hex Hector
Jay Dee (aka J Dilla) (Hip-Hop and soul)
Mousse T.
Joey Negro
Junior Vasquez
Madlib (Jazz, Funk, Hip-Hop)
Masters At Work

Maurice Joshua
The Neptunes
Pete Rock (primarily in the hiphop genre)
Roger Sanchez
Shep Pettibone
Spen & Karizma
Stonebridge
The Trackmasters
Thunderpuss
Timbaland
Victor Calderone

Examples of Popular Hip-Hop and R&B Remixes

Eric B. & Rakim - Paid in Full - remixed by Coldcut (In the history of Hip-Hop Remix, THE Classic)
Beyonce - "Naughty Girl" (featuring Lil' Flip)
Busta Rhymes - "Make It Clap" (featuring Sean Paul)
Busta Rhymes - "Pass The Courvoisier" (Part II) (featuring P. Diddy and Pharrell)
Busta rhymes - "Touch It" (featuring Mary J. Blige, Rah Digga, and Missy Elliott)
Chingy - "Right Thurr" (featuring Trina and Jermaine Dupri)
Craig Mack- "Flava in ya Ear" (featuring Notorious B.I.G, Rampage, LL Cool J,& Busta Rhymes)
Destiny's Child - "Bootylicious" (featuring Missy Elliott & Timbaland)
Destiny's Child - "Survivor" (featuring Da Brat)
Jennifer Lopez - "Ain't It Funny" (featuring Ja Rule)
Jennifer Lopez - "Baby I Luv U" (featuring R. Kelly)
Jennifer Lopez - "I'm Real" (featuring Ja Rule)
Jessica Simpson - "Irresistible" (featuring Lil' Bow Wow)
Joe - "Stutter" (featuring Mystikal)
Lil' Jon & the Eastside Boyz - "Get Low" (featuring Busta Rhymes & Elephant Man)
Lil Kim - "Not Tonight (Ladies Night)" (featuring Angie Martinez, Da Brat, Left Eye, and Missy Elliott)
Mariah Carey - "Fantasy" (featuring ODB)
Mariah Carey - "Heartbreaker" (featuring Da Brat & Missy Elliott)
Mariah Carey - "Honey" (featuring P. Diddy, Mase, & The Lox)
Mariah Carey - "Thank God I Found You/Make It Last Forever" (featuring Joe & Nas)
Mariah Carey - "We Belong Together" (featuring Jadakiss & Styles P)
Michael Jackson - "Butterflies" (featuring Eve)
Missy Elliott- "Get Ur Freak On" (featuring Nelly Furtado)
Notorious B.I.G. - "One More Chance" (featuring P. Diddy, Total, Aaliyah, Mary J. Blige, Faith Evans)
R. Kelly - "Fiesta" (featuring Jay-Z)

Beyonce's "Naughty Girl" is the newest on the list. As it's currently receiving heavy radio play, urban stations favor the remix while pop and dance stations favor the original, Lil' Flip-less version. The rest of the songs received more radio play in their remixed form than in the original. The most obvious example of this is in "I'm Real" and "Ain't It Funny"; both songs only managed very minor success, and only on mainstream radio stations, in their original forms. Once the remixes were released, the songs both fared extremely well not only on mainstream radio but also on rhythmic and urban contemporary stations. Each song became a multiple-week number one at radio, based almost entirely on the strength of its remix. The videos for the original versions of "I'm Real" and "Ain't It Funny" each briefly registered on MTV and VH1 in America. But the remix videos brought them into heavy rotation on MTV, as well as major play on MTV2, BET, and MTV Jams.

There is no music video for the original versions of "Fiesta", "Not Tonight", "One More Chance", or "Pass The Courvoissier". On the other hand, no video exists for the remix versions of "Baby I Luv U" or "Naughty Girl". No video exists for "Butterflies" at all. However, all other listed songs have videos for both their original and remix versions.

Examples of Popular Dance Remixes

Amber - "Sexual (Lidadi)" Thunderpuss 2000 Club Mix]
Deborah Cox - "I Never Knew"
Deborah Cox - "Nobody's Supposed To Be Here"
Deborah Cox - "It's Over Now"
Deborah Cox - "Something Happened On The Way To Heaven"
Deborah Cox - "Things Just Ain't The Same"
Dalida - "Salma Ya Salama"
DNA - "Tom's Diner" (featuring Suzanne Vega)
Enrique Iglesias - "Hero"
Everything but the Girl - "Missing"
Jennifer Lopez - "Waiting For Tonight" [Hex Hector Remix]
Madonna - "Beautiful Stranger" [Victor Calderone Club Mix]
Madonna - "Deeper & Deeper" [David Morales Klub Mix]*
Madonna - "Don't Cry For Me Argentina" [Miami Mix]
Madonna - "Express Yourself" [Shep Pettibone Non-stop Express Mix]**Madonna -
"Frozen" [Extended Club Mix]
Madonna - "Holiday" [Stardust Music Sounds Better With Holiday Mix]
Madonna - "Hung Up" [Extended Vocal Mix Mix]
Madonna - "Like A Prayer" [12" Dance Mix AKA Shep Pettibone's Club Mix Mix]
Madonna - "Music" [HQ2 Club Mix]
Madonna - "Ray Of Light" [Calderone Club Mix]
Madonna - "Secret" [Junior Vasquez Luscious Club Mix]
Madonna - "What It Feels Like For A Girl" [Above & Beyond Mix]
Michael Jackson - "HIStory" [Tony Moran HIStory Lesson Mix]
Tania - "Stranger In My House" [Thunderpuss Mix]
Toni Braxton - "Unbreak My Heart" (Hex-Soul Anthem)
Whitney Houston - "It's Not Right, But It's OK" [Thunderpuss Mix]
Whitney Houston - "My Love Is Your Love" [Jonathan Peters Mix]

Most of the above hip-hop and dance remixes received far more radio airplay than their original versions did. All of the rap remixes that have music videos outperformed the original videos (if they existed at all) on MTV, MTV2, and BET. Several of the dance remixes that had videos also performed as well if not better than their original versions, especially on MTV2, which has had dance-themed programs and video blocks. The video remix for "Missing" was the one most often seen, even on MTV and VH1, since it was the version most often heard on the radio. The remixes of "Hero" and "Waiting For Tonight" got substantial play on MTV2's dance-themed programs, whereas their original videos did not receive much play from the channel. Even regular MTV gave both remix videos about equal attention as their originals, which were more successful at radio. VH1 stuck with the original, pop versions of both. The "Southside" and "What It Feels Like For A Girl" videos were released only in remixed form. On the other hand, "Don't Cry For Me Argentina" exist as video only in its slower, original form, even despite the fact that the song's dance remix far outperformed its originals on American radio. "I Never Knew" and "Something Happened On The Way To Heaven" do not have music videos in any version. "Tom's Diner" has videos in both versions, but neither received substantial play.

Most of the above hip-hop remixes arose either from the need for a poppy R&B singer to add more of an urban, rap edge to one of their slower R&B songs, or from the need for a rapper to gain more pop appeal by getting an R&B singer to sing some lines here and there. When a

song by a solo artist does not take off, the hip-hop crowd understands that the majority of successful hip-hop songs include a combination of rapping and singing, usually being done by at least two different artists. So, when a song by a solo artist, whether a popular rapper or a singer, fails to catch on, the remix is usually relied on to give the song a second chance.

In the case of the above dance remixes, many are slow ballads and R&B songs that were remixed by techno producers and DJ's in order to give the song appeal to the club scene and to rhythmic radio. Up-tempo, dance-oriented songs tend to perform better than slow songs on mainstream American radio as well.

So, whether a slower R&B song is remixed as a dance song or a hip-hop song (or, as in the case of Mariah Carey's "I Still Believe", both), it usually increases the song's chances for success on not just one but usually on multiple radio formats and with multiple audiences.

Madonna Remains The Most Successful Dance Artist Of All Time with an unprecedented 36 (and going full-speed ahead for more) #1 Dance hits which is more than double than the runner up (Janet Jackson) who has 16.

Broader context

In a larger sense, remixing can be seen as a major conceptual leap: making music on a meta-structural level, drawing together and making sense of a much larger body of information by threading a continuous narrative through it. This is what begins to emerge very early in the hip-hop tradition in works such as Grandmaster Flash's pioneering mix recording *Adventures on the Wheels of Steel*. The importance of this cannot be overstated: in an era of information overload, the art of remixing and sampling as practiced by hip-hop DJs and producers points to ways of working with information on higher levels of organization, pulling together the efforts of others into a multilayered multireferential whole which is much more than the sum of its parts.

A remix may also refer to a non-linear re-interpretation of a given work or media other than audio. Such as a hybridizing process combining fragments of various works. The process of combining and re-contextualizing will often produce unique results independent of the intentions and vision of the original designer/artist. Thus the concept of a remix can be applied to visual or video arts, and even things farther afield. The disjointed novel *House of Leaves* has been compared by some to the remix concept.

In recent years the concept of the remix has been applied analogously to other media and products. In 2000, the British Channel 4 television program *Jaaaaam* was produced as a remix of the sketches from the comedy show *Jam*. In 2003 the Coca-Cola Corporation released a new version of their soft drink Sprite with tropical flavors under the name *Sprite Remix*. In 2004, the O'Reilly Emerging Technology Conference took *Remix* as its theme, and used it to provide context for the software phenomenon now more widely known as mashups.

Underground remixers

"Underground remixers" are a group of people born mostly in the information age; as opposed to an officially sanctioned remix done with the permission of artist/label by a professional, underground remixers do less-professional mixes that are distributed freely on the internet. For example doing a search in most filesharing programs for DJ Yeager (a popular underground remixer), or DJ River, will return dozens to hundreds of remixes of popular songs.

Opinion

Opinion of remixes vary. Some people support these songs, for clubbing music and [dance music](#), making them often faster and longer, thus more fun to dance to. Others oppose them, saying it removes the spirit of the original that the artist worked so hard to achieve.

Remix album

A **remix album** is an [album](#) consisting mostly of [remixes](#) or re-recorded versions of a music artists' earlier released material.

Remix albums have been around since the early 1980's and the earliest one to appear is often noted as Soft Cell's 1982 release, *Non-Stop Ecstatic Dancing*, (containing the track "A Man Could Get Lost" which is notable as one of the precursors to house music). A month after the Soft Cell album, The Human League's, *Love And Dancing* was released, and just under a year later Imagination's *Nightdubbing* was released.

The format was later popularised by the Pet Shop Boys' 1986 release, *Disco*, and then the band-wagon was jumped on further by popular artists such as Madonna with her 1987 EP, *You Can Dance* and in 1990 by Paula Abdul's *Shut Up And Dance*.

Since the format was popularised in the late 80s and early 90s, remix albums have become a way of cashing-in on an artist's popularity, taking advantage of an artists existing fanbase, and often by collecting already released remixes (available on another format such as [singles](#) and rushing out a remix album to capitalise on the popularity of a performer, during a lull in their album releases, whilst touring, or to further prolong/exploit the popularity of a successful album.

Although they had existed for years, remix albums still eluded a sense of mainstream acceptance. That would all change in recent years with releases from acts such as Destiny's Child, Mariah Carey, Jermaine Dupri, P. Diddy, Jessica Simpson, Britney Spears, and Jennifer Lopez, whose 2002 remix album *J to tha L-O!: The Remixes* was the first remix album to ever debut at Number One on the Billboard 200 Albums Chart, have all taken advantage of the format.

Renaissance music

[History of European art music](#)

Medieval	(476 – 1400)
Renaissance	(1400 – 1600)
Baroque	(1600 – 1760)
Classical	(1730 – 1820)
Romantic	(1815 – 1910)
20th century	(1900 – 2000)

[Contemporary classical music](#)

Renaissance music is [European classical music](#) written during the [Renaissance](#), approximately 1400 to 1600. [Defining the beginning of the era is difficult](#), given the lack of abrupt shifts in musical thinking during the 15th century. Additionally, the process by which music acquired "Renaissance" characteristics was a gradual one, but 1400 is used here.

Overview

Style and trends

The increasing reliance on the interval of the third as a consonance is one of the most pronounced features of early Renaissance European art music (in the Middle Ages, thirds had been considered dissonances: see [interval](#)). Polyphony, in use since the 12th century, became increasingly elaborate with highly independent voices throughout the 14th century; the beginning of the 15th century showed simplification, with the voices often striving for smoothness. This was possible because of a greatly increased vocal range in music—in the Middle Ages, the narrow range made necessary frequent crossing of parts, thus requiring a greater contrast between them.

The modal (as opposed to tonal) characteristics of Renaissance music began to break down towards the end of the period with the increased use of root motions of fifths. This has since developed into one of the defining characteristics of tonality.

Genres

Principal liturgical forms which endured throughout the entire Renaissance period were masses and motets, with some other developments towards the end, especially as composers of sacred music began to adopt secular forms (such as the [madrigal](#)) for their own designs.

Common sacred genres were the [mass](#), the [motet](#), the [madrigale spirituale](#), and the [laude](#).

During the period, secular music had an increasingly wide distribution, with a wide variety of forms, but one must be cautious about assuming an explosion in variety: since printing made music more widely available, much more has survived from this era than from the preceding Medieval era, and probably a rich store of popular music of the late Middle Ages is irretrievably lost. Secular music included songs for one or many voices, forms such as the [frottola](#), chanson and madrigal.

Secular vocal genres included the [madrigal](#), the [frottola](#), the caccia, the [chanson](#) in several forms (rondeau, [virelai](#), bergerette, [ballade](#), musique mesurée), the [canzonetta](#), the [villancico](#), the [villanella](#), the villotta, and the [lute song](#).

Purely instrumental music included consort music for recorder or viol and other instruments, and dances for various ensembles. Common genres were the toccata, the prelude, the ricercar, the [canzona](#), and intabulation (*intavolatura*, *intabulierung*). Instrumental ensembles for dances might play a basse danse (or *bassedanza*, a pavane, a galliard, an allemande, or a courante.

Towards the end of the period, the early dramatic precursors of opera such as monody, the [madrigal comedy](#), and the [intermedio](#) are seen.

Theory and notation

According to Margaret Bent (1998), "Renaissance notation is under-prescriptive by our standards; when translated into modern form it acquires a prescriptive weight that overspecifies and distorts its original openness."

Renaissance compositions were notated only in individual parts; scores were extremely rare, and barlines were not used. [Note values](#) were generally larger than are in use today; the primary unit of beat was the semibreve, or whole note. As had been the case since the [Ars Nova](#) (see [Medieval music](#)), there could be either two or three of these for each breve (a

double-whole note), which may be looked on as equivalent to the modern "measure," though it was itself a note-value and a measure is not. The situation can be considered this way: it is the same as the rule by which in modern music a quarter-note may equal either two eighth-notes or three, which would be written as a "triplet." By the same reckoning, there could so two or three of the next-smaller note, the "minim," (equivalent to the modern "half note") to each semi-breve. These different permutations were called "perfect/imperfect tempus" at the level of the breve-semibreve relationship, "perfect/imperfect prolation" at the level of the semibreve-minim, and existed in all possible combinations with each other. Three-to-one was called "perfect," and two-to-one "imperfect." Rules existed also whereby single notes could be halved or doubled in value ("imperfected" or "altered," respectively) when preceded or followed by other certain notes. Notes with black noteheads (such as quarter notes) occurred less often. This development of white mensural notation may be a result of the increased use of paper (rather than vellum), as the weaker paper was less able to withstand the scratching required to fill in solid noteheads; notation of previous times, written on vellum, had been black. Other colors, and later, filled-in notes, were used routinely as well, mainly to enforce the aforementioned imperfections or alterations and to call for other temporary rhythmical changes.

Accidentals were not always specified, somewhat as in certain fingering notations (tablatures) today. However, Renaissance musicians would have been highly trained in dyadic counterpoint and thus possessed this and other information necessary to read a score, "what modern notation requires [accidentals] would then have been perfectly apparent without notation to a singer versed in counterpoint." See [musica ficta](#). A singer would interpret his or her part by figuring cadential formulas with other parts in mind, and when singing together musicians would avoid parallel octaves and fifths or alter their cadential parts in light of decisions by other musicians (Bent, 1998).

Interestingly, it is through contemporary tablatures for various plucked instruments that we have gained much information about what accidentals were performed by the original practitioners.

For information on specific theorists, see Johannes Tinctoris, Franchinus Gaffurius, Heinrich Glarean, Pietro Aron, Nicola Vicentino, Tomás de Santa María, Gioseffo Zarlino, Vicente Lusitano, Vincenzo Galilei, Giovanni Artusi, Johannes Nucius, and Pietro Cerone.

Early Renaissance music (1400 - 1467)

The [Burgundian School](#) of composers, led by Guillaume Dufay, demonstrated characteristics of both the late Medieval era and the early Renaissance (see [Medieval music](#)). This group gradually dropped the late Medieval period's complex devices of isorhythm and extreme syncopation, resulting in a more limpid and flowing style. What their music "lost" in rhythmic complexity, however, it gained in rhythmic vitality, as a "drive to the cadence" became a prominent feature around mid-century.

Middle Renaissance music (1467 - 1534)

Towards the end of the 15th century, polyphonic sacred music (as exemplified in the masses of Johannes Ockeghem and Jacob Obrecht) had once again become more complex, in a manner that can perhaps be seen as correlating to the stunning detail in the painting at the time. Ockeghem, particularly, was fond of canon, both contrapuntal and mensural. He even composed a mass in which all the parts are derived canonically from one musical line.

It was in the opening decades of the next century that music felt in a tactus (think of the modern time signature) of two semibreves-to-a-breve began to be as common as that with three semibreves-to-a-breve, as had prevailed prior to that time.

In the early 16th century, there is another trend towards simplification, as can be seen to some degree in the work of Josquin des Prez and his contemporaries in the Franco-Flemish school, then later in that of G. P. Palestrina, who was partially reacting to the strictures of the Council of Trent, which discouraged excessively complex polyphony as inhibiting understanding the text. Early 16th-century Franco-Flemmings moved away from the complex systems of canonic and other mensural play of Ockeghem's generation, tending toward points of imitation and duet or trio sections within an overall texture that grew to five and six voices. They also began, even before the Tridentine reforms, to insert ever-lengthening passages of homophony, to underline important text or points of articulation. Palestrina, on the other hand, came to cultivate a freely flowing style of counterpoint in a thick, rich texture within which consonance followed dissonance on a nearly beat-by-beat basis, and suspensions ruled the day (see [counterpoint](#)). By now, tactus was generally two semibreves per breve with three per breve used for special effects and climactic sections; this was a nearly exact reversal of the prevailing technique a century before.

Late Renaissance music (1534 - 1600)

In Venice, from about 1534 until around 1600, an impressive polychoral style developed, which gave Europe some of the grandest, most sonorous music composed up until that time, with multiple choirs of singers, brass and strings in different spatial locations in the Basilica San Marco di Venezia (see [Venetian School](#)). These multiple revolutions spread over Europe in the next several decades, beginning in Germany and then moving to Spain, France and England somewhat later, demarcating the beginning of what we now know as the [Baroque](#) musical era.

The [Roman School](#) was a group of composers of predominantly church music, in Rome, spanning the late Renaissance into early Baroque eras. Many of the composers had a direct connection to the Vatican and the papal chapel, though they worked at several churches; stylistically they are often contrasted with the Venetian School of composers, a concurrent movement which was much more progressive. By far the most famous composer of the Roman School is Giovanni Pierluigi da Palestrina, whose name has been associated for four hundred years with smooth, clear, polyphonic perfection.

The brief but intense flowering of the musical madrigal in England, mostly from 1588 to 1627, along with the composers who produced them, is known as the [English Madrigal School](#). The English madrigals were a cappella, predominantly light in style, and generally began as either copies or direct translations of Italian models. Most were for three to six voices.

[Musica reservata](#) is a term referring to either a style or a performance practice in a cappella vocal music of the latter, mainly in Italy and southern Germany, involving refinement, exclusivity, and intense emotional expression of sung text.

In addition, many composers observed a division in their own works between a [prima pratica](#) (music in the Renaissance polyphonic style) and a [seconda pratica](#) (music in the new style) during the first part of the 17th century.

Mannerism

In the late 16th century, as the Renaissance era closes, an extremely manneristic style develops. In secular music, especially in the madrigal, there was a trend towards complexity and even extreme chromaticism (as exemplified in madrigals of Luzzaschi, Marenzio, and Gesualdo). The term "mannerism" derives from art history.

Transition to the Baroque

Beginning in Florence, there was an attempt to revive the dramatic and musical forms of Ancient Greece, through the means of monody, a form of declaimed music over a simple accompaniment; a more extreme contrast with the preceding polyphonic style would be hard to find; this was also, at least at the outset, a secular trend. These musicians were known as the Florentine Camerata.

We have already noted some of the musical developments that helped to usher in the Baroque, but for further explanation of this transition, see polychoral, [concertato](#), monody, [madrigal](#), and [opera](#), as well as the works given under "Sources and further reading."

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Categories: [Renaissance music](#)

Rhapsode

In classical antiquity, a **rhapsode** was a professional reciter of poetry, especially the epics of Homer, but also the wisdom-verse of Hesiod and the satires of Archilochus, among others. Plato's dialogue *Ion*, wherein Socrates confronts a star rhapsode, remains our richest source of information on these artists.

Often, rhapsodes are depicted in Greek art, wearing their signature cloaks. Such a cloak is also characteristic of travellers in general, implying that rhapsodes moved from town to town singing their stories.

The recitation of epic poetry was called in historical times **rhapsody**. The word is post-Homeric, but was known to Pindar, who gives two different explanations of it, "singer of stitched verse", and "singer with the wand". Of these the first is etymologically correct (except that it should rather be "stitcher of verse"); the second was suggested by the fact, for which there is early evidence, that the reciter was accustomed to hold a wand in his hand, perhaps, like the sceptre in the Homeric assembly, as a symbol of the right to a hearing.

The first notice of rhapsody meets us at Sicyon, in the reign of Cleisthenes (600-560 BC), who put down the rhapsodists on account of the poems of Homer, because they are all about Argos and the Argives (*Hdt.* 5.67). This description applies very well to the *Iliad*, in which Argos and Argives occur on almost every page. It may have suited the *Thebaid* still better. The incident shows that the poems of the Ionic Homer had gained in the 6th century BC, and in the Done parts of the Peloponnesus, the ascendancy, the national importance and the almost canonical character which they ever afterwards retained.

At Athens, there was a law that the Homeric poems should be recited on every occasion of the Panathenaea. This law is appealed to as an especial glory of Athens by the orator Lycurgus (*Lcocr.* 102). Perhaps therefore the custom of public recitation was exceptional, and unfortunately we do not know when or by whom it was introduced. The Platonic dialogue *Hipparchus* attributes it to Hipparchus, son of Peisistratus. This, however, is part of the historical romance of *Conipare* the branch of myrtle at an Athenian feast (*Aristoph.*, *Nub.*, 1364). The *Iliad* was also recited at the festival of the Brauronia, at Brauron in Attica (*Hesych.* s.v. Brauronia) The author makes (perhaps wilfully) all the mistakes about the family of Peisistratus which Thucydides notices in a well-known passage (6.54-59). In one point, however, the writers testimony is valuable. He tells us that the law required the rhapsodists to recite taking each other up in order, as they still do. This recurs in a different form in the statement of Diogenes Laertius (1.2.57) that Solon made a law that the poems should be recited with prompting. The question as between Solon and Hipparchus cannot be settled; but it is at least clear that a due order of recitation was secured by the presence of a person charged to give the rhapsodists their cue. It was necessary, of course, to divide the poem to be recited into parts, and to compel each contending rhapsodist to take the part assigned to him. Otherwise they would have chosen favorite or show passages.

The practice of poets or rhapsodists contending for the prize at the great religious festivals is of considerable antiquity. It is brought vividly before us in the Hymn to Apollo (see the passage mentioned above), and in two Hymns to Aphrodite (v. and ix.). The latter of these may evidently be taken to belong to Salamis in Cyprus and the festival of the Cyprian Aphrodite, in the same way that the Hymn to Apollo belongs to Delos and the Delian gathering. The earliest trace of such contests is to be found in the story of Thamyris, the Thracian singer, who boasted that he could conquer even the Muses in song.

Much has been made in this part of the subject of a family or clan of Homeridae in the island of Chios. On the one hand, it seemed to follow from the existence of such a family that Homer was a mere eponymus, or mythical ancestor; on the other hand, it became easy to imagine the Homeric poems handed down orally in a family whose hereditary occupation it was to recite them, possibly to add new episodes from time to time, or to combine their materials in new ways, as their poetical gifts permitted. But, although there is no reason to doubt the existence of a family of Homeridae, it is far from certain that they had anything to do with Homeric poetry. The

word occurs first in Pindar (Nem. 2. 2), who applies it to the rhapsodists. On this a scholiast says that the name Homeridae denoted originally descendants of Homer, who sang his poems in succession, but afterwards was applied to rhapsodists who did not claim descent from him. He adds that there was a famous rhapsodist, Cynaethus of Chios, who was said to be the author of the Hymn to Apollo, and to have first recited Homer at Syracuse about the 69th Olympiad. Nothing here connects the Homeridae with Chios. The statement of the scholiast is evidently a mere inference from the patronymic form of the word. If it proves anything, it proves that Cynactus, who was a Chian and a rhapsodist, made no claim to Homeric descent. On the other hand our knowledge of Chian Homeridae comes chiefly from the lexicon of Harpocration, where we are told that Acusilaus and Hellanicus said that they were so called from the poet; whereas Seleucus pronounced this to be an error. Strabo also says that the Chians put forward the Homeridae as an argument in support of their claim to Homer. These Homeridae, then, belonged to Chios, but there is no indication of their being rhapsodists. On the contrary, Plato and other Attic writers use the word to include interpreters and admirers, in short, the whole spiritual kindred of Homer. And although we bear of descendants of Creophylus as in possession of the Homeric poems, there is no similar story about descendants of Homer himself. Such is the evidence on which so many inferences are based.

The result of the notices now collected is to show that the early history of epic recitation consists of (1) passages in the Homeric hymns showing that poets contended for the prize at the great festivals, (2) the passing mention in Herodotus of rhapsodists at Sicyon, and (3) a law at Athens, of unknown date, regulating the recitation at the Panathenaea. Let us now compare these data with the account given in the Homeric poems. The word rhapsode does not yet exist; we hear only of the singer, who does not carry a wand of laurel-branch, but the *lyre*, with which he accompanies his song. In the Iliad even the epic singer is not met with. It is Achilles himself who sings the stories of heroes in his tent, and Patroclus is waiting (*respondere paratus*), to take up the song in his turn (Il. 9.191). Again we do not hear of poetical contests (except in the story of Thamyris already mentioned) or of recitation of epic poetry at festivals. The Odyssey gives us pictures of two great houses, and each has its singer. The song is on a subject taken from the Trojan war, at some point chosen by the singer himself, or by his hearers. Phemius pleases the suitors by singing of the calamitous return of the Greeks; Demodocus sings of a quarrel between Ulysses and Achilles, and afterwards of the wooden horse and the capture of Troy.

It may be granted that the author of the Odyssey can hardly have been just such a singer as he himself describes. The songs of Phemius and Demodocus are too short, and have too much the character of improvisations. Nor is it necessary to suppose that epic poetry, at the time to which the picture in the Odyssey belongs, was confined to the one type represented. Yet in several respects the conditions under which the singer finds himself in the house of a chieftain like Odysseus or Alcinous are more in harmony with the character of Homeric poetry than those of the later rhapsodic contests. The subdivision of a poem like the Iliad or Odyssey among different and necessarily unequal performers must have been injurious to the effect. The highly theatrical manner of recitation which was fostered by the spirit of competition, and by the example of the stage, cannot have done justice to the even movement of the epic style. It is not certain indeed that the practice of reciting a long poem by the agency of several competitors was ancient, or that it prevailed elsewhere than at Athens; but as rhapsodists were numerous, and popular favor throughout Greece became more and more confined to one or two great works, it must have become almost a necessity. That it was the mode of recitation contemplated by the author of the Iliad or Odyssey it is impossible to believe.

The difference made by substituting the wand or branch of laurel for the lyre of the Homeric singer is a slighter one, though not without significance. The recitation of the Hesiodic poems was from the first unaccompanied by the lyre, i.e. they were confessedly said, not sung; and it was natural that the example should be extended to Homer. For it is difficult to believe that the Homeric poems were ever sung in the strict sense of the word. We can only suppose that the lyre in the hands of the epic poet or reciter was in reality a piece of convention, a survival from the stage in which narrative poetry had a lyrical character. Probably the poets of the Homeric school, that which dealt with war and adventure, were the genuine descendants of minstrels whose lays or ballads were the amusement of the feasts in an earlier heroic age; whereas the

Hesiodic compositions were non-lyrical from the first, and were only in verse because that was the universal form of literature.

It seems, then, that if we imagine Homer as a singer in a royal house of the Homeric age, but with more freedom regarding the limits of his subject, and a more tranquil audience than is allowed him in the rapid movement of the *Odyssey*, we shall probably not be far from the truth.

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Categories: [Ancient music](#)

Rhythm

Rhythm (Greek ῥῆμα, ῥῆμα = flow) is the variation of the accentuation of sounds or other events over time. "Rhythm involves patterns of duration that are phenomenally present in the music" with duration perceived by interonset interval (London 2004, p.4). When governed by rule, it is called [meter](#). It is inherent in any time-dependent medium, but it is most associated with [music](#), [dance](#), and the majority of poetry. The study of rhythm, stress, and [pitch](#) in speech is called prosody; it is a topic in linguistics. All musicians, instrumentalists and vocalists, work with rhythm, but it is often considered the primary domain of drummers and percussionists.

In Western music, rhythms are usually arranged with respect to a time signature, partially signifying a meter. The speed of the underlying pulse, called the beat, is the tempo. The tempo is usually measured in 'beats per minute' (bpm); 60 bpm means a speed of one beat per second. The length of the meter, or metric unit (usually corresponding with measure length), is usually grouped into either two or three beats, being called duple meter and triple meter, respectively. If each beat is grouped in two, it is simple meter, if in three compound meter.

Some [genres of music](#) make different use of rhythm than others. Most Western music is based on divisive rhythm, while non-Western music uses more additive rhythm. African music makes heavy use of polyrhythms, and Indian music uses complex cycles such as 7 and 13, while Balinese music often uses complex interlocking rhythms. By comparison, a lot of Western classical music is fairly rhythmically simple; it stays in a simple meter such as 4/4 or 3/4 and makes little use of syncopation. In the 20th century, composers like Igor Stravinsky, Philip Glass, and Steve Reich wrote more rhythmically complex music using odd meters, and techniques such as phasing and additive rhythm. At the same time, modernists such as Olivier Messiaen and his pupils used increased complexity to disrupt the sense of a regular beat, leading eventually to the widespread use of irrational rhythms in New Complexity. This use may be explained by a comment of John Cage's where he notes that regular rhythms cause sounds to be heard as a group rather than individually; the irregular rhythms highlight the rapidly changing pitch relationships that would otherwise be subsumed into irrelevant rhythmic groupings (Sandow 2004, p.257). LaMonte Young also wrote music in which the sense of a regular beat is absent because the music consists only of long sustained tones (drones). In the 1930s, Henry Cowell wrote music involving multiple simultaneous periodic rhythms and collaborated with Léon Theremin to invent the Rhythmicon, the first electronic [rhythm machine](#), in order to perform them.

Clave is a common underlying rhythm in African, Cuban music, and Brazilian music.

A [rhythm section](#) generally consists of [percussion instruments](#), and possibly chordal instruments (e.g., [guitar](#), [banjo](#)) and [keyboard instruments](#), such as [piano](#) (which, by the way, may be classified as any of these three types of instruments).

"Rhythm," wrote Tom Robbins in *Another Roadside Attraction*, "is everything pertaining to the duration of energy."

Narmour (1980, p.147-53) describes three categories of prosodic rules which create rhythmic successions which are additive (same duration repeated), cumulative (short-long), or countercumulative (long-short). Cumulation is associated with closure or relaxation, countercumulation with openness or tension, while additive rhythms are open-ended and repetitive. Richard Middleton points out this method cannot account for syncopation and suggests the concept of transformation.

A rhythmic unit is a durational pattern which occupies a period of time equivalent to a pulse or pulses on an underlying metric level, as opposed to a rhythmic gesture which does not (DeLone et. al. (Eds.), 1975, chap. 3).

In recent years, music theorists have attempted to explain connections between rhythm, meter, and the broad structure and organization of sound events in music. Some have suggested that rhythm (and its essential relationship to the temporal aspect of sound) may in fact be the most fundamental aspect of music. Hasty (1997, p. 3), for example, notes that "Among the attributes of rhythm we might include continuity or flow, articulation, regularity,

proportion, repetition, pattern, alluring form or shape, expressive gesture, animation, and motion (or at least the semblance of motion). Indeed, so intimate is the connection of the rhythmic and the musical, we could perhaps most concisely and ecumenically define music as the 'rhythmization' of sound."

Also in modern times, a more contemporary definition for "Rhythm" purports one whose got "[soul](#)".

See also

- [Meter \(music\)](#)
- [Soul \(music\)](#)

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R&B

Rhythm and blues (or **R&B** or even **Runub**) was coined as a musical marketing term introduced in the United States in the late 1940s by Jerry Wexler at Billboard magazine, used to designate upbeat [popular music](#) performed by African American artists that combined [jazz](#) and [blues](#). It replaced the term [race music](#), which was deemed offensive, and was initially used to identify the style of music that later developed into [rock and roll](#). By the 1970s, rhythm and blues was being used as a blanket term to describe [soul](#) and [funk](#) as well. Today, the acronym "R&B" is almost always used instead of "rhythm and blues", and defines the modern version of the [soul](#) and [funk](#) influenced African-American pop music that originated with the demise of [disco](#) in 1980.

Original rhythm and blues

In its first manifestation, rhythm and blues was the predecessor to [rockabilly](#), and rock and roll. It was strongly influenced by jazz and [jump music](#) as well as black [gospel music](#), and influenced jazz in return ([hard bop](#) was the product of the influence of rhythm and blues, [blues](#), and [gospel music](#) on [bebop](#)) and African tribal beats.

The first rock and roll consisted of rhythm and blues songs like "Rocket 88" and "Shake, Rattle and Roll" making an appearance on the popular music charts as well as the R&B charts. "Whole Lotta Shakin' Goin' On", the first hit by Jerry Lee Lewis was an R&B cover song that made #1 on pop, R&B and country and western charts.

Musicians paid little attention to the distinction between jazz and rhythm and blues, and frequently recorded in both genres. Numerous swing bands (for example, Jay McShann's, Tiny Bradshaw's, and Johnny Otis's) also recorded rhythm and blues. Count Basie had a weekly live rhythm and blues broadcast from Harlem. Even a bebop icon like arranger Tadd Dameron also arranged for Bull Moose Jackson and spent two years as Jackson's pianist after establishing himself in bebop. Most of the studio musicians in R&B were jazz musicians. And it worked in the other direction as well. Many of the musicians on Charlie Mingus's breakthrough jazz recordings were R&B veterans. Lionel Hampton's big band of the early 1940s, which produced the classic recording "Flying Home" (tenor sax solo by Illinois Jacquet) was the breeding ground for many of the bebop legends of the 1950s. Eddie "Cleanhead" Vinson was a one-man fusion, a bebop saxophonist and a blues shouter.

The 1950s was the premier decade for classic rhythm and blues. Overlapping with other genres such as jazz and rock and roll, R&B also developed regional variations. A strong, distinct style straddling the border with blues came out of New Orleans and was based on a rolling piano style first made famous by Professor Longhair. In the late 1950s, Fats Domino hit the national charts with "Blueberry Hill" and "Ain't That a Shame". Other artists who popularized this Louisiana flavor of R&B included Clarence "Frogman" Henry, Frankie Ford, Irma Thomas, The Neville Brothers, and Dr. John.

Contemporary R&B

Stylistic origins: [Funk](#), [soul music](#), and [pop music](#)
Cultural origins: Early 1980s US
Typical instruments: [synthesizers](#) - [Keyboard](#) - [Drum machine](#)
Mainstream popularity: Moderate since 1980s around the world, especially in recent years in the United States

Quiet Storm

[New Jack Swing](#) - [Hip-hop soul](#) - [Neo soul](#) - 2Step

Stylistic origins: Upbeat [blues](#), [hard bop](#), and [gospel](#)
Cultural origins: 1940s US
Typical instruments: [Guitar](#) - [Bass](#) - [Saxophone](#) - [Drum kit](#) - [Keyboard](#)
Mainstream popularity: Significant from 1940s to 1960s
Derivative forms: [Rock and Roll](#) - [Soul music](#) - [Funk](#)

Doo wop

It was not until the 1980s that the term "R&B" regained ordinary usage. During that time, the soul music of James Brown and Sly & the Family Stone had adapted elements from [psychedelic music](#) and other styles through the work of performers like George Clinton. Funk also became a major part of [disco](#), a kind of dance pop [electronic music](#). By the early 1980s, however, funk and soul had become sultry and sexually-charged with the work of Prince and others. At that time, the modern style of *contemporary R&B* came to be a major part of American popular music.

R&B today defines a style of African-American music, originating after the demise of [disco](#) in 1980, that combines elements of [soul music](#), [funk music](#), [pop music](#), and (after 1986) [hip hop](#) in the form known as *contemporary R&B*. In this context only the abbreviation "R&B" is used, not the full expression.

Sometimes referred to as "urban contemporary" (the name of the radio format that plays hip hop and R&B music) or "urban pop", contemporary R&B is distinguished by a slick, electronic record production style, [drum machine](#)-backed rhythms, and a smooth, lush style of vocal arrangement. Uses of hip hop inspired beats are typical, although the roughness and grit inherent in hip hop are usually reduced and smoothed out.

History

With the transition from soul to R&B in the early to mid 1980s, solo singer Luther Vandross and new stars like Prince (Purple Rain) and Michael Jackson (Off the Wall, Thriller) took over, and dominated the primary schools throughout the 1980s. Jackson's *Thriller*, which repopularized black music with pop audiences after a post-disco backlash among United States mainstream audiences, is the best-selling album of all time worldwide.

Female R&B singers like Whitney Houston and Janet Jackson gained great popularity during the last half of the decade; and Tina Turner, then in her 50s, came back with a series of hits with crossover appeal. Also popular was New Edition, a group of teenagers who served as the prototype for later [boy bands](#) such as the New Kids on the Block, The Backstreet Boys, and others.

In 1986, Teddy Riley began producing R&B recordings that included influences from the increasingly popular genre of hip hop music. This combination of R&B style and hip-hop rhythms was termed [new jack swing](#), and artists such as Keith Sweat, Guy, Jodeci, and BellBivDeVoe (featuring former members of New Edition). Another popular, but short-lived group, with more pronounced R&B roots was Levert, whose lead singer, Gerald Levert, was the son of O'Jays lead vocalist Eddie Levert.

In the early 1990s, R&B group Boyz II Men repopularized classic-soul inspired vocal harmony, and several similar groups (among them Shai, Soul for Real, and Dru Hill) would follow in their footsteps. Boyz II Men, and several of their competitors, benefited from lush ballads from producers such as Babyface and Jimmy Jam and Terry Lewis, who brought Michael Jackson's sister Janet Jackson to fame during the late 1980s and early 1990s. As a solo artist, Babyface and contemporaries such as Brian McKnight eschewed prominent hip hop influences, and recorded in a smooth, soft style of R&B termed quiet storm.

In the early 1990s, [alternative rock](#), adult contemporary, and [gangsta rap](#) ruled the charts, and R&B artists began adding even more of a rap/hip hop sound to their work. New jack swing had its synthesizer-heavy rhythm tracks replaced by grittier [East Coast hip hop](#) inspired backing tracks, resulting in a genre labeled "[hip hop soul](#)" by Sean "Puffy" Combs, producer for Mary J. Blige. Blige and other hip hop soul artists such as R. Kelly, Montell Jordan, Brandy, and Aaliyah, more than their slicker new jack swing predecessors, brought hip hop slang, style, and attitudes to R&B music. The subgenre also includes a heavy gospel influence with vocal inflections and sounds. The style became less popular by the end of the 1990s, but later experienced a resurgence. The hip hop soul sound continues to be heard in the work of artists such as Jaheim, Ashanti, Amerie, and Keisha Cole.

During the mid-1990s, highly successful artists such as Mariah Carey, girl group TLC and the aforementioned Boyz II Men brought contemporary R&B to the mainstream. Boyz II Men and Mariah Carey recorded several Billboard Hot 100 number-one hits, including "One Sweet Day", a collaboration between both acts which became the longest-running number-one hit in Hot 100 history. In addition, both Boyz II Men and TLC released albums in 1994, *II* and *CrazySexyCool*, respectively, that sold over ten million copies, earning them diamond certification from the Recording Industry Association of America. Other top-selling R&B artists from this era included singer Toni Braxton, singer/songwriter/producer R. Kelly, and girl group En Vogue.

During the later part of the decade, [neo soul](#), which added a 1970s soul music influence to the hip hop soul blend, arose, led by artists such as D'Angelo, Lauryn Hill, and Maxwell. Several artists, most notably Missy Elliott, further blurred the line between R&B and hip hop by recording in both genres simultaneously.

During the late-1990s and early 2000s, the influence of pop on R&B could be heard in the work of several pop musicians, most notably Jennifer Lopez and the later recordings of *NSYNC and the early recordings of 98 Degrees. *NSYNC's lead singer Justin Timberlake went on to make several solo recordings that showed heavy influences from both R&B and hip hop music. Other pop stars who perform heavily R&B influenced pop music (sometimes referred to as "dirty pop", "urban pop", or a modern definition of "hip pop") include Britney Spears, Gwen Stefani, and Pink.

In the United Kingdom, R&B found its way into the UK garage subgenre of 2Step, typified by R&B-style singing accompanied by [breakbeat/jungle](#) rhythms. Among the most notable 2Step artists is Craig David, who crossed over to American R&B audiences in the early 2000s.

Present day

By the 2000s, the cross-pollination between R&B and hip hop had increased to the point where, in most cases, the only prominent difference between a hip hop record or an R&B record is whether its vocals are rapped or sung. This type of R&B is referred to as Slick R&B. However R&B continues to have its own identity. Mainstream modern R&B has a sound more based on rhythm than hip hop soul had, and lacks the [hardcore](#) and soulful urban "grinding" feel on which hip-hop soul relied. That rhythmic element descends from new jack swing. R&B began to focus more on solo artists rather than groups as the 2000s progressed. As of 2005, the most prominent R&B artists include Usher, Beyoncé (formerly of Destiny's Child), and Mariah Carey, whose music often blurs the line between contemporary R&B and pop.

Soulful R&B continues to be popular, with artists such as Alicia Keys, John Legend, and American Idol winner Fantasia showcasing classic influences in their work. Some R&B singers have used elements of Caribbean music in their work, especially dancehall and reggaeton.

Quiet storm, while still existent, is no longer a dominant presence on the pop charts, and is generally confined to urban adult contemporary radio. Most of the prominent quiet storm artists, including Babyface and Gerald Levert, began their careers in the 1980s and 1990s, although newer artists such as Kem also record in the quiet storm style. Its influence can still be seen in singles such as Mariah Carey's "We Belong Together", Usher's "Confessions, Pt. 2" and Destiny's Child's "Cater 2 U".

In addition, several producers have developed specialized styles of song production. Timbaland, for example, became notable for his hip hop and jungle based syncopated productions in the late-1990s, during which time he produced R&B hits for Aaliyah, Ginuwine, and singer/rapper Missy Elliott. By the end of the decade, Timbaland's influences had shifted R&B songs towards a sound that approximated his own, with slightly less of a hip hop feel. Lil' Jon became famous for a style he termed "crunk & B", deriving its influences from the Southern hip hop subclassification of crunk music. Jon gave his main R&B artist, Ciara, the title of "the Princess of Crunk & B", and Brooke Valentine and Usher have also recorded R&B songs with strong crunk influences.

Contemporary R&B subgenres

These are the major subgenres of *contemporary R&B*, roughly in chronological order of popularity.

Quiet storm

Quiet storm is a broad category of R&B and jazz-based music that is mellow, laid-back and often romantic. Its name comes from an innovative radio show that originated at WHUR at Howard University in the mid-1970s, named after Smokey Robinson's hit 1975 single "Quiet Storm". Unlike contemporary R&B, quiet storm shows little influence from hip hop, and generally plays to the urban adult contemporary crowd. The genre achieved great mainstream success during the 1980s with artists like Luther Vandross, Anita Baker, and Sade. Among other notable quiet storm musicians are Lionel Richie, Gerald Levert, Joe, and Brian McKnight.

New jack swing

For more details on this topic, see [new jack swing](#).

A fusion of hip hop music and R&B, new jack swing was distinguished by significant use of [rapped](#) choruses or bridges and prominent use of drum machines such as the Roland TR-808. Teddy Riley and his group Guy are credited with being the inventor of the genre; other notable figures include Bobby Brown, Jimmy Jam & Terry Lewis, Jodeci, and Boyz II Men. A female alternative, new jill swing, was championed by acts such as Janet Jackson, Total, Shanice, TLC, and SWV.

Hip hop soul

For more details on this topic, see [hip hop soul](#).

Essentially new jack swing for the 1990s, hip hop soul took the style further towards a pure hip hop sound, usually accompanied by a nervy, [gangsta rap](#)-esque image. The sound was reminiscent of funk with the inclusion of relatively darker baselines with elongated groove notes. Among its most notable figures were Montell Jordan, BLACKstreet, Groove Theory, and the "Queen of Hip Hop Soul", Mary J. Blige.

Neo soul

For more details on this topic, see [neo soul](#).

Neo soul blends a hip hop influenced R&B sound with the classic soul of the 1970s. True neo soul is characterized by an earthy feel, accented by soul-styled harmonies, and accompanied by [alternative hip hop](#) beats. It generally has a much less mainstream sound than general R&B music. Some artists of this genre include Tony! Toni! Toné!, Angie Stone, Maxwell, D'Angelo,

Erykah Badu, Lauryn Hill, and Jill Scott. Boy bands, such as, One Chance, also performed neo-soul as well.

Funk

Main article: [Funk music](#)

Funk was pioneered by James Brown in the 1950's, and wasn't mainstream until the 1970's

Disco

Main article: [Disco](#)

Disco has been a 1970's fad. The BeeGees were the one of the most famous example of disco musicians.

Hip hop

Main article: [Hip hop](#)

Hip hop has been recorded by sampling older songs to reduce the work in producing the rhythm.

What Radio DJs say

Often times, radio stations that play funk, disco, new jack swing, golden age hip hop, and others are often claiming the radio station's playlist convention with a more ambiguous claim (e.g. Today's soul and the best RNB, Today's hip hop and RNB, Classic soul and RNB).

[Quiet storm](#) - [New Jack Swing](#) - [Hip-hop soul](#) - [Neo soul](#)

Rhythm section

Rhythm section refers to the [musicians](#) whose primary jobs in a [jazz](#) or [popular music band](#) or [ensemble](#) is to establish the [rhythm](#) of a [song](#) or musical piece, often via repeated riffs or ostinati. "Rhythm Section" may also refer to the [instruments](#) in this group.

A non-musician might call the rhythm section 'background music'. However, their importance is much greater than that.

In theory (and sometimes in practice) *any* instrument or instruments can provide a steady rhythm (listen to Jimmy Giuffre's clarinet-valve trombone-guitar trio of the late 1950s for example), and "rhythm" instruments often take featured solos, especially in [jazz](#).

However, certain instruments are generally part of a rhythm section: The drum set and [bass guitar](#) (or sometimes double bass) are usually the critical. [Chordal](#) instruments such as rhythm guitar, (sometimes [Banjo](#)), [piano](#) or other [keyboard instruments](#), (such as the electric piano) and [vibraphone](#) are often used, as well as auxiliary [percussion](#) and/or other instruments. These other instruments are usually not prime contributors to the rhythm section.

In some relatively uncommon instances, the lower octaves of a piano, [organ](#), or electronic keyboard may substitute for bass guitar or double bass. One of the best known examples of this was keyboardist Ray Manzarek of The Doors. In the absence of a bassist, a keyboardist can also use a keyboard bass, or bass pedals that can be played with the feet.

Some jazz bands use [tuba](#) or other low-pitched instruments in place of the more common double bass, either due to practical considerations (no bassist is available) or due to a preference for the alternative instrument. These substitute instruments sound different from a double bass or bass guitar, and can offer a unique quality. The tuba may be used as a means of evoking [brass band](#) sounds reminiscent of early jazz, such as New Orleans or [Dixieland](#) Swing.

Another suggested origin of the term is that it refers to the ubiquity in [jazz](#) of *rhythm changes*, the chord progression of George and Ira Gershwin's "I've Got Rhythm" (1930), the claim being that backing musicians were so frequently called upon to improvise against these chord changes that they were eventually referred to as a "rhythm section". (This information putatively from a Keyboard magazine article from the mid-nineties.)

Categories: [Popular music](#) | [Jazz](#) | [Rhythm](#)

Riddim

A **riddim** is a [rhythm](#) pattern, basically consisting of a [drum](#) pattern and a prominent bassline. This Patois or Jamaican-English term originates from the English word "rhythm".

Riddims are the instrumental backgrounds of [reggae](#), lovers rock, [dub](#), raggamuffin and dancehall compositions. In other musical contexts a riddim would be called a groove or beat. In most cases the term "riddim" is used to reference the whole background track or [rhythm section](#), but in older, roots riddims, riddim is used to reference a certain bassline and drum pattern. Often a [melody](#) is associated with the riddim.

Riddims can generally be categorized into three types. The oldest type of riddim is the classical riddim providing [roots reggae](#) dub and lovers rock with instrumentals (Example: "Bam Bam" produced by Sly & Robbie). The second type is the ragga riddim backing raggamuffin and dancehall tunes (Example: "Juice" produced by Richard "Shams" Brown). The third type is the digital riddim (Example: "Sleng Teng" produced by King Jammy).

Different producers often have their own versions of the same riddim, and different artists often perform on top of the same riddims with different lyrics and different vocal styles, ranging from singing to toasting. As an example, Beenie Man's song "My Wish", Mr. Vegas' tune "Go Up", and TOK's "Man A Bad Man" are all based on the "Juice" riddim. Most riddims are named by the tune sung on that instrumental track for the first time. For example, the "Satta-A-Masagana" riddim is named from The Abyssinians' song "Satta-A-Masagana".

Contemporary Dancehall Riddim List:

-2005::: Seasons::Jonkanoo::Sweet Sop::Applause::Cry Baby::Bubble Up::State Of
Emergency::Strivers::Bionic Ras::Lion Paw::Istanbul::Ganja Farmer::Rose Apple::Bounce::Ice
Breaka::Yellow Tape::World Jam::Throwback Giggy::Jump Off::Siren::X-Factor::Sleepy Dog::

-2004::: Mad Instruments::Hot Gyal::Hard Times::Rah Rah::Clear::Chakka
Chakka::Kopa::Father Jungle Rock::Stepz::Dancehall Rock::Scoobay::Military::Check It
Back::Tunda Clap::Strip Tease::Drop Leaf::Double Barrel::

-2003::: Lime Key::Ching Chong::Hindu Storm::Panty
Raid::Dreamweaver::Masterpiece::Clappas::Krazy::C-4::Egyptian::Good To Go::Coolie
Dance::Salsa::Scream::Forensic::All Out::Sexy Lady::

-2002::: Diwali::Mad Ants::Bad Kalic::Mexican::Bollywood::Engine::Hard
Drive::Rematch::Tabla::Thai Chi::The Violin::Time Bomb::Wash Out::White Liva::Zero
Tolerance::Famine::Battery::

-2001::: Unstoppable::Top-A-Top::The Rock::The Buzz::Run::Rice And Peas::Mento::Martial
Arts::Itch::Hennessy::Heavyweight::Glue::Fire Glare::Fiesta::Energy::Dun Dem::Candle Wax::

Categories: [Reggae](#)

Riot Grrrl

Stylistic origins:	Hardcore punk , Punk rock , Indie rock , Third-wave feminism, Queercore , Straight edge , Queer theory, All-women bands
Cultural origins:	early 1990s, Seattle, Olympia, Washington DC United States
Typical instruments:	Guitar - Bass - Drums
Mainstream popularity:	early 1990s, primarily underground

Washington State Washington, D.C.

[Grunge](#)

Riot Grrrl (or **Riot Grrl**) is a feminist musical and political movement beginning in the early 1990s. Riot Grrrl can also refer to the genre of music produced by that movement. Many perceive the movement as a response to sexist attitudes within [punk rock](#) culture and the world at large. Riot Grrrl is characterized by the creation of a woman-friendly subculture within punk rock that embraced the formation of female [punk rock](#) bands, self-publication via zines, female-centric music festivals, meetings, and the DIY ethic. The movement is largely associated with the Washington D.C. and Olympia, Washington areas. Riot Grrrl arose after the Queercore movement, although the distinction between the two movements is at times blurred, given bands such as Team Dresch who embraced both genres.

Feminism and Riot Grrrl

Riot Grrrl can be seen as one embodiment of third wave feminism. Riot Grrrl lyrics often address issues such as rape, domestic abuse, sexuality and female empowerment. As summarized by The Guardian in its April 15, 1995 supplement:

When the Riot Grrrl movement began in America in 1991, its intention was to redress the balance of power via the punk rock underground using slogans (words like 'rape' and 'slut' written in black marker pens on exposed stomachs or bare arms), fanzines, meetings and women-only shows.

Riot Grrrl bands

The groups Bikini Kill and Bratmobile are considered two of the prime instigators of Riot Grrrl. With the rallying cry of "revolution girl style now," they and other bands such as Heavens to Betsy, Sleater-Kinney, Cheesecake, Excuse 17, Huggy Bear, Team Dresch, Tattle Tale, and others, helped form the Riot Grrrl movement.

Riot Grrrl musicians largely shunned the major record labels, signing instead with indie labels such as Kill Rock Stars, K Records, and Chainsaw Records.

History

Like its contemporary, [grunge music](#), Riot Grrrl arose in the fertile music scene of Seattle and Olympia as well as in Washington D.C, although it was not limited to these cities. Other scenes arose across the United States, and in the United Kingdom, represented by such groups as Huggy Bear and Voodoo Queens.

Uses and meanings of the term Riot Grrrl developed slowly over time, but its origins can be traced to racially charged riots in Washington D.C.'s Mount Pleasant neighborhood during the spring of 1991. Writing in *Dance of Days: Two Decades of Punk in the Nation's Capital*, Mark Andersen reports early Bratmobile member Jen Smith (later of The Quails) reacting to the riots by writing, "This summer's going to be a girl riot." Soon afterwards, Tobi Vail collaborated with Kathleen Hannah to create a new zine and called it *Riot Grrrl*.

Breaking out from the music, Riot Grrrl activities included national conventions in D.C., the Pussystock festival in New York City, and a slew of zines, notably *Girl Germs*, *Jigsaw*, *Fantastic Fanzine*, *Satan Wears A Bra* and *Quit Whining*. Riot Grrrl's momentum was supported by an explosion of self-published zines that covered a variety of feminist topics, frequently attempting to draw out the political implications of intensely personal experiences with sexism, mental illness, body image, sexual abuse, and homosexuality. These zines were archived for many years by Riot Grrrl Press, started in Washington DC in 1992 by Erika Reinstejn & May Summer. Due to financial hardships, Riot Grrrl Press disbanded in the late '90s.

Much to their chagrin, Riot Grrrls found themselves in the media spotlight during 1992, featured for dragging feminism into the mosh pit in magazines from *Seventeen* to *Newsweek*. This increased press coverage led to conflict within the Riot Grrrl community as many felt that Riot Grrrl was being appropriated by the media against the movement's will and its radical message marginalized. Fallout from the media coverage led to resignations of people like Jessica Hopper, who was at the center of the *Newsweek* article. Lead singer Kathleen Hanna of Bikini Kill called that year for "a press block".

In an essay from January 1994, included in the CD version of Bikini Kill's first two records, Tobi Vail responded to media simplifications and mis-characterization of Riot Grrrl:

"one huge misconception for instance that has been repeated over and over again in magazines we have never spoken to and also by those who believe these sources without checking things out themselves is that Bikini Kill is the definitive 'riot girl band' ... We are not in anyway 'leaders of' or authorities on the 'Riot Girl' movement. In fact, as individuals we have each had different experiences with, feelings on, opinions of and varying degrees of involvement with 'Riot Girl' and though we totally respect those who still feel that label is important and meaningful to them, we have never used that term to describe ourselves AS A BAND. As individuals we respect and utilize and subscribe to a variety of different aesthetics, strategies, and beliefs, both political and punk-wise, some of which are probably considered 'riot girl.'"

Legacy

By the mid-nineties, Riot Grrrl had severely splintered. Many within the movement felt that the mainstream media had completely marginalized their message, and that the politically radical aspects of Riot Grrrl had been appropriated by the likes of the Spice Girls and their encouraging but non-political "girl power" message.

However, the influence of Riot Grrrl can still be felt in many aspects of indie and punk rock culture. Kaia Wilson of Team Dresch and multimedia artist Tammy Rae Carland went on to form the now-defunct Mr. Lady Records which released albums by The Butchies and Le Tigre. Many of the women involved in Riot Grrrl are still active in creating politically-charged music. Notably, Kathleen Hanna of Bikini Kill went on to found the influential electronic feminist group Le Tigre. Corin Tucker of Heavens to Betsy and Carrie Brownstein of Excuse 17 co-founded Sleater-Kinney at the tail end of Riot Grrrl and in 2005 left Olympia-based Kill Rock Stars to release The Woods on Sub Pop records. Kathi Wilcox joined the Casual Dots, and Bratmobile reunited in 2000 to release two albums. In addition, girl-positive independent music festivals such as Ladyfest continue to thrive.

See also

- [Queercore](#)
- [Straight edge](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - [Dream pop](#) - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - Lo-fi - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrrl](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Punk](#)

Ritual dance

Ceremonial dance is a major category or classification of [dance](#) forms or dance styles, where the purpose is ceremonial or ritualistic.

This compares to other major dance categories based on purpose:

- Competitive dance - Erotic dance - Participation dance - Performance dance - [Social dance](#)

- Celebration dance
 - Festival dance
- Dance in ancient cultures
 - Ancient Greece
 - Ancient Rome
 - Classical Indian dances
- Ritual dance, Magic/Mystic/Spiritual dance
 - [Circle dance](#)
 - Dances of Universal Peace
 - Religious dance
 - Ritual dances of India
 - Sema, or Whirling dervish dance
 - War dance

Rock and roll

Stylistic origins: **Rock and roll**, ultimately [blues](#) (mostly [jump blues](#) and [Chicago blues](#)), [country music](#) and [R&B](#)

Cultural origins: Late 1940s United States

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - occasionally [Keyboards](#)

Mainstream popularity: Much, constant and worldwide since the 1950s

Derivative forms: [Alternative rock](#) - [Heavy metal](#) - [Punk rock](#)

[Art rock](#) - British rock - [Christian rock](#) - Desert rock - Detroit rock - Experimental rock - [Garage rock](#) - [Girl group](#) - [Glam rock](#) - Glitter rock - Group Sounds - [Hard rock](#) - [Heartland rock](#) - [Instrumental rock](#) - Jam band - Jangle pop - [Krautrock](#) - [Post-rock](#) - [Power pop](#) - Protopunk - [Psychedelia](#) - [Pub rock \(Aussie\)](#) - Pub rock (UK) - Rock en español - [Soft rock](#) - [Southern rock](#) - [Surf](#)

Aboriginal rock - [Afro-rock](#) - [Anatolian rock](#) - [Blues-rock](#) - [Boogaloo](#) - [Country rock](#) - Cumbia rock - Flamenco-rock - [Folk-rock](#) - Indo-rock - Jazz rock - Madchester - Merseybeat - [Progressive rock](#) - Punta rock - Raga rock - Raï rock - [Rockabilly](#) - Rockoson - Samba-rock - Tango-rockéro

[Rock band](#)

Rock and roll (also spelled **rock 'n' roll**, especially in its first decade), is a genre of [music](#) that emerged as a defined musical style in the Southern United States in the 1950s, and quickly spread to the rest of the country, and the world. It later evolved into the various sub-genres of what is now called simply '[rock](#)'. As a result, "rock and roll" now has two distinct meanings: either traditional rock and roll in the 1950s style, or later rock and even pop music which may be very far from traditional rock and roll (rhythm sample). From the late 1950s to the mid 1990s rock was perhaps the most popular form of music in the western world. Rock 'n' roll is played with an electric guitar, a bass guitar, with a drum set, and often a piano (or keyboard). In the early style of rock and roll, early 1950's, saxophone was the lead instrument, replaced by guitar in the late 50's.

Precursors and origins

Main article: [Origins of rock and roll](#)

Rock and roll emerged as a defined musical style in America in the 1950s, though elements of rock and roll can be heard in [rhythm and blues](#) records as far back as the 1920s. Early rock and roll combined elements of [blues](#), boogie woogie, [jazz](#), [rhythm and blues](#), and is also influenced by traditional Appalachian folk music, [gospel](#), as well as [country and western](#). Going back even further, rock and roll can trace a foundational lineage to the old Five Points district of mid-19th century New York City, the scene of the first fusion of heavily rhythmic African shuffles and sand dances with melody driven European genres, particularly the Irish jig. Rocking was a term first used by black gospel singers in the American South to mean something akin to spiritual rapture. By the 1940s, however, the term was used as a double entendre, ostensibly referring to dancing, but with the hidden subtextual meaning of sex; an example of this is Roy Brown's "Good Rocking Tonight". This type of song was usually relegated to "race music" (the music industry code name for rhythm and blues) outlets and was rarely heard by mainstream white audiences. In 1951, Cleveland, Ohio [disc jockey](#) Alan Freed began playing this type of music for his white audience, and it is Freed who is credited with coining the phrase "rock and roll" to describe the rollicking R&B music that he brought to the airwaves. Rock "n" Roll Also was known as music that was created with R&B and Boogy Woogie mixed it was originally black music until white musicians liked it and made it popular with white teens

There is much debate as to what should be considered the first rock and roll record. Candidates include the 1951 "Rocket 88" by Jackie Brenston & His Delta Cats, or later and more widely-known hits like Chuck Berry's "Maybelline" or "Johnny B. Goode" or Bo Diddley's "Bo Diddley" or Bill Haley & His Comets' "Rock Around the Clock" or, as Rolling Stone magazine pointed out, to some controversy, in 2005, "That's all right", Elvis Presley's first single for SUN records, in Memphis. Some historians go further back, pointing to musicians like Fats Domino, who were recording in the 40s in styles largely indistinguishable from rock and roll; these include Louis Jordan's "Caldonia" (1945), Jack Guthrie's "The Oakie Bookie" (1947) and Benny Carter and Paul Vandervoort II's "Rock Me to Sleep" (1950). Even Benny Goodman made recordings in the early 1940s with the pioneering [electric guitarist](#) Charlie Christian which use many techniques later utilized by rock and rollers. If we agree with Huey Lewis that "The heart of rock and roll is the beat," and we examine the beat and set out to define it, we immediately find that the rock and roll beat is almost the same as the boogie woogie beat. Both are 8 to the bar, 12 bar blues, and the essential difference is that rock and roll has a greater emphasis on the back beat than boogie woogie...if you take any boogie woogie record of the 30's or 40's, and sit a drummer down to play snare on the backbeat, then you have turned it into rock and roll.

Main artists starting to score in the main hit charts from 1955 onward included the influential and pioneering: Bill Haley, Elvis Presley, Fats Domino, Little Richard, Chuck Berry, Jerry Lee Lewis, and Buddy Holly.

Early North American rock and roll (1953-1963)

Whatever the beginning, it is clear that rock appeared at a time when racial tensions in the United States were coming to the surface. African Americans were protesting segregation of schools and public facilities. The "separate but equal" doctrine was nominally overturned by the Supreme Court in 1954. It can hardly be a coincidence, then, that a musical form combining elements of white and [black music](#) should arise, and that this music should provoke strong reactions, of all types, in all Americans.

The phrase was heard on Louis Jordan and His Tympany Five's version of Tamburitza Boogie recorded on August 18, 1950, in New York City. However, there are earlier usages of the term, such as the 1949 record, "Rock And Roll Blues," by Erline Harris, and the 1948 record by Wild Bill Moore, "Rock And Roll," as well as a record by Paul Bascomb with the same title, though a completely different song, in 1947. Even as early as 1922, Trixie Smith had a song titled "My Man Rocks Me with One Steady Roll," but the phrase was first recorded in 1916, on the Little Wonder record label, in a song called The Camp Meeting Jubilee, where the singers say "We've been rocking and rolling in your arms, in the arms of Moses."

On March 21, 1952 in Cleveland, Alan Freed (also known as Moondog) organized the first rock and roll concert, titled "The Moondog Coronation Ball" The audience and the performers were mixed in race and the evening ended after one song in a near-riot as thousands of fans tried to get into the sold-out venue.

The culture industry soon understood that there was a white market for black music that was beyond the stylistic boundaries of [rhythm and blues](#) and so social prejudice and racial barriers could do nothing against market forces. Rock and roll was an overnight success in the U.S. making ripples across the Atlantic, culminating in 1964 with the British Invasion. By the end of the decade, rock had spread throughout the world. In Australia, for example, Johnny O'Keefe became perhaps the first modern rock star of that country, and beginning a long history of [Australian rock](#).

Rockabilly

Main article: [Rockabilly](#)

In 1954, Elvis Presley recorded at Sam Phillips' Sun studios in Memphis, the regional hit "That's All Right, Mama." Elvis played a rock and country & western fusion called rockabilly, which was characterized by hiccupping vocals, slapping bass and a spastic guitar style. He became the first superstar rock musician.

It was the following year's "Rock Around the Clock" by Bill Haley & The Comets that really set the rock boom in motion, though. The song was one of the biggest hits in history, and frenzied teens flocked to see Haley and the Comets perform it, even causing riots in some places; "Rock Around the Clock" was a breakthrough for both the group and for all of rock and roll music. If everything that came before laid the groundwork, "Clock" certainly set the mold for everything else that came after. With its combined rockabilly and R & B influences, "Clock" topped the U.S. charts for several weeks, and became wildly popular in places like Australia and Germany. The single, released by independent label Festival Records in Australia, was the biggest-selling recording in the country at the time. In 1957, Jerry Lee Lewis and Buddy Holly became the first rock musicians to tour Australia, marking the expansion of the genre into a worldwide phenomenon. That same year, Bill Haley & The Comets toured Europe bringing rock 'n' roll to that continent for the first time. His Rock Around the Clock was recorded in 1954 with limited sales, but sales of the record exploded in 1955 after the release of the Movie "Blackboard Jungle," which used it in the opening sequence.

Covers

Main article: [Cover version](#)

Through the late 1940s and early 1950s, R&B music had been gaining a stronger beat and a wilder style, with artists such as Fats Domino and Johnny Otis speeding up the tempos and increasing the backbeat to great popularity on the juke joint circuit. Before the efforts of Freed and others, black music was taboo on many white-owned radio outlets. However, savvy artists and producers quickly recognized the potential of rock, and raced to cash in with white versions of this black music. White musicians also fell in love with the music and played it everywhere they could.

Covering was customary in the music industry at the time. One of the first successful rock and roll covers was Wynonie Harris's transformation of Roy Brown's "Good Rocking Tonight" from a [jump blues](#) to a showy rocker. The most notable trend, however, was white pop covers of black R&B numbers. Exceptions to this rule were found, such as Wynonie Harris covering the Louis Prima rocker, "Oh Babe," in 1950, and Amos Milburn covering what may have been the first white rock and roll record, Hardrock Gunter's "Birmingham Bounce," in 1949.

Black performers saw their songs recorded by white performers, an important step in the dissemination of the music, but often at the cost of feeling and authenticity. Most famously, Pat Boone recorded sanitized versions of Little Richard songs, though Boone found "Long Tall Sally" so intense that he couldn't cover it. Later, as those songs became popular, the original artists' recordings received radio play as well. Little Richard once called Pat Boone from the audience and introduced him as "the man who made me a millionaire".

The cover versions were not necessarily straightforward imitations. For example, Bill Haley's incompletely bowdlerized cover of "Shake, Rattle and Roll" transformed Big Joe Turner's humorous and racy tale of adult love into an energetic teen dance number, while Georgia Gibbs replaced Etta James's tough, sarcastic vocal in "Roll With Me, Henry" (covered as "Dance With Me, Henry") with a perkier vocal more appropriate for an audience unfamiliar with the song to which James's song was an [answer](#), Hank Ballard's "Work With Me, Annie".

British rock and roll

The [Trad jazz](#) movement brought blues artists to Britain, and in 1955 Lonnie Donegan's version of "Rock Island Line" began Skiffle music which inspired many young people to have a go, including John Lennon whose "The Quarrymen", formed in March 1957, would gradually change and develop into The Beatles. This primed the United Kingdom to respond creatively to American rock and roll which had an impact across the globe. In Britain, skiffle groups, record collecting and trend-watching were in full bloom among the youth culture prior to the rock era, and color barriers were less of an issue with the idea of separate "race records" seeming almost unimaginable. Countless British youths listened to R&B and rock pioneers and began forming their own bands. Britain quickly became a new center of rock and roll.

In 1958 three British teenagers formed a good rock and roll group, Cliff Richard and the Drifters (later renamed Cliff Richard and the Shadows). The group recorded a hit, "Move It", marking not only what is held to be the very first true British rock 'n' roll single, but also the beginning of a different sound — British rock. Richard and his band introduced many important changes, such as using a "lead guitarist" (virtuoso Hank Marvin) and an [electric bass](#).

The British scene developed, with others including Tommy Steele and Adam Faith vying to emulate the stars from the U.S.. Some touring acts attracted particular popularity in Britain, an example being Gene Vincent. This inspired many British teens to begin buying records and follow the music scene, thus laying the groundwork for Beatlemania.

At the start of the '60s instrumental dance music was very popular, with hits including Apache by The Shadows and Telstar by The Tornados from a British branch of [Surf instrumental](#) music.

In the 1970s Britain was subject to three major musical renovations - "glam rock" (largely influenced by the "sexual revolution" and lasting roughly from 1971 to 1975), the influential punk rock movement from 1976 to 1980, and "epic" rock (combining blues, heavy metal, classical music and psychedelia), popularized by the likes of Led Zeppelin, Black Sabbath, and Pink Floyd.

Books

The Fifties by Pulitzer Prize winning author David Halberstam (1996) Random House (ISBN 0517156075) provides information and analysis on Fifties popular culture exploring major social and cultural changes including television, transistor radios, the phenomenon of Elvis Presley and the rise of rock-and-roll.

The Rolling Stone Illustrated History of Rock and Roll : The Definitive History of the Most Important Artists and Their Music by editors James Henke, Holly George-Warren, Anthony Decurtis, Jim Miller. (1992) Random House (ISBN 0679737286)

The Rolling Stone Encyclopedia of Rock & Roll by Holly George-Warren, Patricia Romanowski, Jon Pareles (2001) Fireside Press (ISBN 0743201205)

See also

- [List of rock genres](#)

[_____](#) | [_____](#) | [_____](#)
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | **[Skiffle](#)** | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)
Categories: [Music genres](#) | [Musical movements](#) | [Rock music](#)

Rock band

Rock group (or later **rock band**) is a generic name to describe a group of [musicians](#) specializing in a particular form of electronically amplified [music](#). Deriving its name from the musical style which was its immediate progenitor, [rock and roll](#), the type of music played by [rock](#) groups has its roots deeply steeped in both rock and roll, and its immediate forbear, [rhythm and blues](#). In Britain of the early 1960s the term **rock group** was in universal use, but as psychedelia approached the name band came into vogue, typified by The Band. A rock group or band tends to have a heavy focus on certain instruments principally [electric guitar](#), [bass guitar](#), and [drums](#) (prime examples of this are The Who, Cream, The Jimi Hendrix Experience, or more recently Alice in Chains), with [keyboard instruments](#) such as [electronic organs](#) being featured from the outset by groups such as Manfred Mann and The Animals. Later in the 1960s, rock bands such as The Who, Pink Floyd and Hawkwind experimented with electric organs and [synthesizers](#). Other instruments deployed within the context of a rock band include the [electric violin](#), as used by Curved Air and the [flute](#) played by Ian Anderson of Jethro Tull, among others.

Structure

A rock group or band usually consists of at least four musical roles:

- lead singer.
- guitarist.
- bass guitarist.
- drummer or/and percussionist.

Sometimes however a lead singer can be replaced or joined by a lead guitarist, who plays counter melodies and performs most of the solos. In many instances, the singer may play an instrument, creating a trio.

Many bands also include a rhythm guitarist and keyboardist, who work with the Bassist and the Drummer in the [rhythm section](#). The role of these instruments is to identify and play chords and chordal accompaniment for the soloist and to merge with the overall groove of the rhythm section.

The lead singer may also play an instrument while singing, most commonly the guitar or bass guitar. When the lead singer role is taken by one of the other primary musical roles, the group is termed a [power trio](#) (for example Cream or more recently, Green Day). Some bands may have multiple lead singers (such as Pink Floyd and The Beatles, as well as more modern bands such as blink-182). Still others will add background vocals, sung by other instrumentalists or dedicated singers.

If there is an addition of instruments from other areas of music, such as stringed instruments like a [violin](#) or [cello](#), or horns like [trumpets](#) or [trombones](#), the band is seen as diverging too far from the main four roles, this creates a tendency to classify the group not as a rock band, but with a genre seen as more specific than "rock" (e.g. [ska](#) or [progressive rock](#)).

While some rock bands may add several additional singers and instrumentalists, they hardly ever lose the four primary roles.

See also

- [rhythm section](#)
- [rock music](#)

Categories: [Musical groups](#) | [Rock music](#)

Rock concert

The term **rock concert** refers to a musical performance in the style of any one of many genres inspired by "[rock and roll](#)" [music](#). While a variety of vocal and instrumental styles can constitute a rock concert, this phenomenon is typically characterized by [bands](#) playing at least one [electric guitar](#), an electric [bass guitar](#), and [drums](#). Often, two guitar players share the tasks of [rhythm](#) and lead guitar playing. But rock concerts also have a social history which greatly informs the perception of the linguistic term and the activity itself.

During the 1950s, several American musical groups experimented with new musical forms that fused [country music](#), [blues](#), and [swing genre](#) to produce the earliest examples of "rock and roll." The coining of the phrase, "rock and roll," is often attributed to Alan Freed, a disk jockey and concert promoter who organized many of the first major rock concerts. Since then, the rock concert has become a staple of entertainment not only in the United States, but around the world.

Rock concerts are often associated with certain kinds of behavior. Dancing, shouting, [singing](#) along with the band, and ostentatious displays by the [musicians](#) are common, though some very successful [rock bands](#) have avoided gratuitous flash in favor of understated performances focusing on the music itself. Even so, rock concerts often have a playful atmosphere both for the band and the audience.

Like rock music in general, rock concerts are emblematic of American culture's waning formality. Such concerts were crucial to the formation of youth identity in the U.S. during a time of social revolution, and have continued to represent elements of society frequently seen as "rebellious," especially against the strictures of mid-twentieth-century social normativities. One of the most well-known rock concerts was undoubtedly Woodstock, and millions of much smaller rock concerts go on every year.

Health concerns

- Many parents fear that their teenagers will be introduced to drugs or alcohol at rock concerts. During the 1970s and the 1980s, the use of marijuana at rock concerts was common. However, with tighter security measures in recent years, drug use at concerts has declined dramatically.
- Rock bands play at very high decibel levels. Prolonged exposure to noise at these levels can permanently damage the bones of the middle ear. Thus health officials recommend that concertgoers use earplugs.

Categories: [Live music](#)

Rock in Opposition

Rock in Opposition or **RIO** was a movement representing a collective of "[progressive](#)" bands in the late 1970s united in their opposition to the [music industry](#) that refused to recognise their music. It was initiated by Henry Cow in March 1978 when they invited four European groups to come to London and perform in a festival called "Rock in Opposition". The groups that performed in the inaugural event were:

- Henry Cow (England)
- Stormy Six (Italy)
- Samla Mammas Manna (Sweden)
- Univers Zéro (Belgium)
- Etron Fou Leloublan (France)

After the festival, RIO was formalised as an organisation with a charter whose aim was to represent and promote its members. Three more bands were also added to the collective: Art Bears, Art Zoyd and Aksak Maboul, and further festivals were held later in France, Italy and Sweden. Chris Cutler of Henry Cow established the ReR label in the UK, as a model for a non-profit music company.

RIO as a movement did not last long, but its legacy still persists. While RIO never referred to a type of music (the original RIO bands were quite diverse musically), it is still often used by listeners, musicians, and distributors to classify bands (generally bands that appeared at the RIO festivals or bands related to or derived from the RIO bands).

Bands familiarized with the RIO movement and genre today include: Thinking Plague (USA), Present (Belgium), Miriodor (Canada), Ahvak (Israel), Neblenest (France), 5uu's (USA), Guapo (UK) and U Totem (USA). The term "RIO" today is almost synonymous with [Avant-progressive rock](#) or Experimental Rock.

See also

- [Avant-progressive rock](#)

Rock music

Stylistic origins: [Rock and roll](#), ultimately [blues](#) (mostly [jump blues](#) and [Chicago blues](#)), [country music](#) and [R&B](#)

Cultural origins: Late 1940s United States

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - occasionally [Keyboards](#)

Mainstream popularity: Much, constant and worldwide since the 1950s

Derivative forms: [Alternative rock](#) - [Heavy metal](#) - [Punk rock](#)

[Art rock](#) - British rock - [Christian rock](#) - Desert rock - Detroit rock - Experimental rock - [Garage rock](#) - [Girl group](#) - [Glam rock](#) - Glitter rock - Group Sounds - [Hard rock](#) - [Heartland rock](#) - [Instrumental rock](#) - Jam band - Jangle pop - [Krautrock](#) - [Post-rock](#) - [Power pop](#) - Protopunk - [Psychedelia](#) - [Pub rock \(Aussie\)](#) - Pub rock (UK) - Rock en espanol - [Soft rock](#) - [Southern rock](#) - [Surf](#)

Aboriginal rock - [Afro-rock](#) - [Anatolian rock](#) - [Blues-rock](#) - [Boogaloo](#) - [Country rock](#) - Cumbia rock - Flamenco-rock - [Folk-rock](#) - Indo-rock - Jazz rock - Madchester - Merseybeat - [Progressive rock](#) - Punta rock - Raga rock - Raï rock - [Rockabilly](#) - Rockoson - Samba-rock - Tango-rockéro

[Rock band](#)

Rock is a form of [popular music](#), usually featuring vocals (often with vocal harmony), [electric guitars](#), a [bass guitar](#), and a strong back beat; other instruments, such as the [saxophone](#), [trumpet](#), and [trombone](#) are common in some styles, however, horns have been omitted from newer subgenres of rock music since the 1990s. The genre of rock is broad, and its boundaries loosely-defined, with distantly related genres such as [soul](#) sometimes being included.

A major formative influence on rock was [rock and roll](#), and the terms are sometimes used interchangeably. 1950s rock and roll artist Bo Diddley claims that the term *rock and roll* came from an Australian radio interview in which disc jockey Alan Freed described Diddley as "the man with the original sound that's going to *rock and roll* you out of your seat."

In the early 1960s *rock 'n' roll* was seen as being out of fashion, and at the outset of '60s British rock there was an insistence on using the term rock music. With the "British Invasion" this reinvigorated musical style spread back to the United States, and became a lasting international cultural phenomenon with considerable social impact on the world. Competing claims have credited it with ending wars and spreading peace and tolerance, as well as corrupting the innocent and spreading moral rot. Rock has become popular across the globe, and has evolved into a multitude of highly-varying styles with widespread popularity in most countries today. Overall in terms of album sales, rock is the most popular form of music since the advent of sound recording.

Origins

Main article: [Origins of rock and roll](#)

Rock and Roll in its various guises came from a fusion of musical cultures, and in turn its influence fed back to these cultures, a process of borrowings, influences and new ideas that continues to develop rock music.

Rock 'n' Roll diversifies

Main article: [Rock and Roll](#)

Rock 'n' Roll had runaway success in the U.S. and quickly brought sanitised [rhythm and blues](#) influenced music to an international audience. Its success led to a dilution, as promoters were quick to attach the label to other commercial pop, and original stars such as Elvis Presley were diverted into ballads more in keeping with previous ideas of pop. The excitement and drive of the music was not forgotten, and there was a widening diversification

Early Rock 'n' Roll

Main article: [Rock 'n' Roll](#)

Rock 'n' Roll started off in the early-to-mid 1950s in the United States of America. African-American artists such as Chuck Berry, Little Richard, Bo Diddley and Fats Domino played predominantly to African American crowds. While these key early rockers were indisposed to racism, local authorities and dance halls were very much divided upon racial lines. Mainstream acceptance of rock and roll in the mid-1950s when what Bo Diddley describes as 'au fait dudes' (or Caucasians) signed to major labels and started covering their material. Elvis Presley and Bill Haley and the Comets are the biggest examples of such stars to achieve early mainstream success. Buddy Holly, Ritchie Valens, The Big Bopper, Jerry Lee Lewis and the more rockabilly Johnny Cash are also early innovators of the genre. These artists were 'tight' and often toured and played together in dance halls and clubs across America and Britain.

Arguably, Chuck Berry and Bo Diddley are two of the most influential guitarists in Rock and Roll history, particularly to British group *the Rolling Stones*. Berry was known for his guitar riff orientated style and soloing, and Diddley for his experimentation with tremolo and rhythm.

Towards the end of the 1950s "chessboard" crowds (both black and white patrons) would emerge at Rock and Roll concerts as fans discovered the original artists of the songs they knew from television and the radio, such as Little Richard's *Tutti Frutti*.

The genre ignited British enthusiasm for [rhythm and blues](#) and the development of British rock. The 1960 name The Fabulous Silver Beatles was partly a tribute to Buddy Holly and the Crickets, and was later shortened to The Beatles.

Surf music

Main article: [Surf music](#)

The rockabilly sound influenced the West Coast development of a wild, mostly instrumental sound called [surf music](#), though *surf culture* saw itself as a competing youth culture to Rock and Roll. This style, exemplified by Dick Dale and The Surfaris, featured faster tempos, innovative percussion, and processed [electric guitar](#) sounds with a British equivalent at the same time from groups like The Shadows, which would be highly influential upon future rock guitarists. Other West Coast bands, notably The Beach Boys, Mr. Shears and the Wavettes, and Jan and Dean, would capitalize on the surf craze, slowing the tempos back down and adding harmony vocals to create the "California Sound."

British rock

In the United Kingdom the [Trad jazz](#) movement brought visiting [blues music](#) artists and Lonnie Donegan's 1955 hit "Rock Island Line" began Skiffle music groups throughout the country, including John Lennon's "The Quarry Men" formed in March 1957 as a precursor to The Beatles. Britain was quick to become a new centre of rock and roll, without the colour barriers which kept "race records" or [Rhythm and Blues](#) separate in the U.S.. Cliff Richard had the first British rock 'n' roll hit with "Move It", beginning the different sound of British rock.

At the start of the 1960s his backing group The Shadows was one of a number of groups having success with [Surf music](#) instrumentals. *Rock 'n' Roll* was fading into lightweight pop and schmaltzy ballads, but at clubs and local dances British rock groups were starting to play with an intensity and drive seldom found in white American acts, heavily influenced by [Blues-rock](#) pioneers like Alexis Korner. By the end of 1962 the British rock scene had started, with groups drawing on a wide range of American influences including [Soul music](#), [Rhythm and Blues](#) and [Surf music](#), playing for dancers doing the Twist. The music quickly evolved and developed to dominate pop music world-wide. First reinterpreting standard American tunes, these groups then infused their original rock compositions with an industrial-class sensibility and increasingly complex musical ideas.

The Beatles rose to the fore, bringing together an appealing mix of image, songwriting, and personality. In late 1963 the Rolling Stones started, as one of a number of groups increasingly showing blues influence such as The Animals and The Yardbirds, and in late 1964 The Kinks, followed by The Who, represented the new Mod style. The increasing musical adventurousness of the groups is exemplified by the Beatles' *Rubber Soul* of 1965. Drug references increased as music moved towards the birth of Psychedelia.

British invasion

After their initial success in the UK, The Beatles launched a large-scale US tour to ecstatic reaction, a phenomenon quickly dubbed Beatlemania. Although they were not the first British band to come to America, The Beatles spearheaded the Invasion, triumphing in the US on their first visit in 1964 (including historic appearances on the Ed Sullivan Show). In the wake of Beatlemania other British bands headed to the U.S., notably the Rolling Stones (who disdained the Beatles' clean-cut image and presented a darker, more aggressive image), and other acts like The Animals and The Yardbirds. Throughout the early and mid-'60s Americans seemed to have an insatiable appetite for British rock. Other British bands, including The Who, had some success during this period but saved their peak of popularity for the second wave of British invasion in the late 1960s.

1960s garage rock

Main article: [Garage rock](#)

The British Invasion spawned a wave of imitators in the U.S. and across the globe. Many of these bands were cruder than the bands they tried to emulate. Playing mainly to local audiences and recording cheaply, very few of these bands broke through to a higher level of success. This movement, later known as [Punk rock](#) or [Garage Rock](#), later gained a new audience when record labels started re-issuing compilations of the original singles; the best

known of these is a series called Nuggets. Some of the better known band of this genre include The Sonics, ? & the Mysterians, and The Standells.

Development of a counterculture (1963-1974)

In the late 1950s the U.S. Beatnik counterculture was associated with the wider anti-war movement building against the threat of the atomic bomb, notably CND in Britain. Both were associated with [jazz](#) and with the growing [folk song](#) movement, which attracted idealistic communists and left-wingers working for an egalitarian overthrow of race discrimination in the U.S. and of the class structure in Britain.

Rock and roll was seen as commercial pop, but subverted the race barriers in the U.S., and with the British invasion the reverence of groups for black [Rhythm and blues](#) stars brought these stars a wider public. The Beatles era brought outrage at longer hair styles, with unsmiling or sullen groups on record covers in contrast to the previous standard of clean-cut, smiling musicians. The Rolling Stones took this further and are credited with being the first band to dispense with band uniforms; band members simply wore whatever clothes they wished, and these clothes were often outlandish or controversial. Such seemingly trivial rebelliousness led to bigger shifts.

Bob Dylan and folk-rock

Main article: [Folk-rock](#)

The folk scene had strong links between Britain and America, and in both countries a puritanical opposition to electric instruments and revival of traditional songs combined with enthusiasm for acoustic [blues music](#) and promotion of new songs with a social message, a genre pioneered by Woody Guthrie. Despite his adolescent musical forays into electric rock 'n' roll, Bob Dylan came to the fore in this movement, and his hits with Blowin' in the Wind and Masters of War brought "[protest songs](#)" to a wider public. Like others on the folk circuit, he viewed The Beatles at first as tritely commercial [bubblegum pop](#), but just as they drew inspiration from his The Times They Are A-Changin album, he in turn was influenced by them to bring in electric rock instrumentation in his March 1965 album Bringing It All Back Home.

Before the album came out, The Byrds beat him to it with a jangling electric hit single version of Mr. Tambourine Man taken from a preview of an acoustic track on the album. This effectively started [Folk-rock](#), as well as setting off [Psychedelic rock](#). Dylan's own contribution continued, with his "Like a Rolling Stone" becoming a U.S. hit single. Among his many disciples, Neil Young's lyrical inventiveness and often wailing electric guitar attack further widened Folk-rock's audience and presaged [grunge](#). Others including Simon & Garfunkel, The Mamas & the Papas, Joni Mitchell and The Band developed the genre in America.

In Britain, Fairport Convention began applying rock techniques to traditional British folk songs, followed by groups such as Steeleye Span, Lindisfarne and Pentangle in an approach which is still going strong today. The same approach was made (and is made) in Brittany by Alan Stivell .

Psychedelic rock

Main article: [Psychedelic music](#)

Psychedelia began in the folk scene, with the Holy Modal Rounders introducing the term in 1964. With a background including folk and jug band music, The Grateful Dead fell in with Ken Kesey's LSD fuelled Merry Pranksters, playing at their *Acid Tests* then providing an electric [Acid rock](#) soundtrack to their Trips Festival of January 1966 , together with Big Brother & the Holding

Company. Within a fortnight the Fillmore Stadium was providing a regular venue for groups like another former jug band, Country Joe and the Fish, and the Jefferson Airplane whose debut album, recorded at the end of 1965, would have widespread influence that year. Elsewhere, The Byrds had a hit with Eight Miles High and the 13th Floor Elevators titled their album The Psychedelic Sounds of the 13th Floor Elevators. The music increasingly became involved in opposition to the Vietnam War.

In Britain, Pink Floyd had been developing psychedelic rock since 1965 in the underground culture scene, and in 1966 the Soft Machine formed. From the folk music side, Donovan had a hit with Sunshine Superman, one of the very first overtly psychedelic pop records. In August 1966 The Beatles joined in the fun with their Revolver featuring psychedelia in Tomorrow Never Knows and in Yellow Submarine which combined these references with appeal to children and nostalgia, a formula which would keep their music widely popular. The Beach Boys responded in the U.S. with Pet Sounds. From a [blues rock](#) background, the British supergroup Cream debuted in December, and Jimi Hendrix became popular in Britain before returning to storm America.

January 1967 brought the first album from The Doors. As the year went by many other pioneering groups got records out, with Pink Floyd's Arnold Layne in March only hinting at their live sound. The Beatles' groundbreaking album Sgt. Pepper's Lonely Hearts Club Band was released in June, and by the end of the year Pink Floyd's The Piper at the Gates of Dawn and Cream's Disraeli Gears.

The culmination of rock and roll as a socially-unifying force was seen in the rock festivals of the late '60s, the most famous of which was Woodstock which began as a three-day arts and music festival and turned into a "happening", as hundreds of thousands of youthful fans converged on the site.

Progressive rock

Main article: [Progressive rock](#)

The music itself broadened past the [guitar-bass-drum](#) format; while some bands had used saxophones and keyboards before, now acts like The Beach Boys and The Beatles (and others following their lead) experimented with new instruments including wind sections, string sections, and full orchestration. Many bands moved well beyond three-minute tunes into new and diverse forms; increasingly sophisticated chord structures, previously limited to jazz and orchestrated pop music, were heard.

Dabbling heavily in classical, jazz, electronic, and experimental music resulted in what would be called [progressive rock](#) (or, in its German wing, [krautrock](#)). Progressive rock could be lush and beautiful or atonal and dissonant, highly complex or minimalistic, sometimes all within the same song. At times it was hardly recognizable as rock at all. Some notable practitioners include Pavlov's Dog, King Crimson, Caravan, Jethro Tull, Genesis, Gentle Giant, The Nice, Yes, Gong, Emerson, Lake & Palmer, Soft Machine, Steve Hillage, Barclay James Harvest, Magma, Can, Pink Floyd, Rush, Queen and Faust.

German prog

Main article: [Krautrock](#)

In the mid-1960s, American and British rock entered Germany, especially British progressive rock bands. At the time, the musical avant-garde in Germany were playing a kind of [electronic classical music](#), and they adapted the then-revolutionary electronic instruments for a progressive-psychedelic rock sound. By the early 1970s, the scene, now known as *krautrock*, had begun to peak with the incorporation of jazz (Can) and Asian music (Popol Vuh). This

sound, and later pioneers like Neu! and Kraftwerk, were to prove enormously influential in the development of [techno](#) and other genres later in the century.

Italian prog

In Italy progressive rock had a great success in the 1970s and some bands played prog at the same level of the more famous American groups and went in tour in the States.

Some Italian progressive rock bands were Premiata Forneria Marconi, Le Orme, Banco del Mutuo Soccorso and Area International Popular Group.

Birth of heavy metal

Main article: [Heavy metal music](#)

A second wave of British bands and artists gained great popularity during this period. These bands typically were more directly steeped in American blues music than their more pop-oriented predecessors, but their performances took a highly amplified, often spectacular form. Guitar-driven acts such as Cream and Led Zeppelin were early examples of this [blues-rock](#) form, but heavier rock bands including Blue Cheer, Deep Purple, and most notably Black Sabbath are all believed to have had greater influence on metal music. This more aggressive style of rock would come to be known as [heavy metal](#).

Corporate movements out of the counterculture (the 1970s)

Arena rock

Main article: [Arena rock](#)

The Beatles and the Rolling Stones had set the table for massive live performances in stadiums and arenas. The growing popularity of metal and progressive rock led to more bands selling out large venues. The corporate world saw the chance for huge profits and began marketing a series of what came to be called [arena rock](#) bands. Bands whose roots were in other genres, like Queen, Pink Floyd and Genesis, paved the way by putting on extravagant live shows drawing a large number of fans. Following in their wake, Boston, Styx, Foreigner, Journey, and many other bands began playing similar music, often less progressive and metal-like. This movement became a precursor to the [power pop](#) of future decades, and set the mold for live performances by popular artists

Soft rock/Pop

Main article: [Pop music](#)

Even rock music would get soft, or at least in between soft and hard. Out of the short-lived "bubble gum pop" era came such groups as The Partridge Family, The Cowsills, The Osmonds, and The Archies (the last "group" was actually one person, Ron Dante, who would go on to help manage the career of Barry Manilow).

With the demise of The Beatles as a group, other bands and artists would take this emerging soft rock format and add a touch of orchestration to partially form some of the first "power ballads". Solo artists such as Manilow, Olivia Newton-John, and Eric Carmen, and groups such as Bread, The Carpenters, and England Dan & John Ford Coley would make popular the format we know today as Soft rock.

Other well-known artists, not specifically rock stars, from the 1960s such as Neil Diamond and Barbra Streisand were continuing to chart.

Classic rock emerging

Main article: [Classic rock](#)

Meanwhile, groups such as Queen, Led Zeppelin, Black Sabbath, AC/DC, Aerosmith, REO Speedwagon, ZZ Top, Van Halen, Golden Earring and The Rolling Stones as well as such solo artists as Peter Frampton were being heard mainly on AM radio and sharing the charts with their soft rock counterparts.

For example, Frampton's 1976 live album *Frampton Comes Alive*, rapidly becoming the best-selling live album of all time, had spawned a number of singles that hit the Top Ten charts, such as "Show Me The Way" and "Baby, I Love Your Way". Aerosmith's rock anthem "Walk This Way", among others, were becoming popular with junior high and high school students. It was an era where both soft and hard rock mixed together. Extremely popular recordings, such as

Led Zeppelin's "Stairway to Heaven" and Queen's "Bohemian Rhapsody," actually put the two together.

Rock crosses borders

In the early 1970s Mexican singer Rigo Tovar took not only the musical elements of rock melody and [blues](#) and fused it with [cumbia](#), and tropical music. He was the first to also use the rock and roll image; sporting long black shaggy hair, ray ban aviator glasses, glam outfits, and tattoos. He also started the use of electric guitars, synthesizers and electronic effects previously unused in Mexican music. In his live performances he would cover songs by Ray Charles and the Beatles. His fame and influence were not limited to Mexico and Latin America but eventually went world wide reaching Europe. Many of today's Mexican "rockeros" cite Rigo as an influence.

Disco, punk and New Wave (1973-1981)

Disco

Main article: [Disco](#)

While [Funk music](#) had been part of the rock and roll scene in the early 1970s, it would eventually give way to more accessible songs with a danceable beat. The Disco format was propelled by such groups as K.C. and the Sunshine Band, MFSB, The Three Degrees, The O'Jays, Barry White, Gloria Gaynor, CHIC, and The Trammps. Suddenly, many popular hits featured the danceable disco beat, and [discotheques](#) -- previously a European phenomenon - began to open in the U.S., notably Studio 54 in New York, which became the model for dozens of disco clubs nationwide.

The group most associated with the Disco era was The Bee Gees, whose music for the 1977 Paramount film Saturday Night Fever marked the pinnacle of the era. Many mainstream rock acts, including the Rolling Stones, Rod Stewart, Queen and even the Grateful Dead, incorporated disco beats into their releases in attempts to keep up with the trend; many rock radio stations began to adopt all-disco formats.

But by the end of the 1970s an anti-disco backlash occurred as, in the rush to capitalize on the popular format, the overall quality of disco music began to fall and as rock fans reacted to the perceived loss of traditional rock outlets in favor of disco. The anti-disco movement culminated in the disco demolition riot in Chicago during the summer of 1979.

While much of the cachet of disco as a genre had dissipated by the end of the '70s, danceable sounds persisted; disco, in its own way, would spin off [hip hop music](#) (or "rap music") as we know today, when The Sugarhill Gang took portions of Chic's hit "Good Times" and transformed them into "Rapper's Delight", the first hip-hop recording to become a Billboard Top 40 hit single.

Punk Rock

Main article: [Punk rock](#)

[Punk rock](#) started off as a reaction to the lush, producer-driven sounds of disco, and against the perceived commercialism of [progressive rock](#) that had become arena rock. Early punk borrowed heavily from the garage band ethic: played by bands for which expert musicianship was not a requirement, punk was stripped-down, three-chord music that could be played easily. Many of these bands also intended to shock mainstream society, rejecting the "peace and love" image of the prior musical rebellion of the 1960s which had degenerated, punks thought, into mellow disco culture.

Punk developed as more than an aesthetic movement in America, with artists Richard Hell, Television, whom Richard briefly played, Patti Smith, The Ramones, Talking Heads and others of CBGB's taking the stage and changing music for years. The Ramones were the "safer" brand of punk: equally aggressive but mostly apolitical. Richard Hell was the flip side: he was a poet, his band could play their instruments as well, and usually better, than any corporate band. The Punk movement was born out of an intellectual movement, but The Ramones took a "dumbed down" sound to the mainstream. However, Punk spread to England where it became a more violent form of expression with the proto-typical band The Sex Pistols.

The Sex Pistols chose aggressive stage names (including "Johnny Rotten" and "Sid Vicious") and did their best to live up to them, deliberately rejecting anything that symbolized the

establishment in England when they toured. They were most well represented on their first two singles "Anarchy in the U.K." and "God Save the Queen". Despite an airplay ban on the BBC, the record rose to the top chart position in the UK. The Sex Pistols paved the way for many other political bands like The Clash, whose approach was less nihilistic but more overtly political and idealistic. More artier bands like Wire and The Fall gave Punk another side.

As the Pistols toured America, they spread their music as the first wave of Punk had been spread in theirs. Punk was mostly an East-coast phenomenon in the US until the late 1970s when Los Angeles-based bands such as X and Black Flag broke through.

It was also through punk, and to an extent, new wave, that Australia made its first major impacts on the global popular music scene. After Johnny O'Keefe's last major hit in 1961, Australian popular music was dominated by clean-cut family bands. Bubbling beneath the surface, however, was a group of pioneering bands like the [surf](#) band The Atlantics, but it was not until the late 1970s, with acts like The Birthday Party, INXS, SPK, and Midnight Oil offering an energetic experimentalism that the country's role in pop music became manifest.

New Wave

Main article: [New Wave music](#)

Punk rock attracted devotees from the art and collegiate world and soon bands sporting a more literate, arty approach, such as the Talking Heads and Devo began to infiltrate the punk scene; in some quarters the description [New Wave](#) began to be used to differentiate these less overtly punk bands.

If punk rock was a social and musical phenomenon, it garnered little in the way of record sales (small specialty labels such as Stiff Records had released much of the punk music to date) or American radio airplay, as the radio scene continued to be dominated by mainstream formats such as [disco](#) and album-oriented rock. Record executives, who had been mostly mystified by the punk movement, recognized the potential of the more accessible New Wave acts and began aggressively signing and marketing any band that could claim a remote connection to punk or New Wave. Many of these bands, such as The Cars and The Go-Go's were essentially pop bands dressed up in New Wave regalia; others, including The Police and The Pretenders managed to parlay the boost of the New Wave movement into long-lived and artistically lauded careers.

Between 1982 and 1985, influenced by Kraftwerk and Gary Numan, New Wave went in the direction of such New Romantics as Duran Duran, A Flock of Seagulls, Psychedelic Furs, Talk Talk and the Eurythmics, sometimes using the synthesizer entirely in place of guitar. This period coincided with the rise of MTV and led to a great deal of exposure for this brand of [synth-pop](#). Although many "Greatest of New Wave" collections feature popular songs from this era, New Wave more properly refers to the earlier "skinny tie" rock bands such as The Knack or Blondie.

Punk and [post-punk](#) bands would continue to appear sporadically, but as a musical scene, punk had largely self-destructed and been subsumed into mainstream New Wave pop by the mid-1980s, but the influence of punk has been substantial. The [grunge](#) movement of the late 1980s owes much to punk, and many current mainstream bands claim punk rock as their stylistic heritage. Punk also bred other genres, including [hardcore](#), [industrial music](#), and [goth](#).

Rock diversifies in the 1980s

In the 1980s, popular rock diversified. The early part of the decade saw Eddie Van Halen achieve musical innovations in rock guitar, while vocalists David Lee Roth (of Van Halen) and Freddie Mercury (of Queen) raised the role of frontman to near performance art standards. Concurrently, pop-New Wave bands remained popular, while [pop-punk](#) performers, like Billy Idol and The Go-Go's, gained fame. American [heartland rock](#) gained a strong following, exemplified by Bruce Springsteen, Bob Seger, and others. Led by the American folk [singer-songwriter](#) Paul Simon and the British former prog rock star Peter Gabriel, rock and roll fused with a variety of folk music styles from around the world; this fusion came to be known as "[world music](#)", and included fusions like Aboriginal rock.

Hard rock, glam metal and Instrumental rock

Main article: [Glam metal](#)

See also: [Hard rock](#), [Heavy metal music](#), and [Instrumental rock](#)

Heavy metal languished in obscurity until the mid- or late 1970s. A few hard rock bands maintained large followings, like Queen, AC/DC, Led Zeppelin and Aerosmith, and there were occasional mainstream hits, like Blue Öyster Cult's "Don't Fear the Reaper". Music critics overwhelmingly hated the genre, and mainstream listeners generally avoided it because of its strangeness. However this changed in 1978 with the release of the [hard rock](#) band Van Halen's eponymous debut, which ushered in an era of widely popular, high-energy rock and roll, based out of Los Angeles, California.

While bands like Van Halen, Metallica and Megadeth innovated in the genre, and the New Wave of British Heavy Metal (spearheaded by bands such as Judas Priest and Iron Maiden) found fans, a group of musicians formulated what later became known as [glam metal](#). Taking cues from Van Halen, but without their humor, Mötley Crüe, Bon Jovi, and Ratt are often regarded as the first glam metal bands to gain popularity. They became known for their debauched lifestyles, teased hair, feminized use of make-up, clothing (usually spandex,) and over-the-top posturing. Their songs were bombastic, aggressive, and often defiantly macho, with lyrics focused on sex, drinking, drugs, and the occult. After Def Leppard's wildly popular *Pyromania*, and Van Halen's seminal 1984, glam metal became ubiquitous. Many glam metal bands became [one-hit wonders](#), or as David Lee Roth once said of them, "here today, gone later today," (for example, Winger and Slaughter.)

By the middle of the 1980s, a formula developed in which a glam metal band had two hits -- one a soft ballad, and the other a hard-rocking anthem. The original line-up of Van Halen broke up in 1985, creating something of a quality vacuum in the genre; however, in 1987, Guns N' Roses released *Appetite for Destruction*, which became phenomenally successful. Until glam metal's demise in the early-1990s, Guns N' Roses were hard rock's standard-bearers, and influenced its sound by incorporating influences from punk rock, and [thrash metal](#).

[Instrumental Rock](#) was also popularised during this period with Joe Satriani's release of "Surfing with the Alien". With many heavy metal guitarists being virtuosos, many of them felt constrained by their bands and were releasing solo albums. Guitarists such as George Lynch, Yngwie Malmsteen and Steve Morse have all greatly contributed to the genre.

Alternative music and the indie movement

Main article: [Alternative rock](#)

The term *alternative music* (also often known as [alternative rock](#)) was coined in the early 1980s to describe bands which didn't fit into the mainstream genres of the time. Bands dubbed "alternative" could be most any style not typically heard on the radio; however, most alternative bands were unified by their collective debt to [punk](#). Important bands of the '80s alternative movement included R.E.M., Sonic Youth, The Smiths, Pixies, Hüsker Dü, The Cure, and countless others. Artists largely were confined to [indie](#) record labels, building an extensive underground music scene based around college radio, fanzines, touring, and word-of-mouth. Although these groups never generated spectacular album sales, they exerted a considerable influence on the generation of musicians who came of age in the 80s and ended up breaking through to mainstream success in the 1990s. Notable styles of alternative rock during the 80s include jangle pop, [gothic rock](#), college rock, and [indie rock](#). The next decade would see the success of [grunge](#) in the US and [Britpop](#) in the UK, bringing alternative rock into the mainstream.

Alternative goes mainstream (the 1990s)

Grunge and the anti-corporate rock movement

Main article: [Grunge music](#)

By the late 1980s rock radio was dominated by aging rock artists, slick [corporate rock](#), and hair metal; MTV had arrived and brought with it a perception that style was more important than substance. Any remaining traces of rock and roll rebelliousness or the punk ethic seemed to have been subsumed into corporate-sponsored and mass-marketed musical product. Disaffected by this trend, some young musicians began to reject the polished, glamor-oriented posturing of hair metal, and created crude, sometimes angry music. The American Pacific Northwest region, especially Seattle, became a hotbed of this style, dubbed grunge.

Early grunge bands, particularly Alice in Chains and Soundgarden, took much of their sound from early heavy metal and much of their approach from punk, though they eschewed punk's ambitions towards political and social commentary to proceed in a more nihilistic direction. Grunge remained a mostly local phenomenon until the breakthrough of Nirvana in 1991 with their album Nevermind. A slightly more melodic, more completely produced variation on their predecessors, Nirvana was an instant sensation worldwide and made much of the competing music seem stale and dated by comparison, after Guns N' Roses' successful 1991 double-album Use Your Illusion I and II experimental hard-rock faded almost completely from the mainstream.

Nirvana whetted the public's appetite for more direct, less polished rock music, leading to the success of bands like Pearl Jam and Soundgarden who took a somewhat more traditional rock approach than other grunge bands but shared their passion and rawness. Pearl Jam were a major commercial success from their debut but, beginning with their second album, refused to buy in to the corporate promotion and marketing mechanisms of MTV and Ticketmaster, with whom they famously engaged in legal skirmishes over ticket service fees.

While grunge itself can be seen as somewhat limited in range, its influence was felt across many geographic and musical boundaries; many artists who were similarly disaffected with commercial rock music suddenly found record companies and audiences willing to listen, and dozens of disparate acts positioned themselves as alternatives to mainstream music; thus [alternative rock](#) emerged from the underground.

Britpop

Main article: [Britpop](#)

While America was full of grunge, post-grunge, and hip hop, Britain launched a 1960s revival in the mid-90s, often called [Britpop](#), with bands like Suede, Oasis, The Verve, Radiohead, Pulp and Blur. These bands drew on myriad styles from the 80s British rock underground, including [twee pop](#), [shoegazing](#) and [space rock](#) as well as traditional British guitar influences like the Beatles and glam rock. For a time, the Oasis-Blur rivalry was similar to the Beatles-Rolling Stones rivalry. While bands like Blur tended to follow on from the Small Faces and The Kinks, Oasis mixed the attitude of the Rolling Stones with the melody of the Beatles. The Verve and Radiohead took inspiration from performers like Elvis Costello, Pink Floyd and R.E.M. with their progressive rock music, manifested in Radiohead's most famous album, OK Computer. These bands became very successful, and for a time Oasis was given the title "the biggest band in the world" thanks to an album selling some 14 million copies worldwide but slowed down after band

breakups, publicity disasters in the United States and slightly less popular support. The Verve disbanded after on-going turmoil in the band, but on the other hand Radiohead threw themselves into electronic experimentation in their latest records and have stood the test of time in both the U.K and the USA as a major act.

Indie rock

Main article: [Indie rock](#)

By the mid-90s, the term "alternative music" had lost much of its original meaning as rock radio and record buyers embraced increasingly slick, commercialized, and highly marketed forms of the genre. At the end of the decade, [hip hop music](#) had pushed much of alternative rock out of the mainstream, and most of what was left played [pop-punk](#) and highly polished versions of a grunge/rock mishmash.

Many acts who, by choice or fate, remained outside the commercial mainstream, became part of the [indie rock](#) movement. Indie rock acts placed a premium on maintaining complete control of their music and careers, often releasing albums on their own independent record labels and relying on touring, word-of-mouth, and airplay on independent or college radio stations for promotion. Linked by an ethos more than a musical approach, the indie rock movement encompasses a wide range of styles, from hard-edged, grunge influenced bands like Superchunk to punk-folk singers such as Ani DiFranco.

Currently, many countries have an extensive local [indie](#) scene, flourishing with bands with much less popularity than commercial bands, just enough of it to survive inside the respective country, but virtually unknown outside them.

Stoner rock

Main article: [Stoner rock](#)

With some influences of Psychedelic Rock and riff orientated structure of early Heavy Metal, stoner rock emerged in the late 1980s. Bands such as the Melvins, Kyuss, Fu Manchu, Nebula and Queens of the Stone Age. Characterised by sludgy sounding, heavily distorted amps and detuned guitars, stoner rock tries to simulate the experience of an LSD trip or smoking marijuana. Many stoner rock bands can often play one song for up to 20 minutes with incredible variation in emotion, speed and genre.

Stoner rock remains the cornerstone of the independent recording industry, with few mainstream exceptions. Most notably Josh Homme who was the songwriter for both Kyuss and Queens of the Stone Age.

Post-grunge and pop punk (1995-2000)

With the death of Kurt Cobain, rock and roll music searched for a new face, sound, and trend. A second wave of alternative rock bands began to become popular, with grunge declining in the mid-90s. Green Day, Foo Fighters, Radiohead, and Creed spearheaded rock radio, and 311 and Rage Against the Machine brought a fresh rap/rock hybrid sound. In 1995, a Canadian pop star, Alanis Morissette, arose, and released *Jagged Little Pill*, a major hit that featured blunt, personally-revealing lyrics. It succeeded in moving the introspection that had become so common in grunge to the mainstream. The success of *Jagged Little Pill* spawned a wave of popularity in the late 90s of confessional rock releases by female artists including Jewel, Tori Amos, Fiona Apple, and Liz Phair. Many of these artists drew on their own alternative rock heroes from the 1980s and early 90s, including the folksy Tracy Chapman and various Riot Grrl bands. The use of introspective lyrics bled into other styles of rock, including those dubbed *alternative*.

The late 1990s brought about a wave of mergers and consolidations among US media companies and radio stations such as the Clear Channel Communications conglomerate. This has resulted in a homogenization of music available. Bands like Green Day and Blink 182 defined pop punk at the end of the 90s. At this time, "nu metal" began to take popular form, it contained a mix of grunge, metal, and hip-hop. Using downtuned 7 string guitars, KoRn first created their heavy crushing riffs in 1994 with their first self-titled album. This then helped spawn a wave of nu metal bands such as Linkin Park, Slipknot, Static-X, Disturbed, and Limp Bizkit.

Present day (2000-Present)

In the early 2000s the entire music industry was shaken by claims of massive theft of music rights using file-sharing tools such as Napster, resulting in lawsuits against private file-sharers by the recording industry group the RIAA.

After existing in the musical underground, garage rock saw a resurgence of popularity in the early 2000s, with bands like The White Stripes, The Strokes, Jet, The Vines, and The Hives all releasing successful singles and albums. This wave is often referred to as back-to-basics rock because of its raw sound. Currently popular rock trends include pop-punk, often times wrongly referred to as emo which draws its style from softer punk and alternative rock styles from the 1980s. Many new bands have become well-known since 2001, including Jimmy Eat World, Hawthorne Heights, Dashboard Confessional and Taking Back Sunday; however, this subgenre has come to be frequently maligned by many rock enthusiasts. Additionally, the retro trend has led to the revitalization of dance-rock. Bands like Franz Ferdinand, Hot Hot Heat, The Killers and The Bravery mix post-punk sensibilities with electronic beats. The most recent pop-rock successes have been acts such as Fall Out Boy, Relient K, Simple Plan, and Good Charlotte.

The biggest factor that has contributed to the resurgence of rock music is the rise of paid digital downloads in the 2000s. During the 90s, the importance of the buyable music single faded when Billboard allowed singles without buyable, album-separate versions to enter its Hot 100 chart (charting only with radio airplay). The vast majority of songs bought on paid download sites are singles bought from their albums; songs that are bought on a song-by-song basis off artist's albums are considered sales of singles, even though they have no official buyable single.

Meanwhile, "Top 40" music today is dependent on either synthesizer orchestration or sampling, prominent in such pop artists like Gwen Stefani, Ashlee Simpson, Lindsay Lohan, Jessica Simpson, and Kelly Clarkson.

Rap/[hip hop music](#) dominates the US charts pop charts, with artists like 50 cent, Snoop Dogg, Kanye West, Nelly, Eminem and Jay Z selling millions of records since the turn of the millennium. R&B acts like Mariah Carey, Usher and Alicia Keys are very popular on the pop charts, although none of these acts, rap or R&B, sell as many albums as rock did. Nearly all of the best selling albums of all time are still rock.

In many other nations, such as the UK and Australia, rock figures much more prominently in album sales than in the US. Rap and hip hop, although popular in those nations, are not as dominant as in the USA. American Bands such as The White Stripes, The Killers and The Strokes have more success in the UK than in the USA, and British bands such as The Libertines, Franz Ferdinand, Coldplay, Oasis, Kaiser Chiefs and Arctic Monkeys are still the UK's biggest selling artists. Emo remains a marginal genre, although it is arguably growing in popularity in the UK.

Social impacts

The influence of rock and roll is far-reaching, and has had significant impact worldwide on fashion, film styles, and attitudes towards sex and sexuality and use of drugs and alcohol. This impact is broad enough that "rock and roll" may also be considered a life style in addition to a form of music.

Trivia

- The first record released in Britain to feature the words *Rock and Roll* was "Bloodnock's Rock And Roll Call", a 1956 record from The Goon Show.
- There have been many songs with the title "Rock and Roll" from The Treniers in the 1950s to Led Zeppelin, The Velvet Underground, and Gary Glitter in the 1970s as well as Rainbow and Rolling Stones. However, Trixie Smith is possibly the first artist to incorporate the words in the 1922 record "My Baby Rocks with One Steady Roll".

_____ | _____
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Rockabilly

Rockabilly is the earliest form of [rock and roll](#) as a distinct style of music. It is a fusion of [blues](#), hillbilly boogie, [bluegrass music](#) and [country music](#), and its origins lie in the American South. As Peter Guralnick writes, "Its rhythm was nervously uptempo, accented on the offbeat, and propelled by a distinctively slapping bass....The sound was further bolstered by generous use of echo, a homemade technique refined independently by Sam Phillips and Leonard Chess in Chicago with sewer pipes and bathroom acoustics." While recording artists such as Bill Haley were playing music that fused [rhythm and blues](#), [western swing](#) and country music in the early 1950s, and Tennessee Ernie Ford performed in a somewhat similar style on songs such as "Smokey Mountain Boogie," they were not playing rockabilly. As Nick Tosches writes, "By the early 1950s, it was not uncommon to encounter simultaneous country and rhythm-and-blues recordings of the same song." And he points out that the Delmore Brothers and Hank Williams were performing, in the late 1940s, music that could be called rock and roll. But rockabilly was a stripped-down version of its various sources, and thus a specific stylistic moment in the evolution of music that before had existed in many forms.

Bill Flagg was the first to name the music when he recorded for Tetra Records in 1955 - 1956. His song "Go Cat Go" went into the National Billboard charts in 1956. He is a member of the Rockabilly Hall Of Fame.

Elvis Presley's 1954 Memphis sessions for Sam Phillips's Sun Records produced arguably the first rockabilly recordings. "That's All Right," first performed by Arthur Crudup, was a reworking of a blues tune, done with overtones of country music. "Blue Moon of Kentucky," by Bill Monroe, was a bluegrass standard, done with overtones of blues.

During roughly the same period of time, a young singer/songwriter down in Lubbock, Texas named Buddy Holly was busy taking elements of various musical styles (blues, country, gospel, south of the border, etc...) and melding them into what later became the "Tex-Mex" sound. Holly's pioneering efforts are legendary, and the rockabilly sound was a strong element in much of his work.

Carl Perkins, who also recorded for Sun, is another performer whose recordings helped to define the genre. "Blue Suede Shoes", written by Carl, is considered a classic of the style. The early recordings of Jerry Lee Lewis, Johnny Cash, Dale Hawkins, Charlie Feathers, Hasil Adkins, Gene Vincent, Billy Lee Riley and Roy Orbison are also considered essential, although Cash, Vincent, Lewis and Orbison each went on to perform in other styles. Eddie Cochran and Ricky Nelson also are considered rockabilly performers; they were not, however, from the South, although Nelson's guitarist, James Burton, grew up in Shreveport.

Although the influence of rockabilly, both as a musical style and as a set of attitudes and gestures, has never waned, Holly's death in a plane crash in 1959 tended to mark the end of the classic rockabilly era. In the 1980s, The Stray Cats led a brief revival of interest in rockabilly, while another revival followed in the 1990s with bands like High Noon, Big Sandy and the Fly-Rite Boys, the Dave and Deke Combo, The Racketeers, and many others. And bands like The Cramps, Tav Falco's Panther Burns, Reverend Horton Heat, Southern Culture on the Skids, Batmobile and more importantly The Meteors merged the music with Punk rock/Horror, forming a distinct sub-genre referred to as [psychobilly](#). Dire Straits did a rockabilly track, The Bug, on their 1991 album On Every Street.

Guralnick writes, "Rockabilly is the purest of all rock 'n' roll genres. That is because it never went anywhere. It is preserved in perfect isolation within an indistinct time period....".

In 1997, the Rockabilly Hall of Fame was founded by Bob Timmers to present early rock and roll history and information relative to the artists and personalities involved in this pioneering American music genre.

Some Rockabilly Acts

More recent rockabilly performers have merged the style with western swing and [jump blues](#) to produce a music that combines elements of music common to the late 1940s and 1950s, without adhering to the strict practices of rockabilly itself.

The Fashion Sub-Culture

Worthy of mentioning is the fact that devoted followers of Rockabilly music and its fashion are known as Rockabillys, or "Billys" within the "scene." The hairstyle is usually a tame or more exaggerated "pomp" or pompadour hairstyle as was popular with 1950s artists like Buddy Holly, Jerry Lee Lewis and revivalists stars from the '80s, The Stray Cats. This hair style is usually maintained with large amounts of pomade hair wax from traditional brand names like Brylcreem, Black & White Pluko, Murrays, and Layrite. It was rumored that Elvis Presley and Johnny Cash both used Genuine B&W Pomade to hold up their hair with a thick and shiny look.

The clothing is largely reflective of the popular styles worn by the musicians in the 1950s themselves; slacks, pastel colored and Daddy-O styled shirts, baggy coats with the shirt collars worn over the coat collar, creeper shoes in every colour of the spectrum, with black and white being the most popular. Of course Levi jeans (501 or 505) and more casual items are also part of the wardrobe, to include t-shirts and motorcycle jackets. In regard to fashion, Rockabillys look very similar to other music/fashion subcultures like Greasers, Teds (Teddy Boys) and [Rockers](#) of the same era. All have a love and respect of classic American cars, British motorcycles, Rock and Roll, and vintage clothing. And all have a steady and popular revivalist following all over the world.

Bands

Hasil Adkins
Ace Andres and *The X-15s
Belmont Playboys
Big Sandy and the Fly-Rite Boys
Blacktop Rockets
Buddy Holly
Cari Lee and the Saddle-ites
Cave Catt Sammy
Cigar Store Indians
Charlie Feathers
Chuck Berry
Dagmar and the Seductones
David Vanian and the Phantom Chords
Dead Man's Hand
Deke Dickerson
Dragstrip 77
The Dempseys
Frantic Flattops
High Noon
Hillbilly Hellcats
Hillbilly Moon Explosion
Hot Rod Lincoln
Jack Knife and the Sharps
Johnny Knox and High Test
Johnny Mercury
Josie Kreuzer
Kim Lenz
Lee Rocker
Marti Brom
The Raging Teens
Reverend Elvis & Undead Syncopators
Rocket 350
Rusty and the Dragstrip Trio
Sasquatch & The Sick-A-Billys
Social Distortion
Sonoramic Commando
The Caravans
The Memphis Morticians
The Living End
The Pistoleers
The Tremors
The Reverend Horton Heat
The Stray Cats
This Train
Three Bad Jacks
Turbopotamos
The Young Werewolves
Thirteen Stars
Th' Legendary Shack Shakers

The Skip Rats

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See also

- [Psychobilly](#).
- [Punkabilly](#).
- [Cowpunk](#)
- [Deathcountry](#).
- [Horror punk](#)
- [Alternative country](#).
- [Punk rock](#)
- [Rockers](#)

Rocker

Rocker was a term originally applied in a derogatory manner to British motorcycle riding youths in the 1960s, but was later taken by riders, and their pillions. Rockers were almost entirely defined in opposition to their famous antitheses of the same time, the Italian motorscooter riding Mods, or Modernists. Mods and Rockers rocketed to fame in 1964 by the sensationalistic media reporting of what by today's standards was very mild youth behaviour; the famous Bank Holiday clashes between both parties on the English South Coast holiday resorts of Clacton, Margate and Brighton. Before this time, young motorcyclists had not been grouped together and labelled in such a manner.

Music and Fashion

Rockers are generally associated with 1950s and early 1960s-era Rock and Roll by artists like Gene Vincent, Eddie Cochran, Chuck Berry and the early Elvis Presley but a Rocker was a motorcyclist first and foremost not a mere fashion or youth music trend. Theirs was a style born out of necessity and practicality and they will generally be seen riding their motorcycles wearing a classic open face style of helmet and aviator goggles, especially the "pudding-basin" short style of helmet such as those still made by Davida.

The real **Rocker's** dress style is dominated by the wearing of leather jackets - especially the traditional design but heavily badged, studded and hand painted or decorated "Brando-style" lancer front motorcycle leather jacket design. Blue or black denim jeans, biker boots and the ubiquitous James Dean quiff are also worn. Central to the Rocker Movement in its 60s heydays was The 59 Club of Paddington. Also known as The Fifty Nine Club, a church based youth club that opened its doors to the young tearaway bikers, the folk devils of their day, in 1962 and which grew to have over 20,000 members under the leadership of Fathers Graham Hullett and Bill Shergold. By far the image and character that epitomises the look and spirit of the rocker, is Marlon Brando portraying " Johnny " in the 1954 Columbia Pictures movie, "The Wild One".

Cultural Background

The Rocker Movement came about through a number of unique influences; the end of Post-WWII rationing in the UK and a general rise in prosperity for working class youth, the availability of credit and finance for young people, the influence of American popular music & cinema, the building of race track-like new arterial ring roads about British cities and the transport cafes which became their natural haunts. All of these coinciding at the same time as British motor engineering, and motorcycle industry, was still at the centre of world. Indeed, 1959 was the year that the most British motorcycles were ever made.

Whilst the **Rockers'** attitude may have been born from Cowboy movies and Rock and Roll heroes, as far as their motorcycle were concerned, they associated themselves with their European race track heroes and the trend of motorcycles know as Cafe Racers were born. Standard factory designed motorcycles striped down, tuned up and modified to appear like a racing bike but used only to race on public roads between cafes [pronounced "caffs"] the Rockers were known to frequent, such as The Ace Cafe, Chelsea Bridge tea stall, Ace of Spades, Busy Bee, Johnsons and others.

Largely due to their sense of dress and dirtiness, in an age when conservative public decorum still existed, the **Rockers** were not widely welcomed by other venues such as pubs and dance halls. This remained true right through out their history until the recent "Born Again Biker" or "Yuppie Biker" age. **Rockers** were also reviled by the British Motorcycle industry and general enthusiasts as being bad for the industry and the sport. Cafe Racers were a particularly European style of motorcycle, common also in Italy - the then other great motorcycle manufacturer and racing nation - in contrast to American cruiser style.

Cafe Racers

The term Cafe Racer is still used to describe motorcycles of a certain style and some motorcyclists still use this term in self-description. A cafe racer is a motorcycle that has been modified for speed and good handling rather than comfort; single racing seats, low handle bars such as ace bars or even one-sided "clip-ons" mounted directly onto the front forks for control and aerodynamics, half or full race fairings, large racing petrol tanks often left unpainted, swept back exhausts and rearset footpegs in order to give better clearance whilst cornering at speed. These motorcycles were lean, light and handled road surfaces well. The most defining machine of the Rocker heyday was the homemade Norton Featherbed framed and Triumph Bonneville engined machine called "The Triton ". It used the most common and fastest racing engine combined with the best handling frame of its day.

Rocker Reunion

In the early 70s, as the British **Rocker** and hard core motorcycle scene fractured and evolved under new influences coming in from California, both Hippy and Hells Angels. The remaining **Rockers** became known as Greasers, not to be confused with the American usage of "greaser", and the scene had all but died out in form but not spirit. However, in the early '80s though, The Rocker Reunion Club was started by Len Paterson and a handful of original Chelsea Bridge Boys who held nostalgic Rocker Reunion Pissups [dances] and Rocker Reunion Runs to historic destination such as Brighton Beach. Within a few years these attracted 10 - 12,000 like minded revivalists, widespread media attention and neo-converts.

The successes of these Runs and Pissups were later capitalised by ex-police officer Mark Wilsmore. Wilsmore, having spent many, many hours with original rockers such as Len Paterson, Derek Fox and experts in crucial items such as Lewis Leather motorcycle jackets, was directly encouraged and inspired by them to buy and redeveloped The Ace Cafe transport cafe but went on to, controversially, market the Rockers-style commercially by trademarking the word "Rocker" for his own exclusive use, threatening original rockers and their suppliers with legal action and using police contacts to shut down rocker events.

The **Rocker's** look was later adopted by many Punk bands and is today an influence on the [Rockabilly](#) revival and [Psychobilly](#) scenes. Today, the revival continues to grow, the modern day Rocker-style having followings all over the world, especially in Japan where it was originally lead by Koji Baba who attended the original Rocker Reunions, but also in the USA and Australia. Now as a cafe racer riding scene, it often exists now as a counterpoint to the crass, bloated, heavily corporate and often violent Harley-Davidson club biking scene.

The emphasis of the **Rocker** fashion is rooted in a simple nostalgic look, born of practicality, that began in the 1950s and 1960s; turned-up Levi Jeans and leather motorcycle jacket, often handpainted brands or personal logos. This fashion has minute details such as the wearing of Esso Man key chain, 59 club and other motorcycle brand patches adorning the motorcycle jacket, the use of motorcycle tank badges as belt buckles, white silk scarf and long white socks folded over the top of motorcycle boots which have all been adopted by Fashion designers on a regular basis for their collection. Indeed the leather jacket, such as the Aviakit by brand leader Lewis Leathers have been accepted as Fashion classics and original models highly collectible and prized.

Rocker Jackets

" Very little has come out of the whole teen-aged development that has more beauty than decorated Rocker jackets. They show the creative impulse at its most pure and inventive. Without any sentimentality, it is possible to say that they constitute an art of high degree, symmetrical, ritualistic, with a bizarre metallic brilliance and a high fetishistic power. " src : Jeff Nutall, Bomb Culture

Modern Day

The Rocker of the 21st century has evolved from its humble working-class British beginnings more than 40 years ago and so has the fashion ; Full length motorcycle boots such as the classic Lewis Leather styles are still used, but Winkle Pickers, sharp pointed shoes are no longer so common. Engineer boots and Doc Martens being the norm. Brothel Creepers, thick crepe soled shoes, have worked themselves back into fashion, as originally worn by the " Teds " or Teddy Boys. Rockers continue to wear motorcycle jackets with leather trousers and the ubiquitous white silk scarf while riding their bikes. Also the use of Levi 501 or 505's has always maintained as part of Rocker fashion.

To complete the look, Rockers would tend to ride a classic British motorcycle, preferably but not exclusively a Cafe racer, usually Triumph or Norton or the Triton Motorcycle hybrid of the two, but sometimes a BSA, Royal Enfield or Matchless from the 1960s, as this was the heyday of the British motorcycle industry. These bikes now lovingly restored. Classically styled European cafe racers are now also seen, interpretations of the theme but using Moto Guzzi or Ducati, and also Classic Japanese engines albeit in British made frames such as those by Rickman.

Sub-cultural references

Rockers are a sub-culture, even within motorcycling, that persists to this day and should not be confused with the similar looking Greasers, as in the American usage of the term, Psychobillys or [punks](#) such as The Clash, The Ramones, etc., who have taken style elements from the Rockers. The British use of the terms Greasers/Rockers are fairly interchangeable. Strictly speaking, British Greasers being a short-lived development in the early 1970s somewhere between the original Rockers and the long haired bikers of the Hippy or Hells Angels era.

Latterly, the term Rocker has also been used more generically in the USA to describe fans of Heavy Metal or Hard Rock music, and in Germany to define a completely different type of motorcyclist. Namely those in cult-like backpatch motorcycle clubs, as in "Rockerbanden", to which they should not be confused with. Rocker is currently, or was recently, quite erroneously the code name of widescale investigation by Interpol into such outlaw biker gang activity. As the defining element for Rockers is having or riding pillion on a motorcycle, "Wot no bike?" or "N.C.N.R." (No Cunt, No Ride) were mottos famously painted onto jackets of that age. Interesting, many of the original Punk Rocker generation also rode motorcycles and even, such as Dave Vanian of The Damned, attended the 59 Club / Fifty Nine Club.

Particularly unique, **Rockers** as a group found drugs of any kind totally abhorrent. This was because they valued physical prowess so highly. In their book, taking drugs - which by this time was widespread amongst Mods and Beatniks was unmanly. It was cheating. In a kind of street Bushido spirit, if you had to resort to drugs to give you nerves or confidence then you couldn't be much of a man. According to Johnny Stuart in *Rockers! Kings of the Road*,

[t]hey had no knowledge of the different sorts of drugs. To them amphetamines, cannabis, heroin were all drugs - something to be hated. Their ritual hatred of Mods and other sub-cultures was based in part on the fact that these people were believed to take drugs and were therefore regarded as sissies. Their dislike of anyone connected with drugs was intense.

As pop culture developed into the late 1960s, and lost its focus on reality, the rockers provided a counterpoint with their allegiance to a purer, more basic musical and lifestyle tradition. Until the explosion of Punk in the mid 1970s, it was the leather boys that kept this style of music alive. Rising out of a largely underground scene, the Rocker revival scene gathers worldwide media attention which has brought in an influx of both new younger converts as well as returning original middle aged riders, internationally. Finally, it has also gained the acceptance of the motorcycling industry who have started to make Retro or Cafe Racer bikes for individuals to buy - especially in Japan where the market leaders have their factories - thereby ensured that as a motorcycling tradition, **Rocker** Movement was not going to die. It might just have to suffer being re-marketed as a Paul "Mod" Smith designed handbag by Triumph motorcycles instead.

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See also

[Raggare](#)
[Punk Rockers](#)
[Psychobilly](#)
[Rock and roll](#)

Categories: [Musical movements](#)

Roman School

In music history, the **Roman School** was a group of composers of predominantly church music, in Rome, during the 16th and 17th centuries, therefore spanning the late [Renaissance](#) and early [Baroque](#) eras. The term also refers to the music they produced. Many of the composers had a direct connection to the Vatican and the papal chapel, though they worked at several churches; stylistically they are often contrasted with the [Venetian School](#) of composers, a concurrent movement which was much more progressive. By far the most famous composer of the Roman School is Giovanni Pierluigi da Palestrina, whose name has been associated for four hundred years with smooth, clear, polyphonic perfection. However, there were other composers working in Rome, and in a variety of styles and forms.

History and Characteristics

While composers had almost certainly been working in Rome continuously for the thousand years since the time of Gregory the Great, the development of a consistent style around the middle of the 16th century, due in part to the musical requirements of the Counter-Reformation, led to their being grouped together by music historians under this single label.

The music of the Roman School can be seen as the culmination of a development of polyphony through the infusion of music of the Franco-Netherlandish school during the last hundred years. Franco-Netherlandish composers had long been coming to Italy to live and work—Josquin, Obrecht, Arcadelt, and many others made the long journey, and their musical style was decisive on the formation of the Italian styles. Under the guidance of the Vatican, and with the choir of the Sistine Chapel being one of the finest of the time, it was perhaps inevitable that the stylistic center of sacred polyphony would turn out to be Rome.

The Council of Trent, which met from 1543 to 1563, had a significant impact on the music of the Roman School: indeed it can be argued that these reforms in the Catholic Church, which were part of the Counter-Reformation, *defined* the music of the Roman School. The Council of Trent recommended that sacred music, especially for use in church, be written in a dignified, serious style. The Council allowed polyphony—a common misconception is that they banned it outright, but this is false—however they did require that text which was sung be clearly understandable. In addition, while they did not ban the use of secular melodies as source material for [masses](#) and [motets](#), such use was discouraged.

The combination of the reforms of the Council of Trent with the presence of the extremely talented composers inheriting the Franco-Netherlandish style, was the production of a body of music which has sometimes been held to represent the peak of perfection of [Renaissance](#) polyphonic clarity. The subject matter of "16th Century Counterpoint" or "Renaissance Polyphony" as taught in contemporary college music curricula is invariably the codified style of the Roman school, as it was understood by Johann Fux in the early 18th century. It is important to recognize, though, that the "Palestrina style" was not the only polyphonic style of the time, though it may have been the most internally consistent. The polyphonic style of Palestrina may have been the culmination of a hundred years of development of the Franco-Netherlandish style, but it was one of many streams in the late 16th century, and significantly contrasts with the music of the Venetian school to the north, as well as the music being produced in France and England at the same time.

Other composers living and working in Rome, while not considered members of the Roman School, certainly influenced them. The most famous of these is probably Luca Marenzio, whose madrigals were wildly popular in Italy and elsewhere in Europe; some of the composers of the Roman School borrowed his expressive techniques, for instance word-painting, for occasional use in a liturgical setting.

While the Roman School is considered to be a conservative musical movement, there are important exceptions. Rome was the birthplace of the [oratorio](#), in the work of Giovanni Francesco Anerio and Emilio de' Cavalieri; the score for Cavalieri's *Rappresentazione di Anima et di Corpo* is the earliest printed score which uses a figured bass. The style is similar to the style of monody being developed in Florence at approximately the same time; indeed there was considerable competition between composers in those two musical centers. The success of *Rappresentazione* was such that the monodic style became common in much Roman music in the first several decades of the 17th century.

Later composers of the Roman School included Gregorio Allegri, composer of the famous *Miserere* (c.1630). This piece was guarded closely by the papal chapel; it was considered so beautiful that copies were not allowed to circulate. A favorite story involves the 14-year-old Mozart, who made the first illegal copy by transcribing it from memory after hearing it only twice. Many of the later composers of the Roman School continued to write in the polyphonic

style of the 16th century, known then as the *stile antico*, or the [prima pratica](#), in distinction to the newer styles of monody and [concertato](#) writing which defined the beginning of the [Baroque](#) era.

Composers

Members of the Roman School, including some who were active in Rome for only part of their careers, are as follows:

Giovanni Pierluigi da Palestrina (c1525–1594)
Giovanni Animuccia (c1520-1571)
Felice Anerio (c1564–1614)
Giovanni Francesco Anerio (c1567–1630) (Younger brother of Felice)
Gregorio Allegri (1582–1652) (Composer of the famous Miserere)
Paolo Bellasio
Antonio Cifra (1584–1629)
Domenico Allegri (c1585–1629)
Marc Antonio Ingegneri (c1545–1592)
Giovanni Maria Nanino (1543–1607)
Emilio de' Cavalieri (c1560–1602)
Annibale Stabile (c1535–1595)
Giovanni Dragoni (c1540–1598)
Francesco Soriano (c1548–1621)
Paolo Quagliati (c1555–1628)
Ruggiero Giovannelli (c1560–1625)
Giovanni Bernardino Nanino (1560–1623)
Stefano Landi (1586 or 1587–1639)
Virgilio Mazzocchi (1597–1646)
Francesco Foggia (1604–1688)
Annibale Zoilo
Bartolomeo Roy
Giovanni de Macque
J. Matelart
René de Mel

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Categories: [Renaissance music](#) | [Baroque music](#)

Romantic music

History of European art music

<u>Medieval</u>	(476 – 1400)
<u>Renaissance</u>	(1400 – 1600)
<u>Baroque</u>	(1600 – 1760)
<u>Classical</u>	(1730 – 1820)
Romantic	(1815 – 1910)
<u>20th century</u>	(1900 – 2000)

Contemporary classical music

The era of **Romantic music** is defined as the period of European classical music that runs roughly from the early 1800s to the first decade of the 20th century, as well as music written according to the norms and styles of that period. The Romantic period was preceded by the classical period, and was followed by the modern period.

Romantic music is related to Romantic movements in literature, art, and philosophy, though the conventional periods used in musicology are now very different from their counterparts in the other arts, which define "romantic" as running from the 1780s to the 1840s. The Romanticism movement held that not all truth could be deduced from axioms, that there were inescapable realities in the world which could only be reached through emotion, feeling and intuition. Romantic music struggled to increase emotional expression and power to describe these deeper truths, while preserving or even extending the formal structures from the classical period.

The vernacular use of the term **romantic music** applies to music which is thought to evoke a soft or dreamy atmosphere. This usage is rooted in the connotations of the word "romantic" that were established during the period, but not all "Romantic" pieces fit this description. Conversely, music that is "romantic" in the vernacular sense is not necessarily linked to the Romantic period.

Trends of the Romantic period

Musical language

The Romantic era established the concept of tonality to describe the [harmonic](#) vocabulary inherited from the [baroque](#) and [classical](#) periods. Romantic composers sought to fuse the large structural harmonic planning demonstrated by Bach, Haydn, Mozart, and Beethoven with their own chromatic innovations, in order to achieve greater fluidity of movement, greater contrast, and to meet the needs of longer works. [Chromaticism](#) grew more frequent and varied in use, as did dissonance. Composers modulated to increasingly remote keys, and modulations were often less extensively prepared than in the classical era; sometimes, instead of a pivot chord, a pivot note was used. Franz Liszt and others sometimes enharmonically "spelled" this note in a special way (for example, changing a C sharp into a D flat) to modulate into even more distant keys. The properties of the diminished seventh [chords](#), which enables modulation to almost any key, were also extensively exploited. Composers such as Beethoven (who is often regarded as the first Romantic composer) and later Richard Wagner expanded their harmonic language to include previously-unused [chords](#), or to treat existing chords in different ways. Wagner's Tristan chord, found in *Tristan and Isolde*, has had much written about it attempting to explain exactly what harmonic function it serves.

Romantic music analogized music to poetry and to rhapsodic and narrative structures, and at the same time created a more systematic basis for the composing and performing of concert music. The Romantic era codified previous practices, such as the [sonata form](#), and then almost immediately began to extend them. There was an increasing focus on [melodies](#) and [themes](#), as well as an explosion in the composition of [songs](#). The emphasis on melody found expression in the more and more extensive use of [cyclic form](#), which turned out to be an important unifying device for the much longer pieces that became common during the period.

All these trends — greater harmonic elusiveness and fluidity, longer and more powerfully-placed melodies, poesis as the basis of expression, the mixing of literature and music — were present to one degree or another prior to the Romantic period. However, the Romantic period adopted them as the central pursuit of music itself. Romantic composers were aided by improvements in technology, which provided significant changes in the language of music, ranging from an increase in the range and power of the [piano](#) to improvements in the sound and reach of the [symphony orchestra](#).

Non-musical influences

One of the controversies that raged through the Romantic period was the relationship of music to external texts or sources. While music with a point or a program ([program music](#)) was common prior to the 19th century, the conflict between formal and external inspiration became an important aesthetic issue during Romantic era.

The controversy began during the 1830s with Hector Berlioz's *Symphonie Fantastique*, which was presented with an extensive program text, causing critics and professors to pick up their pens. Prominent among the detractors was François-Joseph Fétis, the head of the newly-founded Brussels Conservatory, who declared that the work was "not music". Robert Schumann defended the work, but not the program itself, saying that good music would not be hurt by bad titles, but good titles would not save a bad work. It was left to Franz Liszt to defend the idea of extra-musical inspiration.

This rift grew more pronounced as time progressed, with polemics delivered from both sides. For the believers in "absolute" music, formal perfection rested on musical expression obeying the schematics laid down in previous works, most notably the [sonata form](#) then being codified. To the adherents of program music, the rhapsodic expression of poetry or some other external text was, itself, a form. They argued that bringing the artist's life into a work required the form to follow the narrative. Both sides pointed back to Beethoven as their inspiration and justification. This rift would become codified by the conflict between followers of Johannes Brahms and Richard Wagner: Brahms was taken to be the pinnacle of absolute music, without a text or other outside reference, and Wagner the believer in the poetic "substance" shaping the harmonic and melodic flow of the music.

The forces that brought this controversy about are complex. The rise in importance of Romantic Poetry is certainly one of them, as was the increasing market for songs which could be sung in [concerts](#), or played in the home. Another is the changing nature of concerts themselves: as concerts moved from presentations of a wide variety of works to being more specialized, there was increasing demand for instrumental works possessing greater expressiveness and specificity.

Examples of extra-musical inspiration include Liszt's Faust Symphony, Dante Symphony, and various symphonic poems, Tchaikovsky's Manfred Symphony, Mahler's First Symphony (based on the novel Titan), and Saint-Saëns' The Carnival of the Animals (from which the popular The Swan is drawn.) Composers such as Schubert used song melodies in their extended works, and others, such as Liszt, transcribed opera arias and songs into purely instrumental works.

Romantic opera

In opera, there was a tendency for the forms established in classical and baroque opera to be loosened, broken, and merged into each other. This reached its climax in Wagner's operas, in which [arias](#), [choruses](#), recitatives and ensemble pieces cannot easily be distinguished from each other. Instead there is a continuous flow of music.

Other changes occurred as well. The decline of castrati led to [tenors](#) being given the heroic lead in operas as a rule, and the [chorus](#) took on a more important role. Towards the end of the Romantic period, verismo opera, depicting realistic, rather than historical or mythological, subjects became popular in Italy. France followed with operas such as Bizet's Carmen.

Nationalism

A number of romantic composers wrote nationalist music, music which had a particular connection to a particular country. This manifested itself in a number of ways. The subjects of Mikhail Glinka's [operas](#), for example, are specifically Russian, while Bedřich Smetana and Antonin Dvorak both used rhythms and themes from Czech folk dances and songs. Late in the 19th century, Jean Sibelius wrote music based on the Finnish epic, the Kalevala and his piece 'Finlandia' became a symbol of Finnish nationalism.

Instrumentation and scale

As in other periods, instrumentation continued to improve during the romantic era. Composers such as Hector Berlioz orchestrated their works in a way hitherto unheard, giving a new prominence to [wind instruments](#). The size of the "standard" orchestra grew, and began to include instruments, such as the [piccolo](#) and cor anglais, that were previously rarely-used. Mahler's *Symphony No. 8* is known as the *Symphony of a Thousand* because of the massive choral and orchestral forces required to perform it.

In addition to using larger orchestral forces, works in the Romantic era tended to become longer. A typical symphony by Haydn or Mozart lasts twenty to twenty-five minutes. In contrast, Beethoven's Third Symphony, generally considered the beginning of Romanticism, lasts at least forty-five minutes. The trend towards long, large scale works requiring substantial orchestral forces was expanded through the symphonies of, among others, Anton Bruckner, finally reaching its peak in Mahler's symphonies, with his works ranging from roughly an hour in length (the First and Fourth symphonies), to an hour and a half and longer (the Second, Third, and the Ninth).

The Romantic period also saw the rise of the instrumental virtuoso. The violinist Niccolò Paganini was one of the musical stars of the early 19th century, though his fame was usually put down as much to his charisma as his technique. Liszt, in addition to his skills as a composer, was also a very popular virtuoso pianist. The presence of such virtuosos on a concert program was more likely to attract a large audience than the composers of the music.

Brief Chronology of Musical Romanticism

Classical roots of Romanticism (1780-1815)

In literature, the Romantic period is often said to begin in the 1770s or 1780s with a movement known as "storm and struggle" in Germany. It was attended by a greater influence of Shakespeare and of folk sagas, whether real or created, as well as the poetry of Homer. Writers such as Goethe and Schiller radically altered their practices, while in Scotland Robert Burns began setting down folk music. This literary movement is reflected in the music of the "classical" era composers in a variety of ways, including Mozart's work in German opera, the choice of songs and melodies to set for commercial works, and a gradually increasing violence in artistic expression. However, as long as most composers worked in court, and for royal patronage, their ability to engage in "romanticism and revolt" was strictly limited. Mozart's troubles in staging *The Marriage of Figaro*, which was banned as revolutionary, are a case in point.

Even in purely musical terms, romanticism drew its fundamental substance from the structure of classical practice. The classical era saw an increase in compositional and playing standards, and the creation of standardized forms and bodies of musicians. It was not without reason that E.T.A. Hoffmann called Mozart, Beethoven and Haydn the "three Romantic composers". One of the most crucial undercurrents in the classical era is the role of chromaticism and harmonic ambiguity. All of the major classical composers used harmonic ambiguity and the technique of moving rapidly across keys without establishing a true key. One of the most famous examples is the "harmonic chaos" at the opening of Haydn's *The Creation*. However, for all of these excursions, the tension in the music was based on articulated sections, movement towards the dominant or relative major, and a transparency of texture.

By the 1810s, the use of chromaticism and the minor key, and the desire to move through more keys for a deeper range to music, had been combined with a need for greater operatic reach. While Beethoven would later be regarded as the central figure in this movement, it was composers such as Clementi and Spohr who represented the contemporary taste in incorporating more chromatic notes into their thematic material. The tension between the desire for more "color" and the classical desire for structure led a musical crisis. One response was to move to opera, where text could provide structure even where there were no formal models. ETA Hoffmann is principally known as a critic nowadays, but his opera *Undine* of 1814 was a radical innovation in music. Another response to the crisis was to move to shorter forms, including some novel ones such as the nocturne, where the intensity of the harmony itself was enough to carry the music forward.

Early Romantic (1815-1850)

By the second decade of the 19th century, the shift towards new sources for music, along with an increasing chromaticism in melody and the desire for more expressive harmony, became a palpable stylistic shift. The forces underlying this shift were not only musical, but economic, political and social. The stage was set for a generation of composers who could speak to the new environment of post-Napoleonic Europe.

The first wave of these composers is generally regarded to be Ludwig Spohr, ETA Hoffman, Carl Maria von Weber and Franz Schubert. These composers grew up amidst the dramatic expansion of concert life during the late 18th and early 19th centuries, and this shaped their subsequent styles and expectations. Many regarded Beethoven as the example to follow, or at

least aspire to. The chromatic melodies of Muzio Clementi and the stirring operatic works of Rossini, Cherubini and Mehul, also had an influence. At the same time, the setting of folk poetry and songs for voice and piano, to serve a growing market of middle-class homes where private music-making was becoming an essential part of domestic life, was a new and important source of income for composers.

The crucial works of this wave of Romantics were the song cycles and symphonies of Franz Schubert, and the operas of Weber, particularly *Oberon*, *Der Freischütz* and *Euryanthe*. Schubert's work was only played before limited audiences at the time, and would only gradually produce a wider impact. In contrast, the compositions of John Field quickly became well-known, partly because he had a gift for creating small "characteristic" piano forms and dances.

The next cohort of Romantic composers includes Franz Liszt, Felix Mendelssohn, Frédéric Chopin, and Hector Berlioz. All were born in the 19th century, and began producing works of lasting value early in their careers. Mendelssohn was particularly precocious, having written two string quartets, a string octet and orchestral music before even leaving his teens. Chopin would focus on compositions for the piano, including his etudes and two piano concerti. Berlioz would produce the first important post-Beethoven symphony with his programmatic *Symphonie Fantastique*.

At the same time, what is now labelled "Romantic Opera" became established with a strong connection between Paris and northern Italy. The combination of French orchestral virtuosity, Italianate vocal lines and dramatic flare, along with texts drawn from increasingly popular literature, established a norm of emotional expression which continues to dominate the operatic stage. The work of Bellini and Donizetti was immensely popular at this time.

An important aspect of this phase of Romanticism was the wide popularity of piano concerts (or "recitals", as they were called by Franz Liszt), which included improvisations on popular themes, short works, and the performance of longer works such as the sonatas of Beethoven and Mozart. One of the most prominent exponents of Beethoven was Clara Wieck, who would later marry Robert Schumann. The increase in travel, facilitated by rail and later by steamship, created international audiences for piano virtuosos such as Liszt, Chopin and Thalberg. Concerts became events in themselves. This phenomenon was pioneered by Niccolò Paganini, the famous violin virtuoso.

During the late 1830s and 1840s, the full flowering of this musical generation was presented to the public, including the music of Robert Schumann, Giacomo Meyerbeer and the young Giuseppe Verdi. It should be noted that "Romanticism" was not the only, or even the dominant style of music making at the time - a post-classical style exemplified by the Paris Conservatoire, as well as court music, still dominated concert programs. This began to change with the rise of institutions, such as symphony orchestras with regular seasons, a trend promoted by Felix Mendelssohn himself. Music was regarded as a quasi-religious experience, and the "Philharmonic" society became part of a concert as a time for deep engagement in the music, in contrast to the less formal manners of previous concert life.

It was at this point that Richard Wagner produced his first successful operas, and began arguing for a radically expanded conception of "musical drama". A self-described revolutionary, in constant trouble with both creditors and the authorities, he began gathering around him a body of like-minded musicians, including Franz Liszt, who would dedicate themselves to making the "Music of the Future".

Literary Romanticism is generally regarded to have ended in 1848, with the revolutions of that year marking a turning point in the mood of Europe, or at least the perception of where the cutting edge in music and art lay. With the rise of a self-described "realist" ideology, as well as the deaths of such figures as Paganini, Mendelssohn and Schumann, along with Liszt's retirement from concert performance, a new wave of music making had arrived. Some have argued that, like poetry and painting, this new wave should be identified as Victorian rather than Romantic, but this is at present a minority position. Instead, the late 19th century is described as being the "High Romantic".

Late Romantic Era (1850-1910)

As the 19th century moved into its second half, many of the social, political and economic changes set in motion in the post-Napoleonic period became entrenched. Telegraph and railway bound the European world ever closer together. The nationalism that was an important strain of early 19th century Romantic music became formalized by political and linguistic means. Literature for the middle class audience became the fixture of publishing, including the rise of the novel as the primary literary form.

Many of the figures of the first half of the 19th century had retired, died, or reached the end of their careers. Many others struck out in new directions, taking advantage of the greater regularity of concert life, and the greater financial and technical resources that were available. In the previous 50 years numerous innovations in instrumentation, including the double escarpment piano action, the valved wind instrument, and the chin rest for violins and violas, had gone from novelty to standard. The dramatic increase in musical education meant a wider public for piano music and sophisticated concert music. The establishment of conservatories and universities created centers where musicians could make stable careers teaching others to play, rather than being entrepreneurs relying on their own resources. The sum of these changes can be seen in the titanic wave of symphonies, concerti and "tone poems" which were created, and the expansion of the opera seasons in Paris, London and Italy.

The late Romantic period saw the rise of national "styles" which were associated with the folk music and poetry of particular countries, and with the important composers from that country. The notion that there were "German" and "Italian" styles had long been established in writing on music, but the late 19th century saw the rise of a "Russian" style: Glinka, Mussorgski, Rimsky-Korsakov, Tchaikovski and Borodin; and also Czech, Finnish and French "styles" of composition. Many composers were expressly nationalistic in their objectives, seeking to write opera or music associated with their native lands language and culture.

Romanticism in the 20th century (1901-present)

Many composers born in the 19th century continued to compose well into the 20th century, in styles which were recognizably connected to the previous musical era, including Sergei Rachmaninoff, Richard Strauss and Kurt Atterberg. In addition, many composers who would later be identified as [musical modernists](#) composed works in Romantic styles early in their career, such as Igor Stravinsky with his Firebird ballet, Arnold Schoenberg with Gurrelieder, and Béla Bartók with Bluebeard's Castle. However, the vocabulary and structure of the late 19th century was not merely a holdover; Ralph Vaughan Williams, Erich Korngold, Berthold Goldschmidt and Sergei Prokofiev continued to compose works in recognizably Romantic styles after 1950.

While new tendencies such as [neo-classicism](#) and atonal music challenged the preeminence of the romantic style, the desire to compose in tonally centered chromatic vocabularies remained present in major works. Samuel Barber, Benjamin Britten, Gustav Holst, Dmitri Shostakovich, Malcolm Arnold and Arnold Bax while considering themselves modern and contemporary composers, drew frequently from musical Romanticism in their works.

Musical romanticism reached a rhetorical and artistic nadir around 1960: it seemed as if the future lay with avant garde styles of composition, or with [neo-classicism](#) of some kind. While Hindemith moved back to a style more recognizably rooted in romanticism, most composers moved in the other direction. Only in the conservative academic hierarchy of the USSR and China did it seem that musical romanticism had a place. However, by the late 1960s, a revival of music using the surface of musical romanticism had begun. Composers such as George Rochberg switched from serialism to models drawn from Gustav Mahler, a project which found him the company of Nicholas Maw and David Del Tredici. This movement is described as [Neo-Romanticism](#), and includes works such as John Corigliano's First Symphony.

Another area where the Romantic style has survived, and even flourished, is in [film scoring](#). Many of the early émigrés escaping from Nazi Germany were Jewish composers who had studied, or even studied under, Gustav Mahler's disciples in Vienna. Max Steiner's lush score for *Gone with the Wind* provides an example of the use of Wagnerian [leitmotifs](#) and Mahlerian

orchestration. The "Golden Age of Hollywood" film music rested heavily on the work of composers such as Korngold and Steiner as well as Franz Waxman and Alfred Newman. The next generation of film composers, Alexander North, John Williams, and Elmer Bernstein drew on this tradition to write some of the most familiar orchestral music of the late 20th century.

Categories: [Romantic music](#) | [Music history](#).

Roots of hip hop

Hip hop culture, including [rapping](#), scratching, graffiti, and breakdancing, emerged from 1970s block parties in New York City, specifically The Bronx (Toop, 1991). In the 1930s more than a fifth of Harlem residents were from the West Indies, and the block parties of the 80's were closely similar to sound systems in Jamaica (Toop, 1991). These were large parties, originally outdoors, thrown by owners of loud and expensive stereo equipment, which they could share with the community or use to compete among themselves, who began speaking lyrics or toasting.

Rap music emerged from block parties after ultra-competitive DJs isolated percussion [breaks](#), those being the favorites among dancers, and MCs began speaking over the beats (Toop, 1991); in Jamaica, a similar musical style called [dub](#) developed from the same isolated and elongated percussion breaks. However, "most rappers will tell you that they either disliked reggae or were only vaguely aware of it in the early and middle '70s." (Toop, 1991)

Lastly, most existing hip hop acts were shocked when King Tim III's throwback to radio DJs rhyming jive and the Sugarhill Gang's appropriation of rap on their remake, not sample, of CHIC's "Good Times" were released, as most DJs and MCs knew each other and many had been attempting to record (Toop, 1991). Early rap records are a mix bag of quality material by party veterans and poorer material quickly produced for a profit.

Lil Rodney Cee, of Funky Four Plus One More and Double Trouble, cites Cowboy, of Grandmaster Flash and the Furious Five, as, "the first MC that I know of...He was the first MC to talk about the DJ." (Toop, 1991)

The historical conditions contributing to the origin of hip hop

The reasons for the rise of hip hop are complex. Perhaps most important was the low cost involved in getting started: the equipment was relatively inexpensive, and virtually anyone could MC along with the popular beats of the day. MCs could be creative, pairing nonsense rhymes and teasing friends and enemies alike in the style of Jamaican toasting at blues parties or playing the dozens in an exchange of wit. MCs would play at block parties, with no expectation of recording, thus making hip hop a form of [folk music](#) (as long as electronic music is not excluded from being *folk*). The skills necessary to create hip hop music were passed informally from musician to musician, rather than being taught in expensive music lessons.

In Washington, D.C., go go also emerged as a reaction against disco, and eventually mixed with hip hop during the early 1980s, while [electronic music](#) did the same, developing as [house music](#) in Chicago and [techno music](#) in Detroit.

Disco

Hip-hop was both rooted in disco, and a backlash against it. According to Kurtis Blow, the early days of hip-hop were characterized by divisions between fans and detractors of disco music. Either way, it is indisputable that disco had an effect on hip-hop music and culture, due to the fact that the first commercial rap hit "Rapper's Delight" by Sugarhill Gang in 1979, was flush with tenants of disco, from the funk laden beat to the televised exploitation involving the clothes, dancing, and corny special effects, all associated with disco.

Punk

Originally a multiethnic effort, [Punk rock](#)'s honesty and concision was naturally inclined to shelter against Disco and its Rock counterparts: [Soft](#), [Progressive](#) and [Arena](#) Rock.

Minimalism

Minimalism --and more significantly Electronic Minimalism-- resorted to calmly, methodically --and sometimes even organically-- remove the extensive mess of ornamentation existent in both Popular and Classical Music; cleaning the palate and paving the autobahn for the discovery of new rhythms.

From 1977 to 1982 on WGPR, followed by three years at WJLB; a black Detroit FM DJ named Charles Johnson --better known by his on-air name, the Electrifying Mojo-- presided over the Midnight Funk Association, broadcasting a diverse anti-format with special attention given to the German minimalist electronic group Kraftwerk. Having fished Autobahn out of the "discarded" bin at a previous station, and soon after having acquired a copy of Trans Europe Express, when the 1981 album Computer World came out, Mojo played the entirely virtually every night, making a lasting impact on impressionable young listeners.

Ghetto DJs

Librarians of lunacy and analog alchemy, Ghetto DJs found solace in experimentation. A generation that refused to be silenced by urban poverty, teenagers with little cash but plenty of imagination began to forge new styles from spare parts.

In an interview for David Toop's book 'Rap Attack 3', Afrika Bambaataa said that

"The Bronx wasn't really into radio music no more. It was an anti-disco movement. Like you had a lot of new wavers and other people coming out and saying, 'Disco Sucks'. Well, the same thing with hip hop, 'cause they was against the disco that was being played on the radio."

and in a reference plastered countless time on the internet, known as 'The History Of Rap' by Kurtis Blow, he writes

"You have to understand that disco music was the hottest thing out -- it was a craze that infiltrated all of American society. We were the rebels who couldn't relate. We weren't going for it. The B-Boys were from the ghetto, while disco was for the middle class and the rich. But there was hip-hop in both worlds. It was the hip-hop tug-o'-war -- disco rappers versus the B-Boys."

Doug Wimblish (bass), who together with Keith LeBlanc (drums) and Skip McDonald (guitar) took over the Sugarhill Records production and arrangement responsibilities from Positive Force and label arranger Jiggs Chase, says

"Jiggs had done an arrangement that was pretty slick but it wasn't the raw stuff they wanted. One of them was almost in tears, 'cause they thought they were going to have to do it. And then Rodney [Cee] was just, 'Man, this sounds like it's for an older crowd. What is this shit?' So then we cut 'That's the Joint' and they liked that much better. You couldn't do those boring disco tracks -- everything was four-on-the-floor all the way through. The rappers, they wouldn't have that shit."

Punks, minimalists and DJs; all suppressing the fear of ridicule, all mindful of the delicate balance between challenging and alienating listeners, and all proud of their ability to understand increasing amounts of technical knowledge in light of the creative independence it reaped; have crosspollinated with and from each other since their infancy.

Urban Socioeconomics

Along with the low expense and the demise of other forms of popular music, social and political events further accelerated the rise of hip hop. In 1959, the Cross-Bronx Expressway was built through the heart of the Bronx, displacing many of the middle-class white communities and causing widespread unemployment among the remaining blacks as stores and factories fled the area. By the 1970s, poverty was rampant. When a 15,000+ apartment Co-op City was built at the northern edge of the Bronx in 1968, the last of the middle-class fled the area and the area's black and Latino gangs began to grow in power.

Earlier styles that contributed to hip-hop music

West African griots, wandering poets and "praise-singers"
spirituals and other forms of Christian music, as well as certain Protestant preachers' sermons
Voice instrumental, long-standing tradition in world music of many varieties and across peoples
scat singing, using the voice to imitate a musical instrument.
toasting, traditional African-American and Afro-Caribbean entertainment, long, rhymed tales of great heroes, Stagger Lee and Jack Johnson among others (see dub)
Dirty Dozens, stylized exchange of insults.
"Signifying Monkey", long series of rhymed tales in which the weaker monkey triumphs through tricks over the more powerful beasts of the jungle, a ruder version of the Brer Rabbit stories.
talking blues, popularized by Woody Guthrie, John Lee Hooker, and others, featuring rhyming talking with ironic asides to the audience.
Late 1960s and early 70s at least proto-rap poets such as Gil Scott-Heron and the Last Poets
jump rope and schoolyard rhymes, such as the following:

One bright day in the middle of the night,
Two dead boys got up to fight.
Back to back they faced each other,
drew their swords and shot each other.

Jazz vocalese and pop/R&B Doo wop, using voices to imitate an entire band (dating back at least to the Mills Brothers).
U.S. Male, a song recorded by Elvis Presley in 1967, can be considered a prototype to rap.

References

- David Toop (1984/1991). *Rap Attack II: African Rap To Global Hip Hop*. New York. New York: Serpent's Tail. ISBN 1852422432.

DJing ([Turntablism](#)) - [History](#) (**Roots** - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [History of hip hop](#) | [Origins of music genres](#)

Roots reggae

Roots reggae is the name given to Rastafari movement [reggae](#) music from Jamaica which evolved from [Ska](#) and Rocksteady and was made famous outside the Caribbean by the legendary singer/songwriter Bob Marley. Roots reggae is an inherently 'spiritual' type of reggae music, the lyrics of which are predominantly in praise of Jah Ras Tafari Makonnen — Haile Selassie (1892–1975) the Emperor of Ethiopia (1930–1974).

Recurrent lyrical themes include poverty and resistance to the oppression of government. The creative pinnacle of roots reggae is arguably in the late 1970s, with singers such as Johnny Clarke, Horace Andy, Barrington Levy, and Lincoln Thompson, teaming up with studio producers including Lee 'Scratch' Perry, King Tubby, and Coxsone Dodd. The experimental pioneering of such producers within often restricted technological parameters gave birth to [dub](#), and is seen by some music historians as one of the earliest (albeit analogue) contributions to modern [dance music](#) production techniques.

Roots reggae is an important part of Jamaican culture, and whilst other forms of reggae have replaced it in terms of popularity in Jamaica (dancehall for instance), roots reggae has found a small, but growing, niche globally

— — — — —
Mento - Rocksteady - [Ska](#)

[Dub](#) - Dub poetry - Dee jaying or Toasting - Dancehall - Ragga or Raggamuffin - Reggaeton -

Roots reggae - [Two Tone](#)

Category: [Reggae](#)

Roots revival

A **roots revival (folk revival)** is a trend which includes young performers popularizing the traditional musical styles of their ancestors. Often, roots revivals include an addition of newly-composed songs with socially and politically aware lyrics, as well as a general modernization of the folk sound. A wave of roots revival swept the world in the 1960s and 70s. In most cases, the [folk music](#) being revived were not quite extinct, though some hadn't been played for years or were moribund; such cases include the [Celtic music](#) of Cornwall and the Isle of Man, for example. In other cases, such as Cameroon and the Dominican Republic, no revival was necessary as the music remained common, and was merely popularized and adapted for mainstream audiences at home and abroad.

The term *roots revival* is vague, and may not always refer to identical events. Characteristics associated with a roots revival include:

- Popularization of previously non-mainstream folk music
- Adaptation of folk styles to pop (or rock) structures
- Invention of new formats like bands where only solo acts had existed before
- Introduction of new instruments
- Composition of works by those who perform them, as opposed to folk tunes mostly passed down orally (see [singer-songwriter](#))
- Incorporation of politically aware lyrics, often critical of a government, religion or other authority, or society in general.
- Lyrics are the first from the nation to express more than simple desires and problems, and are often seen as the embodiment of a national character or literary tradition (in comparison to the legendary American songwriter, such composers are often said to be the "XXX Bob Dylan", as in Wannes Van de Velde *is the Belgian Bob Dylan*)

With such a vague and variable definition, *roots revival* could be seen as referring to the creation of any kind of [pop music](#) industry, though there are countries with well-developed pop traditions that have not had a period referred to as a roots revival (such as Jamaica, India, Cuba and Kenya). For example, homogenized pop has long had its fans in most every country in the world, but many of these nations have created their own indigenous pop styles out of folk music; this process could be called a *roots revival*, though in some cases the folk musics in question were still widespread and did not need to be revived.

Roots revivals

Algerian music: Beginning as early as 1964, gaining steam in the 70s and continuing through the 1980s, a mainstream raï revival occurred, and pop-raï stars like Khaled and Chaba Fadela gained worldwide audiences; the same period saw similar trends occur among Kabyle musicians like Idir, Ferhat and Aït Menguellet, who popularized the native sounds of their people

Argentinian music: In the 1960s, Andean nationalism was spreading across Argentina, Chile, Bolivia and Peru. Argentina's nativist scene includes landmark performers like Mercedes Sosa and Atahualpa Yupanqui, who helped spawn the nueva canción scene.

Australian music: Beginning in the 1980s, Australian Aborigines began turning to their native styles of folk music, which were updated, creating popular bands and styles like Aboriginal rock

Belgian music: Starting early in the 1960s, a wave of popular folk-based performers emerged, led by Wannes Van de Velde, who drew primarily on Flemish traditions. By the 1980s, popular bands included Brabants Volksorkest and the [folk-rock](#) band Kadriil.

Beninese music: Artists like Tohon Stan have created a popular version of Benin's numerous styles of indigenous folk music, such as tchink-system, a derivative of the funeral genre of tchinkoumé

Bolivian music: The 1950s saw an increase in nationalist identity surrounding the Quechua and Aymara peoples, and a number of intellectuals began associating themselves with folk music, clothing, cuisine and other elements. By the mid-1960s, a folk revival was blossoming, led by Edgar Jofré.

Brazilian music: Beginning in the 1950s and continuing for several decades, a multitude of Brazilian styles (most importantly samba) and imported American [jazz](#) combined to create the wildly popular bossa nova scene. This soon evolved into the politically-charged Tropicalia genre, which starred controversial and acclaimed singer-songwriters Caetano Veloso and Gilberto Gil.

Cambodian music: The early 1960s saw a revival of classical music and dance, inspired by Princess Norophom Buppha Devi and led by Sinn Sisamouth, though the rise of the Khmer Rouge largely ended this trend.

Cameroonian music: Beginning with bikutsi in the 1950s and continuing with makossa into the end of the 20th century, Cameroon's popularized folk musics have become among the most prominent in Africa. Messi Me Nkonda Martin undoubtedly did the most to evolve bikutsi from its folk origins into a popular style using electric guitars and other importations, while Manu Dibango brought makossa to new audiences around the world.

Canadian music: Though some artists, like The Band, Neil Young and Joni Mitchell, had been integral parts of the 1960s American folk-rock scene, Canada has seen its own distinctive revival of styles. This includes the late 1970s scene in Maritime Canada, which glorified the area's Celtic heritage and was led by regional legends Figgy Duff and Stan Rogers, as well as the mid-1960s Quebecois revival led by Gilles Vigneault. More limited revivals of Acadian, Inuit and other folk styles have also occurred.

Chinese music: Partially as a reaction against attempts by the Communist government to subvert traditional styles to drum up patriotism and loyalty, the 1970s saw the creation of Chinese rock and Cantopop (in Hong Kong), both of which made some use of native folk styles, especially in vocal techniques. The leader of Chinese rock is undoubtedly Cui Jian.

Chilean music: In the early to mid-1960s, the burgeoning nueva canción movement spread throughout Chile, Argentina, Bolivia and Peru, featuring a wave of singer-songwriters who incorporated folk elements and nationalist lyrics, often critical of governmental authorities, and achieved great acclaim. Violeta Parra is sometimes viewed as the founder of the scene, for she

popularized Quechua and Aymara songs and provided an outlet for performances by future luminaries like Victor Jara.

Ivorian music: Ernesto Djédjé's ziglibithy style incorporates a number of folk genres from across Côte d'Ivoire, a diverse country with hundred of ethnic groups; Djédjé's most immediate influence was the folk rhythms of the Bété.

Croatian music: By the 1980s, Croatian pop-folk had seen some mainstream success, and a wave of bands appeared, inspired by Vještice, who combined Meimurje folk music with rock in an innovative fusion of sounds.

Cuban music: By the 1960s, Cuban music had seen international success in the form of pop-[mambo](#), chachacha and other genres, and many artists were disillusioned with these styles, which were seen as watered-down. A vanguard of singer-songwriters like Silvio Rodríguez and Pablo Milanés arose, composing politically-aware songs in a style that came to be called Nueva Trova.

Czech music: In 1966, the Porta Festival was held, and a wave of singer-songwriters inspired by the likes of American Pete Seeger arose.

Danish music: In contrast to its neighbors, Denmark did not see a roots revival until the late 1990s, when performers like Morten Alfred Hørup gained a widespread following in the country.

Dominican music: Merengue had been popular in the Dominican Republic for decades since evolving out of confusing folk origins, but did not truly become a form of pop music until the early 1960s, when legends like Johnny Ventura brought the music to new audiences at home and abroad.

Egyptian music: The city of Cairo is the most important center for Egyptian music, which includes a variety of popularized folk styles, including northern sawahii and southern saiyidi.

Finnish music: Finland's folk styles include a variety of national genres and ballads, while the traditional rhyming sleigh songs rekilaulu have become an integral part of many pop singers. In 1967, the Savonlinna Opera Festival, the first of several similar festivals, contributed to a revival of Finnish opera and other more traditional styles.

French music: Though many of France's regional styles have seen popularization, the most vibrant scene is undoubtedly the traditional music of Brittany. The region boasts a uniquely Celtic heritage, which has been emphasized by the revival since its beginnings in the early 1970s, led by Alan Stivell. Corsican music has also seen a revival, though with little popular success, concurrent with the rise of Corsican nationalism in the 1970s.

Gambian music: By the 1970s, Gambian musicians were mostly playing popular merengue or other styles. A visit by pop band The Super Eagles to London to record saw a change, as they were encouraged to continue their practice of Gambian folk. The band became known as Ifang Bondi, and their music was called Afro-Manding blues.

Garifuna music: Starting in the 1970s and continuing into the following decades, the Garifunas, an Afro-Caribbean people found throughout Central America, began turning to their native punta sound and creating popular styles like punta rock, which found an audience across the area. Pen Cayetano was the most important figure in this scene.

German music: Following the 1968 student revolution in West Germany, singer-songwriters playing a kind of expressive, melancholy music with traditional influences became popular. Due to governmental interference, East Germany did not see much of this influence until the mid-1970s.

Ghanaian music: Ghana is best-known for the highlife style of music, which has been popular throughout the 20th century. By the late 1960s, however, the pop scene was dominated by generic guitar bands that imitated Western acts. The 1971 Soul to Soul festival, however, featured a number of African American musicians (like Wilson Pickett and Tina Turner), which had the effect of legitimizing African culture, thus causing a major roots revival that brought highlife to international audiences.

Greek music: The late 1960s and early 70s coup repressed rembétika, a style which had developed earlier in the century. This oppression ironically created a major boom in popularity for the genre, which became associated with political resistance and rebellion. Singer-songwriters like Dhionysis Savvopoulos also became wildly popular, and were seen as voices of the Greek nation.

Irish music: There was a revival of Irish folk music that began in the early 20th century, based both in Dublin and Ireland, though the longer-lasting and more famous revival began in the 1960s. At the time, performers like Christy Moore and Ceoltóirí Chualann were inspired by American popular folk singers, and they took to modernizing and adapting Irish music for modern audiences. The result was a dramatic change from folk traditions, including the introduction of the [bouzouki](#) and influences including [soul](#) and [rock](#).

Israeli music: Israel has produced a number of folksy singer-songwriters and bands, though the country's recent creation and the diverse cultural origins of its people means that there is no "Israeli" folk tradition to revive. Instead, performers like Chava Alberstein and Habrera Hativeet drew on Jewish, American, British, Russian and Slavic influences.

Italian music: The diverse regions of Italy are home to dozens of varieties of folk music. By the 1950s, their popularity was declining rapidly and a group of musicians and musicologists founded organizations like Istituto de Martino and Nuova Canzonere Italiano to help preserve folk cultures. The following decade saw a revival of a number of traditions, including Ciccio Busacca's fusions of Sicilian folk styles, central Italy's jazzy modern folk, pioneered by Canzoniere del Lasio, the re-appearance of the lira through the work of Re Niliu, the popularization of diverse genres of northern Italian music and some of the work of world-famous tenor Enrico Caruso, who revitalized Naples' canzone napoletana tradition. In contrast to many country's, Italy's roots revival has resulted in very little mainstream success.

Japanese music: Though elements of traditional Japanese music can be found in some rock and pop from the country, the only major roots revival was Okinawan, and began in the late 1980s. Popularized Okinawan folk music includes genres like kawachi ondo and goshu ondo.

Korean music: In the early 1970s, a genre called t'ong guitar developed, performed by singer-songwriters inspired by the likes of American Bob Dylan and Joan Baez. Korean folk has seen little popular success, though there has been some for the pansori, nongak and sanjo styles.

Latvian music: Its traditional long suppressed or appropriated by the Soviet Union, Latvia's kokle (an instrument similar to a [zither](#)) was revived and popular in the 1970s, led by Jnis Porikis.

Lithuanian music: The Soviet Union had sponsored some [music festivals](#), such as the Dainu Sventes, but did not allow for much lyrical or musical innovation, and kept all songwriters from experimenting with politically-aware and dissident lyrics. An active cultural rebellion occurred in the 1960s, based around a series of national music festivals and concerts.

Malian music: Cuban music had become extremely popular in Mali by the 1960s, and little folk music could compete. The country's second president, however, Moussa Traoré, encouraged the growth of a Malian music industry, resulting in a revival of some kinds of folk music, and a popularization led by Salif Keita. Later Fanto Sacko's bajourou music and wassoulou music also became popularized. However, by the 1980s, Malian pop had lost most traces of its folk origins and was simply dance music, even topping the European charts; another roots revival occurred, led by acoustic singer and kora player Jali Musa Jawara.

Mozambiquan music: Music was used in the 1960s by the independence movement in Mozambique. Leaders in this movement encouraged the growth of a national music industry. By the 1970s, native forms of music, such as marrabenta, had been popularized.

Dutch music: The late 1960s saw a revival of Dutch folk music, led by performers like Gerard van Maasakkers; popularity was limited, and soon ended, though region of Friesland has maintained a strong traditional music scene.

Portuguese music: In the 1960s and 70s, José Afonso led a return to more traditionally styled fado music, which later evolved into a number of new song forms that incorporated socio-political lyrics and foreign influences.

Russian music: Starting in about 1966, a group of bards arose, most prominently including Vladimir Vysotsky, and Vyacheslav Shchurov organized a number of concerts for folk singers. This led to a revival and revitalization of Russian folk songs, a trend which continued in ensuing decades.

Sami music: The Sami, an indigenous population found in northern Scandinavia and Russia, have a tradition of folk songs called joiks, which have been popularized by the likes of Mari

Boone, who remains a legend in the field.

US music: In the 1950s and 1960s, a loose network of folk and blues enthusiasts/musicians instigated a renaissance of Appalachian folk music and [blues](#) (poor black) music in America. Inspired by the rare records they were able to unearth from the pre-war period (before radio and records began to homogenize American culture), they searched out these musicians and revived the music themselves, influencing American musical culture and thereby the decades' effect on international popular music. Pop-folk stars had seen some previous fame, like the Almanac Trio, but it was not until the 1960s that popular musicians like Joan Baez and Bob Dylan entered the spotlight. The 21st century saw another revival of Appalachian folk music with the release of the 2000 motion picture soundtrack to "O Brother, Where Art Thou?". Singers such as Gillian Welch and Alison Krauss and the bluegrass performer Ralph Stanley were featured on the album.

[Folk music](#)

[American folk music](#) - [Anti-folk](#) - [Celtic music](#) - Counterfolk - Filk music - [Folk metal](#) - [Folk punk](#)
[Folk-rock](#) - [Folktronica](#) - [Neofolk](#) - Pop-folk - [Psych folk](#) - **Roots revival** - [Urban Folk](#)

[Folk dance](#) - [Instrumentation](#) - [Protest song](#) - [Singer-songwriter](#) - [Traditions](#) - [World music](#)

Category: [Folk music](#)

Roots rock

Roots rock is a sometimes vaguely-defined genre of Americana music that draws on early [rock and roll](#), [blues](#), [country music](#), [country rock](#), and other related forms.

Media Coverage

Excellent roots rock commentary can be found in No Depression, and Uncut, a British magazine.

PBS's Austin City Limits series often feature excellent [alt.country](#), americana, or **roots rock** acts, and the city of Austin, Texas, hosts an annual Austin City Limits music festival.

Round

A **round** is a musical composition in which two or more voices sing exactly the same melody, beginning at different times. "Row, Row, Row Your Boat" is a well known children's round for 4 voices.

When the voices enter at different pitches, the composition is a canon, and still more complicated pieces are fugues. A **catch** is a round where a catch phrase appears split among several voices.

History

The oldest surviving canon in English is "Sumer Is Icumen In", which is for 4 voices, plus 2 bass voices singing a ground (that is a never changing repeating part). The first published rounds in English were printed by Thomas Ravenscroft in 1609; "Three Blind Mice" appears in this collection, although in a somewhat different form from today's children's round:

Three Blinde Mice,

three Blinde Mice,

Dame Iulian,

Dame Iulian,

The Miller and his merry olde Wife,

shee scrapte her tripe licke thou the knife.

Many of the rounds printed by Ravenscroft also appear in a 1580 manuscript (KC 1), and several are mentioned in Shakespeare's plays, so these little ditties seem to have been quite popular.

Mechanics

What makes a round work is that after the work is divided into equal-sized blocks of a few measures each, corresponding notes in each block either are the same, or are different notes in the same chord. This is easiest with one chord, as in "Row, Row, Row Your Boat":

A new part can join the singing by starting at the beginning whenever another part reaches any asterisk in the above music. If one ignores the sixteenth notes that pass between the main chords, every single note is in the tonic triad—in this case, a C, E, or G.

Many rounds involve more than one chord, as in Frère Jacques:

The texture is simpler, but it uses a few more notes; this can perhaps be more easily seen if all four parts are run together into the same two measures:

The second beat of each measure does not sketch out a tonic triad, it outlines a dominant seventh chord (or "V7 chord").

Many different chord progressions are theoretically possible in a round, but it can be very challenging to keep each part sounding different and yet still melodic as they trace out the appropriate chords.

Royal anthem

A **royal anthem** is a patriotic song, much like a [national anthem](#) that recognizes the nation's monarch. It is usually performed during events of royal importance, such as a public appearance by the monarch.

Examples

"God Save the Queen" is the royal anthem in the United Kingdom, Canada, Australia and the other Commonwealth Realms. In the United Kingdom it also serves as the national anthem. In New Zealand, both "God Save the Queen" and "God Defend New Zealand" are official national anthems, although "God Save the Queen" is only used when the Queen or a member of the Royal Family is present.

"Kungssången", literally The King's Song, is the Swedish royal anthem.

"Kong Kristian", King Kristian, is the Danish royal anthem.

"Marcha Real", literally Royal March, is the national anthem of Spain

"Phleng Sansoen Phra Barami", the royal anthem of Thailand

"Kongesangen", literally The King's Song is Norway's royal anthem. It is actually a Norwegian translation of "God Save the Queen" and uses the same music.

"Боже, Царя храни", God Save the Tsar, literally God, Keep the Tsar, was the national anthem of the Russian Empire until 1917. It is still used in some circles of the Russian diaspora.

See also

- [List of national anthems](#)

Drum rudiments

A **rudiment** is one of a set of basic patterns used in rudimental drumming. These patterns form the basic building blocks or "vocabulary" of drumming, and can be combined in a more-or-less infinite variety of ways to create drumming music.

There have been many attempts to formalise a standard list of snare drum rudiments. The National Association of Rudimental Drummers (NARD), an organization established to promote rudimental drumming, put forward a list of 13 "essential" rudiments, and later a second set of thirteen to form the original 26. Finally, the Percussive Arts Society (PAS) reorganized the first 26 and added another 14 to form the current "40 international drum rudiments".

The 40 P.A.S. International Drum Rudiments

Single Stroke Roll Rudiments

1. Single Stroke Roll
2. Single Stroke Four
3. Single Stroke Seven

Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll
5. Triple Stroke Roll

Double Stroke Rudiments

6. Double Stroke Open Roll
7. Five Stroke Roll
8. Six Stroke Roll
9. Seven Stroke Roll
10. Nine Stroke Roll
11. Ten Stroke Roll
12. Eleven Stroke Roll
13. Thirteen Stroke Roll
14. Fifteen Stroke Roll
15. Seventeen Stroke Roll

Diddle Rudiments

16. Single Paradiddle
17. Double Paradiddle
18. Triple Paradiddle
19. Paradiddle-Diddle

Flam Rudiments

20. Flam
21. Flam Accent

22. Flam Tap
23. Flamacue
24. Flam Paradiddle
25. Single Flammed Mill
26. Flam Paradiddle-Diddle
27. PataFlaFla
28. Swiss Army Triplet
29. Inverted Flam Tap
30. Flam Drag

Drag Rudiments

31. Drag
32. Single Drag Tap
33. Double Drag Tap
34. Lesson 25
35. Single Dragadiggle
36. Drag Paradiddle #1
37. Drag Paradiddle #2
38. Single Ratamacue
39. Double Ratamacue
40. Triple Ratamacue

Historical Organization

The Thirteen "Essential" Rudiments

1. The Long Roll
2. The Five Stroke Roll
3. The Seven Stroke Roll
4. The Flam
5. The Flam Accent
6. The Flam Paradiddle
7. The Flamacue
8. The Ruff
9. The Single Drag
10. The Double Drag
11. The Double Paradiddle
12. The Single Ratamacue
13. The Triple Ratamacue

The Second Thirteen Rudiments

1. The Single Stroke Roll
2. The Nine Stroke Roll
3. The Ten Stroke Roll
4. The Eleven Stroke Roll
5. The Thirteen Stroke Roll
6. The Fifteen Stroke Roll
7. The Flam Tap
8. The Single Paradiddle
9. The Drag Paradiddle #1
10. The Drag Paradiddle #2
11. The Flam Paradiddle-diddle
12. The Lesson 25
13. The Double Ratamacue

The Last Fourteen Rudiments

More recently, the Percussive Arts Society added 14 more rudiments to extended the list to the current "40 International Drum Rudiments". Note that the ordering was completely changed during this last re-organization, so these numbers won't match those above.

1. The Single Stroke Four
2. The Single Stroke Seven
3. The Multiple Bounce Roll
4. The Triple Stroke Roll

5. The Six Stroke Roll
6. The Seventeen Stroke Roll
7. The Triple Paradiddle
8. The Single Paradiddle-Diddle
9. The Single Flammed Mill
10. The Pataflafla
11. The Swiss Army Triplet
12. The Inverted Flam Tap
13. The Flam Drag
14. The Single Dragadiddle

Books

- (1812) "A New, Useful, and Complete System of Drum Beating" by Charles Ashworth
- (1815) "The Art of Beating the Drum" by Samuel Potter
- (1861) "The Drummers' and Fifers' Guide" by Bruce Emmett
- (1869) "Strube's Drum and Fife Instructor" by Gardiner A. Strube
- (1886) "The Trumpet and Drum" by John Philip Sousa
- (1935) "Stick Control" by George Lawrence Stone
- (1945) "The All-American Drummer" by Charley Wilcox
- (1959) "14 Modern Contest Solos For Snare Drum" by John S. Pratt
- (1979) "The Technique and Mechanics of Rudimental Snare Drumming" by Ken Mazur
- (1992) "The Drummer's Rudimental Reference Book" by John Wooten
- (2004) "The Beat of a Different Drummer" by Dominick Cuccia

Notable Contributors

Charley Wilcoxon: instructor, author, teacher
J. Burns Moore: instructor, author, teacher
George Lawrence Stone: instructor, author, teacher
Earl Sturtze: instructor, author, teacher
Les Parks: instructor & arranger, Sons of Liberty Fife & Drum Corps, Hawthorne Cabaleros, Garfield Cadets
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Dennis DeLucia: instructor & arranger, Bridgemen Drum & Bugle Corps
Thom Hannum: instructor & arranger, Cadets Drum & Bugle Corps
Charley Poole, Jr. instructor & arranger, 27th Lancers Drum & Bugle Corps

Hybrid Rudiments

Over the years, many other rudimental patterns have been informally identified and given creative names, although most of these are based upon the original 40. They are commonly known as "hybrids".

Categories: [Drum Rudiments](#)

Rumba

- Stylistic origins:** African, native and Spanish music
Cultural origins: African slaves in Havana and Matanzas
Typical [instruments](#): Quinto and tumbadoras drums and palitos
Mainstream popularity: Significant in Latin America and Africa, rare elsewhere

Guaguanco, columbia, and yambú

Chachacha - Salsa music

Rumba is both a family of [music](#) rhythms and a [dance](#) style that originated in Africa and traveled via the slave trade to Cuba and the New World. The so-called **rumba rhythm**, a variation of the African standard pattern or clave rhythm, is the additive grouping of an eight pulse bar (one 4/4 measure) into 3+3+2 or, less often, 3+5 (van der Merwe 1989, p.321). Its variants include the bossa nova rhythm. Original Cuban rumba is highly polyrhythmic, and as such is often far more complex than the examples cited above.

Ballroom Rumba and Rhumba

There is a [ballroom dance](#), also called Rumba, based on Cuban Rumba and Son. Also, still another variant of Rumba music and dance was popularized in the United States in 1930s, which was almost twice as fast, as exemplified by the popular tune, *The Peanut Vendor*. This type of "[Big Band](#) Rumba" was also known as **Rhumba**. The latter term still survives, with no clearly agreed upon meaning; one may find it applied to Ballroom, Big Band, and Cuban rumbas. Rumba is also called as "woman's dance", because it absolutely presents women's body line beautifully. Besides, the interaction, emotion and the soft rhythm between the partners make another apposite name called "Love dance."

Gypsy Rumba

In the 1990s the French group Gypsy Kings of Spanish descent became a popular [New Flamenco](#) group by playing *Rumba Flamenca* (or rumba gitana, Catalan rumba) music.

African Rumba

Rumba, like salsa and some other Caribbean and South American sounds have their rhythmic roots to varying degrees in [African musical](#) traditions, having been brought there by African slaves. In the late 1930s and early 1940s in the Congos, musicians developed a music known as rumba, based on West and Central African, and Caribbean and South American rhythms.

This brand of African rumba became popular in Africa in 1950s. Some of the most notable bands were Franco Luambo's OK Jazz and Grand Kalle's African Jazz. These bands spawned well known rumba artists such as Sam Mangwana, Dr Nico Kasanda and Tabu Ley Rochereau, who pioneered Soukous, the genre into which African rumba evolved in the 1960s. Soukous is still sometimes referred to as rumba.

Cuban Rumba

Rumba arose in Havana in the 1890s. As a sexually-charged Afro-Cuban dance, rumba was often suppressed and restricted because it was viewed as dangerous and lewd.

Later, Prohibition in the United States caused a flourishing of the relatively-tolerated [cabaret](#) rumba, as American tourists flocked to see crude *sainetes* (short plays) which featured racial stereotypes and generally, though not always, rumba.

Perhaps because of the mainstream and middle-class dislike for rumba, danzón and (unofficially) son montuno became seen as "the" national music for Cuba, and the expression of Cubanismo. Rumberos reacted by mixing the two genres in the 1930s, 40s and 50s; by the mid-40s, the genre had regained respect, especially the guaguanco style.

Rumba is sometimes confused with salsa, with which it shares origins and essential movements.

There are several rhythms of the Rumba family, and associated styles of dance:

- Yambú (slow; the dance often involving mimicking old men and women walking bent)
- Guaguancó (medium-fast, often flirtatious, involving pelvic thrusts by the male dancers, the *vacunao*)
- Columbia (fast, aggressive and competitive, generally danced by men only, occasionally mimicking combat or dancing with knives)
- Columbia del Monte (very fast)

All of these share the instrumentation (3 conga drums or cajones, claves, palitos and / or guagua, lead singer and coro; optionally chekeré and cowbells), the heavy polyrhythms, and the importance of clave.

Rumba rhythm

The rhythm which is known now as "rumba rhythm" was popular in European music beginning in the 1500s until the later [Baroque](#), with [classical music era](#) composers preferring syncopations such as 3+2+3. It reappeared in the nineteenth century. (ibid, p.272) Examples include:

Reference

- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Categories: [Flamenco styles](#)

Rumba Flamenca

Rumba Flamenca, Flamenco Rumba, or Gypsy Rumba is a style of [Rumba music](#) from Southern Spain. Its style derives from the influence of Afro-Cuban [Rumba](#) brought back from Cuba to Spain in the 19th century.

A characteristic difference from Cuban Rumba is that the rhythm is played with [guitars](#) and hand clapping, while the Cuban one uses [drums](#) and claves.

Runaway hit

Runaway hit is a term used to describe a [single](#) which has not formally been released, which becomes a hit on its own. As singles before 1998 were not allowed to chart unless they had been formally released commercially, runaway hits did not exist before 1998. The most successful runaway hit is The Black Eyed Peas' "My Humps", which became the first unsolicited song to hit the Top 10 of the Billboard Hot 100. Another example of a runaway hit is Beyonce's "Dangerously in Love 2". The term is generally applied to unsolicited songs which show a relative overall chart performance, not songs which chart, but don't perform that well. Nevertheless, the term has been applied to songs of this caliber too, like Mariah Carey's "Mine Again", from *The Emancipation of Mimi* (2005)

Sadcore

Sadcore is a subgenre of [alternative rock](#) that developed from the downbeat melodies and slower tempos of late 1980s [indie rock](#).

Sadcore is a loose definition and does not describe a specific movement or scene. Many artists that have acquired the tag might better be classified as [alternative country](#) or as [singer/songwriters](#). The term "sadcore" is a soft parody of [hardcore](#) and is sometimes used interchangeably with slowcore.

Sadcore is best characterised by the bleak themes of its lyrics, slow tempos and minor-key melodies. Individual tracks range from minimal acoustic outings to complex studio numbers with pronounced elements of dissonance in later compositions.

Early exponents like the Red House Painters, and American Music Club drew on the nihilism, loneliness and isolation found in the lyrics of The Cure and The Smiths. This trend continues. Currently, the leading exponents of Sadcore are female singer-songwriters such as Cat Power and Shannon Wright.

Categoricists might also consider Death Cab for Cutie's early (pre-Transatlanticism) albums as slowcore/sadcore.

List of sadcore artists

American Music Club
Arab Strap
Cat Power
Codeine
Ida
Idaho
Julie Doiron
Lambchop (band)
Low
Red House Painters
Elliott Smith
(Smog)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - **Sadcore** - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Music genres](#)

Salsa music

Salsa

- Stylistic origins:** Primarily Cuban son, [mambo](#), rumba and Puerto Rican music
- Cultural origins:** 1960s and 70s New York City Latin melting pot
- Typical instruments:** [piano](#), [conga](#), [trumpet](#), [trombone](#), [bass guitar](#), claves, cowbell, timbales, [guitar](#)
- Mainstream popularity:** Very popular in Latin America, Japan and United States
- Derivative forms:** Timba

Subgenres

Salsa erotica - Salsa gorda - Salsa romantica

Fusion genres

Charanga-vallenata - Mereng-house - Salsa-merengue - Songo-salsa - rock-salsa - vallenato-salsa

Regional scenes

Colombia - Cuba - Japan - Mexico - Panama - Puerto Rico - United States - Venezuela

Salsa music is a diverse and predominantly Caribbean and Latin genre that is popular across Latin America and among Latinos abroad. Salsa incorporates multiple styles and variations; the term can be used to describe most any form of popular Cuban-derived genre, such as chachachá and mambo. Most specifically, however, salsa refers to a particular style developed by the 1960s and '70s Cuban and Puerto Rican immigrants to the New York City area, and stylistic descendants like 1980s salsa romantica. The style is now practiced throughout Latin America, and abroad; in some countries it may be referred to as música tropical.[1] Salsa's closest relatives are Cuban mambo and the son orchestras of the early 20th century, as well as Latin jazz. The terms *Latin jazz* and *salsa* are sometimes used interchangeably; many musicians are considered a part of either, or both, fields, especially performers from prior to the 1970s.²¹

Salsa is essentially Cuban in stylistic origin, though it is also a hybrid of various Latin styles mixed with [pop](#), [jazz](#), [rock](#), and [R&B](#). Salsa is the primary music played at Latin dance clubs and is the "essential pulse of Latin music", according to author Ed Morales, while music author Peter Manuel called it the "most popular dance (music) among Puerto Rican and Cuban communities, (and in) Central and South America", and "one of the most dynamic and significant pan-American musical phenomena of the 1970s and 1980s". Modern salsa remains a dance-oriented genre and is closely associated with a style of salsa dancing.

The word *salsa*

Salsa means

sauce in the Spanish language and has more recently acquired a musical meaning in both English and Spanish. In this sense *salsa* has been described as a word with "vivid associations but no absolute definitions, a tag that encompasses a rainbow assortment of Latin rhythms and styles, taking on a different hue wherever you stand in the Spanish-speaking world". The precise scope of *salsa* is highly debatable. The term has been used by Cuban and Puerto Rican immigrants in New York analogously to *swing* or *soul*, which refer to a quality of emotionally and culturally genuine music in the African American community. In this usage *salsa* connotes a frenzied, "spicy" and wild musical experience that draws upon or reflects elements of Latin culture, regardless of the specific style.

Various music writers and historians have traced the use of *salsa* to different periods of the 20th century. World music author Sue Steward has claimed that *salsa* was originally used in music as a "cry of appreciation for a particularly piquant or flashy solo". She cites the first use in this manner to an unnamed Venezuelan radio DJ. Max Salazar traced the word back to the early 1930s, when Ignacio Piñero composed "Échale Salsita", a dance song protesting tasteless food. Though Salazar describes this song as the origin of *salsa* meaning "danceable Latin music", author Ed Morales has described the usage in the same song as a cry from Piñero to his band, telling them to increase the tempo to "put the dancers into high gear". Morales claims that later in the 1930s, vocalist Beny Moré

would shout *salsa* during a performance "to acknowledge a musical moment's heat, to express a kind of cultural nationalist sloganeering [and to celebrate the] 'hotness' or 'spiciness' of Latin American cultures".

Some people object to the term *salsa* on the basis that it is vague or misleading; for example, the style of musicians such as Tito Puente evolved several decades before *salsa* was a recognized genre, leading Puente to once claim that "the only salsa I know comes in a bottle. I play Cuban music". Because *salsa* can refer to numerous styles of music, some observers perceive the word as a marketing term designed to superficially categorize music in a way that appeals to non-aficionados. For a time the Cuban state media officially claimed that the term *salsa music* was a euphemism for authentic Cuban music stolen by American imperialists, though the media has since abandoned this theory.

Some doubt that the term *salsa* has any precise and unambiguous meaning, with Peter Manuel, for example, describing it as "nothing more than a new spin on the traditional rhythms of Cuban music" and "at once (both) a modern marketing concept and the cultural voice of a new generation", representative of a "crystallization of a Latino identity in New York in the early 1960s". Peter Manuel also recognizes the commercial and cultural dichotomy to *salsa*, noting that the term's broad use for many styles of Latin pop music has served the development of "pan-Latin solidarity", while also noting that the "recycling of Cuban music under an artificial, obscurantist label is but one more example of North American exploitation and commodification of third world primary products; for Latinos, *salsa* bridges the gap between "tradition and modernity, between the impoverished homeland and the dominant United States, between street life and the chic night club, and between grassroots culture and the corporate media".

The singer Rubén Blades once claimed that *salsa* is merely "a concept", as opposed to a definite style or rhythm. Some musicians are doubtful that the term *salsa* has any useful meaning at all, with the bandleader Machito claiming that *salsa* was more or less what he had been playing for forty years before the style was invented, while Tito Puente once responded to a question about *salsa* by saying "I'm a musician, not a cook" (referring to *salsa*'s original use to mean sauce). Celia Cruz, a well-known *salsa* singer, has said, "[s]alsa is Cuban music with another name. It's mambo, chachachá, rumba, son ... all the Cuban rhythms under one name".

Music writer Peter Manuel claims that *sa/sa* came to describe a specific style of music in the mid-1970s "when a group of New York-based Latin musicians began overhauling the classic big-band arrangements popular since the [mambo](#) era of the 1940s and '50s", and that the term was "popularized" in the late 1960s by a Venezuelan radio station and Jerry Masucci of Fania Records.[15] In contrast, Ed Morales cites the use of salsa for a specific style to a New York-based editor and graphic designer named Izzy Sanabria. Morales also mentions an early use of the term by Johnny Pacheco, a Dominican performer who released a 1962 album called *Salsa Na' Ma*, which Morales translates as "it just needs a little salsa, or spice".

Characteristics

Though the term *salsa music* is not necessarily precise in scope, most authors use the term to refer specifically to a style created in the late 1960s and early 1970s. Author Ed Morales has said the obvious, most common perception of salsa is an "extravagant, clave-driven, Afro-Cuban-derived songs anchored by piano, horns, and rhythm section and sung by a velvety voiced crooner in a sharkskin suit".

At its root, however, salsa is a mixture of Spanish and African music, filtered through the music histories of Cuba and Puerto Rico, and adapted by Latin jazz and Latin popular musicians for Latino populations with diverse musical tastes. The basic structure of a salsa song is based on the Cuban son, beginning with a simple melody and followed by a *coro* section in which the performers improvise. Ed Morales has claimed that the "key staples" of salsa's origins were the use of the trombone as a counterpoint to the vocalist and a more aggressive sound than is typical in Cuban music; the trombone also carries the melody, while the rhythm is most generally provided by bongos, congas and timbales. Peter Manuel claims that the term *salsa* is so vague as to be meaningless; however, the style that evolved along with the word can be characterized as using timbales and trombones in greater numbers, and use of Puerto Rican elements like the declamatory exclamation *le-lo-lai*.

Songs and instrumentation

Salsa bands play a wide variety of songs, including pieces based on *plenas* and *bombas*, *cumbia*, *vallenato* and *merengue*; most songs, however, are modern versions of the Cuban son. Like the son, salsa songs begin with a songlike section followed by a *montuno* break with call-and-response vocals, instrumental breaks and jazzy solos.

The most important instrumentation in salsa is the percussion, which is played by a wide variety of instruments, including claves, cowbells, timbales and conga.[20] Apart from percussion, a variety of melodic instruments are commonly used as accompaniment, such as a guitar, trumpets, trombones, the [piano](#), and many others, all depending on the performing artists. Bands typically consist of up to a dozen people, one of whom serves as band leader, directing the music as it is played. Two to four players generally specialize in horns, while there are generally a one or two choral singers and players of the bongo, conga, bass guitar, piano and *timbales*. The maracas, clave or güiro may also be played, typically by a vocalist. The bongocero will usually switch to a kind of bell called a *campana* (or *bongo bell*) for the *montuno* section of a song. Horns are typically either two trumpets or four trumpets or, most commonly, two trumpets with at least one saxophone or trombone.

Salsa essentially remains a form of [dance music](#); thus many songs have little in the way of lyrics beyond exhortations to dance or other simple words. Modern pop-salsa is often *romantica*, defined partially by the sentimental, lovelorn lyrics, or *erotica*, defined largely by the sexually explicit lyrics. Salsa also has a long tradition of lyrical experimentation, with singer-songwriters like Ruben Blades using incisive lyrics about everything from imperialism to disarmament and environmentalism.[22] Vocalists are expected to be able to improvise during verses and instrumental solos. References to Afro-Catholic religions, such as Santería, are also a major part of salsa's lyrics throughout Latin America, even among those artists who are not themselves practitioners of any Afro-Catholic religion.

Rhythm

Salsa music is traditionally based on a 4/4 time signature, and is mostly phrased in groups of two bars (eight beats), such as recurring rhythmic patterns and main phrases of the chorus. Typically, the overall rhythmic patterns played on the percussion instruments are rather complicated, with several different patterns played simultaneously. The clave rhythm is an important foundation of salsa; all salsa music and dance is governed by the clave rhythm. The most common clave rhythm in salsa is the so called *son* clave, which is eight beats long and can be played either in 2-3 or 3-2 style. The 2-3 version contains two clave strikes in the first half of the eight beats and three in the second, while the 3-2 has the halves reversed.

Instrumentalists do not generally play out the exact clave rhythm, except when using the percussion instrument also known as claves. In most other cases, the clave rhythm simply functions as a basis for the instrumentalists and singers to use as a common rhythmic ground for their own musical phrases. The instrumentalists emphasize the differences of the two halves of the eight beat clave rhythm; for example, in an eight beat long phrase used in a 2-3 clave context, the first half of the phrase is given more straight notes that are played directly on beat, while the second half instead contains notes with longer durations and with a more off-beat feeling. This emphasizes that the first four beats of the 2-3 son clave contain two "short" strikes that are directly on beat, while the last four beats contain three "long" clave strikes with the second strike placed off-beat between beats two and three. Salsa songs commonly start with one clave and then switch to the reverse partway through the song, without restarting the clave rhythm; instead, the rhythm is shifted four beats using breaks and stop-time.

Some percussion instruments have standardized patterns that reoccur in most salsa music with only minor variations. For example, this is a common rhythmic pattern called the *cáscara* based on the 2-3 clave, and is played on the shells of the timbales during the verses and less energetic parts of a song:

1.2.3.4.5.6.7.8. (beats) *.**.**.**.**.* (* = cáscara strikes)

During the chorus and solo parts, the *timbalero* often switches to the following rhythm, which is normally played on a cowbell mounted on the timbales set:

1.2.3.4.5.6.7.8. (beats) +.*.+++*.+++*.+* (+/* = weak/accented cowbell strikes)

The timbales pattern above is often accompanied by a handheld cowbell (bongo bell) also played during the chorus but by another person, using this simpler rhythm (in this example also based on the 2-3 clave):

1.2.3.4.5.6.7.8. (beats) +.*.+***.**.* (+/* = low/high-pitched cowbell strikes)

The bass pattern often follows a distinct salsa rhythm pattern known as the *tumbao* which alternates between the fifth and the root of a chord. One side of the tumbao will be in near unison with the clave, while the other side is syncopated against the clave:

1.2.3.4.5.6.7.8. (beats) ...5..8....5..1. (5 = fifth of chord, 8 = high octave of chord, 1 = low octave of chord)

Lyricism

Salsa lyrics range from simple dance numbers with little lyrical innovation and sentimental romantic songs to risqué and politically-radical lyrics. Music author Isabelle Leymarie notes that salsa performers often incorporate machoistic bravado (*guapería*) in their lyrics, in a manner reminiscent of calypso and samba, a theme she ascribes to the performers' "humble backgrounds" and subsequent need to compensate for their origins. Leymarie claims that salsa is "essentially virile, an affirmation of the Latin man's pride and identity". As an extension of salsa's macho stance, manly taunts and challenges (*desafío*) are also a traditional part of salsa

Politically and socially activist composers have long been an important part of salsa, and some of their works, like Eddie Palmieri's "La libertad - lógico", became Latin and especially

Puerto Rican anthems. Many salsa songs use a nationalist theme, centered around a sense of pride in black Latino identity, and may be in Spanish, English or a mixture of the two called *Spanglish*.

History

In the 1930s, '40s and '50s, Cuban music within Cuba was evolving into new styles derived primarily from son and rumba, while the Cubans in New York, living among many Latinos from Puerto Rico and elsewhere, began playing their own distinctive styles, influenced most importantly by [African American music](#). Their music included son and guarachas, as well as tango, bolero and danza, with prominent influences from jazz. While the New York scene continued evolving, Cuban popular music, especially [mambo](#), became very famous across the United States. This was followed by a series of other genres of Cuban music, which especially affected the Latin scene in New York. The result, by the mid-1970s, was what is now known as *salsa music*.

Salsa evolved steadily through the later 1970s and into the '80s and '90s. New instruments were adopted and new national styles, like the music of Brazil, were adapted to salsa. New subgenres appeared, such as the sweet love songs called salsa romantica, while salsa became a major part of the music scene in Venezuela, Mexico and as far away as Japan. Diverse influences, including most prominently [hip hop music](#), came to shape the evolving genre. By the turn of the century, salsa was one of the major fields of popular music in the world, and salsa stars were international celebrities.

Origins

Salsa's roots can be traced back to the African ancestors that were brought to the Caribbean by the Spanish as slaves. In Africa it is very common to find people playing music with instruments like the conga and la pandereta, instruments commonly used in salsa. Salsa's most direct antecedent is Cuban son, which itself is a combination of African and European influences. Large son bands were very popular in Cuba beginning in the 1930s; these were largely septetos and sextetos, and they quickly spread to the United States.[27] In the 1940s Cuban dance bands grew much larger, becoming mambo and charanga orchestras led by bandleaders like Arsenio Rodriguez and Felix Chappotin. In New York City in the '40s, at the center for mambo in the United States, the Palladium Dancehall, and in Mexico City, where a burgeoning film industry attracted Latin musicians, Cuban-style big bands were formed by Cubans and Puerto Ricans like Machito, Perez Prado, Tito Puente and Tito Rodriguez.[28] New York began developing its own Cuban-derived sound, spurred by large-scale Latino immigration, the rise of local record labels due to the early 1940s musicians strike and the spread of the jukebox industry, and the craze for [big band](#) dance music.

Mambo was very jazz-influenced, and it was the mambo big bands that kept alive the large jazz band tradition while the mainstream current of jazz was moving on to the smaller bands of the bebop era. Throughout the 1950s Latin dance music, such as mambo, rumba and chachachá, was mainstream popular music in the United States and Europe. The '50s also saw a decline in popularity for mambo big bands, followed by the Cuban Revolution of 1959, which greatly inhibited contact between New York and Cuba. The result was a scene more dominated by Puerto Ricans than Cubans.

1960s

The Latin music scene of early 1960s New York was dominated by bands led by musicians such as Ray Barretto and Eddie Palmieri, whose style was influenced by imported Cuban fads

such as pachanga and charanga; after the Cuban Missile Crisis of 1962, however, Cuban-American contact declined precipitously, and Puerto Ricans became a larger part of the New York Latin music scene. During this time a hybrid Nuyorican cultural identity emerged, primarily Puerto Rican but influenced by many Latin cultures as well as the close contact with African Americans.

The growth of modern salsa, however, is said to have begun in the streets of New York in the late 1960s. By this time Latin pop was no longer a major force in American music, having lost ground to doo wop, R&B and rock and roll; there were a few youth fads for Latin dances, such as the soul and mambo fusion boogaloo, but Latin music ceased to be a major part of American popular music.^[31] Few Latin record labels had any significant distribution, the two exceptions being Tico and Alegre. Though East Harlem had long been a center for Latin music in New York, during the 1960s many of the venues there shut down, and Brooklyn Heights' Saint George Hotel became "salsa's first stronghold". Performers there included Joe Bataan and the Lebron Brothers.

The late 1960s also saw white youth joining a counterculture heavily associated with political activism, while black youth formed radical organizations like the Black Panthers. Inspired by these movements, Latinos in New York formed the Young Lords, rejected assimilation and "made the barrio a cauldron of militant assertiveness and artistic creativity". The musical aspect of this social change was based on the Cuban son, which had long been the favored musical form for urbanites in both Puerto Rico and New York.^[33] By the early 1970s, salsa's center moved to Manhattan and the Cheetah, where promoter Ralph Mercado introduced many future stars to an ever-growing and diverse crowd of Latino audiences.

The Manhattan-based recording company, Fania Records, introduced many of the first-generation salsa singers and musicians to the world. Founded by Dominican flautist and band-leader Johnny Pacheco and impresario Jerry Masucci, Fania's illustrious career began with Willie Colón and Héctor Lavoe's *El Malo* in 1967. This was followed by a series of updated son montuno and plena tunes that evolved into modern salsa by 1973. Pacheco put together a team that included percussionist Louie Ramirez, bassist Bobby Valentin and arranger Larry Harlow. The Fania team released a string of successful singles, mostly son and plena, performing live after forming the Fania All Stars in 1971; just two years later, the All Stars sold out Yankee Stadium.^[28] One of their 1971 performances at the Cheetah nightclub, was a historic concert that drew several thousand people and helped to spark a salsa boom.^[32]

1970s

From New York salsa quickly expanded to Cuba, Puerto Rico, the Dominican Republic, Colombia, Mexico, Venezuela, and other Latin countries, while the new style became a symbol of "pride and cultural identity" for Latinos, especially Puerto Ricans.^[34] The number of salsa bands, both in New York and elsewhere, increased dramatically in the 70s, as did salsa-oriented radio stations and record labels.^[35] Popular performers like Eddie Palmieri and Celia Cruz adapted to the salsa format, joined by more authentically traditional singers like Willie Colón and Ruben Blades. Colón and Blades worked together for much of the 1970s and '80s, becoming some of the most critically and popularly acclaimed salsa performers in the world. Their lyricism set them apart from others; Blades became a "mouthpiece for oppressed Latin America", while Colón composed "potent", "socio-political vignettes". Their 1978 album *Siembra* was, at that time, the best-selling Latin album in history.

The 1970s saw a number of musical innovations among salsa musicians. The bandleader Willie Colón introduced the cuatro, a rural Puerto Rican guitar, as well as jazz, rock, and Panamanian and Brazilian music.^[38] Larry Harlow, the arranger for Fania Records, modernized salsa by adding an electric piano. By the end of the decade, Fania Records' longtime leadership of salsa was weakened by the arrival of the labels TH-Rodven and RMM. Salsa had come to be perceived as "contaminated by fusion and disco", and took elements from disaptare styles like go go, while many young Latinos turned to hip hop, techno or other styles.^[39] Salsa began spreading throughout Latin America in the 1970s, especially to

Colombia, where a new generation of performers began to combine salsa with elements of cumbia and vallenato; this fusion tradition can be traced back to the 1960s work of Peregoya y su Combo Vacano. However, it was Joe Arroyo and La Verdad, his band, that popularized Colombian salsa beginning in the 1980s.

1980s

The 1980s was a time of diversification, as popular salsa evolved into sweet and smooth salsa romantica, with lyrics dwelling on love and romance, and its more explicit cousin, salsa erotica. Salsa romantica can be traced back to *Noches Calientes*, a 1984 album by singer José Alberto with producer Louie Ramirez. A wave of romantica singers, mostly Puerto Rican, found wide audiences with a new style characterized by romantic lyrics, an emphasis on the melody over rhythm, and use of percussion breaks and chord changes.[41] However, salsa lost popularity among many Latino youth, who were drawn to American rock in large numbers, while the popularization of Dominican merengue further sapped the audience among Latinos in both New York and Puerto Rico.[42] The 1980s also saw salsa expand to Mexico, Argentina, Peru, Europe and Japan, and diversify into many new styles.

In the 1980s some performers experimented with combining elements of salsa with [hip hop music](#), while the producer and pianist Sergio George helped to revive salsa's commercial success. He created a sound based on prominent trombones and rootsy, mambo-inspired style. He worked with the Japanese salsa band Orquesta de la Luz, and developed a studio orchestra that included Victor Manuelle, Celia Cruz, José Alberto, La India, Tito Puente and Marc Anthony. The Colombian singer Joe Arroyo first rose to fame in the 1970s, but became a renowned exponent of Colombian salsa in the 1980s. Arroyo worked for many years with the Colombian arranger Fruko and his band Los Tesos.

1990s to the present

In the 1990s Cuban salsa became more prominent, especially a distinct subgenre called timba. Using the complex songo rhythm, bands like NG La Banda and Los Van Van developed timba, along with related styles like songo-salsa, which featured swift Spanish [rapping](#). The use of rapping in popular songo-salsa was innovated by Sergio George, beginning with his work with the trio Dark Latin Groove, who "breathed the fire of *songo* rhythms and the energy of rap and [soul](#) into salsa".

Salsa remained a major part of Colombian music through the 1990s, producing popular bands like Sonora Carruseles, while the singer Carlos Vives created his own style that fuses salsa with vallenato and rock. Vives' popularization of vallenato-salsa led to the accordion-led vallenato style being used by mainstream pop stars like Gloria Estefan. The city of Cali, in Colombia, has come to call itself the "salsa capital of the world", having produced such groups as Orquesta Guayacan and Grupo Niche.

Salsa has registered a steady growth and now dominates the airwaves in many countries in Latin America. In addition, several Latino artists, including Rey Ruiz, Marc Anthony, and most famously, the Cuban-American singer Gloria Estefan, have had success as *crossovers*, penetrating the Anglo-American pop market with Latin-tinged hits, usually sung in English.

The most recent innovations in the genre include hybrids like merenhouse and salsa-merengue, alongside salsa gorda. Since the mid-1990s African artists have also been very active through the super-group Africando, where African and New York musicians mix with leading African singers such as Bambino Diabate, Ricardo Lemvo, Ismael Lo and Salif Keita. Salsa is only one of many Latin genres to have traveled back and influenced West African music.

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Sampler

A **sampler** is an [electronic musical instrument](#) that can record and store audio signal samples, generally recordings of existing sounds, and play them back at a range of pitches. However, *sampler* is sometimes used to describe instruments which store and play back samples but lack the capability to record them.

An early form of sampler was an instrument called the 'Mellotron' (later Novatron due to licensing issues) which used individual pre-recorded tape loops, one under each key on the keyboard. Mellotrons required a lot of maintenance, but had a characteristic sound that was used on many 1970s records by groups such as Yes, The Moody Blues and King Crimson.

Overview

The emergence of the digital sampler made sampling far more practical, and as samplers added progressively more digital processing to their recorded sounds, they began to merge into the mainstream of modern digital synthesizers. The first digital sampling synthesiser was the Computer Music Melodian which was first available in 1976. The first polyphonic digital sampling synthesiser was the Australian-produced Fairlight CMI which was first available in 1979.

Prior to computer memory-based samplers, musicians used tape replay keyboards, which stored recordings of musical instrument notes and sound effects on analog tape.

Modern digital samplers use mostly digital technology to process the samples into interesting sounds. Akai pioneered many processing techniques, such as Crossfade Looping to eliminate glitches and Time Stretch which allows for shortening or lengthening of samples without affecting pitch and vice versa.

During the early 1990s hybrid [synthesizers](#) began to emerge that utilized very short samples of natural sounds and instruments (usually the attack phase of the instrument) along with digital synthesis to create more realistic instrument sounds. Examples of this are Korg's M1, 01W and the later Triton and Trinity series, Yamaha's SY series and the Kawai K series of instruments.

The modern-day [music workstation](#) usually features an element of sampling, from simple playback to complex editing that matches all but the most advanced dedicated samplers.

Samplers, together with traditional Foley artists, are the mainstay of modern sound effects production.

Examples of digital samplers

Computer Music Melodian

Computer Music Inc. was started in New Jersey USA in 1972 by Harry Mendell and Dan Coren. The company was established to develop and market musical instruments based on computer software.

The Melodian was based on the Digital Equipment Corporation PDP-8 computer and hand wired D/A and A/D conversion and tracking anti-aliasing filters. The Melodian was first used by Stevie Wonder in the "Secret Life of Plants" (1976). The Melodian was a monophonic synth with 12 bit A/D and sampling rates up to 22 kHz. It was designed to be compatible with analog synthesizers and had a feature where it would sync to the pitch of an analog synth, such as an Arp 2600. This means the Melodian captured all of the frequency modulation effects, including the touch ribbon control. It also could trigger off the ARPs keyboard so it could almost be thought of as a hybrid sampler/analog synth, making best use of the technology that was available at the time.

Fairlight Instruments

Fairlight Instruments was started in Sydney Australia in 1975 by Peter Vogel and Kim Rylie. The company was originally established as a manufacturer and retailer of video special effects equipment.

The Fairlight CMI or Computer Music Instrument, released in (1979), started life as the QASAR M8. The M8 was hand-wired and legend has it that it took 2 hours to boot up! The CMI was the first commercially available digital sampling instrument. The original Fairlight CMI sampled using a resolution of 8-bits at a rate of 10 kHz and was comprised of two 8-bit Motorola 6800 processors, which were later upgraded to the more powerful 16-bit Motorola 68000 chips. It was equipped with two six octave keyboards, an alphanumeric keyboard, and an interactive video display unit (VDU) where soundwaves could be edited or even drawn from scratch using a light pen. Software allowed for editing, looping, and mixing of sounds which could then be played back via the keyboard or the software-based sequencer. It retailed for around \$25,000 US.

In 1982, Fairlight released the CMI-II which doubled the sampling rate to 16 kHz.

The CMI-IIx was released in 1984 and was the first to feature basic MIDI functionality.

1985 saw the release of the CMI-III which upped the sampling resolution to 16-bits. SMPTE was also added in this final version.

Notable users of the Fairlight CMI include: Trevor Horn, Art of Noise, Yello, Pet Shop Boys, and Jean-Michel Jarre.

E-mu Systems

E-mu Emulator (1981) was E-mu Systems initial foray into sampling, and saved the company from financial disaster after the complete failure of the Audity due to a price tag of \$70,000! The name 'Emulator' came as the result of leafing through a thesaurus and matched the name of the company perfectly. The Emulator came in 2-, 4-, and 8-note polyphonic

versions, the 2-note being dropped due to limited interest, and featured a maximum sampling rate of 27.7 kHz, a four-octave keyboard and 128 kB of memory.

E-mu Emulator II (1985) was designed to bridge the gap between the Fairlight CMI and Synclavier and the Ensoniq Mirage. It featured 8-bit sampling, up to 1 MB of sample memory, an 8-track sequencer, and analog filtering. With the addition of the hard disk option, the Emulator II was comparable to samplers released 5 years later.

E-mu Emulator III (1987) was a 16-bit stereo digital sampler with 16-note polyphony, 44.1 kHz maximum sample rate and had up to 8 MB of memory. It featured a 16 channel sequencer, SMPTE and a 40 MB hard disk.

E-mu SP-1200 was, and still is, one of the most highly regarded samplers for use in [hip-hop](#) related production. Its 12-bit sampling engine gave a desirable warmth to instruments and a gritty punch to drums. It featured 10 seconds of sample time spread across four 2.5-second sections.

Akai

Akai entered the electronic musical instrument world in 1984 with the first in a series of affordable samplers the S612, an 8bit digital sampler module. The S612 was superseded in 1986 by the 16 bit S900.

The Akai **S900** (1986) was the first truly affordable digital sampler. It was 8-note polyphonic and featured 12-bit sampling with a frequency range up to 40 kHz and up to 750 kB of memory that allowed for just under 12 seconds at the best sampling rate. It could store a maximum of 32 samples in memory. The operating system was software based and allowed for upgrades that had to be booted each time the sampler was switched on.

The Akai MPC60 Digital Sampler/Drum Machine and MIDI Sequencer (1987) was the first non rack mounted model released. It is also the first time a sampler with touch sensitive trigger pads was produced by AKAI.

The Akai **S950** (1988) was an improved version of the S900, with a maximum sample frequency of 48 kHz and some of the editing features of the contemporary S1000.

The Akai **S1000** (1988) was possibly the most popular 16-bit 44.1 kHz stereo sampler of its time. It featured 16-voices, up to 32 MB of memory, and 24-bit internal processing, including a digital filter (18dB/octave), an LFO, and two ADSR envelope generators (for amplitude and filtering). The S1000 also offered up to 8 different loop points. Additional functions included Autolooping, Crossfade Looping, Loop in Release (which cycles through the loop as the sound decays), Loop Until Release (which cycles through the loop until the note begins its decay), Reverse and Time Stretch (version 1.3 and higher).

Other samplers released by AKAI include the MPC1000, MPC2000, MPC2000XL, MPC3000, MPC3000XL, MPC3000LE and the MPC4000.

Roland

Roland Corporation manufactured the S series.
- SP-202 - SP-303 - SP-404

Other Manufacturers

Casio (no longer in production)
Ensoniq
Fairlight
Korg
Kurzweil

Native Instruments
Steinberg
Yamaha

See also

- [Remix](#)

Categories: [Electronic music instruments](#) | [Music hardware](#)

Sampler album

A **Sampler album** is an [album](#) of selected tracks from other albums released by a record company, at a reduced price, to stimulate sales in the individual albums.

Examples

Rock Machine - I Love You
Listen Here!
You Can All Join In
Nice Enough To Eat
Gutbucket
Handle With Care

Satz

"**Satz** is any single member of a [musical piece](#), which in and of itself displays a complete sense," (Riemann 1976: 841) such as a [sentence](#), phrase, or [movement](#).

Source

- Nattiez, Jean-Jacques (1990). *Music and Discourse: Toward a Semiology of Music* (*Musicologie générale et sémiologie*, 1987). Translated by Carolyn Abbate (1990). ISBN 0691027145.
 - Riemann (1976).

Saxophone

The **saxophone** or **sax** is a conical-bored instrument of the [woodwind](#) family, usually made of brass and played with a single-reed mouthpiece like the [clarinet](#). It was invented by Adolphe Sax around 1840. The saxophone is most commonly associated with [popular music](#), [big band](#) music, and [jazz](#), but it was originally intended as both an [orchestral](#) and [military band](#) instrument. Saxophone players are appropriately called **saxophonists**. Former U.S. President Bill Clinton famously played his tenor saxophone at his own inaugural ball in 1993.

History

The saxophone was developed circa 1840 by Adolphe Sax, a Belgian-born instrument-maker, flautist, and clarinetist working in Paris. Although he had constructed saxophones in several sizes by the early 1840s, he did not receive a 15-year patent for the instrument until June 17, 1846. It was first officially revealed to the public in the presentation of the bass saxophone in C at an exhibition in Brussels in 1841. Sax also gave private showings to Parisian musicians in the early 1840s. He drew up plans for 14 different types of saxophones, but they were not all realized.

The inspiration for the instrument is unknown, but there is good evidence that fitting a [clarinet](#) mouthpiece to an ophicleide is the most likely origin. (Sax built ophicleides among other instruments in the late 1830s.) Doing so results in an instrument with a definitely saxophone-like sound. The Hungarian/Romanian tarogato, which is quite similar to a soprano saxophone, has also been speculated to have been an inspiration. However, this cannot be so, as the modern tarogato with a single reed mouthpiece was not developed until the 1890s, long after the saxophone had been invented.

Sax's intent, which was plainly stated in his writings, was to invent an entirely new instrument which could provide bands and orchestras with a bass to the woodwind and brass sections, capable of more refined performance than the ophicleide, but with enough power to be used out-of-doors. This would explain why he chose to name the instrument the "Sound of Sax." In short, Sax intended to harness the finesse of a woodwind with the power of a brass instrument. However, Sax's amazing ability to offend rival instrument manufacturers and the resulting prejudice towards the man and his instruments led to the saxophone not being used in orchestral groups. For a long time it was relegated to military bands, despite Sax's great friendship with the influential Parisian composer Hector Berlioz.

For the duration of the patent (1846-1866) no one except the Sax factory could legally manufacture or modify the instruments, although this and Sax's numerous other patents were routinely breached by his rivals. After 1866 many modifications were introduced by a number of manufacturers.

Saxophones came to be associated, by many, with immorality. The Vatican officially condemned the instrument in the early 20th century, and various governments tried to limit their use, notably Nazi Germany and Japan in the 1930s.

Construction

The saxophone uses a single reed mouthpiece similar to that of a [clarinet](#), but with a round or square evacuated inner chamber. The saxophone's body is effectively conical, giving it acoustic properties more similar to the [oboe](#) than to the [clarinet](#). However, unlike the [oboe](#), whose tube is a single cone, most saxophones have a distinctive curve at the bell. Straight soprano and soprano saxophones are more common than curved ones, and a very few straight alto and tenor saxophones have been made, as novelties. Straight baritone and C melody saxophones have occasionally been made as custom instruments, but were never production items (reference , Jay Easton's custom Vito straight baritone and Bennie Meroff's custom Buescher Straight Baritone). There is some debate amongst players as to whether the curve affects the tone or not.

Materials

Nearly all saxophones are made from brass. After completing the instrument, manufacturers usually apply either a coating of clear or colored lacquer, or plating of silver or gold, over the bare brass. The lacquer or plating serves to protect the brass from corrosion, to enhance sound quality, and/or (in the case of colored lacquers) to give the saxophone an interesting visual appearance. That different lacquers provide different tone qualities is a hotly debated topic in the saxophone world - some say that it has no effect, while there is also research to show that there are differences. Generally, darker lacquer is usually associated with deeper timbres, while lighter lacquers such as silver are associated with brighter, more vibrant ones.

Other materials have been tried with varying degrees of success, as with the 1950s plastic saxophones made by the Grafton company, and the rare wooden saxophones. Prior to 1960, some instruments were plated with nickel as a cheaper alternative to silver; prior to 1930, it was common for instruments to be sold with a bare brass finish (without lacquer or plating). Certain companies, such as Yanagisawa, manufacture saxophones made from bronze, which is claimed to produce a warmer sound.

The mouthpiece

Mouthpieces come in a wide variety of materials, including rubber, plastic, and metal. Less common materials that have been used include wood, glass, crystal, and even bone. Metal mouthpieces are believed by some to have a distinctive sound, often described as 'brighter' than the more common rubber. Some players believe that plastic mouthpieces do not produce a good tone. Other saxophonists maintain that the material has little, if any, effect on the sound, and that the physical dimensions give a mouthpiece its tone color. (Teal 17) Mouthpieces with a concave ("excavated") chamber are more true to Adolphe Sax's original design; these provide a softer or less piercing tone, and are favored by some saxophonists for classical playing.

Jazz and [popular music](#) saxophonists often play on high-baffled mouthpieces. These are configured so the baffle, or "ceiling," of the mouthpiece is closer to the reed. This produces a brighter sound which more easily "cuts through" a big band or amplified instruments. While high baffles (and the resulting tone) are commonly associated with metal mouthpieces, any mouthpiece may have a high baffle. Mouthpieces with larger tip openings provide pitch flexibility, allowing the player to "bend" notes, an effect commonly used in jazz and rock music. Classical players usually opt for a mouthpiece with a smaller tip opening and a lower baffle; this combination provides a darker sound and more stable pitch. Most classical players play on rubber mouthpieces with a round or square inner chamber.

Reeds

Like [clarinets](#), saxophones use a single reed. Saxophone reeds are wider than clarinet reeds. Each size of saxophone (alto, tenor, etc.) uses a different size of reed. Reeds are commercially available in a vast array of brands, styles, and strength. Each player experiments with reeds of different strength (hardnesses) to find which strength suits his mouthpiece and playing style. Strength is usually measured using a numeric scale that ranges from 1 to 6 (though one rarely sees a reed at either end of this spectrum). Unfortunately, this scale is far from standardized between brands; thus a Rico #3 reed is decidedly softer than a Vandoren #3, for example.

Some players make their own reeds from "blanks", but as this is time-consuming and usually requires expensive equipment, most do not. Most players, however, adjust reeds by shaving or sanding. Methods for 'breaking in' reeds, caring for reeds, and adjusting reeds are controversial topics among players, and opinions about how long reeds remain playable differ greatly among players. Most players agree that reeds are somewhat inconsistent and require maintenance. Because saliva comes in contact with reeds, they should be rinsed right after playing in order to stifle germs and to prevent the saliva from deteriorating the reed's fibers. Dedicated saxophonists spend years perfecting their methods of reed selection, storage, and adjustment.

Most reeds are made from cane; however, synthetic reeds, made from various substances, are available, and are used by a small number of saxophonists. Many players consider them to have poor sound, or say they would consider them for use only in a context, such as a marching band, where tone quality is relatively unimportant. On the other hand, synthetic reeds are generally more durable than their natural counterparts, do not need to be moistened prior to playing, and can be more consistent in quality. Recent developments in synthetic reed technology has produced reeds made from synthetic polymer compounds, which are gaining increased acceptance among some players, especially for use when the instrument is played intermittently (during which time a natural reed might become dry).

Members of the saxophone family

The saxophone was originally patented as two families, each consisting of seven instruments. The "orchestral" family consisted of instruments in the keys of C and F, and the "military band" family in E-flat and B-flat. Each family consisted of soprano, alto, tenor, baritone, bass and contrabass, although some of these were never made; Sax also planned--but never made--a subcontrabass (**Bourdon**) saxophone.

Common saxophones

In music written since 1930, only the soprano in B \flat , alto in E \flat , tenor in B \flat and baritone in E \flat are in common use - these form the typical saxophone sections of [concert bands](#), military bands, and big-band jazz ensembles. The bass saxophone (in B \flat) is occasionally used in band music (especially music by Percy Grainger).

The vast majority of band and big-band music calls only for E \flat alto, B \flat tenor, and E \flat baritone instruments. A typical saxophone section in a concert band might consist of four to six altos, one to three tenors, and one baritone. Occasionally a band or jazz ensemble will perform a piece that calls for soprano saxophone - in this case it is common practice for one of the players from the alto section to switch to soprano for that piece.

Most saxophone players begin learning on the alto, branching out to tenor, soprano or baritone after gaining competency. The alto saxophone is the most popular among classical composers and performers; most classical saxophonists focus primarily on the alto. In jazz, alto and tenor are predominantly used by soloists. Many jazz saxophonists also play soprano on occasion, but nearly all of them use it only as an auxiliary instrument.

The soprano has regained a degree of popularity over recent decades in jazz/pop/rock contexts, beginning with the work of [jazz](#) saxophonist John Coltrane in the 1960s. The soprano is often thought of as more difficult to play, or to keep in tune, than the more common alto, tenor and baritone saxophones. A few bass, soprano, and contrabass saxophones are still manufactured; these are mainly for collectors or novelty use, and are rarely heard - they are mostly relegated to large saxophone ensembles.

Rare saxophones and novelty sizes

Of the orchestral family, only the tenor in C, soprano in C, and mezzo-soprano in F (similar to the modern alto) ever gained popularity. The tenor in C, generally known as the C melody saxophone, became very popular among amateurs in the 1920s and early 1930s, because its players could read music in concert pitch (such as that written for piano, voice, or violin) without the need to transpose. Although the instrument was popularized by players such as Rudy Wiedoeft and Frankie Trumbauer, it did not secure a permanent place in either jazz or classical music. The C-Melody was manufactured well into the 1930s long after its initial popularity had waned, although it became a special order item in the catalogs of some makers. The instrument is now a commonly encountered attic or garage sale relic, though since the 1980s a few contemporary saxophonists have begun to utilize the instrument once again. A similarly sized instrument, the contralto saxophone, was developed in the late 20th century by California instrument maker Jim Schmidt; this instrument has a larger bore and a new fingering system so it does not resemble the C melody instrument except for its key and register.

Also in the early 20th century, the C soprano (pitched a whole step above the B-flat soprano) was marketed to those who wished to perform oboe parts in [military band](#), vaudeville arrangements, or church hymnals. C sopranos are easy to confuse with regular (B-flat) sopranos, since they are only approximately 2 centimeters shorter in size. None has been produced since the late 1920s. The [mezzo-soprano](#) in F (produced by the American firm Conn during the period 1928-1929) is extremely rare; most remaining examples are in the possession of serious instrument collectors. Adolphe Sax made a few F baritone prototypes, but no serious F baritones were manufactured. E-flat baritone saxes made to high pitch (A = 456) do exist and it may be easy to mistake such an instrument for an F baritone upon sight inspection alone as the high pitch model will be noticeably smaller than a low pitch one. There are no known specimens of the bass saxophone in C, the first saxophone constructed and exhibited by Sax in the early 1840s. The only known F alto made by Sax known to exist is owned by retired Canadian classical saxophonist Paul Brodie, and was found in France. Lastly, despite Ravel's scoring for a sopranino saxophone in F in *Bolero*, no specimen is known to exist or to have been built by Sax or any other maker.

Construction difficulties mean that only recently has a true sopranissimo saxophone been produced. Nicknamed the Soprillo, this piccolo-sized saxophone is an octave above the soprano, and its diminutive size necessitates an octave key on the mouthpiece.

Related instruments

A number of saxophone-related instruments have appeared since Sax's original work, most enjoying no significant success. These include the *saxello*, similar to a straight soprano but with a slightly curved neck and tipped bell; the straight alto; and the straight tenor (currently not in production; until recently, made only by a Taiwanese firm and imported to the United States by the L.A. Sax Company). Since a straight-bore tenor is approximately five feet long, the cumbersome size of such a design hinders both playing the horn (particularly when seated) and carrying it. King Saxellos, made by the H. N. White Company in the 1920s, now command prices up to US\$4,000. A number of companies, including Rampone & Cazzani and L.A. Sax, are marketing straight-bore, tipped-bell soprano saxophones as saxellos (or "saxello sopranos").

Two of these variants were championed by jazz musician Rahsaan Roland Kirk, who called his straight Buescher alto a *stritch* and his modified saxello a *manzello*; this unique instrument featured a larger-than-usual bell and modified keywork. Among some saxophonists, Kirk's terms have taken a life of their own in that it is believed that these were "special" or "new" saxophones that might still be available. Though rare, the Buescher straight alto was a production item instrument while the manzello was indeed a saxello with a custom made bell.

The Tubax, developed in 1999 by the German instrument maker Benedikt Eppelsheim, plays the same range, and with the same fingering, as the E-flat contrabass saxophone; its bore, however, is narrower than that of a contrabass saxophone, making for a more compact instrument with a "reedier" tone (akin to the double-reed contrabass sarrusophone). It can be played with the smaller (and more commonly available) baritone saxophone mouthpiece and reeds. Eppelsheim has also produced a B-flat subcontrabass Tubax, the lowest saxophone ever made.

Another unusual variant of the saxophone was the *Conn-O-Sax*, a straight-bore instrument in F (one step above the E-flat alto) with a slightly curved neck and spherical bell. The instrument, which combined a saxophone bore and keys with a bell shaped similar to that of a heckelphone, was intended to imitate the timbre of the English horn and was produced only in 1929 and 1930. The instrument had a key range from low A to high G. Fewer than 100 Conn-O-Saxes are extant, and they are eagerly sought by collectors.

Bamboo "saxophones"

Although not true saxophones, inexpensive keyless folk versions of the saxophone made of bamboo were developed in the 20th century by instrument makers in Hawaii, Jamaica, Argentina, Thailand, and Indonesia. The Hawaiian instrument, called a xaphoon, is also marketed as a "bamboo sax," although its cylindrical bore more closely resembles that of a clarinet. Jamaica's best known exponent of a similar type of homemade bamboo "saxophone" was the mento musician and instrument maker Sugar Belly (William Walker). In the Minahasa region of the Indonesian island of Sulawesi, there exist entire bands made up of bamboo "saxophones" and "brass" instruments of various sizes. These instruments are clever imitations of European instruments, made using local materials.

Writing for the saxophone

Music for all sizes of saxophone is written on the treble clef. The standard written range extends from a B-flat below the staff to an F or F# three ledger lines above the staff (although there are soprano models now both straight and curved that have a key for high G). Higher notes -- those in the altissimo range (ranging from high F# or above) -- can also be played using advanced techniques. Sax himself had mastered these techniques; he demonstrated the instrument as having a range of over three octaves up to a high B natural. Written articles of all sorts have referred to the altissimo as "faking" or employing "false fingerings". Both of these terms are incorrect. There is no "faking" involved, as with any other woodwind instrument, the player is simply employing the third and subsequent harmonics to extend the range of the instrument. The difference with the saxophone is that the utilization of these harmonics takes more effort on the part of the player than do other woodwinds, combined with a historical mistaken (and deeply ingrained) belief that the saxophone's range ends at high F or E-flat on older soprano, sopranos, baritones, and basses. Sax himself discontinued promotion of the extended range due to its perceived difficulty for the average player.

Virtually all saxophones are [transposing instruments](#): Soprano, alto and baritone saxophones are in the key of E-flat, and soprano, tenor and bass saxophones are in the key of B-flat. Because all instruments use the same fingerings for a given written note, it is easy for a player to switch between different saxophones. When a saxophonist plays a C on the staff on an E-flat alto, the note sounds as E-flat a sixth below the written note. A C played on a B-flat tenor, however, sounds as B-flat a ninth below. The E-flat baritone is an octave below the alto, and the B-flat soprano is an octave above the tenor. The following discussion refers entirely to the notes as written, and therefore applies equally to all members of the saxophone family.

Since the baritone and alto are pitched in E-flat, they can play concert pitch music written in bass clef by imagining it to be treble clef and adding three sharps to the key signature. On the baritone, this allows the playing of bassoon and bass parts at sounding pitch. This is a useful skill, especially if baritone sax parts are not available.

Most late-model baritone saxophones have an extra key that allows the player to play a low A (concert C), but other members of the family do not (except for some basses and a few rare altos made by The Selmer Company), and composers who write this note for baritone should be aware that it may not actually be played if the saxophonist uses an older instrument.

Early on, most composers stayed away from composing for the saxophone due to their misunderstanding of the instrument. However, around the turn of the twentieth century, some people (many from the United States) began to commission compositions for the instrument. One prominent commissioner was Elise Hall, a wealthy New England socialite who took up playing the saxophone to aid in her battles with asthma (at the behest of her husband, a doctor). Though she did commission many pieces, the works didn't originally feature the saxophone very well (probably because she decided to demonstrate herself the saxophone's ability-- her skills were less than admirable by most accounts). Subsequent versions, however, have been arranged to better feature the saxophone, such as the "Rhapsodie" by Claude Debussy.

The saxophone in ensembles

Besides functioning as a solo instrument, the saxophone is also an effective ensemble instrument, particularly when several members of the saxophone family are played in combination. Although only occasionally called for in [orchestral](#) music, saxophone sections (usually encompassing the alto, tenor, and baritone instruments, but sometimes also the soprano and/or bass) are an important part of the jazz [big band](#), as well as military, concert, and marching bands.

Ensembles made up exclusively of saxophones are also popular, with the most common being the saxophone quartet (comprising the soprano, alto, tenor, and baritone instruments, or, more rarely, two altos, tenor, and baritone). There is a repertoire of classical compositions and arrangements for this instrumentation dating back to the nineteenth century, particularly by French composers who knew Adolphe Sax. The Raschèr, Amherst, Aurelia and Rova Saxophone Quartets are among the most well known groups, and the World Saxophone Quartet is the preeminent jazz saxophone quartet. Historically, the Marcel Mule and Daniel Deffayet Quartets were highly regarded, beginning in 1928 and 1953, respectively. The Mule quartet is often considered to be the prototype for all future quartets due the level of virtuosity demonstrated by its members and its central role in the development of the quartet repertoire. Organized quartets did indeed exist prior to Mule's ensemble, the prime example being the quartet headed by Eduard Lefebvre (1834-1911), former soloist with the Sousa band, in the United States circa 1904-1911. Other ensembles most likely existed at this time as part of the saxophone sections of the many touring "business" bands that existed in the late 19th and early 20th centuries.

Larger all-saxophone ensembles exist as well. The most prominent professional saxophone ensembles include the Raschèr Saxophone Orchestra, London Saxophonic, Nuclear Whales Saxophone Orchestra [14], and Urban Sax. Very large groups, featuring over 100 saxophones, are sometimes organized as a novelty at saxophone conventions.

Technique

Many believe it is relatively easy to become a competent saxophonist, especially when transferring from other woodwind instruments, but a considerable amount of practice is usually required to develop a pleasing tone color and fluent technique.

Playing technique for the saxophone is subjective based upon the intended style (classical, jazz, rock, funk, etc.) and the player's idealized sound. The design of the saxophone allows for a big variety of different sounds, and the "ideal" saxophone sound and keys to its production are subjects of debate. However, there is a basic underlying structure to most techniques.

The embouchure

In the typical embouchure, the mouthpiece is generally not taken more than half-way into the player's mouth. The lower lip is supported by the lower teeth, and makes contact with the reed. The playing-position is stabilised with firm, light pressure from the upper teeth resting on the mouthpiece (sometimes padded with a thin strip of rubber known as a "bite-pad" or "mouthpiece-patch"). The upper lip closes to create an air-tight seal. The "double embouchure" in which the upper lip is curled over the upper teeth is not commonly used in modern times, however each player may eventually develop his/her own variation of the basic embouchure style in order to accommodate their own physical structure.

Two things are imperative to a full and quick-speaking sound: appropriate air pressure which is aided by diaphragm support and correct lip/reed contact allowing the reed to vibrate optimally. The player's diaphragm acts as a bellows, supplying a constant stream of air through the instrument. The throat should feel open, as when yawning. This openness should remain throughout the register of the saxophone, especially the low register (D down to B-flat).

Vibrato

Saxophone vibrato is much like a vocal or string vibrato, except the vibrations are made using the jaw instead of the diaphragm or fingers. The jaw motions required for vibrato can be simulated by saying the syllables "wah-wah-wah". While most will say vibrato is not vital to saxophone performance (as its importance is inferior to proper tone quality), many argue it as being integral to the distinct saxophone color. Classical vibrato can vary between players (soft and subtle, or wide and abrasive). Jazz vibrato is typically standard amongst its users; fast and wide in fast tempos, delayed and soft in slower tempos. Players just starting out with vibrato will usually start out slow with exaggerated jaw movements. As they progress, the vibrato becomes quicker until the desired speed is reached.

Tone effects

A number of effects can be used to create different or interesting sounds.

- *Growling* is a technique used whereby the saxophonist sings, hums, or even "growls", using the back of the throat while playing. This causes a modulation of the sound, and results in a gruffness or coarseness of the sound. It is rarely found in classical or marching

band music but often found in jazz, blues, rock 'n' roll and other popular genres. Some notable musicians utilizing this technique are Boots Randolph, Gato Barbieri, Ben Webster, Clarence Clemons and King Curtis.

- A glissando or sliding technique can also be used. Here the saxophonist bends the note using the embouchure and at the same time slides up or down to another fingered note. This technique is sometimes heard in big band music (for example, Benny Goodman's "Sing Sing Sing") and even in an orchestral score (George Gershwin's "Rhapsody in Blue").
- *Multiphonics* is the technique of playing more than one note at once. A special fingering combination causes the instrument to vibrate at two different pitches alternately, creating a warbling sound.
- The use of *overtones* involves fingering one note but altering the air stream to produce another note which is an overtone of the fingered note. For example, if low B-flat is fingered, a B-flat one octave above may be sounded by manipulating the air stream. Other overtones that can be obtained with this fingering include F, B-flat, and D. The same air stream techniques used to produce overtones are also used to produce notes above high F (the "altissimo register").
- This technique of manipulating the air stream is now commonly known as "voicing." Voicing technique, which is often compared to whistling, basically involves varying the position of the tongue, causing the same amount of air to pass through either a more or less confined oral cavity. This, in turn, causes the air stream to either speed up or slow down, respectively. As well as allowing the saxophonist to play overtones/altissimo with ease, proper voicing also helps the saxophonist develop a clear, even and focused sound throughout the range of the instrument. For a thorough discussion of proper voicing technique see "Voicing" by Donald Sinta and Denise Dabney.

Electronic effects

The use of electronic [effects](#) with the saxophone began with innovations such as the Varitone system, which Selmer introduced in 1965. The Varitone included a small microphone mounted on the saxophone neck, a set of controls attached to the saxophone's body, and an amplifier and loudspeaker mounted inside a cabinet. The Varitone's effects included echo, tremolo, tone control, and an octave divider. Two notable Varitone players were Eddie Harris and Sonny Stitt. Similar products included the Hammond Condor.

In addition to playing the Varitone, Eddie Harris experimented with looping techniques on his 1968 [album](#) *Silver Cycles*.

David Sanborn and Traffic member Chris Wood employed effects such as wah-wah and delay on various recordings during the 1970s.

In more recent years, the term "saxophonics" has been used to describe the use of these techniques by saxophonists such as Skerik, who has used a wide variety of effects that are often associated with the [electric guitar](#).

Popular Brands

Popular manufacturers of Saxophnes include King, Selmer, Yamaha, Conn, and Jupiter.

References

- Teal, Larry (1963): *The Art of Saxophone Playing*. Miami:Summy-Birchard. ISBN 0-87487-057-7

Robert Howe, "Invention and Development of the Saxophone 1840-55", Journal of the American Musical Instrument Society, 2003

Categories: [Woodwind instruments](#) | [Aerophones](#) | [Musical instruments](#)

Scale

In [music](#), a **scale** is a set of [musical notes](#) that provides material for part or all of a musical work. Scales are typically ordered in [pitch](#), with their ordering providing a measure of musical distance. Scales differ from [modes](#) in that scales do not have a primary or "tonic" pitch. Thus a single scale can have many different modes, depending on which of its notes is chosen as primary.

Every note in a scale is referred to as a *scale degree*. The distance between two successive scale degrees is called a "scale step." Composers often transform musical patterns by moving every note in the pattern by a constant number of scale degrees: thus, in the C major scale, the pattern C-D-E ("doe, a deer") might be shifted up a single scale degree to become D-E-F ("ray, a drop"). Since the steps of a scale can have various sizes, this process introduces subtle melodic and harmonic variation into the music. This variation is what gives scalar music much of its complexity.

Scales may be described according to the [intervals](#) they contain:

- for example: diatonic, [chromatic](#), whole tone

or by the number of different pitch classes they contain:

- most common: pentatonic, hexatonic, heptatonic or five, six, and seven tone scales, respectively.
- used in prehistoric music: *ditonic* or two, *tritonic* or three, *tetratonic* or four
- most commonly in [jazz](#) and [modern classical music](#): octatonic or eight.

Scales are often abstracted from performance or [composition](#), though they are often used [precompositionally](#) to guide or limit a composition. One or more scales may be used in a composition, such as in Claude Debussy's L'Isle Joyeuse. Below, the first scale is a whole tone scale, while the second and third scales are diatonic scales. All three are used in the opening pages of Debussy's piece.

Terminological note

Musicians use the term "scale" in several incompatible senses.

Scale vs. Mode. Sometimes the term refers to an ordered collection in which no element has been chosen as primary. Thus musicians will talk about the "diatonic scale," the "octatonic scale," or the "whole tone scale." However, the term is sometimes used to mean "mode," indicating that an element of the scale has been chosen as most important. Thus the "C major scale" and the "A natural minor scale" contain the same notes; the difference between them consists only in which note is assigned primacy. Similarly, jazz musicians use the term altered scale to refer to the seventh mode of the ascending melodic minor scale. For consistency, this article will use the term "scale" to refer to an ordered collection with no "primary" or "tonic" note.

Scale vs. Scale Type. Sometimes the term "scale" refers to a specific ordered collection of pitches. For instance, the "C diatonic scale" contains the pitch classes C-D-E-F-G-A-B and no others, while the "G diatonic scale" contains the pitch classes G-A-B-C-D-E-F# and no others. However, the term "scale" is also used to refer to *types* of scale related by transposition. In this sense, musicians will talk about *the* diatonic scale, considering the C diatonic scale and G diatonic scale to be instances of a single, larger category. Consistency suggests distinguishing a "scale" (such as C or G diatonic) from "scale type" (*the* diatonic scale-type). To avoid neologisms, however, we will follow traditional musical practice, using the term "scale" in both senses. Context should allow readers to distinguish between particular scales and the larger types to which they belong.

In addition, the term "scale" is used in psychoacoustics to refer to various ways of measuring distances between pitches.

Scales in Western music

Scales in [traditional Western music](#) generally consist of seven notes and repeat at the octave. Notes in the commonly used scales (see just below) are separated by whole and half step [intervals](#) of *tones* and *semitones* (the harmonic minor scale including a three-semitone interval; the pentatonic including two of these). Notes with one note between them are separated by three or four semitones.

Traditional Western classical music uses just three types of scale:

- The diatonic scale (seven notes)
- The melodic and harmonic minor scales (seven notes)

In the nineteenth and twentieth century, additional types of scale become common:

- The [chromatic scale](#) (twelve notes)
- The whole tone scale (six notes)
- The pentatonic scale (five notes)
- The octatonic or diminished scales

A large — indeed, virtually endless — variety of other scales exist:

- The Phrygian dominant scales (this is in fact a mode of the harmonic minor scale)
- The Arabic scales

Scale degrees

A scale degree is a numeric position of a note within a scale ordered by increasing pitch. The simplest system is to name each degree after its numerical position in the scale, for example: the first, the fourth. Note that such an ordering requires the choice of a "first" note; hence numberings are not intrinsic to the scale itself, but rather to its modes (for example, the C major and A natural minor scales contain the same notes, but assign them different scale-degree numbers). However, the *difference* between two scale degrees is independent of the choice of scale degree 1. Thus whether two notes are adjacent in a scale, or separated by one note, does not depend on the mode under discussion. Because [intervals](#) are inclusive, a *fifth* describes a note which is four notes after the tonic.

Major scales have seven notes which are named, in order: tonic, supertonic, mediant, subdominant, dominant, submediant, leading-tone (or leading-note). Also commonly used is the "movable doh" solfege naming convention in which each scale degree is given a syllable. In the major scale, the solfege syllables are: Do, Re, Mi, Fa, So, La, Ti (or Si), Do (or Ut).

Non-Western scales

In traditional Western music, scale degrees are most often separated by equally-tempered tones or semitones, creating at most, twelve pitches. Many other musical traditions employ scales that include other intervals or a different number of pitches. In the middle eastern Hejaz scale, there are some intervals of three semitones. Gamelan music uses a small variety of scales including Pélog and Sléndro, none including equally tempered intervals. Ragas in Indian classical music often employ intervals smaller than a semitone (Callow & Sheperd, 1972; Jhairazbhoy & Stone, 1963). Arab music maqams may use quarter tone intervals (Zonis, 1973). In both ragas and maqams, the distance between a note and an inflection (e.g., [ruti] of that same note may be less than a semitone.

Microtonal scales

The term microtonal music usually refers to music with roots in traditional Western music that employs non-standard scales or scale intervals. The composer Harry Partch made custom musical instruments to play compositions that employed a 43-note scale system, and the American jazz vibraphonist Emil Richards experimented with such scales in his 'Microtonal Blues Band' in the 1970s. John Cage, the American experimental composer, also created works for prepared piano which use varied, sometimes random, scales. Microtonal scales are also used in traditional Indian Raga music, which has a variety of modes which are used not only as modes or scales but also as defining elements of the [song](#), or [raga](#).

Jazz and blues

Through the introduction of blue notes, [jazz](#) and [blues](#) employ scale intervals smaller than a semitone. See *also*: [jazz scales](#). The blue note is an [interval](#) that is technically neither major or minor but 'in-between', giving it a characteristic flavour. For instance, in the [key](#) of E, the blue note would be either, a note between G and G# or a note moving between both. In blues a pentatonic scale is often used. In jazz many different [modes](#) and scales are used, often within the same piece of music. Chromatic scales are common, especially in modern jazz.

Chords, patterns, and scalar transposition

As discussed above, musicians often utilize scales by shifting (transposing) a musical pattern by some constant number of scale degrees. This process is known as *scalar transposition*.

The harmonies of traditional tonal music are constructed in this way. Western tonal chords are stacks of thirds built above a particular scale degree, which is called the root of the harmony. Thus in a C diatonic scale: CDEFGAB, a three-note chord built on C will consist of the notes C-E-G. The same pattern, built on the note G, produces the harmony G-B-D.

Source

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- Zonis, E. (1973). *Classical Persian music: An Introduction*. Cambridge, MA: Harvard University Press.

Category: [Music theory](#).

School band

A **school band** is a group of student musicians who rehearse and perform together, under the direction of a conductor (band director). The term "band" refers in this case to a [concert band](#) which generally consists of [wind](#) and percussion [instruments](#) only. A string bass (the band name for a double bass / contrabass) is often added as well.

Types of ensembles within the school band program

Junior or beginning band

Students will join the beginning band at different grade levels depending upon the school district (Usually 4th or 5th grade). At this point, students are just beginning to play for the first time. The beginning band will often perform concerts for the public as early as the holiday season. Instruments for beginning band students are found through a variety of means. Schools typically provide the larger instruments in the band for students because of the heavy financial burden.

Concert or symphonic band

Student musicians in a concert band are students that have progressed past the beginning year. Depending upon the size and status of the school and band program, students will be placed in a [concert band](#) where they will focus more emphasis on ensemble sounds in addition to individual progress as a musician. Concert bands will typically perform more throughout the school year and will likely play more difficult music.

Chamber ensembles

Many schools involve a [chamber music](#) program as a contrast to the larger [concert band](#). Chamber ensembles such as a brass quartet, woodwind choir or [percussion ensemble](#) provides students with more opportunities to be heard as individuals. More is required out of them as well given the nature of the smaller group.

Jazz band

Usually consists of trombones, trumpets, saxophones, drums, guitar, bass and a piano. This ensemble is based after the concept of the [big band](#) from the mid 20th century. This is an ensemble that performs a style of music completely unlike that of the [concert band](#). Many students enjoy this style of music because it provides more opportunity for them to play alone (solo). Jazz bands are often times not conducted, but rather "led" by the band director who provides instruction and guidance, but may or may not actually conduct.

Marching band

Many schools, especially United States high schools, have a [marching band](#), often as a complement to the school's football team.

Instruments in school bands

Woodwind

- [Piccolo](#)
- [Flute](#)
- [Oboe](#) (English horn is also occasionally used)
- [Bassoon](#)
- Alto saxophone
- Tenor saxophone
- Baritone saxophone (the soprano saxophone and bass saxophone are occasionally used)
- Soprano clarinet
- Alto clarinet
- Bass clarinet
- Contralto clarinet
- Contrabass clarinet

Brass

- [Trumpet](#) or [cornet](#) (trumpet and cornet parts are often different in older works)
- French horn
- Tenor trombone
- Bass trombone
- Euphonium (also called a baritone) (often written bass clef and a baritone part in treble clef in B-flat)
- [Tuba](#)

Percussion

- Snare drum
- Tom toms
- Bass drum
- Keyboard percussion, including orchestra bells, [xylophone](#), marimba, and [vibraphone](#)
- [Timpani](#)
- [Piano](#)
- Chimes
- [Cymbals](#) including crash, ride, and suspended
- [Tambourine](#)
- Cabasa

There are a variety of other auxiliary percussion instruments used on specific pieces.

Schranz

Schranz is the name given to European (especially German) hard [techno](#), a style of techno typically around 140-150 BPM and based around massively bass-heavy kick drums, driving percussion and distorted, looping synth noises. The term originated in 1994 when Frankfurt-based DJ Chris Liebing used it to describe a certain type of techno in a record store he ran; it has no particular meaning in any language. There are speculations, however, that it was meant as a contraction of the two German verbs *schreien* (scream) and *tanzen* (dance), i.e. "scrance".

Other important producers in the genre beside Chris Liebing are DJ Amok, DJ Rush, Frank Kvitta, Sven Wittekind, Arkus P, Gayle San, Cari Lekebusch, Andreas Kremer, Adam Beyer, Tom Hades, Pet Duo, Felix Kroecker, Tomash Gee, Mario Ranieri, Patrik Skoog, Dr. Robotron and Mr. Mechanical Noyze and Robert Natus

[Techno](#)

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - **Schranz** - [Tech house](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Techno music genres](#)

Scramble band

A **scramble band** - also known as a **scatter band** - is a particular type of field-performing [marching band](#) with distinct characteristics that set it apart from other common forms of marching bands; most notably, scramble bands do not normally march. In fact, the name comes from the way in which the band moves between formations – members run to each form without using a prescribed path; this is known as *scrambling* or, in the western half of the United States, *scattering*.

Characteristics

Scramble bands often take pride in their diversion from the normal marching band. In fact, most scramble bands *do not march* at all, regardless of whether their official group name contains a form of the word "March".

Like their marching counterparts, scramble bands almost always perform music using traditional band instruments. They will also stand in formations on a field, but that is usually where the similarity between scramble bands and "normal" marching bands ends. The formations themselves are often simple shapes or crude "pictures" that lend themselves to a particular section of the performance instead of intricate geometric or abstract shapes. Additionally, scramble band performances often rely on a humorous or satirical script, read during the performance by an announcer using a loudspeaker or public address system.

Scramble bands are generally student-run and tend to be smaller in membership than what one would expect from a marching band.

According to the self-appointed "Cleverest Band in the World" at Columbia University, the origin of scramble bands is as follows:

"See, in the 50s, our great country was going through a lot of changes. Disco was at its peak, little Shirley Temple was charming the hearts of Americans everywhere, Jesus was walking the earth, and Ronald Reagan was pushing hard for the new Women's suffrage movement. The Columbia University Marching Band, which had always been slightly wacky, took a good look at itself. "How," we asked ourselves, "could we make being in a marching band even more fun?" Well, we decided that the whole marching around and forming rhombi thing had gone out of style with World War II. So we introduced the world to the "scramble band" concept - so named for the way bandies would scramble from one interesting formation to the next."

While there is no widespread agreement as to which school actually invented the scramble band concept (The Harvard University Band, among other school bands, lays a claim), it is probably safe to assume that the process was pretty much as described.

Other characteristics of scramble bands vary by the particular group and may include:

- Non-standard instrumentation - Some bands include string or electronic sections to offer membership to musicians who would otherwise be excluded from participation in a marching band. Instruments in this category might include violins, cellos, string bass, electronic keyboards, and electric guitar. More unusual instrumentation such as bagpipes and accordions is not unheard of.
- Non-musicians - Just as membership often includes non-standard instrumentalists, it may also include people who have little or no musical talent at all. These members may "play" homemade instruments (washboards, trash can lids, mailboxes, etc.) or may participate in other various capacities.
- Skits or other dramatic performance - Members may dress in costume and/or employ the use of props (usually handmade) to mime to the audience a scene described or suggested by the announcer's script. Such scenes are often overdramatic (to aid

audience members seated far away) and make use of slap-stick comedy, where appropriate (or not).

Particular ensembles

This style is practiced mainly by a number of college marching bands, primarily in more academically elite or liberal schools such as the Ivy League schools (excepting Cornell University), Stanford, the University of Virginia, and Rice.

Well-known scramble bands

Brown University Band
Columbia University Marching Band
Dartmouth College Marching Band
Harvard University Band
Michigan Technological University Huskies Pep Band
The University of Pennsylvania Band
Princeton University Band
Rice University's Marching Owl Band
Stanford University Marching Band
Virginia Pep Band
Yale Precision Marching Band

Besides school scatter bands, there are other traditional arenas for similar comic treatments of outdoor marching music &mdash, like mummers parades, the pre-Rose-Parade parody known as The Doo Dah Parade, Chinatown parades, Mardi Gras parades, etc.

Stunts and antics

Scramble bands are notorious for their irreverent stunts, and some of these prove to be controversial. The most upsetting events usually have consequences (see also: censorship) regardless of whether the band intended such controversy. Listed below are some of the more notable events in scramble band lore:

Columbia's altar-boy joke (tuition going down faster than...) while playing a Catholic school.

UVa's Inbred Family Feud gag against West Virginia.

Stanford's band accidentally rushed the field before a game against rival Cal ended. This memorable accident, seen to the right, became known as The Play, and is often seen on highlight reels.

More recently, Stanford's band was disciplined for a show with jokes about polygamy during a game against Brigham Young University in September 2004.

Rice launched a weather balloon-based "UFO", eventually tracked by bewildered air traffic controllers.

Yale was banned from West Point after a Yale-Army halftime show in which band members formed "USA" on the field, then dropped their pants and marched off, leaving the letters spelled out in clothing.

Another Yale halftime featured the marriage of two former band members. ("At Yale, Wedding Band Takes On a New Meaning", New York Times, October 10, 1992.)

Dartmouth was banned from Holy Cross for a show that involved a Ted Kennedy Triathlon which included the "Ted Kennedy drive and swim," a parody of the Chappaquiddick affair. Members of the Kennedy family were in attendance, and needless to say, were not pleased. The Dartmouth Band was allowed back for the first time in 2004.

Occasionally, the tables are turned. The Texas A&M Aggies misinterpreted (or simply didn't like) a 1973 performance of Rice's MOB and formed an angry mob (no pun intended) outside Rice's own stadium, trapping the Owl band inside for hours until police dispersed some of the crowd and allowed the band to exit, transported by food service trucks. (The entire show can be found here)

Censorship

In recent years, administrators at many schools have taken steps to rein in their scramble bands' more embarrassing attempts at humor. These have included:

- Requiring approval of show content
- Replacing student leaders with university faculty or staff
- Refusing to allow the band to perform (a step occasionally also taken by a host school during away games)
- Disbanding the band

Categories: [Marching bands](#)

Scratching

Scratching is a DJ or turntablist technique originated by Grand Wizard Theodore, an early hip hop DJ from New York (AMG). Theodore developed scratching from DJ Grandmaster Flash, who describes scratching as, "nothing but the back-cueing that you hear in your ear before you push it [the recorded sound] out to the crowd." (Toop, 1991) Kool Herc was also an important early figure. The technique is designed to accentuate the work of the DJ by creating an assortment of sounds through the rhythmical manipulation of a vinyl record, and has spread from hip hop culture to a number of other musical forms. Within hip hop culture, scratching is still of great importance in determining the skill of a DJ, and a number of competitions are held across the globe in which DJs battle one another in displays of great virtuosity.

Almost all scratches are produced by moving a vinyl record back and forth with your hand while it is playing on a turntable. This creates a distinctive sound that has come to be one of the most recognizable features of hip hop music. Ideally, scratching does not damage a record because the needle stays within the groove and does not move horizontally across the record's surface. The basic equipment setup for scratching includes two turntables, and a mixer with a crossfader. When scratching, this crossfader is utilized in conjunction with the "scratching hand" to cut in and out of the scratched record.

Sounds and Techniques

Sounds that are frequently scratched include but are not limited to drum beats, horn stabs, spoken wordsamples, and lines from other songs. The three most commonly scratched sounds are the beep sound, "Ahhh" and "Frrresh", from the phrase "Ahhh - This stuff is really frrresh" taken from the record "Change the Beat" by Fab Five Freddy. This is most likely related to D.ST's use of the "frrresh" sound during the performance of "Rockit" at the 1984 Grammy Awards.

Any sound recorded to vinyl can be used, though a new generation of CD players providing a turntable-like interface has recently reached the market, allowing DJs to scratch not only material that was never released on vinyl, but also field recordings and samples from television and movies that have been burned to CD-R. Some DJs and anonymous collectors release 12-inch singles called ScratchTools or battle records that include trademark, novel or hard-to-find scratch fodder. Some DJs prefer to rotate the turntable 90 degrees counter-clockwise in an orientation known as "Battle-style" to put the tonearm of the turntable at the top, furthest away from the DJ. This frees up more of the platter to manipulation without interfering with the needle.

Baby Scratch

The simplest scratch form, and the basis for all other scratch forms, the baby scratch is performed with the scratching hand only (the crossfader is not used). The scratching hand slowly moves the record back and forth. Moving the record slowly is important for this scratch form, otherwise it becomes a scribble scratch.

Tear Scratch

Like the baby scratch, the tear is performed without the crossfader. The tear consists of a simple forward-back-back or forward-forward-back motion, effectively breaking the sound into triplets, where the baby scratch breaks it into duplets. The term "tear scratch" can also refer to a simpler, slower version of the chirp. For example: the fader is cut in, the record is dragged forwards, the fader is cut out then back in again as the record is dragged backwards. The fader is then cut out and the pattern continues.

Scribble Scratch

The scribble scratch is performed without the crossfader, and is performed by tensing the forearm muscles of the scratching hand and rapidly jiggling the record back and forth in minute movements.

Chirp Scratch

The chirp scratch involves fading the sound in and out with the crossfader hand while the scratching hand performs a baby scratch. When performed quickly, this creates a distinctive

"chirping" noise.

Transform Scratch

The transform scratch was first popularized by its appearance in the title sequence for the cartoon *The Transformers*. It starts with the crossfader closed, and involves moving the record very slowly with the scratching hand while periodically "tapping" the crossfader open and immediately closing it again. The Flare scratch is the same as the transform, except that the crossfader begins open, and is bounced against the closed wall to periodically cut the sound out.

Crab Scratch

The crab scratch consists of slowly moving the record while quickly tapping the crossfader open with each finger of the crossfader hand. In this method, the thumb acts as a spring, immediately pushing the crossfader closed after each tap. In this way, DJ's are able to perform transforms or flares much faster than they could by manipulating the crossfader with the whole hand. A precursor to the crab scratch was the twiddle scratch, where the first and middle finger tap the crossfader in rapid succession.

Orbit Scratch

An orbit scratch describes any scratch, most commonly the flare, which is done forward and immediately backwards along the record's surface. Thus, an orbit scratch can be carried on indefinitely.

Tweak Scratch

The tweak scratch, invented by DJ Mix Master Mike, is performed with the turntable's motor off. The record platter is set in motion manually, then "tweaked" faster and slower to create a songlike scratch. This scratch form is best performed with long, sustained sounds.

World of Scratching

During the 90's up to the present day its usage in popular music has seen a substantial increase. Some examples of this would be within Nu-Metal acts (especially Limp Bizkit and Linkin Park) and in some pop music (Nelly Furtado). DJs are also often included as 'stage-props' (especially in the urban genre) where they stand behind turntables pretending to emulate scratching and mixing. The majority of these DJs are there simply to add effect to the stage and create more of an atmosphere.

Because of this, many people perceive scratching as an easy and simple skill to acquire where all one needs to do is move your hand back and forth to create the associated "wikki-wikki" sound. The reality is, scratching is a skill that requires considerable practice.

While scratching is becoming more and more popular within pop music, the art-form itself is still predominantly underground. One of the most influential groups to the world of scratching would be the Invisibl Skratch Piklz hailing from the San Francisco area. Forming in 1994 as DJs Qbert, Disk & Shortcut and later Mix Master Mike the group took scratching to a whole new level. With their focus primarily on scratching, the group displayed exactly what the turntable is capable of.

"The turntable is the most versatile instrument. You can be a drummer, you can be a guitarist, you can be a lead vocalist — anything." DJ Shortcut

With the departure of DJ Disk, enter two new members, Yogafrog followed by D-Styles. DJ A-Trak from Canada was also a guest member of the group after winning the Technics' DMC World Finals in 1997. After releasing their Shiggar Fraggar CD series and touring various countries around the world the group disbanded in 2001.

Each of its members however have continued to prove they are at the forefront of the scene by pursuing their own projects. In 1998, DJ Qbert made scratch history by composing the first ever album made entirely by scratching - from the beats to the sound effects. The album was entitled 'Wave Twisters' and was later released in 2001 as a feature length movie. DJ D-Styles (now a member of the Beat Junkies crew from Los Angeles), who contributed the 'Razorblade Alcohol Slide' chapter to Wave Twisters was at the same time working in his own 'scratch music' album entitled 'Phantazmagorea' - released in 2001. Both these albums displayed an array of new scratches & techniques, further proof that these guys were still out there pushing the boundaries. In 1996, while both still a part of the ISP group, DJs Qbert & Yogafrog set up their own company — Thud Rumble — dedicated to the art of scratching. Their main goal was to spread the art of scratching on a global scale. They released their own videos called Turntable TV where DJs from around the world would hang out and scratch.

In July of 2000, San Francisco's Yerba Buena Center for the Arts held Skratchcon2000, the first DJ Skratch forum that provided "the education and development of skratch music literacy". By bringing the globe's important DJs together in one arena, professional and amateur DJs were given the chance to learn and utilize various skills, techniques, and styles. In the past, Thud Rumble was involved in the facilitation of important historical DJ events like ITF (International Turntablist Federation) and the Vestax World DJ Championships. After being praised by Source Magazine as the "Greatest DJ event of all time", Thud Rumble had successfully added Skratchcon2000 to the list.

In 2001, Thud Rumble opened their office doors to become an independent company that managed and maintained the production and distribution of their own products. By working with various DJ artists to produce and distributed scratch records, Thud Rumble was able to provide a wider range of practice and/or performances tools for DJs. Thud Rumble have close ties with many of the leading electrical DJ equipment companies and have often been approached to help design new products for the DJ community. Most notable of all these is the Vestax QFO released in 2004. The QFO is a turntable/mixer in one, allowing DJs a portable

device able to set up literally anywhere. Designed mainly for this reason it has met mixed reviews however since its release all of Qberts shows have seen him using only the QFO.

DJ Q-bert

Richard Quitevis aka. DJ Q-bert (or Q) is regarded as one of the most important figures in the scratch community today. The extent of his arsenal of turntable tricks and techniques can be seen in his self-produced DIY scratching DVD's released through Thud Rumble. Here he explains equipment set-up, gives advice on hand and arm strengthening techniques and offers a one-to-one tutorial on various different scratches from the most basic through to the most advanced. The DVD also offers a five-part battle section where DJs take turns at performing scratches over a looped beat.

Scratching outside hip hop

Scratching has been incorporated into a number of other musical genres, including Pop, Rock, Jazz, and Classical music performances. Two of the earliest such examples were released in 1983: scratches by Grand Mixer DXT on Herbie Hancock's hit song "Rockit", and, more obscurely, on a few songs the first Golden Palominos record, where Bill Laswell or M.E. Miller scratched.

For recording use, samplers are often used instead of physically scratching a vinyl record.

The Beatmania music video game series simulates scratching with a "turntable" on the side.

Scratch is a documentary film about the origin of scratching and its modern practitioners.

Christian Marclay was one of the earliest and one of the most notable musicians to scratch outside hip hop.

[African](#) - [American](#) - [Australian](#) - **Latin American**

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - **Latin rap** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Screamo

Stylistic origins: [hardcore punk](#), [indie rock](#)

Cultural origins: mid 1980s Washington, DC

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Synthesizer](#)

Mainstream popularity: Sporadically through the 1980s and '90s, growing in the early 2000s

[Emocore](#) - [Hardcore emo](#) - [Emo violence](#) - **Screamo** - Emotional metalcore

[Post-hardcore](#)

Midwestern emo

[Timeline of alternative rock](#)

Screamo is a [musical genre](#) which evolved from [emo](#), more specifically [hardcore emo](#) in the early 1990s. Characteristic of the genre are hardcore screaming vocals and fast, harmonized guitars. Breakdowns in screamo songs are often slower and more melodic than in other genres, less of a "beatdown" and more an opportunity for introspection (and rest for the musicians). Other than that, it is fairly hard to classify (particularly since the rule about screaming vocals is bent fairly often). It is sometimes also mistakenly referred to as [emo violence](#), which is closely related (although bands in both genres borrow ideas from each other). Lyrically, screamo topics are often times introspective, although it is not uncommon to see a screamo band with political lyrics. Most screamo songs use imagery and metaphors to communicate lost love or failed friendships.

History

In California in the early 1990s, Gravity Records from San Diego released many defining records of this style. Significant Emo bands from this time include Heroin, Angel Hair, Antioch Arrow, Universal Order of Armageddon Swing Kids, and Mohinder. In the New York/New Jersey era, bands such as Native Nod, Merel, 1.6 Band, Rye Coalition and Rorschach were feeling the same impulse. The labels Gern Blandsten Records and Troubleman Records released many of the influential records from that region and era. Many of these bands were involved with the ABC No Rio club scene in New York, itself a response to the violence and stagnation in the scene and with the bands that played at CBGBs, the only other small venue for hardcore in New York at the time.

There was an explosion of bands, some who influenced this were: Indian Summer, Evergreen, Current, Shotmaker, Portraits of Past, and Julia. These bands eventually became what is known as Emo, a style which intensified the dramatic aspects of vocal performances in order to achieve a cathartic breakthrough with the audience. Their music backgrounds differ, Julia and Evergreen both produced some of the richest Emo sounds, while Shotmaker railed off [hardcore punk](#) and found their niches in the brutal honesty of the human voice. Done well, the result was powerful emotional release that often left Emo bands and their audiences crying or screaming or very quiet at the end of performances. While effective, such open displays of emotion made many traditional hardcore fans uncomfortable, and caused much friction between the two camps.

In recent years, the internet has helped spread word of screamo through websites and through online distributions. Many fans of the genre have turned to eBay to expand their collections of rare and out-of-print records. This leads to very high prices on records that often cost a meager \$10 or less when they were first released. Some members of bands who have broken up have expressed displeasure in these high prices and urge fans not to buy them, or buy a posthumously released discography instead. There are alternatives to eBay including [vivalavinyl.org](#), a website dedicated to fairly trading and selling hardcore records, and providing accurate pressing information on releases.

In recent years, the term *screamo* has been very commonly used to describe emo, [post-punk](#), [alternative rock](#), [metalcore](#), or [hardcore](#) bands with emo influences.

Many "Screamo" bands have broken up but in the late 90s and early 2000s, another wave of Screamo bands began. But even then, many of these new bands have already broken up. These include bands such as the highly influential Saetia, Envy, Pg. 99, Orchid, and City of Caterpillar.

Despite how short-lived most recent screamo bands are, the underground screamo scene is still very large and is thriving throughout Europe and the United States.

Categories: [Music genres](#) | [Emo](#)

Second Viennese School

The **Second Viennese School** was a group of [composers](#) made up of Arnold Schoenberg and those who studied under him in early 20th century Vienna. Their music was initially characterized by post-romantic [expressionism](#) and, later, [atonality](#) and Schoenberg's serial technique, though Schoenberg's teaching (as his various published textbooks demonstrate) was highly traditional and conservative, and did not include discussion of his serial method.

The principal members of the school, besides Schoenberg, were Alban Berg and Anton Webern, although there are lesser known composers who perhaps ought to be covered by the term, such as the Greek Nikolaos Skalkottas.

The 'First Viennese School', which is rarely referred to as such except in comparison to the Second, is generally taken to consist of Vienna-based composers working in the late 18th and early 19th century, particularly Wolfgang Amadeus Mozart, Joseph Haydn, Ludwig van Beethoven and Franz Schubert.

Formal sections

In [music](#) a **section** is "a complete, but not independent musical idea" (Bye 1993, p.51). Types of sections include including [introduction](#) or intro, exposition, [recapitulation](#), [verse](#), chorus or [refrain](#), [conclusion](#), coda or outro, fadeout, [bridge](#) or interlude; or a sectional form such as [binary form](#).

Source

- Bye, L. Dean (1993). *Mel Bay Presents Student's Musical Dictionary*. ISBN 0871663139.

Seikilos epitaph

The **Seikilos epitaph** is famed as the oldest surviving example of a complete musical composition, including musical notation, from anywhere in the world. The song, the melody of which is recorded, alongside its lyrics, in the ancient Greek musical notation, was found engraved on a tombstone, near Aidin, Turkey (not far from Ephesus). Also on the tombstone is an indication that it is by one Seikilos, for his wife, who presumably is buried there. Above the lyrics (transcribed here in modern Greek font) is a line with letters and signs for the tune:

Translated into modern musical notation, the tune is something like this:

The following is a transliteration of the words which are sung to the melody, and an English translation:

*Hoson zes, phainou
Meden holos su lupou
Pros oligon esti to zen
To telos ho chronos apaitei*

While you live, shine
Don't suffer anything at all
Life is short
And time demands its toll

The find has been dated variously from around 200 BC to around AD 100. While older music with notation exists (for example the Delphic Hymns), all of it is in fragments; the Seikilos epitaph is unique in that it is a complete, though short, composition.

Some scholars believe that an extant corpus of Chinese music, first recorded in the Tang dynasty (618-907 AD), predates this work as well as the earlier fragments of Greek music. This is based on the conjecture that because the recorded examples of Chinese music are ceremonial, and the ceremonies in which they were employed are thought to have existed "perhaps more than one thousand years before Christ" (Aalst), the musical compositions themselves are likely to have been performed, even in 1000 BC, in precisely the manner prescribed by the sources that were written down in the seventh century AD. It is based on this conjecture that Aalst dates the "Entrance Hymn for the Emperor" to c. 1000 BC. Even allowing for the hypothesis that the Emperor's court musicians transmitted these melodies with complete fidelity over sixteen centuries and that the Chinese court ceremonies never changed, there is no material evidence to date the composition, or any other piece of Chinese music, to earlier than the Tang dynasty (Pan). This leaves the Epitaph of Seikilos the oldest complete musical composition that can be reliably dated. It is the inscription of the Epitaph that is actually dated to the first century AD; it would be possible likewise to form a conjecture that the song itself was sung before this.

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Categories: [Music history](#) | [Ancient music](#)

Selling out

Selling out is a common slang phrase. Broadly speaking, it refers to the compromising of one's integrity, morality and principles in exchange for money, success or other personal gain. It is commonly associated with attempts to increase mass appeal or acceptability to mainstream society. A person who does this is labelled a **sellout**.

Many people see nothing wrong with tailoring a product to the tastes of its audience, or with taking practical and financial considerations into account when making art. And, in regard to theater shows, musicals, etc, a "sell out" show is simply a show so popular that all tickets are sold out, and is generally considered as a milestone in terms of success. Selling out may be then gaining success at the cost of credibility. Though generally associated with the entertainment industry, regular individuals who similarly compromise their ideals (e.g. a Bohemian individual who suddenly switches to a socially conservative lifestyle) could also be considered sellouts.

History of terms associated with selling out

Urban legends and myths were often created around American jazz musicians in the early 20th century to add to the artist's mystique. One popular myth was that the blues musician Robert Johnson sold his soul to the Devil in order to become successful. It's thought that the modern idea of selling out is a natural progression of this idea.

In the 1990s, comedian Bill Hicks coined the term "sucking Satan's cock", which he used to describe musical acts who make bland music to maximise sales, or allow their music to be used in advertising. This phrase has since become a widely used neologism, and is commonly used to describe the act of selling out.

In addition, "selling out" has very literal roots. For example, selling out of a company means selling all the stock one holds in a corporation. Selling out of an investment brings direct financial gain with a relinquish of responsibility for the content or service provided by the company.

Criticism of the term

Selling out has frequently become used to describe anyone who changes artistic direction, as many fans assume that this must be done in an attempt to attain wider commercial appeal. This may fail to account for natural artistic [development](#), which may lead an artist in directions that their original fans disliked. Also, it can result in the artist(s) being afraid to *show* artistic evolution out of fear of alienating existing fans, which many argue is a prime example of going against one's beliefs or values in the pursuit of monetary gain (ie: selling out).

Comedy

Although rare, stand-up comics face criticism of selling out. Most comedians who start out in comedy clubs often use foul language and blue humor in their routines. A comic who alters his routine by "sugar-coating" his language and using less-offensive material to obtain mainstream success may be accused of selling out. Some would also argue that comedians who decide to enter the film industry with comedy movies are selling out, depending on the quality and content of their movies. For example, some may accuse Adam Sandler of selling out by making movies in his now-trademark "goofball" style (though his starring role in *Punch-Drunk Love* is a striking exception).

One comic who has been labeled a sell-out is the ground-breaking George Carlin, who had changed the original title of his album and special, "Complaints and Grievances". The original title was "I like it when People Die". In light of the September 11th attacks in NYC, he changed the name, out of respect for those who died.

Music

The phrase is mainly heard in the [musical](#) community, where it is used to imply that an artist has compromised their artistic integrity in order to gain radio airplay or obtain a recording contract, especially with a major label, the classic example of this being when Chumbawumba signed to EMI after years of viciously attacking the organisation. Often, the label will force the style of a particular record producer on the performer, or insist on inclusion of songs by commercial songwriters; or the label may refuse to release an album, deeming it uncommercial, though this indicates that the artist or group maintained their standards or values.

Heavy metal

Thrash Metal

One band often accused of selling out is Metallica. During the 1980s, the band was known for playing fast, aggressive thrash metal and band members repeatedly stated that they would never record a music video. Eventually they yielded, recording a video for the song One from the album ...And Justice For All in 1988. Some fans felt that this marked a change in their style, resulting in more radio-friendly, commercially-acceptable music than what the band had performed in previous years. A few others have accused the group of adopting a less aggressive sound in the 1990s, similar to alternative rock bands popular at the time. The band also received criticism and accusations of selling out after filing a lawsuit against the peer-to-peer computer network Napster in 2000. In contrast, the 2004 documentary Some Kind of Monster, which covers the lengthy process of creating the St. Anger album, shows the band recording an endorsement for a radio contest against their wishes, in order to secure airplay for their new material.

Black metal

The [black metal](#) scene is notorious for the elitism of its fans and main members. One term that is regularly used is the word 'true'; that is, which bands should be considered 'true black metal' and which ones are simply posers. Bands considered 'true' are those who remain attached to the underground scene and its ideals; for example, since black metal was founded by anti-Christian bands, Christian black metal bands such as Antestor and Horde are inherently considered 'untrue' by many in the scene.

The debate has become more relevant in the recent past due to the increasing commercial success of bands like Dimmu Borgir and Cradle of Filth, who have their roots in the black metal scene (and maintain that image) but who are often considered sellouts by 'true' black-metallers.

Nu-metal

With the increased popularity of [nu metal](#) bands in the late 1990s and early 2000s, the placement of a band into the nu metal genre has largely become a litmus test of selling out among metal fans. Bands that change their musical style are often accused of "jumping onto the nu metal bandwagon" for the sole purpose of gaining more airplay on radio and MTV. Metallica themselves have been accused of this upon the release of St. Anger, with which they jettisoned guitar solos for the first time in their history. Another example of this is the death metal band In Flames. Some of their fans claim that the band's most recent albums are no

longer "metal", but are more in the vein of bands such as Ko/n. It should be noted that the term nu-metal itself is used mainly as an insult, and many bands who are placed under the nu-metal category by fans would not consider themselves nu-metal, such as System of a Down. The term nu-metal, while having formerly been merely a descriptive term, now has pejorative connotations.

Metalcore

The Welsh band Funeral for a Friend have been accused of selling out after they re-recorded the song "Juno" for their first studio album. The new version, named "Juneau" is much more melodic and easier to listen to for a more mainstream audience. Funeral for a Friend have denied this, and say it is showing that the band have matured. Ironically, the version they play live more closely resembles the original. This is most likely due to their large fanbase.

In more recent years, however, there has been a significant decline in the influence of nu metal on mainstream rock. This has been coupled with a tremendous rise in popularity of [metalcore](#) groups such as Atreyu, Killswitch Engage, Lamb of God, and Avenged Sevenfold. This, in effect, has caused many fans to shift their accusations of "selling out" away from nu metal (no longer considering it to be important) and directing it instead towards [metalcore](#) bands (see [fashioncore](#)).

Punk

The accusation of selling out is often made against [punk](#) bands who sign to major labels (e.g., Green Day, The Offspring), since punk has a cultural tradition of independence and doing it yourself. Similarly, it is often heard in the [indie rock](#) and [metal](#) communities, which like punk have a tradition of mainstream rejection and/or anticconsumerism. The most famous indie rock sellout band would probably be Soul Asylum, who discarded their punk roots to adopt a mainstream rock sound in the early 1990s. Some of the early influential punk bands released records on major labels (Sex Pistols (Virgin / Warner) and The Clash (CBS)); some Sex Pistols fans argue that Virgin was still an independent company when the group signed to it and that Warner was the "sister" company of Virgin (like Capitol and EMI with The Beatles). In the early 90's Green Day was signed with an independent punk record company called Lookout! Records, but in 1994 they signed with Reprise Records and released Dookie. The album drew scorn from the band's earliest fans. More recently and more commonly, Green Day was accused of selling out with their album American Idiot, since songs like Holiday, Boulevard of Broken Dreams, and Wake Me Up When September Ends are believed to be too pop-oriented, and receive airplay on top 40 radio stations, in spite of the fact that Green Day are not considered "punk" at all by some Punk rock fans. Some of these artists have defended these actions as a necessary evil in order to achieve widespread distribution of their records and messages, and argue that selling out only occurs when the artist compromises the music in order to appeal to the broadest mainstream audience. As in the case of Green Day, some of their songs are more pop oriented because it helps tell the story. (American Idiot is a Punk Opera, that is, it tells a story throughout the album)

Hip hop

Selling out is a controversial topic within both [hip hop music](#) and hip hop culture, with two wholly opposite views on the matter. Traditional "underground" hip hop artists and fans decry "selling out", and heavily criticize artists who change their style just to reach the top. They also heavily protest an emphasis on material things, gloss, and other such ornamentation. The hip-hop community also considers a performer to be a "sell-out" when they shun hip-hop's traditional African-American and Latino communities and appear to be pandering to a

mainstream (usually white) audience. For example, Kurtis Blow was considered a sell-out in the 1980s, MC Hammer was accused as being a sell-out during the 1990s, and 50 Cent during the 2000s.

Mainstream hip-hop music, on the other hand, embraces materialism and a "bling-bling" mentality. Such visual representations of wealth are seen as status symbols and things to be aspired to, as opposed to the attitude of traditional "hip hop heads" and punk or metal artists that states that these are things that artists should in some way feel ashamed of. Mainstream artists such as Master P and P Diddy have achieved vast personal fortunes and business empires, and often revel in their affluence in their music.

Hip-hop's lyrical content has changed very much as well, as mentioned in the above paragraph, new hip-hop is now much more popular and the artists are wealthier. Today the lyrics in hip-hop seem to reference more the wealth and "high life" of the rappers, where as in older hip-hop the lyrical content was more about "the ghetto" and were anti-establishment. Long time hip-hop fans express dissatisfaction with this change.

Mainstream [hip hop music](#)'s fixation on bling bling and other material and luxury goods has led to much criticism from media pundits, musical critics, and the non-mainstream hip-hop community. They charge that the phenomenon promotes consumerism and materialism, and strengthens racist arguments that young African American men are incapable of higher or more virtuous or spiritual goals than material gain.

Some of the most vocal critics of "bling bling"-oriented music are [alternative hip hop](#) artists. An example of this is the group Dead Prez, from "Hip Hop"

All y'all records sound the same
I'm sick of that fake thug, R&B-rap scenario, all day on the radio
Same scenes in the video, monotonous material
Y'all don't hear me though
These record labels slang our tapes like dope
You can be next in line and signed; and still be writing rhymes and broke
You would rather have a Lexus? or justice? a dream? or some substance?
A Beamer? a necklace? or freedom?

Other

Bob Dylan outraged [folk music](#) purists by, in their view, selling out their favorite music for [rock and roll](#) when he first played an [electric guitar](#) at the Newport Folk Festival (1965). However, Dylan has changed direction repeatedly throughout his career.

The band Queen have been considered as 'sellouts', as they have appeared on the popular show American Idol, presumably for a large amount of money. The show has had appearances by artists such as Shakira, and is thought to be pure [pop](#) music.

References to selling out

Songs

Many songs have been written about selling out, including:

- "Hooker with a Penis" by Tool
- "As I am" by Dream Theater
- "Tinsel Town Rebellion" by Frank Zappa
- "Selling Out" by Tom Lehrer
- "All Men Play On 10" by Manowar
- "Cashing in" by Minor Threat
- "Cherub Rock" by The Smashing Pumpkins
- "Corridor Of Chameleons" by Meshuggah

"Chainsaw Charlie (Murders In The New Morgue)" by W.A.S.P.
 "Have a Cigar" by Pink Floyd
 "Pull My Strings" by Dead Kennedys
 "I'm Not Allowed to Like A.C. Anymore Since They Signed to Earache" by A.C.
 "Johnny Quest Thinks We're Sellouts" by Less Than Jake
 "Never Sell Out" by The Exploited
 "Radio Stars" by Insane Clown Posse
 "Sell Out" by Bigwig
 "Sell Out" by Reel Big Fish
 "Selling Out" by Tristania
 "Our Broken Hearts (Scene from Top Gun 2)" by lostprophets
 "Two Tabs of Mescaline" by Glassjaw
 "Radio Friendly Unit Shifter" by Nirvana
 "I Sucked A Lot Of Cock To Get Where I Am" by Regurgitator
 "Bliss" by Delirious?
 "Rock for Sustainable Capitalism" by Propagandhi
 "Gone" by U2
 "Mediocrity Gets You Pears (The Shaker)" by Against Me! (who subsequently signed to a major label.)
 "Unprotected Sex With Multiple Partners" by Against Me!
 ""you sold your rock 'n'roll" by gwem and the gwemetts
 "Handbook for the Sellout" by Five Iron Frenzy
 "Cut your Hair" by Pavement
 "Sons of Plunder" by Disturbed
 "Death or Glory" by The Clash
 "I Told You So (Corporate Rock Really Does Suck)" by Carcass
 "Know it All" by Lagwagon
 "Champagne for My Real Friends, Real Pain for My Sham Friends" by Fallout Boy
 "Sellout" by Biohazard

These songs range in approach to the term "selling out"; from declarations that the band will never sell out, to aggressive messages towards fans accusing bands of "selling out".

Nirvana

Nirvana made repeated references to the act of selling out (including, clearly ironically, thanking their audiences for "pretending we're still punks"). One popular T-shirt produced by the band features the slogan "Flower Sniffin', Kitty Pettin', Baby Kissin' Corporate Rock Whores". Frontman Kurt Cobain also proposed the titles Verse Chorus Verse (in reference to the formulaic structure fans had come to expect of their songs) and Radio Friendly Unit Shifters as possible titles for the album that eventually became *In Utero*. Cobain further lampooned ideas of Nirvana's new commercial appeal by appearing on the cover of *Rolling Stone* magazine wearing a T-shirt reading "Corporate Magazines Still Suck". The first Nirvana item to be released following Cobain's death was the perhaps sarcastically titled VHS tape *Live! Tonight! Sold Out!!*.

The Who

The *Who Sell Out* is an album by The Who with mock endorsement advertisements on the cover. The album pretends to represent a radio station that plays nothing but Who music, including mock commercials and radio-station promotions. The Who became very prolific at selling their work by the end of the 1990s, including "Love Reign O'er Me" for 7-Up, "Bargain" for Nissan, "Overture" for Claritin, "Happy Jack" for Hummer, "Baba O'Riley" for Hewlett Packard, and "I Can See for Miles" for Sylvania Silverstar headlights. More recently, their songs have been used as themes for all three CSI series.

Movies

The term selling out is used in a similar sense when discussing the movie industry, in particular its directors.

George Lucas

George Lucas has often received heavy criticism from Star Wars fans about selling out. An early example of this was on the issue of the Ewoks in Return of the Jedi. Many fans saw them as too "cutesy" and felt that their inclusion in the film was merely for marketing purposes towards younger audiences. These accusations would resurface and become more intense after the introduction of the controversial character Jar Jar Binks in the Star Wars prequel trilogies. Some fans saw the production and quality of the prequels themselves as evidence of selling out from Lucas (for example, the perceived excessive usage and reliance of CGI special effects in the movies). Furthermore, fans have criticized Lucas for making changes in the re-releases of the Star Wars films, in particular, the now infamous Han/Greedo shootout scene from A New Hope.

On a more general level, Lucas has also been criticized for the mass-marketing of Star Wars merchandise such as toys, cartoons, lunchboxes, etc. This has been pejoratively referred to as "milking the Star Wars franchise for money."

Peter Jackson

Lord of the Rings director Peter Jackson began his career directing b-grade cult horror films such as Dead Alive, Bad Taste, and Meet the Feebles. Jackson's skill as a director, his over-the-top use of violence, and non-commercial yet highly ambitious plots filmed on tiny budgets made him a hero in the horror community. His two films following Meet the Feebles strayed from his extreme style, but it wasn't until he signed onto the Lord of the Rings trilogy that accusations of selling out arose. It's also worth noting that fans of the trilogy were excited to see that the series was entrusted to someone who many felt they could "trust." Since then he directed King Kong for a reported \$207 million and has agreed to executive produce the Halo movie for Microsoft.

Kevin Smith

Kevin Smith achieved a cult following with his ultra-low budget indie flick Clerks., but has subsequently been labelled a sellout on numerous occasions, particularly by people who saw the cheaply-made style of Clerks. as a mark of artistic integrity, rather than a financial decision. The accusations began with his second film, Mallrats, in which he made many changes to the screenplay to appease studio executives. Renowned film critic Roger Ebert recalled, in his review of the movie [2], acting as chairman for a discussion panel of independent filmmakers at the Cannes film festival. One of the filmmakers was Smith, and whilst the other filmmakers discussed measures they could take to avoid excessive studio interference with their work, Smith said that he would do anything to get the movie greenlit. At the time Ebert thought he was joking, but in his opinion with *Mallrats*, Smith did just that.

For his part, Smith has taken to applying the phrase to himself with self-deprecating enthusiasm, for example, saying in an interview, "I've been saying I sold out for years. When Miramax bought the first movie (*Clerks.*), that was a sellout. And you know, we followed up with *Mallrats*. We sell so much damn merchandise on our Web site that it's kind of become a joke that I like to make money." . Smith has also mocked this by wearing shirts that jokingly say "SELL-OUT" and "INDIE" on them, as seen in making of footage for *Clerks 2*.

Categories: [Music industry](#).

Sentence

In music a **sentence** is "the smallest period in a [musical composition](#) that can give in any sense the impression of a complete statement." It "may be defined as a period containing two or more phrases, and most frequently ending with some form of perfect cadence."
(Macpherson n.d.: 25)

Source

- Nattiez, Jean-Jacques (1990). *Music and Discourse: Toward a Semiology of Music* (*Musicologie générale et sémiologie*, 1987). Translated by Carolyn Abbate (1990). ISBN 0691027145.
 - Macpherson (n.d.).

Septet

A **septet** is a formation containing exactly seven members. It is commonly associated with musical groups, but can be applied to any situation where seven similar or related objects are considered a single unit.

In [jazz music](#) a septet is any group of seven players, usually containing a drum set (pedal bass, snaredrum sometimes brushed, top hat cymbal, brushed cymbal), string bass or [electric bass](#), and groups of one or two of the following instruments, [guitar](#), [trumpet](#), [saxophone](#), [clarinet](#), or [trombone](#).

In [classical music](#), a septet is either a composition for performance by seven musicians, or a group of seven musicians who perform such a work. One of the most famous classical septets is the Septet in E-flat major, Op. 20, by Ludwig van Beethoven, composed around 1799-1800, for [clarinet](#), [bassoon](#), [horn](#), [violin](#), [viola](#), [cello](#), and double bass. The Septet in E-flat major, Op. 65, for [trumpet](#), [piano](#), [string quartet](#), and double bass by Camille Saint-Saëns from 1881 is regarded by some critics as one of that composer's greatest works. The modern composer Bohuslav Martinu wrote three septets: a group of six dances called *Les Rondes* for [oboe](#), clarinet, bassoon, trumpet, two violins, and piano (1930); a piece called Serenade No.3 for oboe, clarinet, four violins, and cello (1932); and a Fantasie for theremin, oboe, piano, and string quartet (1944). Darius Milhaud composed a String Septet in 1964 for [string sextet](#) and double bass.

Categories: [Musical groups](#) | [Musical forms](#)

Serialism

In the [European classical music theory](#), **serialism** is a set of methods for [composing](#) and [analyzing works](#) of [music](#) based on structuring those works around the parameterization of parts of music: that is, ordering [pitch](#), dynamics, [instrumentation](#), [rhythm](#) and on occasion other elements into a *row* or *series* in which each gradation is assigned a numerical value within that series. In its strict definition each pitch, dynamic, colour or rhythmic element should only be used in its order in the series and used only once until the series repeats. The terms ***total serialism***, ***integral serialism*** and ***multiple serialism*** describe music which is serial in several parameters.

Important serial composers include Arnold Schoenberg, Anton Webern, Alban Berg, Karlheinz Stockhausen, Pierre Boulez, Luigi Nono and Jean Barraqué. Many composers wrote (and continue to write) serial pieces, and elements of 12 tone practice have been used to a greater or lesser degree by composers for whom it was not a basic trait of style, such as Igor Stravinsky, Benjamin Britten, Aaron Copland, Arvo Pärt, Alfred Schnittke and Dmitri Shostakovich, and a wide range of composers from 1920 forward felt it important to incorporate or respond to the use of twelve tone techniques, not just in classical music but in jazz as well. The use of mathematical concepts to control musical parameters has influenced composers who have not adopted strict serial methods, including Elliott Carter and Iannis Xenakis. Integral serialism was influential in the development of [electronic music](#) and synthesized music. The first total serial piece may have been *Nummer 2* (1951) for 13 instruments by Karel Goeyvaerts, although Milton Babbitt's *Three Compositions for Piano* (1947) is also credited with being the earliest total serial piece.

Basic definition

Serialism is most specifically defined as the structural principle according to which a recurring series of ordered elements (normally a set - or 'row' - of pitches or 'pitch classes') which are used in order, or manipulated in particular ways, to give a piece unity. Serialism is often broadly applied to all music written in what Arnold Schoenberg called "The Method of Composing with Twelve Tones related only to one another", or [dodecaphony](#), and methods which evolved from his methods. It is sometimes used more specifically to apply only to music where at least one other element other than pitch is subjected to being treated as a row or series. The term *Schoenbergian serialism* is sometimes used to make the same distinction between use of pitch series only, particularly if there is an adherence to post-Romantic textures, harmonic procedures, voice-leading and other audible elements of 19th century music. In such usages *post-Weberian serialism* will be used to denote works which extend serial techniques to other elements of music. Another term used to make the distinction is *12 tone serialism*.

Serialism has been described by its practitioners as an extension and formalisation of earlier methods of 'cellular' thematic and motivic unification in [classical](#) and [romantic](#) music. This extension and formalisation is seen as having been motivated by the intensifying drive towards chromatic saturation and the resulting need to unify without using tonality.

Most serial music is deliberately structured as such. A row may be assembled 'pre-compositionally' (perhaps to embody particular intervallic or symmetrical properties), or it may be derived from a spontaneously invented thematic or motivic idea. Composing a serial work involves continually re-rhythmicising the various reappearances of the row in its Original, Retrograde, Inverted and Retrograde-Inverted forms as these are distributed through the various elements of the texture and employed to create accompaniments and subordinate parts as well as the main themes; each of these forms may also be transposed to begin on any note of the chromatic scale.

This row or series is used in one form as the "basic set", which constitutes the "center" of gravity for the piece. Each row or series is supposed to have three other forms: retrograde, or the basic set backwards, inverted, or the basic set "upside down" and retrograde-inverted, which is the basic set upside down and backwards. The basic set is usually required to have certain properties, and may have additional restrictions, such as the requirement that it use each [interval](#) only once. The most common requirement is that first half and second half of the row not be inversions of each other. The series in itself may be regarded as pre-compositional material: in the process of composition it is manipulated by various means to produce musical material.

History of serial music

The serialization of [rhythm](#), dynamics, and other elements of music developed after the Second World War by arguing that the [twelve-tone](#) music of Arnold Schoenberg and his followers of the [Second Viennese School](#) had serialized pitch, and was partly fostered by the work of Olivier Messiaen and his analysis students, including Karel Goeyvaerts and Boulez, in post-war Paris. [Twelve-tone](#) music is regarded by some as a sub-category of serialism, whereas others regard serialism to be an outgrowth of twelve-tone music.

Twelve tone music

In the early 20th century composers in the European classical tradition began searching for other ways to organize works of music other than reliance on the ordered system of chords and intervals known as tonality. Many composers used [modal](#) organization, and others began to use alternate scales within a tonal context provided by [jazz](#). There was an increasing movement to avoid any particular chord as being central, which was described as [atonal](#) or pantonal. Composers seeking to extend this direction in music began to search for ways to compose systematically.

Just after the First World War, Schoenberg began writing pieces with 12-note motifs and using a procedure to "work with the notes of the motif". He analogized this process to the contrapuntal rules of Bach, arguing that as Bach's rules produced tonality without referencing it, so his rules produced a new basic means of structuring music which was not yet understood. It is for this reason that Schoenberg is often referred to as the "founder" or creator of serialism.

While Schoenberg was concerned with the serial ordering of [pitch](#), his student Anton Webern began to relate other aspects of music to the basic row.

The politics of Nazi Germany intruded into the development of the musical idea. With the rise to power of Adolf Hitler and the implementation of "race laws" with regard to ownership, culture and employment, many of the main composers of 12-note music were placed on a list of Entartete musik ('Degenerate Music'), the Nazi term for all music that they disapproved of. There were two reasons, one was simply the nature of the composers as "Jewish", the other was the Nazi ideas of art as part of the propaganda arm of the state. Avant-garde forms of art were thus banned, even if the artist was a political adherent of Nazism. With this regime's rise, Arnold Schoenberg was obliged to emigrate, eventually to America in 1933, and his works and those of his students Alban Berg and Anton Webern were banned.

Serialism invented and described

The period after World War II represents the codification of serialism as a body of theory. Most of the major concepts were named, refined, and a series of notational conventions were developed in order to deal with the particular problems of serial composition.

After the Second World War, students of Olivier Messiaen saw Webern's structure, and Messiaen's techniques of parameterization as the next way forward in composition. They began creating individual sets or series for each element of music. The elements thus serially determined included the duration of notes, their dynamics, their orchestration, and many others. They created the term serialism to describe what they were doing, and argued that the Twelve Tone works of Webern, Schoenberg and others were also "serial" works. To

differentiate 12 tone works from those with other forms of parameterization, the term "multiple serialism" was used, and if all parameters were serially controlled total serialism. Because of the Nazi repression, some young composers took serialism to be the advancing the cause of Anti-fascism. These included Stockhausen and Boulez. René Leibowitz, as composer, conductor, teacher and author was also influential in claiming the Second Viennese School as being the foundation for modern music. From these figures emerged two influential schools, the School of Paris around Pierre Boulez and a German school around Stockhausen.

Schoenberg's arrival in the US in 1933 helped accelerate the acceptance of both twelve tone music, and serialism more generally in American academia, at that time dominated by neo-classicism, though he himself felt his ideas were being discounted. Even before his death in 1951 two major theorists and composers, Milton Babbitt and George Perle, emerged as prominent figures actively involved with the analysis of serial music as well the creation of new works using sometimes radical extensions and revisions of the method. In many cases older composers were influenced to adopt tone rows or other serial procedures by their students, for example, Roger Sessions began to incorporate them in 1952, influenced by Milton Babbitt who was his student.

In the late 1950's Allen Forte began working on ways to describe atonal harmony, and to combine the methods of Heinrich Schenker, who was an ardent opponent of such music, with the developments in what was then contemporary music. He made extensive use of set notation, pitch classes and families and other terms which would later become standard in the description of serial composition. For example in 1964 he published an article entitled "A Theory of Set-Complexes for Music". In 1973 he published the very influential work *The Structure of Atonal Music*.

Serialism and high modernism

Serialism, along with John Cage's aleatoric music, was enormously influential in post-War music. Theorists such as George Perle codified serial systems, and his 1962 text *Serial Composition and Atonality* became a standard work on the origins of serial composition in the work of Schoenberg, Berg and Webern. Declaring itself "revolutionary" and "a new tonality", serialism created an environment where experimentation with sound, in a manner similar to the exploration of pure painting in Abstract Expressionism was at the forefront of composition, which led to increased use of electronics and other applications of mathematical notation to composition, developed by theorists such as the composer and mathematician Milton Babbitt.

Other composers to use serialism include Luigi Nono, who developed similar ideas separately, Roger Reynolds, and Charles Wuorinen, the later works of Igor Stravinsky and the early works of George Rochberg. Major centers for serialism were the Darmstadt School and the "School of Paris" centered around Pierre Boulez.

Igor Stravinsky's adoption of serial techniques offers an example of the level of influence that serialism had after the Second World War. Previously Stravinsky had used series of notes without rhythmic or harmonic implications (Shatzkin: "A Pre-Canticle Serialism in Stravinsky" 1977). Because many of the basic techniques of serial composition have analogs in traditional counterpoint, uses of inversion, retrograde and retrograde inversion from before the war are not necessarily indicative of Stravinsky adopting Schoenbergian techniques. However with his meeting Robert Craft and acquaintance with younger composers, Stravinsky began to consciously study Schoenberg's music, as well as the music of Webern and later composers, and began to use the techniques in his own work, using, for example, serial techniques applied to fewer than 12 notes. Over the course of the 1950's he used procedures related to Messiaen, Webern and Berg. While it is difficult to label each and every work as "serial" in the strict definition, every major work of the period has clear uses and references to its ideas.

During this period Serialism's influence cut in two directions. As with the definition of [Sonata form](#) and tonality, one of the major intellectual projects was in analyzing previous works in the light of serial techniques, for example finding use of rows in previous composers going back to Mozart. The other was the use of serial forms of analysis and structuring of compositions even

by composers who were not using a row or a series as the means of structuring a work. The use of set theory, classes and parameterization is found in the post-war works of Elliott Carter, Witold Lutoslawski and even farther afield to essentially tonal composers such as Alwyn, Shostakovich and Britten.

Serialism in the present

Reactions to and against serialism

Serialism never found wide favour with classical-music audiences, even though many composers adopted it in various forms. It is no exaggeration to say that it became, in theory at least, the favored means of expression for High modernism beginning around 1950, and for the next two or three decades it continued to be regarded, predominantly in the musical academia of the USA and Germany, as the most important principle of musical construction. Some theorized that it would provide the basis for integration of [electronic music](#) and [aleatoric music](#); though in fact the latter, making recourse to chance procedures, evolved partly as a reaction against the over-controlled nature of Total Serialism. The various reactions against Serialism became matters of controversy in musical circles, helping to produce such movements as [Minimalism \(music\)](#) and [Neo-Romanticism](#).

Part of the reason for the centrality of serialism in the debate over the meaning and direction of concert music is that it was far from alone in an attempt to systematize music, and root music theory in the modern age. At the same time that Schoenberg was working on his pantonal ideas, other experimental composers were attempting to define harmony in terms of fundamental and measurable qualities, such as rhythm. This attempt to found music on a more axiomatic and rigorous basis formed the background for the introduction of the theories of the late 1940's and early 1950's. It was argued that serial music raised each note to specificity, an effect called pointalistic in analogy with the painting of Seurat.

The debate was often decidedly uncollegial: serial and other forms of avant garde music were condemned as being "not music", while proponents such as Pierre Boulez argued that "music exists in the avant garde or not at all". In the words of Roger Scruton (1997), "the order that exists in [serial compositions] is not an order that can be heard, when we hear the sounds as music." Academic departments often became battlegrounds, with professors trying to tilt the balance one direction or another. Ideologies formed around what constituted progress in music, and the history of music was retold, from different viewpoints, either to support the inevitability of serialism, or conversely to ground tonality in immutable realities.

Serialism also spawned a host of other attempts to incorporate process into music, including aleatory, or chance, music, and graphical notations which provided for wide ranging improvisation on the part of musicians. This might seem counter-intuitive given the assertion by many serial composers that serialism was about control over more and more of the score, but, in fact, it arose out of the desires for greater variety and texture to music, as expressed in the arguments in the 1950's over Total Serialism.

Within the community of modern music, exactly what constituted serialism was also a matter of debate. The wide conventional usage, is that the world "serial" music applies to all 12 tone music, which is a "subset" of serial music, and it is this usage that is generally intended in reference works. However, many practitioners, including Roger Sessions and Allen Forte argued that serialism was an historic outgrowth of a search for a new tonality, and that both were subsets of this wider search. Other practitioners of serial music argued that individual elements should not be under serial control, but instead under some form of stochastic patterning, or that the large scale of the composition should be under serial control, but individual events at the selection of the composer, or the performer.

Serialism, because of its focus on process would give birth to process musics, for example of John Cage and the early Steve Reich works such as *Drumming*. Some process music would retain the concern for the "liberation of dissonance" that Schoenberg declared to be

essential, while other composers would select largely consonant, or non-functionally dissonant materials.

Jazz artists in the middle of the 20th century began to work with serial and 12 tone techniques to expand the palette of jazz music. Most of these attempts were of the compositional nature such as composer-pianist Bill Evans who wrote tunes like "12 Tone Tune". More recently you have to works of American guitarist Bruce Arnold who composes and improvises with 12 tone and serial techniques.

Even 75 years after its creation (or 55, depending on which version of history one subscribes to), serial music maintains its aura of being "difficult" and archtypically "modern". Critics routinely fall into stances which praise or condemn it as a category, and works composed using serial techniques are considered "daring" programming choices. However, for every assertion of uniqueness, there are also critics that argue that fundamentally the much of the music is "very late Romanticism" raised to a very high level, and that it should be played with the same eye to harmonic richness and musical aesthetic.

Theory of serial music

The vocabulary of serialism is rooted in set theory, and uses a quasi-mathematical language to describe how the basic sets are manipulated to produce the final result. Musical [set theory](#) is often used to analyze and compose serial music, but may also be used to study tonal music. According to Boulez, "Classical tonal thought is based on a world defined by gravitation and attraction, serial thought on a world which is perpetually expanding." The latter types of metaphors-- which seek to closely associate contemporary art with contemporary science-- are typical of mid-twentieth century Modern composers.

The basis for serial composition is Schoenberg's [Twelve-tone technique](#), where the 12 notes of the basic chromatic scale are organized into a row. This "basic" row is then used to create permutations, that is rows derived from the basic set. The row may be used to produce a set of intervals, or a composer may have wanted to use a particular succession of intervals, from which the original row was created. A row which uses all of the intervals in their ascending form once is an All-interval row. In addition to permutations, the basic row may have some set of notes derived from it which is used to create a new row, these are *derived sets*.

Because there are tonal chord progressions which use all 12 notes, it is possible to create rows with very strong tonal implications, and even to write tonal music using 12 tone technique, but this is not the norm. Most tone rows contain tonal cells which imply a root pitch, a composer can therefore emphasize or avoid emphasizing the tonal cell.

To serialize other elements of music, a system of quantifying an identifiable element must be created or defined. For example, if duration is to be serialized, then durations are to be specified. If tone colour, then the separate tone colours must be identified, and so on.

The selected set or sets, their permutations and derived sets form the basic material from which the composer works. Some serial works specify as little as possible, to give the composer the maximum amount of freedom when working, other works attempt to *pre-compose* as much as possible, which, taken to its limit is referred to as *automatism*.

Composition using serial methods focuses on each appearance of the set, called an aggregate. The theoretical ideal is that in an aggregate, no element should be reused until all of the other members have been used, and each member must appear only in its place in the series. This rule is violated in numerous works still termed "serial". A work is said to be "aggregate complete" if only one aggregate is sounding at the same time.

An aggregate is divided into complements: a subset of the series, and all of those elements of the series not part of that subset are said to be *complements* of each other. A subset is *self-complementing* if it contains half of the set, and its complement is both a permutation of the original subset. This is most commonly seen with *hexachords* or 6 notes of a basic tone row. A hexachord which is self-complementing for a particular permutation is referred to as *prime combinatorial*. A hexachord which is self complementing for all basic permutations - Inversion, Retrograde and Retrograde Inversion - is referred to as *all-combinatorial*. The concepts of combinatoriality were explored by Schoenberg and Webern, but were rigorously defined and explored in the work of Milton Babbitt.

The composer then presents the aggregate. If only the basic row is serialized, while duration, tone colour and other parameters form free variables in the presentation. If there are multiple serial sets, or if several parameters are associated with the same set, then a presentation will have these values calculated. Large scale design is achieved through the use of combinatorial devices, for example, treating of a subset of the basic set to a series of combinatorial devices. The presentation of an aggregate corresponds to units of music in common practice harmony, in that when the listener has heard all of the materials of the aggregate, they know that new presentation of the aggregate should be expected to begin, with its own combinatorial presentation. The sequence of presentations of aggregates corresponds

to the cadential structure of tonal harmony, in that it forms units which are complete unto themselves.

Important composers

Milton Babbitt
Jean Barraqué
Alban Berg
Luciano Berio
Pierre Boulez
Luigi Dallapiccola
Brian Ferneyhough
Roberto Gerhard
Karel Goeyvaerts
Bill Hopkins
Bruno Maderna
Luigi Nono
Krzysztof Penderecki
Henri Pousseur
George Rochberg
Arnold Schoenberg
Humphrey Searle
Roger Sessions
Leopold Spinner
Karlheinz Stockhausen
Igor Stravinsky - late period only
Anton Webern
Hugo Weisgall

Further reading

- *Serial Music Serial Aesthetics* Grant, MJ & Whittall, Arnold S, (eds) 2002
- *Structure and Sorcery: The Aesthetics of Post-War Serial Composition and Indeterminacy* Savage, Roger Caldwell, John (eds)
- *Atonal Music of Anton Webern* Forte, Allen
- *New Grove: Modern Masters "Stravinsky"* White, Eric Walter, Noble, Jeremy
- *Structure of Atonal Music* Forte, Allen 1973
- *Basic Atonal Theory* Rahn, John
- *Style and Idea* Schoenberg Arnold
- *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern* Perle, George
- *Serial Composition* Brindle, Reginald-Smith 1966

Source

- Scruton, Roger (1997). *Aesthetics of Music*. Oxford: Clarendon Press. Quoted in *The Pleasure of Modernist Music*, p.122. ISBN 1580461433.

Set theory

In [music](#), **set theory** provides concepts for categorizing musical objects and describing their relationships. Though developed in connection with atonal music, the concepts of set theory are very general and can be applied to tonal styles as well. Set theory deals with collections of [pitches](#) and pitch classes, which may be ordered or unordered, and which can be related by musical operations such as transposition, inversion, and complementation. The methods of set theory are sometimes applied to the analysis of rhythm as well.

Mathematical set theory and musical set theory

Although musical set theory is often thought to involve the application of mathematical [set theory](#) to music, there are numerous differences between the methods and terminology of the two. For example, musicians use the terms transposition and inversion where mathematicians would use translation and reflection. Furthermore, musicians talk about "ordered sets" where mathematicians would talk about sequences or tuples. Moreover, music theory is more closely related to group theory and combinatorics than to mathematical set theory. Musical set theory is therefore best regarded as an unrelated field from mathematical set theory, with its own vocabulary, whose main connection to mathematical set theory is the use of naive set theory to talk about finite sets.

The set and set types

The fundamental concept of musical set theory is the (musical) set, which typically refers to an unordered collection of equal tempered pitch classes. The elements of a set may be manifested in music as [simultaneous](#) chords, successive tones (as in a melody), or both. Notational conventions vary from author to author, but sets are typically enclosed in curly braces: {}. Some theorists use angle brackets <> to denote ordered sequences, while others, following mathematical convention, use parentheses (). Thus one might notate the unordered set of pitch classes 0, 1, and 2 (C, C#, and D) as {0,1,2}. The ordered sequence C-C#-D would be notated <0,1,2> or (0,1,2).

Though set theorists usually consider sets of equal tempered pitch classes, it is possible to consider sets of pitches, non-equal tempered pitch classes, rhythmic onsets, or "beat classes."

Two-element sets are called dyads, three-element sets trichords. Sets of higher cardinalities are called tetrachords, pentachords, hexachords, septachords, octachords, nonachords, decachords, undecachords, and, finally, the dodecachord.

Basic operations

The basic operations that may be performed on a set are transposition and inversion. Sets related by transposition or inversion are said to be transpositionally related or inversionally related, and to belong to the same set class. Since transposition and inversion are isometries of pitch class space, they preserve the intervallic structure of a set, and hence its musical character. This can be considered the central postulate of musical set theory. In practice, set-theoretic musical analysis often consists in the identification of non-obvious transpositional or inversional relationships between sets found in a piece.

Some authors consider the operations of complementation and multiplication as well. (The complement of set X is the set consisting of all the pitch classes not contained in X .) However, since complementation and multiplication are not isometries of pitch class space, they do not necessarily preserve the musical character of the objects they transform. Other writers, such as Forte, have emphasized the Z-relation which obtains between two sets sharing the same total interval content, or interval vector. However, Z-related sets can have very different musical characters, and not all music theorists feel that the relationship is musically significant.

Operations on ordered sequences of pitch classes also include transposition and inversion, as well as retrograde and rotation. Retrograding an ordered sequence reverses the order of its elements. Rotation of an ordered sequence is equivalent to cyclical permutation.

Transposition and inversion can be represented as elementary arithmetic operations. If x is a number representing a pitch class, its transposition by n semitones is written $T_n = x + n \pmod{12}$. Inversion corresponds to reflection around some fixed point in pitch class space. If " x " is a pitch class, the inversion with index number n is written $I_n = n - x \pmod{12}$.

Transpositional and inversive set classes

Two transpositionally related sets are said to belong to the same transpositional set class (T_n set class). Two sets related by transposition or inversion are said to belong to the same transpositional/inversive set class (written T_nI or I_n). Sets belonging to the same transpositional set class are very similar-sounding; while sets belonging to the same transpositional/inversive set class are fairly similar sounding. Because of this, music theorists often consider set classes to be basic objects of musical interest.

There are two main conventions for naming equal-tempered set classes. One derives from Allen Forte, whose *The Structure of Atonal Music* (ISBN 0300021208), is one of the first works in musical set theory. Forte provided each set class with a number of the form $c-d$, where c indicates the cardinality of the set and d is a unique identifying label. Thus the chromatic trichord $\{0, 1, 2\}$ belongs to set class 3-1, indicating that it is the first three-note set class in Forte's list. The augmented trichord $\{0, 4, 8\}$, receives the label 3-12, which happens to be the last trichord in Forte's list.

Forte's nomenclature is a divisive issue in the music-theory community, with many theorists critical of it, and others strongly devoted to it. The primary criticisms of the system are the following. 1) Forte's labels are arbitrary and difficult to memorize, and it is in practice often easier simply to list an element of the set class. 2) Forte's system assumes equal-temperament and cannot easily be extended to include diatonic sets, pitch sets (as opposed to pitch class sets), multisets or sets in other tuning systems. 3) Forte's original system considers inversionally related sets to belong to the same set-class, though there are some musical situations in which this is not desirable.

The second, and perhaps most popular notational system labels sets in terms of their normal form, which depends on the concept of normal order. (There are, in fact, competing definitions of normal order in the music-theoretical literature; we will adopt the simplest one here.) To put a set in normal order, order it as an ascending scale in pitch class space that spans less than an octave. Then permute it cyclically until its first and last notes are as close together as possible. In the case of ties, minimize the distance between the first and next-to-last note. (In case of ties here, minimize the distance between the first and next-to-next-to-last note, and so on.) Thus $\{0, 7, 4\}$ in normal order is $\{0, 4, 7\}$, while $\{0, 2, 10\}$ in normal order is $\{10, 0, 2\}$. To put a set in normal form, begin by putting it in normal order, and then transpose it so that its first pitch class is 0.

Since transpositionally-related sets share the same normal form, normal forms can be used to label the T_n set classes.

To identify a set's I_n set class:

- Identify the set's T_n set class.
- Invert the set and find the inversion's T_n set class.
- Compare these two normal forms to see which is most "left packed."

The resulting set labels the initial set's I_n set class.

Symmetry

The number of transpositions and inversions mapping a set to itself is the set's degree of symmetry. Every set has at least one symmetry, as it maps onto itself under the identity operation T_0 . Transpositionally symmetric sets map onto themselves for T_n where n does not equal 0. Inversionally symmetric sets map onto themselves under T_n^I . For any given T_n/T_n^I type all sets will have the same degree of symmetry. The number of distinct sets in a type is 24 (the total number of operations, transposition and inversion, for $n = 0$ through 11) divided by the degree of symmetry of T_n/T_n^I type.

Transpositionally symmetrical sets either divide the octave evenly, or can be written as the union of equally-sized sets that themselves divide the octave evenly. Inversionally-symmetrical chords are invariant under reflections in pitch class space. This means that the chords can be ordered cyclically so that the series of intervals between successive notes is the same read forward or backward. For instance, in the cyclical ordering (0, 1, 2, 7), the interval between the first and second note is 1, the interval between the second and third note is 1, the interval between the third and fourth note is 5, and the interval between the fourth note and the first note is 5. One obtains the same sequence if one starts with the third element of the series and moves backward: the interval between the third element of the series and the second is 1; the interval between the second element of the series and the first is 1; the interval between the first element of the series and the fourth is 5; and the interval between the last element of the series and the third element is 5.

Sums

Sums are also occasionally used in musical set theory, though theorists do not agree about their significance. George Perle provides the following example:

"C-E, D-Fo, Em-G, are different instances of the same interval... the other kind of identity... has to do with axes of symmetry. C-E belongs to a family of symmetrically related dyads as follows:"

D Do *E* F Fo *G* Go
D Co C B Ao A Go

Axis pitches italicized, the axis is pitch class determined.

Thus in addition to being part of the interval-4 family, C-E is also a part of the sum-2 family (with Go equal to 0).

The tone row to Alban Berg's Lyric Suite, {0,11,7,4,2,9,3,8,10,1,5,6}, is a series of six dyads, all sum 11. If the row is rotated and retrograded, so it runs { 0, 6, 5, 1, ...}, the dyads are all sum 6.

**Successive dyads
from Lyric Suite
tone row, all sum 11**
C G D Do Ao *Eo*
B E A Go Co *Fo*

Axis pitches italicized, the axis is dyad (interval 1) determined

Theorists and books

- Rahn, John (1980). Basic Atonal Theory. ISBN 0028731603.
- Forte, Allen (1973/1977). Structure of Atonal Music. ISBN 0300016107/ISBN 0300021208.
- Lewin, David (1993). Musical Form and Transformation: 4 Analytic Essays. ISBN 0300056869.
- Lewin, David (1987). Generalized Musical Intervals and Transformations. ISBN 0300034938.
- Straus, Joseph N. (1990/2000/2005). Introduction to Post-Tonal Theory 3rd Ed. ISBN 0131898906.
- Perle, George (1978/1996). Twelve Tone Tonality. ISBN 0520033876/ISBN 0520201426.

See also

- [pitch \(music\)](#)

Sevillanas

Sevillanas is a type of [folk music](#), sung and written in Seville (Andalusia). Historically, they are a derivative of Castilian [folk music](#), spiced with a bit of Arabic rhythm. Technically, they are an evolution from Castilian seguidillas, they have a relatively limited musical pattern, but rich lyrics, based on country side life, virgins, towns, neighbourhoods, pilgrimage and, of course, love themes. They are sung by a plethora of local groups, like Los Romeros de la Puebla, Los de Gines, Las corraleras de Utrera, Cantores de Hispalis, and Los del Rio. Every year, dozens of new *sevillana* discs are published.

Sevillanas can be heard in southern Spain, mainly, in fairs and festivals, including the famous Seville Fair, La Feria de Sevilla. There is an associated dance for the music: "Baile por sevillanas", consisting in four different parts. One can find schools teaching "baile por sevillanas" in nearly every town in Spain.

Generally speaking, *sevillanas* are very light and happy music.

Sevillanas are not a part of [flamenco](#), though it may be confused with it.

Sevillana

Sevillana is a popular [flamenco](#) dance from Seville. Its rhythm is 3/4 or better 6/8.

Sevillana does not come from Seville. It is an old folk dance, appearing always during the feasts, danced by couples of all ages and sexes, and usually danced by whole families and 'pueblos'. The choreography of Sevillana is stable, and knowing it is very useful, since it is a fiesta dance. This is why learning flamenco usually starts with this particular dance. Each sevillana is composed by 4 parts, each part divided in 3 'coplas', and each copla is made of 6 movements.

It is a very vivid dance, often excluded from flamenco. Paradoxically, during spectacles and shows it is usually Sevillana that people take for 'the real, true flamenco', as it is full of turns, flaunting and colorful skirts and in general- of joy.

Category: [Flamenco styles](#)

Sextet

A **Sextet** is a formation containing exactly six members. It is commonly associated with musical groups, but can be applied to any situation where six similar or related objects are considered a single unit.

In [jazz music](#) a sextet is any group of six players, usually containing a drum set (pedal bass, snaredrum sometimes brushed, top hat cymbal, brushed cymbal), string bass or [electric bass](#), and groups of one or two of the following instruments, [guitar](#), [trumpet](#), [saxophone](#), [clarinet](#), or [trombone](#).

Six humans sharing the same gestational period are called sextuplets and are usually all born within a short period of time.

Sextet is also the name of a free [improvisation quartet](#) from Northern California. The group is comprised of Robert Schaulis (Clarinet), Austin Moore (Trumpet), Courtland Miles (Trumpet), and Nick Spangler (drums). Sextet is known for their percussive form of free jazz [Sextet Band].

Category: [Musical groups](#)

Shape note

Shape notes are a system of music notation designed to facilitate congregational singing. Shape notes of various kinds have been used for over two centuries in a variety of sacred music traditions practiced primarily in the Southern region of the United States.

Shape notes

The idea behind shape notes is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfege syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the Sacred Harp and elsewhere, the notes of a C major scale are notated and sung as follows:

A skilled singer experienced in a shape note tradition has developed a fluent triple mental association, which links a note of the scale, a shape, and a syllable. This association can be used to help in reading the music. When a song is first sung by a shape note group, they normally sing the syllables (reading them off of the shapes) to solidify their command over the notes. Next, they sing the same notes to the words of the music.

The syllables and notes of a shape note system are not tied to particular pitches (e.g. fa to C); rather, they depend on the key of the piece, so that the tonic note of the key always has the same syllable (here, fa), and similarly for the other notes of the scale. Some refer to this as a *moveable "do"* system.

Four-shape vs. seven-shape systems

The system illustrated above is a *four-shape* system; six of the notes of the scale are grouped in pairs assigned to one syllable/shape combination. The syllables of this system date back to Elizabethan times in England, although the shapes are younger (see below). The other important systems are *seven-shape* systems, which give a different shape and syllable to every note of the scale. Such systems use as their syllables the note names "do, re, mi, fa, so, la, ti, do" familiar to most people. A few books (e.g. "The Good Old Songs" by C. H. Cayce) present the older seven-note syllabization of "do, re, mi, fa, so, la, si, do". In the seven-shape system invented by Jesse B. Aiken, the notes of a C major scale would be notated and sung as follows:

Users eternally debate the relative merits of four- and seven- shape systems. To an outsider, the seven-shape system seems more logical: since every syllable and shape corresponds to just one note of the scale, there is less ambiguity. Yet the four-shape system may be said to have its own virtues. Because there are fewer shapes, they are easier for most people to read from the page. Moreover, the assignment of multiple notes to three of the shape/syllable combinations is less pernicious than one might at first think, since the two pitches assigned to each ambiguous syllable/shape are set apart by a fairly wide interval (a perfect fourth), and are moreover harmonically related. In any event, even the seven-shape system is slightly ambiguous, since it does not specify the octave in which a note is set.

The effectiveness of shape notes

Do shape notes "work", in the sense of actually facilitating the learning of music? Most modern participants in shape note traditions would probably argue that they do. On the other hand, newcomers to shape note singing who can already read music probably feel that the shapes are of no help at all, though the task of learning to use them might perhaps be enjoyed as a novel musical challenge.

A fair comparison would take the form of a controlled study, using experimental subjects who are young enough not to be set in their ways. Just such a study was carried out in the 1950s by George H. Kyme (see reference below), with an experimental population consisting of fourth and fifth graders living in California. Kyme took care to match his experimental and control groups as closely as possible for ability, quality of teacher, and various other factors. He found that the students taught with shape notes learned to sight-read quite a bit better than those taught without them. The results were statistically highly significant. Remarkably, Kyme found that the students taught with shape notes were also far more likely to pursue musical activities later on in their education.

Origin and early history

As noted above, the syllables of shape note systems greatly antedate the shapes. The practice of singing music to syllables designating pitch goes back to about 1000 A.D. with the work of Guido of Arezzo; other early work in this area includes the cipher notation of Jean Jacques Rousseau, and the tonic sol-fa of John Curwen.

American forerunners to shape notes include the 9th edition of the Bay Psalm Book (Boston), and *An Introduction to the Singing of Psalm Tunes in a Plaine & Easy Method* by Reverend John Tufts. The 9th edition of the Bay Psalm Book was printed with the initials of four-note syllables (fa, sol, la, me) underneath the staff. In his book, Tufts substituted the initials of the four-note syllables on the staff in place of note heads, and indicated rhythm by punctuation marks to the right of the letters.

Shape notes themselves probably date from late 18th century America. They appeared publicly at the beginning of the nineteenth century, when two publications came out using shaped note heads - *The Easy Instructor* by William Little and William Smith in 1801, and *The Musical Primer* by Andrew Law in 1803, intended for use in singing schools. Little and Smith used the four-shape system shown above. Law's system had slightly different shapes: a square indicated *fa* and a triangle *la*, while *sol* and *mi* were the same as in Little and Smith. Law's invention was more radical than Little and Smith's in that he dispensed with the use of the staff altogether, letting the shapes be the sole means of expressing pitch. Little and Smith followed traditional music notation in placing the note heads on the staff, in place of the ordinary oval note heads. In the end, it was the Little/Smith system that won out, and there is no hymnbook used today that employs the Law system.

It was asserted by Andrew Law he was the inventor of shape notes. Little and Smith did not themselves claim credit for the invention¹, but said instead that the notes were invented around 1790 by John Connelly² of Philadelphia, Pennsylvania. They claimed that Connelly signed over the rights of his invention to them in 1798.

Shape notes proved popular in America, and quickly a wide variety of hymnbooks were prepared making use of them. The shapes were eventually extirpated in the northeastern U.S. by a so-called "better music" movement, headed by Lowell Mason³. But in the South, the shapes became well entrenched, and multiplied into a variety of traditions. Ananias Davisson's *Kentucky Harmony* is generally considered the first Southern shape-note tunebook.

The rise of seven-shape systems

By the middle of the 19th century, the "fa so la" system of four syllables had acquired a major rival, namely the seven-syllable "do re mi" system. Thus, music compilers began to add three more shapes to their books to match the extra syllables. Numerous seven-shape notations were devised. Jesse B. Aiken was the first to produce a book with a seven-shape note system, and he vigorously defended his "invention" and his patent. The system used in Aiken's 1846 *Christian Minstrel* eventually became the standard. This owes much to the influential Ruebush & Kieffer Publishing Company adopting Aiken's system around 1876. Two books that have remained in continuous (though limited) use, William Walker's *Christian Harmony* and M. L. Swan's *New Harp of Columbia*, are still available. These books use seven-shape systems devised by Walker and Swan, respectively.

Currently active shape note traditions

Although seven-shape books may not be as popular as in the past, there are still a great number of churches in the South, in particular Primitive Baptist, and Church of Christ, that regularly use seven-shape songbooks in Sunday worship. These songbooks may contain a variety of songs from 18th century classics to 20th-century [gospel music](#). Thus today denominational songbooks printed in seven shapes probably constitute the largest branch of the shape note tradition.

In addition, nondenominational community singings are also intermittently held which feature early- to mid-20th century seven-shape gospel music such as Stamps-Baxter hymnals or Heavenly Highway. In these traditions, the custom of "singing the notes" (syllables) is generally only preserved during the learning process at singing schools and singing may be to an instrumental accompaniment, typically a piano.

The seven-shape system is also still used at regular public singings of 19th century songbooks of a similar type to the Sacred Harp, such as the Christian Harmony and the New Harp of Columbia. Such singings are common in North Carolina, Tennessee, and Alabama, and generally preserve the singing school custom of "singing the notes."

The four-shape tradition that currently has the greatest number of participants is Sacred Harp singing. But there are many other traditions that are still active or even enjoying a resurgence of interest. Among the four-shape systems, the Southern Harmony has remained in continuous use at one singing in Benton, Kentucky, and is now experiencing a small amount of regrowth. The current reawakening of interest in shape note singing has also created new singings using other recently moribund 19th-century four-shape songbooks, such as the Missouri Harmony, as well as new books by modern composers, such as the Northern Harmony.

Nomenclature

Shape notes have also been called *character notes* and *patent notes*, respectfully, and *buckwheat notes* and *dunce notes*, pejoratively.

Footnotes

- *Note 1:* Dick Hulan writes:

"My copy of William Smith's *Easy Instructor, Part II* (1803) attributes the invention [of shape notes] to 'J. Conly of Philadelphia'."

And according to David Warren Steel, in *John Wyeth and the Development of Southern Folk Hymnody*:

"This notation was invented by Philadelphia merchant John Connelly, who on 10 March 1798 signed over his rights to the system to Little and Smith."

- *Note 2:* This spelling is also given in sources as Conly, Connolly, and Coloney.
- *Note 3:* In a history of Little and Smith's work, Irving Lowens and Allen P. Britton wrote (see references):

"Had this pedagogical tool been accepted by 'the father of singing among the children', Lowell Mason, and others who shaped the patterns of American music education, we might have been more successful in developing skilled music readers and enthusiastic amateur choral singers in the public schools."

Resources

Books

- *A Checklist of Four-Shape Shape-Note Tunebooks*, by Richard J. Stanislaw
- *America's Music: From the Pilgrims to the Present*, by Gilbert Chase
- *Sing to Me of Heaven: A Study of Folk and Early American Materials in Three Old Harp Books*, by Dorothy D. Horn
- *Sing with Understanding: An Introduction to Christian Hymnology*, by Harry Eskew and Hugh T. McElrath
- *The Sacred Harp: A Tradition and Its Music*, by Buell E. Cobb, Jr. 2001, University of Georgia Press.
- *White Spirituals in the Southern Uplands*, by George Pullen Jackson
- *A Portion for the Singers: A History of Music Among Primitive Baptists Since 1800*, by R. Paul Drummond

Journal articles

- The learning study by George H. Kyme described above was published as "An experiment in teaching children to read with shape notes," *Journal of Research in Music Education* VIII, 1 (Spring 1960), pp. 3-8.
- The quotation in footnote 3 is from Irving Lowens and Allen P. Britton, "*The Easy Instructor* (1798-1831): A history and bibliography of the first shape note tune book," *Journal of Research in Music Education*, I (Spring 1953), 32.
- An article by Gavin James Campbell investigates the internal debate among shape note singers at the end of the 19th century and beginning of the twentieth. See *Old Can Be Used Instead of New: Shape-Note Singing and the Crisis of Modernity in the New South, 1880-1910* in the *Journal of American Folklore*, Volume 110, Number 436 (Spring 1997), pages 169-188.

Sheet music

Sheet music is a hand-written or printed form of [musical notation](#); like its analogs -- books, pamphlets, etc. -- the medium of sheet music typically is paper (or, in earlier times, parchment).

A common synonym for sheet music is *score*, and there are several types of scores, as discussed below. (*Note: the term score can also refer to [incidental music](#) written for a play, television programme, or film; for the last of these, see [film score](#).*)

Purpose and use

Sheet music can be used a record of, a guide to, or a means to perform, a piece of music. Although it does not take the place of the sound of a performed work, sheet music can be studied to create a performance and to elucidate aspects of the music that may not be obvious from mere listening. Authoritative musical information about a piece can be gained by studying the written sketches and early versions of compositions that the composer might have retained, as well as the final autograph score and personal markings on proofs and printed scores.

As with literature, one must be able to read [musical notation](#) in order to make use of sheet music. The skill of sight reading is the ability of a musician to perform an unfamiliar work of music upon viewing the sheet music for the first time. Sight reading ability is expected of professional musicians and serious amateurs who play classical music and related forms. An even more refined skill is the ability to look at a new piece of music and hear most or all of the sounds ([melodies](#), [harmonies](#), [timbres](#), etc.) in one's head without having to play the piece.

With the exception of solo performances, where memorization is expected, classical musicians ordinarily have the sheet music at hand when performing. Even in [jazz](#) music, which is mostly [improvised](#), sheet music is used to give basic indications of [melodies](#), [chord](#) changes, and arrangements.

Sheet music is less important in other kinds of music, however. Although much [popular music](#) is published in notation of some sort, it is quite common for people to [learn a piece by ear](#). This is also the case in most forms of western [folk music](#), where [songs](#) and [dances](#) are passed down by oral -- and aural -- tradition. Music of other cultures, both folk and classical, is often transmitted orally, though some non-western cultures developed their own forms of [musical notation](#) and sheet music as well.

Although sheet music is often thought of as being a platform for new music and an aid to composition (i.e., the composer *writes* the music down), it can also serve as a visual record of music that already exists. Scholars and others have made transcriptions of western and non-western musics so as to render them in readable form for study, analysis, and recreative performance. This has been done not only with folk or traditional music (e.g., Bartók's volumes of Magyar and Romanian folk music), but also with sound recordings of improvisations by musicians (e.g., jazz piano) and performances that may only partially be based on notation. An exhaustive example of the latter in recent times is the collection *The Beatles: Complete Scores* (London: Wise Publications, c1993), which seeks to transcribe into staves and tablature all the songs as recorded by the Beatles in instrumental and vocal detail.

Types of sheet music

Modern sheet music may come in several different formats. If a piece is composed for just one instrument or voice (for example, a [piano](#) or an *a cappella* [song](#)), the whole work will be written or printed in its own sheet music. If an instrumental piece is intended to be performed by more than one person, each performer will usually have a separate piece of sheet music, called a *part*, to play from. The sung part(s) in a vocal work usually are not issued separately today, although this was historically the case, especially before the advent of music printing.

When the separate instrumental and vocal parts of a musical work are printed together, the resulting sheet music is called a *score*. This term has also been used to refer to sheet music written for only one instrument or voice. The distinction between *score* and *part* applies when there is more than one part needed for performance. Scores come in various formats, as follows:

- A *full score* is a large book showing the music of all instruments and voices in a composition, lined up in a fixed order. It is large enough for a conductor to be able to read while directing rehearsals and performances.
- A *miniature score* is like a full score, but much reduced in size. It is too small for practical use, but handy for studying a piece of music, whether it be for large ensemble or solo performer. A miniature score may have some introductory remarks.
- A *study score* is sometimes the same size as, and often indistinguishable from, a *miniature score*, except in name. Some study scores are octavo size, thus somewhere between full and miniature score sizes. A study score, especially if it is part of an anthology for academic study, may include extra comments about the music and markings for learning purposes.
- A *piano score* (or *piano reduction*) is a more or less literal transcription for piano of a piece intended for many performing parts, especially orchestral works; this can include purely instrumental sections within large vocal works (see *vocal score* immediately below). Such arrangements are made for piano solo (two hands) or piano [duet](#) (one or two pianos, four hands). Extra small staves are sometimes added at certain points in piano scores for two hands in order to make the presentation more complete, even though it is usually impractical or impossible to include them while playing. As with *vocal score* immediately below, it takes considerable skill to reduce an orchestral score to such smaller forces. Sometimes markings are included to show which instruments are playing at given points. While piano scores are usually not meant for performance outside of study and pleasure, ballets benefit most from piano scores, because of their practicality in allowing unlimited rehearsal before the orchestra is absolutely needed. Piano scores of operas do not include separate lines for the vocal parts, but may add the sung text above the music.
- A *vocal score* (or, more properly, *piano-vocal score*) is a reduction of the full score of a vocal work (e.g., [opera](#), [musical](#), [oratorio](#), [cantata](#), etc.) to show the vocal parts (solo and [choral](#)) on their staves and the orchestral parts in a piano reduction (usually for two hands) underneath the vocal parts; the purely orchestral sections of the score are also reduced for piano. If a portion of the work is *a cappella*, a piano reduction of the vocal parts is often added to aid in rehearsal. While not meant for performance, vocal scores serve as a convenient way for vocal soloists and choristers to learn the music and rehearse separately from the instrumental ensemble. The vocal score of a [musical](#) typically does not include the spoken dialogue, except for cues.
 - The related but less common *choral score* contains only the vocal parts.

- A *short score* is a reduction of a work for many instruments to just a few staves. Rather than composing directly in full score, many composers work out some type of short score while they are composing and later expand the complete orchestration. (An opera, for instance, may be written first in a short score, then in full score, then reduced to a vocal score for rehearsal.) Short scores are usually not published; they may be more common for some performance venues (e.g., [band](#)) than in others.
- A *lead sheet*, also known as "*fake*" music, gives the least information of the types of score listed above. Almost exclusively limited to vocal music, it indicates the melody and lyrics, but usually shows the harmony only by placing indications of the underlying chords above the melody. Thus, in effect it is an enhanced vocal part rather than a detailed representation of the piece. It is commonly used in [popular music](#) and [jazz](#). A collection of fake sheets is known as a fake book.

History

Manuscripts

Before the 15th century, western music was written by hand and preserved in large bound volumes known as manuscripts. The best known examples of these are manuscripts of monophonic [chant](#). In the case of medieval polyphony, such as the [motet](#), writing space was economized by copying the parts in separate portions of facing pages, thus making possible performance by the few soloists needed. (This process was aided by the advent of [mensural notation](#) to clarify [rhythm](#) and was paralleled by the medieval practice of composing parts of polyphony sequentially, rather than simultaneously as in later times.) Manuscripts showing parts together in score format were rare, and limited mostly to organum, especially that of the Notre Dame school.

Even after the advent of music printing, much music continued to exist solely in manuscripts well into the 18th century.

Printing

There were several difficulties in translating the new technology of printing to music. The first printed book to include music, the Mainz psalter (1457), had to have the notation added in by hand. This is similar to the room left in other incunabulae for capitals. Later staff lines were printed, but scribes still added in the rest of the music by hand. The greatest difficulty in using movable type to print music is that all the elements must line up - the notehead must be properly aligned with the staff, or else it means something other than it should. In vocal music text must be aligned with the proper notes (although at this time even in manuscripts this was not a high priority).

The first machine-printed music appeared around 1473, approximately 20 years after Gutenberg introduced the printing press. In 1501, Ottaviano Petrucci published *Harmonice musices odhecaton A*, which contained 96 pieces of printed music. Petrucci's printing method produced clean, readable, elegant music, but it was a long, difficult process that required three separate passes through the printing press. Petrucci later developed a process which required only two passes through the press, but was still taxing since each pass required very precise alignment in order for the result to be legible. This was the first well distributed printed polyphonic music. Petrucci also printed the first tablature with movable type. Single impression printing first appeared in London around 1520. Pierre Attaingnant brought the technique into wide use in 1528, and remained little changed for 200 years.

A common format for issuing multi-part, polyphonic music during the Renaissance was *part-books*. In this format, each voice-part for a collection of 5-part [madrigals](#), for instance, would be printed separately in its own book, such that all five part-books would be needed to perform the music. Scores for multi-part music were rarely printed in the Renaissance, although the use of score format as a means to compose parts simultaneously (rather than successively, as in the late Middle Ages) is credited to Josquin Des Prez.

The effect of printed music was similar to the effect of the printed word, in that information spread faster, more efficiently, and to more people than it could through manuscripts. It had the additional effect of encouraging amateur musicians, who could now afford music to perform. This in many ways affected the entire [music industry](#). Composers could now write more music for amateur performers, knowing that it could be distributed. Professional players could have more music at their disposal. It increased the number of amateurs, who professional players

could then earn money by teaching. Nevertheless, in the early years the cost of printed music limited its distribution.

In many places the right to print music was granted by the monarch, and only those with a special dispensation were allowed to do so. This was often an honour (and economic boon) granted to favoured court musicians.

In the 19th century the [music industry](#) was dominated by sheet music publishers. In the United States, the sheet music industry rose in tandem with blackface minstrelsy, and the group of New York City-based publishers and composers dominating the industry was known as "Tin Pan Alley". The late 19th century saw a massive explosion of parlour music, with a [piano](#) becoming *de rigueur* for the middle class home, but in the early 20th century the phonograph and recorded music grew greatly in importance. This, joined by the growth in popularity of radio from the 1920s on, lessened the importance of the sheet music publishers. The [record industry](#) eventually replaced the sheet music publishers as the music industry's largest force.

Current developments

In the late 20th and into the 21st century, significant interest has developed in representing sheet music in a computer-readable format (see Music Notation Software), as well as downloadable files (see Ovation Press). Music OCR, software to "read" scanned sheet music so that the results can be manipulated, has been available since 1991.

Of special practical interest for the general public is the Mutopia project, an effort to create a library of public domain sheet music, comparable to Project Gutenberg's library of public domain books.

See also

- [Music theory](#).
- [Musical composition](#)
- [Musical notation](#)

Category: [Musical notation](#)

Shibuya-kei

Shibuya-kei (70 Shibuya-style; also 70μ|óÉ "Shibuya-kei sound") is a variety of Japanese pop music which combines elements of jazz, fusion, traditional music, and other styles. Shibuya-kei music first gained popularity in the Shibuya district of Tokyo, from which it took its name. Despite under-marketing, it enjoyed enormous success in this region.

Initially, the term was applied to Flipper's Guitar, Pizzicato Five, and Schar Dara Parr, bands strongly influenced by French Ye Ye Music and its most notable proponent, Serge Gainsbourg. Other influences include Lounge, Bossa Nova and Hip-Hop. As the style's popularity increased at end of the 90s, the term began to be applied to many bands, such as Puffy, whose musical stylings began to reflect a more mainstream sensibility.

Some artists rejected or resisted being categorized as "Shibuya-kei," but the name ultimately stuck. The style was favoured by local businesses, including Shibuya Center Street's HMV Shibuya, which sold Shibuya-kei records in its traditional Japanese music section.

Increasingly, musicians outside of Japan, such as Britain's Momus, France's Dimitri from Paris, and the US artists Natural Calamity and Phofu are labelled Shibuya-kei. Many consider this a sign of the genre's acceptance far beyond its original anime and [dance music](#) audience.

Notable artists

Buffalo Daughter
capsule
Cibo Matto
Cornelius
Dimitri from Paris
Fantastic Plastic Machine
Flipper's Guitar
Kahimi Karie
Miniflex
Momus
Original Love
Ozawa Kenji
Phofo
Pizzicato Five
Schar Dara Parr
Takako Minekawa
Yoshinori Sunahara
Yukari Fresh

Category: [Electronic music genres](#)

Shoegazing

Shoegazing is a style of [alternative rock](#) that emerged in Ireland and the United Kingdom in the late 1980s. Isn't Anything by My Bloody Valentine, released in 1988 (see 1988 in music) is said to have defined the sound.

Technical definitions

Shoegazing is characterised by a self-deprecating, introspective, non-confrontational feel. Generally employed are distortion and the fuzzbox, droning riffs and a Phil Spector-esque wall of sound from the noisy guitars. Another way to describe the guitar effects would be "lead-guitarlessness", typically with two distorted rhythm guitars interweaving together and giving an exceptionally muddied sound. Although lead guitar riffs were often present, they were not the central focus of most shoegazing songs.

Vocals typically are subdued in volume and tone, but underneath the layers of guitars is often a strong sense of [melody](#). While the genres which influenced shoegazing often used drum machines, shoegazing more often features live drumming. Chapterhouse utilised both samples and live drumming, while drummers such as Chris Cooper of Pale Saints and the late Chris Acland of Lush often displayed complex drum patterns

The name was coined by the New Musical Express, noting the tendency of the bands' guitarists to stare at their feet (or their effects pedals), seemingly deep in concentration, while playing. Some fans will argue another story, that shoegazing music was originally made with the intention of being listened to while taking heroin,[citation needed] and that the name refers to a passage from the book Naked Lunch. Melody Maker preferred the more staid term The Scene That Celebrates Itself, referring to the habit which the bands had of attending gigs of other shoegazing bands, often in Camden. The key record labels associated with the genre were Creation Records (My Bloody Valentine, Ride, Slowdive) and 4AD.

Influences

The Velvet Underground was often cited as a major influence, as the band had been on the C86 movement before it. Many of the bands eschewed the punk era altogether, although punk-era bands such as The Cramps, Pere Ubu and The Birthday Party proved influential in some cases, especially with the forerunners of the genre. However, artists such as The Jesus & Mary Chain and especially the Cocteau Twins and Spacemen 3 (and later Spiritualized) gave birth to the genre directly rather than through oblique influences.

Michael Azerrad's *Our Band Could Be Your Life* traces shoegazing to a Dinosaur Jr tour of the United Kingdom. While not generally classified as a shoegazing band, Dinosaur Jr did share a tendency to blend poppy melody with loud guitars. Early Boo Radleys tracks were firmly modelled on the first two Dinosaur albums.

"The scene that celebrates itself"

The first stirrings of recognition came when indie writer Steve Lamacq referred to Ride in a review for the NME as "The House of Love with chainsaws". In the United States of America the music is sometimes now referred to as "dream pop".

The genre label was quite often misapplied. Key bands such as Ride, Chapterhouse and Slowdive emerged from the Thames Valley and as such Swervedriver found themselves labelled 'shoegazers' on account of their own (coincidental) Thames Valley origins - despite their more pronounced Hüsker Dü stylings. Curve were once described as "the exact point where shoegazer meets goth" and the genre did overlap with others to some extent. It was certainly the case that bands such as Blur, on occasion, adopted elements of shoegazing ('She's So High' for instance) on a purely commercial basis. The careers of Thousand Yard Stare and Revolver were caught up in a general backlash which affected the scene. In spite of this, bands like Chapterhouse, Ride and Slowdive ("the My Bloody Valentine Creation can afford" went one wry review) did leave behind several albums that on reflection have stood the test of time as indicative of 90s British indie.

Post movement directions

Slowdive eventually became the [alt.country](#)-leaning Mojave 3, while other shoegazing bands either split, or moved in other directions. Andy Bell of Ride, for example, later joined Oasis after his own [Britpop](#) project Hurricane #1 faltered. Several former members of shoegazing bands later moved towards [post-rock](#) and even [trip hop](#).

Nu-gazing and current trends

After the initial first wave of bands whose careers petered out in the early 1990s, or moved in different directions, a number of bands such as Bethany Curve and Brian Jonestown Massacre were able to take inspiration from these groups and pursue new audiences. In recent years the NME has recently pointed out the shoegazing influence in a number of up and coming bands, which it has called "nu-gazing". Bands of this nature include Televisé, Air Formation, Scarling., Autolux, Amusement Parks on Fire, The Radio Dept, Mahogany, Readymade, Los Sonidos Distantes, Joy Zipper, M83, Ulrich Schnauss, Oppressed by the Line, Heroes of Switzerland, Experimental Aircraft and Engineers, and most recently Serena Maneesh. The genre is very strong within its own ranks, much alluding to the ideal "the scene that celebrates itself." Clubs such as Club AC30 and Club Violaine, along with the support of such labels as The Gaia Project and Bella Union are supporting more and more dream-pop and shoegaze bands. There are many holdouts of devoted players and listeners on both sides of the Atlantic, and a strong following in South America.

The first two albums by Black Rebel Motorcycle Club are influenced by shoegazing.

The genre, though derided to some extent by the music press at the time, has left something of a legacy, as the new crop of bands demonstrates. The last album by My Bloody Valentine, *Loveless*, released in 1991 is critically acclaimed to be the landmark album of shoegazing, with Ride's first album *Nowhere* seen as a close contender.

Timeline of shoegazing history

EasyTimeline 1.9

Timeline generation failed: 2 errors found

Line 8: id:bars value:rgb(.96,0.96,0.6)

- Color value invalid. Specify 'rgb(r,g,b) where $0 \leq r,g,b \leq 1$ '

Line 19: width:25 fontsize:L textcolor:black align:left anchor:from shift:(10,-4)
color:bars

- PlotData invalid. Attribute 'color' has unknown color 'bars'.
Specify command 'Color' before this command.

Categories: [Psychedelic rock](#)

Siguiriyas

Siguiriyas (also *seguiriyas*, *seguidilla gitana*) is a form of [flamenco](#) music belonging to the cante jondo category. Its deep, expressive style is among the most important in flamenco. The siguiriyas are normally played in the key of A-major with each falseta consisting of 12 counts (4 measures of 3/4 time) with emphasis on the 1st, 3rd, 5th, 8th and 11th beats as shown here:

[1] 2 [3] 4 [5] 6 7 [8] 9 10 [11] 12

Sometimes this pattern is described as only having 5 counts: 3 fast, and 2 slow. Compare this rhythmic pattern with that of the soleares. This rhythm, however, has been the subject of disagreement, possibly due to changes in style. At different times, scholars have detected a 3/4 time, a combination of 3/8 and 3/4 (closest to the example above), and later 2/4 and 3/8.

Category: [Flamenco styles](#)

Simultaneity

Simultaneity is the property of two events happening at the same time in at least one reference frame.

- In [music](#) a simultaneity is more than one complete [musical texture](#) occurring at the same time, rather than in succession. This first appeared in the music of Charles Ives, and is common in the music of Conlon Nancarrow, and others. A pitch simultaneity is also more than one [pitch](#) or pitch class all of which occur at the same time, or simultaneously. *Simultaneity* is a more general term than [chord](#): most [chord progressions](#) or [harmonic](#) progressions are then simultaneity successions, though not all simultaneity successions are harmonic progressions and not all simultaneities are chords.

Categories: [Musical texture](#)

Sinfonia

Sinfonia is the Italian (Spanish, and also Portuguese) word for [symphony](#) (see that article for etymology). In music *Sinfonia* has however some specific meanings and connotations, that are understood when the word *sinfonia* is used outside the realm of Latin-based languages:

Late Renaissance - Early Baroque

In the very late [Renaissance](#) and early [Baroque](#), a **sinfonia** was an alternate name for a [canzona](#), fantasia or ricercar. These were almost always instrumental forms, all rooted however in a polyphonic tradition. Later in the Baroque period it was more likely to be a type of [sonata](#), especially a trio sonata or one for larger ensemble. Still later in the Baroque era, the word was used to designate an instrumental prelude, as described in the next section.

Overture and/or early symphony

In larger vocal-instrumental forms of the 17th and 18th centuries, for example [operas](#) and [oratorios](#), a **sinfonia** was generally an instrumental prelude, sometimes also an interlude/[intermezzo](#) or postlude, providing contrast with adjacent vocal or otherwise different sections.

A specific form of such kind of preluding piece, in the early 18th century, was the three-movement *sinfonia* which became the standard type of [overture](#) to an Italian opera. Most of the time these pieces were in D major (for maximizing open-string resonance on string instruments), opening and ending with a fast movement, with a slow movement in the middle. Examples of this type of Italian *sinfonia* are the numerous three-movement opera overtures by Alessandro Scarlatti, all archetypal Italian overtures.

In France however *overtures* had always been one-movement preluding pieces, usually in a A-B-A form, where the "A" sections had a slow tempo with a stately (double)dotted rhythm, while the "B" middle section was comparatively fluent and fast. This [musical form](#) became known as the French overture. By the time this type of overture was adapted by German composers like Bach and Handel from the early 18th century on, it could be as well the preluding movement of a (dance) [suite](#), in which case *overture* was sometimes used as a synonym for the entire *suite* (e.g. Bach's *French Overture*, BWV 831).

Most of Handel's operas and oratorios start with the *French* type of overture movement, even if he occasionally calls such movement a *sinfonia* (as he did for the *Messiah*, actually calling it a *Sinfony*). But Handel would use the *Italian* type of orchestral prelude/interlude too, for instance the *Introduzione* to the cantate *Delirio amoroso*, HWV 99. Also the instrumental *Pifa* featuring in the *Messiah* did not so much derive from French examples. An interesting anecdote is that when Mozart made a German version of the *Messiah*, some 30 years after Handel's death, he changed the name of the opening *Sinfony* to *Ouverture*, but more or less did away with its *French* characteristics: he softened the dotted rhythm of the "A" section with some more flowing horn melodies, and by speeding it up a bit also made it less distinct from the "B" section: the result is that the "A" part appears as not much more than a moderate preamble to a "fast" symphonic movement (the "B" section).

In the mean while, also from the early 18th century on, the 3-movement *Italian* type of *sinfonia* had started to lead a life on its own: it could be composed as an independent [concerto](#)-like piece (without soloists however). For instance Vivaldi composed as well 3-movement independent *sinfonias*, not so different from some of his string concertos, as well as composing similar *sinfonia* preludes for his operas.

Bach sometimes used the term *sinfonia* in the then antiquated meaning of an instrumental single-movement piece, e.g. for the keyboard inventions BWV 787-801, using a three-voice polyphonic style. Note that in 20th century, publishers started to publish these *sinfonias* as "Three-Part Inventions", where "Part" is an independently flowing melody ("voice", but in the instrumental meaning) in a single-movement work.

If Bach opened a vocal work with one or more separate instrumental movements (which was all in all not so often), he would usually call such piece a *sinfonia* or alternatively a *sonata*. For the *sinfonias* the style would be rather *Italian* (also for the single-movement ones) than *French*:

- One-movement *sinfonia* opening the secular cantatas *Non sa che sia dolore*, BWV 209 and *Mer Hahn en neue Oberkeet*, BWV 212
- *Sinfonia* followed by an "adagio" opening the *Easter oratorio*, BWV 249. Although the chorus joins in the third movement of that oratorio, these three successing opening movements could be seen as a 3-movement "Italian" *sinfonia* to the oratorio.

- Some opening movements of his church cantatas were like up-time movements of organ concertos (BWV 29, 35, 49, 169) - later Bach would rework some of these sinfonias to harpsichord concerto movements.

Both Handel and Bach used the French type of overture to start their orchestral suites. For suites they composed for a solo instrument there often was no preluding movement. If there was, that opening movement would usually be either an Overture/Ouverture (in that case always referring to the *French* style), or otherwise a *Prelude/Praeludium*. The style of such preludes was less defined but would often emulate the style of a fast movement of an Italian sinfonia.

As the 18th century progressed, the usual name for an instrumental prelude to a vocal/theatrical work would settle on *overture*. Although such overtures would generally be one-movement pieces, they were no longer in the *French* style, but rather adapted the *Italian* preluding sinfonia, for instance a loud, triadic, motto-type leading motif, a reprise preceded with minimal thematic development, and an overall mood of expectation rather than resolution.

The idea of the Italian 3-movement sinfonia as an independent orchestral composition lived on too: the earliest symphonies of Haydn and Mozart were composed in this format. Mozart also composed divertimentos in the Italian sinfonia format, with some ambiguity whether such divertimentos were indeed intended as independent instrumental compositions, or rather as instrumental interludes (for theatre productions etc).

But then Haydn made the Italian sinfonia/non-solistic concerto and the French type of overture/suite meet again: he took the three movements of a sinfonia, and inserted a fourth between the two last movements of the Italian model. That additional movement was a menuet, which had until then only been an almost obligatory movement of a suite. He also took some characteristics of the French style overture movement, as well as of what was the [sonata](#) in those days, amongst others the possibility to start the first movement of such four-movement composition with a slow introductory passage. But the resulting composition was no longer called a "sinfonia" (at least not outside Italy and Spain): the [symphony](#) was born.

Symphony with an alternate scope

Later **sinfonia** would occasionally be used as an alternate name for a [symphony](#), from the [Romantic era](#) on. Often, but not always, the title "sinfonia" is used when the work is seen as, or intended to be, lighter, shorter, or more Italianate or *Baroquish* in character than a full-blown (romantic) symphony (with its dominantly Germanic pedigree).

Examples of such "sinfonias" composed after the [classical era](#) include:

- Felix Mendelssohn's twelve early symphonies, most of them string symphonies in three movements and all of them composed before his five other more elaborate symphonies, are sometimes called "sinfonias", to distinguish them from the Symphonies 1 to 5 that were published during - or shortly after - the composer's lifetime. The Italian is a composition of the latter series, so always called a "symphony". On the other hand Mendelssohn used the term *sinfonia* in the "overture" meaning for the first movement of his *Lobgesang* symphony. This can be seen as one of the many Bach reminiscences Mendelssohn inserts in his music: these references to the old master were especially thick in this "symphony-[cantata](#)", as it was to be premiered in the Thomaskirche in Leipzig.
- Vincent d'Indy wrote a *Sinfonia brevis de bello Gallico* that is: "Brief *sinfonia* of the War in Gaul".
- Richard Strauss chose the name *Sinfonia Domestica* ("Domestic Symphony") for a full scale symphony he composed 1902-1903. Maybe this symphony shows a somewhat sunnier side than most of his other orchestral compositions - but then large parts of the work also portray domestic tiffs and other tensions, ending in an elaborate fugue restoring coherence in the household.
- Benjamin Britten wrote a *Sinfonia da Requiem* in 1941. Here *Sinfonia* is rather an allusion to seriousness and/or solemnity, than to any kind of lightness.

See also

- [sinfonia concertante](#)

Sources

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Categories: [Musical forms](#) | [Renaissance music](#) | [Baroque music](#) | [Classical music era](#)

Sinfonia concertante

Sinfonia concertante is a [musical form](#) that originated in the [classical music era](#), and is a mixture of the [symphony](#) and the [concerto](#) genres:

- It is a *concerto*, in that it has one or more soloists (in the classical music era usually more than one).
- It is a *symphony* in that it does not particularly put the soloist in the spotlight: the impression is rather *symphonic* as a whole, with some solistic interventions not outspokenly *dominating* the orchestra (in a concerto, which is the Italian word for *battle*, the role of the soloist is rather something like *defying* the orchestra, trying to prove he can do at least as well as a whole orchestra).

Classical era

Until the [baroque era](#), preceding the classical music era, the differences between [concerto](#) and [sinfonia](#) (or: symphony), had not been all that clear (*sinfonia* could also be used as the name for an [ouverture](#) to a stage work; for example, Antonio Vivaldi wrote concertos without discernible soloists, which stylistically have few differences compared to his sinfonias). The baroque genre that comes closest to the *sinfonia concertante* is the [concerto grosso](#).

By the classical era, both the symphony and the concerto had a more definite meaning (and the *concerto grosso* had disappeared altogether), which led in the last decades of the 18th century to composers, for example the Mannheim school, attempting to produce a cross-over between the two genres. Also Johann Christian Bach, the "London Bach", was publishing symphonies concertantes in Paris from the early 1770s on. Mozart, acquainted with the Mannheim school from 1777 and probably not unaware of J.C. Bach's publications, put considerable effort into attempts to produce convincing *sinfonia concertantes*.

His most successful *concertante symphonies* are the following:

- *Sinfonia Concertante for Violin, Viola and Orchestra K. 364* (the only one Mozart is actually considered to have finished that exists in an authentic copy).
- *Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra K. 297b* (known from an arrangement, possibly inauthentic).

Joseph Haydn, despite producing a considerable number of symphonies (over 100) and concertos (for all kinds of instruments), produced only one *sinfonia concertante*, now sometimes numbered as his Symphony No. 105. Haydn's *sinfonia concertante* however draws still much more from the "Concerto Grosso" style (i.e. opposing a *group* of soloists to an orchestra) than Mozart's more *symphonic* treatment of the genre.

Beethoven seems to have avoided the risky *sinfonia concertante* genre, although some say his *Triple concerto* is his answer to that genre.

Romantic era

Few composers still called their compositions *sinfonia concertante* after the classical music era. However, some works such as Hector Berlioz' *Harold in Italy*, for viola and orchestra approach the genre.

Camille Saint-Saëns' Symphony No. 3 features an [organ](#) that is partially immersed in the orchestral sound, but also has several distinct solo passages. Also semi-solistically, in the second half of the work, this symphony features a part for piano four hands.

By the end of the 19th century, several French composers had started using the *sinfonia concertante* technique in [symphonic poems](#), for example, Saint-Saëns uses a violin in *Danse macabre*, and César Franck a piano in *Les Djinns*.

Édouard Lalo's most known work, the *Symphonie Espagnole* is in fact a *sinfonia concertante* for violin and orchestra.

A work in the same vein, but with the piano taking the "concertante" part is Vincent d'Indy's *Symphonie Cévenole* or *Symphonie sur un chant montagnard français* (*Symphony on a French Mountain Air*).

Max Bruch explored the boundaries of the solistic and symphonic genres in the *Scottish Fantasy* (violin soloist), *Kol Nidrei* (cello soloist), and *Serenade* (violin soloist).

Nicolai Rimsky-Korsakov's *Scheherazade* can be considered a *sinfonia concertante* for violin and orchestra.

20th century

In the 20th century, some composers such as Frank Martin and Malcolm Williamson again used the name *sinfonia concertante* for their compositions. The Prokofiev work features a cello soloist, whereas Martin's work, more reminiscent of the classical works with multiple soloists, features a piano, a harpsichord, and a cembalo. Another example is Joseph Jongen's 1926 *Symphonie Concertante* Op. 81, with an organ soloist, and Peter Maxwell Davies's *Sinfonia Concertante* for wind quintet, timpani and string orchestra 1982.

Also P. D. Q. Bach produced a (spoofical) "*Sinfonia Concertante*".

See also

- The [concerto for orchestra](#) differs from the sinfonia concertante in that concertos for orchestra have no soloist or group of soloists that remains the same throughout the composition.

Notes

1. For example, in the explanatory notes from the booklet to the CD "BEETHOVEN - *Triple Concerto/Choral Fantasia*" (Capriccio Classic Productions No. 180240, 1988).

Singer

A **singer** is a type of [musician](#) who uses his or her [voice](#) to produce [music](#). Usually, singing refers to vocal [melody](#) only, though **vocalist** is a similar term which also encompasses non-melodic sounds and effectively includes anyone using their voice as part of a musical composition, including spoken word and [rapping](#).

A lead singer (in barbershop music simply called a **lead**) is one who sings the primary vocals of a [song](#), as opposed to a **backing singer** who sings backup vocal(s) to a song or harmonies to the lead singer. An exception is in five-part [gospel](#) a cappella music, where the lead is the highest of the five voices and sings a descant, never the [melody](#) which may be in any of the other four parts.

In [European classical music](#) and [opera](#), voices are treated just like [musical instruments](#). [Composers](#) write music for these instruments, understanding the skills and vocal properties of the singers. Singers build careers by specializing in certain musical styles.

To help both composers and singers, voice classification systems evolved, of which there are now many systems. How loud or how fast a singer can sing can be taken into account, while some systems include non-musical characteristics like what a singer looks like, how well a singer acts (crucial in opera), or how funny a singer can be. In Germany, opera houses use a complex sorting procedure, called the fach system, that considers all these elements.

Classifying singers by range and sex is the most common method. But even using these guidelines, there are still many categories. Some common classifications are:

- Female voices:
 - [soprano](#), the highest female voice
 - [mezzo-soprano](#), the middle female voice
 - [contralto](#), the lowest female voice, called alto in chorus music
- Male voices:
 - treble/boy soprano, the highest male voice (unbroken, boy)
 - countertenor, the highest broken male voice (falsetto)
 - [tenor](#), the highest broken male voice (not falsetto)
 - [baritone](#), the middle male voice
 - [bass](#), the lowest male voice

There are many other designations, including soubrette, heldentenor, [bass-baritone](#), coloratura, [baritenor](#) and basso buffo. There are even categories for men capable of singing in the female range. This type of voice is rare, but still used in opera. In [Baroque](#) music, many roles were written for castratos, male singers who were castrated as boys to prevent their voices from changing. Today, with training, a man can still sing these roles. This singer is called a sopranist, countertenor, or [male alto](#).

Singers may also be classified according to the style of music they sing, such as soul singers or carnatic vocalists.

See also

- [Singing](#)
- [Rapping](#)
- [singer-songwriter](#)
- [Death grunt](#)

Categories: [Singing](#)

Singing

Singing is the act of producing musical sounds with the [voice](#), which is often contrasted with speech. Air is expelled with the diaphragm as with ordinary breathing, and the [pitch](#) is altered with the vocal cords. With the lips closed, this is called humming. A piece of [music](#) created to accompany a singing part, or a cappella piece of music is called a [song](#); someone who sings is called a [singer](#).

Most singing involves shaping the voice to form words, but types of [voice instrumental music](#) which use open sounds or nonsense syllables ("vocables") also exist, for instance, scat singing and yodeling. Solfege assigns certain syllables to [notes](#) in the [scale](#).

Nearly anyone who can speak can sing, since in many respects singing is merely sustained speech. It can be informal and just for pleasure, for example, singing in the shower; or it can be very formal, such as singing done professionally as a performance or in a recording studio. Singing at a high amateur or professional level usually requires a great deal of regular practice, and/or instruction. Many top-quality singers regularly take or have taken a great deal of professional instruction from one or more voice coaches.

Singing is often done in a group, such as a [choir](#), and may be accompanied by [musical instruments](#), a full [orchestra](#), or a band. Singing with no instrumental accompaniment is called *a cappella*.

Show choir is a combination of singing and dancing. Many schools and colleges offer show choir groups for students to participate in. Not only must participants be able to sing well and blend in with a group, but they must be able to dance at the same time. This requires endurance, flexibility, and strong vocals, which can all be acquired through practice.

It is also imperative that singers continuously practise with drills, [voice exercises] and strengthening activities. Without constant practice, the singers range can be significantly decreased, requiring extra rehearsal to regain the voices' previous capability.

In [hardcore punk](#), hoarse shouting takes the place of singing, while in [emo](#), some bands scream rather than sing. In metal, particularly the sub-genre of [death metal](#), low growls called [death grunts](#) are favoured over standard singing.

Techniques

The human voice is usually considered to have at least three voice registers; ranging from lowest to highest, they are the chest register, head register, and falsetto. (The whistle register, comprising the highest notes that a human voice can reach, is also often considered a "full" register, though the ability to use it well is fairly rare.) Some singers remain in a single range (usually the chest register) throughout their songs, but many will switch between these different ranges in order to produce a wide range of pitches, or even simply for effect. Yodelling is a technique that requires rapidly switching between at least two different registers many times in the same phrase, producing a distinct high-low-high-low sound.

Vibrato is a technique used by singers (and many instrumentalists, for instance, [string instruments](#) that are played with a bow can produce vibrato tones) in which a sustained note actually wavers very quickly and consistently between a very slightly higher and a lower tone, giving the note a slight quaver.

Melisma occurs when a singer switches pitch while singing the same syllable. It is used heavily in operatic singing, as well as to a somewhat lesser extent in [popular music](#).

See also

- [Rapping](#)
- [Vocoder](#)

Singing school

A **singing school** is a school for teaching vocal music. Singing schools form an interesting cultural tradition in the Southern United States. While some singing schools are offered for credit, most are informal programs. Many singing schools are religious in nature, associated with one or more Christian traditions. Singing schools are often associated with churches that have an a cappella tradition, such as the Church of Christ and Primitive Baptists. Singing schools are also common in connection with the Sacred Harp shaped note singing tradition. They are also common with churches in rural areas of the south, such as Missionary Baptist, that still use Hymnals printed in the seven shape note system.

History

Singing schools began in the Northeastern United States in the early days of American history. The New England colonies were founded by settlers seeking religious freedom; they believed in the importance of congregational singing of hymns in Christian worship and thus saw it as important to train each churchgoer to sing.

According to Eskew and McElrath, "The singing school arose as a reform movement in early eighteenth-century New England." In some denominations controversies existed on whether congregations should sing audibly, and whether singing should be limited to the Psalms of David. This New England controversy centered around "regular singing" versus the "usual way". The "usual way" consisted of the entire congregation singing in unison tunes passed on by oral tradition. "Regular singing" consisted of singing by note or rule. Though intended for the entire congregation, "regular singing" sometimes divided the congregation into singers and non-singers. Massachusetts ministers John Tufts and Thomas Walter were among the leaders in this "reform movement". Tufts' *An Introduction to the Singing of Psalm Tunes* is generally considered the first singing school manual. By the middle of the 18th century the arguments for "regular singing" had generally won the day. By the end of the 18th century, the singing school manuals had become standardized in an oblong-shaped *tunebook*, usually containing tunes with only one stanza of text.

A shaped note system of music notation was developed to aid amateurs in singing songs from notation, and this tradition was incorporated into singing schools. In time divergent shaped note systems arose, including Sacred Harp, which had four different shapes, and a seven-shape note system. With these systems, it was possible to teach nearly any interested person to read music.

Eventually singing schools in the north faded to obscurity, while in the south and west they became a prominent social event for small town Americans looking for something to do.

Singing schools were often taught by traveling singing masters who would stay in a location for a few weeks and teach a singing school. A singing school would be a large social event for a town; sometimes nearly everyone in the town would attend and people would come for miles. Many young men and women saw singing schools as important to their courtship traditions. Sometimes the entire life of a town would be put on hold as everyone came out to singing school. In this way, singing schools resembled tent revivals.

One common tradition was the "singing school picture" taken of the teacher and students on the last day of school. Many old black and white photographs exist as records of these events from the nineteenth and early twentieth centuries; genealogical researchers often find these records useful. The pictures were often taken in front of a blackboard with the name of the teacher and date of the school. Some of these pictures show small classes, while others record very large schools.

Singing schools underwent many changes as cities grew and the population moved away from an agrarian lifestyle. One of the most notable changes was the length of schools; at one time it was common for schools to last four weeks. Then this was shortened to two weeks, and finally it became the norm for a singing school to last one week. Singing schools held less interest for the general public and could rarely get attendance from an entire town. Instead the schools would be attended by interested students from a much larger region. In the case of Sacred Harp singing schools, students usually attended because of their interest in the Sacred Harp singing tradition; in other schools, students attended because of an interest in vocal church music, especially for those churches that maintain an all *a capella* music tradition.

Travelling singing school masters faded away in favor of annual schools in the same location. *Primitive Baptists* have established three permanently located singing schools in the state of Texas (Harmony Hill at Azle, Harmony Plains at Cone, Melody Grove at Warren). The

Cumberland Valley School of Gospel Music (org. 1983), a popular non-denominational seven-shape note singing school, meets annually in Pulaski, Tennessee. *Camp Fasola* represents a new venture (org. 2003) by Sacred Harp enthusiasts into a permanent annual singing school.

Laura Ingalls Wilder related attending a singing school as a young lady in Little Town on the Prairie, one of the Little House Books. Her husband, Almanzo Wilder, proposed to her there. Singing schools are also common in Missionary Baptist churches, as well as rural churches across the South. This would include Methodist, Church of God, Southern Baptist, and other denominations. Many of these churches still prefer to use shape note hymnals, as opposed to round note versions that many denominational publishing houses only provide. The Do Re Mi Gospel Music Academy in Tennessee carries on the tradition of a church affiliated singing school. They have a one week program each June, and many members of this organization are members of various Missionary Baptist Churches. They also use song books published by Leoma Music Co., Barry Witcher Publishing and Sammy Cornwall Publishing. For instructional use they use the *Rudiments of Music* and *Understanding Harmony* written by Marty Phillips of jeffress/phillips music co.

Curriculum

The basic subject taught at a singing school is [music theory](#), and sight reading, the ability to sing a piece of music by reading the music notation. The basic knowledge required to do this can usually be taught in one week, but a couple of years of practice are usually required to become proficient. Most religious schools also focus extensively on song leading, the ability to direct a group in vocal music. Song leading requires both music theory skills and public speaking skills. Most religious schools are associated with Christian religious traditions that allow only male leadership; thus, many schools offer song leading classes only for men and boys. Other schools allow women to attend song leading classes and practice the skills, but not lead, while still others teach men and women alike in the exact same program.

In addition, many schools teach [harmony](#), the art of writing multiple parts of music for a song, and [lyric](#) writing, the art of composing words for a song.

Many singing schools have published their own small textbooks on music theory, harmony, and song and lyric composition. These are often offered to students as part of the tuition charge of the school. Students are also generally obliged to purchase a pitchpipe, a small instrument that sounds a single note. Those students that learn song leading are taught to use the pitchpipe to establish the key and starting note of a song. Primitive Baptists and others do not believe in or use a pitch pipe to establish pitch, instead pitching by ear.

It is common for students to continue to return to their singing school year after year, even after completing all the curriculum the school offers, for additional practice as well as for the social opportunity the school represents. Many singing school students eventually become teachers. Though singing schools do not have the prominence they once did, for many people they are an important event to look forward to year-round.

Sacred Harp singing schools use one or more of the 20th century editions of *The Sacred Harp* as curriculum. Some of these are one-day workshops held in conjunction with a singing convention. The emphasis is on teaching newcomers and advanced musicians the note system and traditions of *Sacred Harp*.

List of *Singing masters*

Aiken, Jesse B.
Arnold, Robert Sterling (1905-2003)
Billings, William (1746-1800)
Cooper, Wilson Marion (1850-1916)
Funk, Joseph (1778-1862)
Hayes, Autrey
Kieffer, Aldine Silliman (1840-1904)
Morgan, Justin (ca. 1747- ca. 1798)
Phillips, Marty
Showalter, Anthony J. (1858-1924)
Stamps, Virgil Oliver (1892-1940)
Teddlie, Tillit Sidney (1885- 1987)
Vaughan, James David (1864-1941)
Walbert, W. B. (1886-1959)
Walker, William (1809-1875)
White, Benjamin Franklin (1800-1879)

Joe Roper, native of Hayden, Al. 1915-1990. Inducted into Southern Gospel Music Hall of Fame, October, 2005. Byron E. Reid, Hayden, AL. 1929 - to date. Taught over 300 singing schools across North Alabama, and has had over 100 songs published. Key Dillard, Murfreesboro, TN., founder of the Cumberland Valley School of Gospel Music, and the Do Re Mi Gospel Music Academy, as well as taught singing schools across the South and in Jamaica, Trinidad and Tobago on Mission trips.

Other singing school teachers include Jimmy Jeffress and Gene Jeffress. Both are music educators by trade, and affiliated with the jeffress/phillips music co. of Crossett, Arkansas. They are currently both State Senators in Arkansas, but keep involved in teaching, composing Southern Gospel Music, and in singing with the Jeffress Family music group. They both have had 30 years of public education in choral and school choir programs , in addition to singing schools. They teach in the annual Jeffress School of Gospel Music. Marty Phillips, the editor of the company is a first cousin.

James E. Reid, Minister of Music and singing school teacher, has taught in over 100 singing schools in North Alabama, including the ALABAMA SCHOOL OF GOSPEL MUSIC. He has served as a Minister of Music in several Southern Baptist Churches in North Alabama, and has composed over 150 songs, co-writing some with his father, Byron E. Reid, and his brother Dr. Byron L. Reid, Music Editor of Leoma Music Co. He has taught private students in the last 30 years, in addition to his church work. Like the great Beethoven, only his loss of hearing has compelled him to retire prematurely from the music field. He was a student of Autrey Hayes, another great teacher in the Southern Gospel Music tradition. His contributions to Southern Gospel Music and the Alabama Southern Baptist Convention will remain for many years.

EUGENE MCCAMMON, Current Director of the CUMBERLAND VALLEY SCHOOL OF GOSPEL MUSIC, and Music Editor of the Cumberland Valley Music Company, is a retired music educator, and a singing school teacher of over thirty years. In addition to teaching in CVSGM, he has taught in the North Georgia School of Gospel Music, Ben Speers' Stamps-Baxter School of Gospel Music, and various music seminars' over the years. He is a published composer of over 250 songs with Stamps-Baxter, James D. Vaughan, Jeffrees and Jeffrees/Phillips, Leoma, Gospel Heritage, National, Texas Legendary and other companies. He has served as President of the NATIONAL GOSPEL SINGING CONVENTION, and is the current EXECUTIVE SECRETARY of the Board of Directors. Prof. McCammons' influence in the field of Southern Gospel Music is having a major impact on all people of all ages today, and his music reaches untold thousands around the world.

Dr. Byron L Reid, Music Editor with Leoma Music Co., has over 200 published southern gospel convention songs by Convention Music Co., Stamps-Baxter Music, James D. Vaughan Music, Leoma Music Co., Jeffress Music Co., National Music Co., Cumberland Valley Music, Jeffress-Phillips Music, Ben Speer Music and Texas Legendary Music. He has taught singing schools over the last 30 years in various churches, as well as private music students. He is currently on staff with the DOREMI GOSPEL MUSIC ACADEMY. Dr. Reid served as President of the Tennessee State Gospel Singing Convention in 1990, and President of the National Gospel Singing Convention in 2006. He has served in various conventions in Alabama, Mississippi and Tennessee over his years in Southern Gospel Music. His song writing class at the DOREMI GMA has produced from one to three new songs each year, collectively by the class or individually by some of his students. He continues to have an impact on many young people today.

Joel McKissack, noted Southern Gospel music composer and lyricwriter, and currently Senior Music Editor of Leoma Music Co., has taught in singing schools over the last 30 years. He has taught in the DOREMI Gospel Music Academy and served on the Board of Directors for the CUMBERLAND VALLEY SCHOOL OF GOSPEL MUSIC. He has contributed to the industry by his design and use of computer graphics and in music notation. He is the director of BALT music, McKissack Music Makers and MONJERLEE Music and continues to work producing CD's of this style of music. He has written over 100 songs by seven different publishers and continues to be a leading influence in the area of Southern Gospel Convention Music.

References

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- *Sing the Lord's Song in a Strange Land: the Life of Justin Morgan*, by Betty Bandel
- *Sing with Understanding*, by Harry Eskew and Hugh T. McElrath ISBN 0805468099
- *The Singing School and Shaped-Note Tradition*, by Curtis Leo Cheek (thesis in partial fulfillment of a Doctor of Musical Arts, University of Southern California, 1968)
- *Three Centuries of American Hymnody*, by Henry Wilder Foote

Single

In [music](#), a **single** is a short [record](#), usually featuring one or two tracks as [A-side](#), often accompanied by several [B-sides](#), usually [remixes](#) or other [songs](#). Most singles have only one A-side and are named after this song, but some may have a double A-side (a famous example being Strawberry Fields Forever/Penny Lane by the Beatles), where two tracks are given equal billing in the title of the single. Occasionally, a single will not be identical in name to the featured track—such as the Nine Inch Nails single, Closer to God.

In the older record format, there was no "track 1" as the disc itself was reversible, so the difference between an A-side and a B-side was one of promotion. [CD singles](#) do have a defined ordering of tracks, so that even on a double A-side single, one track has to come first. Some single releases have been released in two different versions, one with each track first (such as Muse's non-album single Dead Star/In Your World or In Your World/Dead Star), or with two CDs with one track each (such as Kent's single FF/VinterNoll2). Records with more than two A-sides are usually not considered singles, but [EPs](#).

The lead tracks (and sometimes B-sides) of singles usually come from an [album](#) (either one already released or one about to be) and the release of the single is partly to promote sales of the album. Non-album singles are also produced. A typical number of singles to release from an album is two to four — more is considered exceptional.

Singles often feature "radio edit" or "single edit" versions of the main song, which differ from the original recording in being edited to an attractive length for radio play, having expletives censored (often by re-recording with different lyrics), or both.

Situations in UK and US

In the United Kingdom before the early 1990s, singles were released to radio and shops on the same day. As radio airplay increased, the single would climb in the chart, reach a peak position, often about a month later, and then slowly drop out of the chart. Since the early 1990s, record companies have released singles to radio months in advance of their commercial release. This saturates the audience in the song, ensuring that it enters the chart with maximum sales. Thus, today's singles typically debut at their peak position. This trend has led to the common sight of not one single in the UK Top 75 gaining in the chart. Singles also spend less time at #1 and fall down the chart more rapidly, spending less time overall since they never climb to their peak. In addition, while before the 90s, the first single from an album was released several weeks in advance of the album, today singles are typically released one week, or occasionally two weeks, before the album's release. The trend of single sales declining and no singles rising in the chart has been checked by the recent introduction of digital sales in the UK.

Recently Gnarls Barkley made history by releasing "Crazy (Gnarls Barkley song)", this became the first UK number-one single based solely on downloads

Some other strategies are employed in the release of lead singles from an album. On occasion, lead singles are released months in advance of the album they appear on. Two examples are Oasis' "Some Might Say" and Pulp's "Help the Aged". Less commonly, two separate singles are released at the same time to promote an album. An example is the simultaneous release of the Manic Street Preachers' "Found That Soul" and "So Why So Sad".

In the United States, since the early 1990s, singles have increasingly not been issued commercially at all. While this precluded them from charting on the Hot 100, Billboard magazine recognised the trend and in December 1998 modified the rules to allow airplay-only tracks, which they call album cuts, to chart. Since then, airplay-only singles have frequently topped the chart. However, the former rule disqualified such long-term airplay #1 hits as No Doubt's "Don't Speak" from charting on the Hot 100 at all. Recently, Billboard too has accounted for digital sales in its calculation of single chart positions.

History

Singles have been issued on various formats, including 7-inch, 10-inch and 12-inch vinyl discs (usually playing at 45 rpm); 10-inch shellac discs (playing at 78 rpm); cassette, 3 and 5-inch CD singles and 7-inch plastic flexi discs. Other, less common, formats include singles on digital compact cassette, DVD, and LD, as well as many non-standard sizes of vinyl disc (5", 8", etc.)

The sales of singles are recorded in charts in most countries in a Top 40 format. These charts are often published in magazines and numerous television shows and radio programs count down the list. In order to be eligible for inclusion in the charts the single must meet the requirements set by the charting company, usually governing the number of songs and the total playing time of the single.

In popular music, the relative commercial and artistic importance of the single (as compared to the EP or album) has varied over time, technological development, and according to the audience of particular artists and genres. Singles have generally been more important to artists who sell to the youngest purchasers of music (younger teenagers and pre-teens), who tend to have more limited financial resources and shorter attention spans. Perhaps the golden age of the single was on "45's

" in the 1950s and early 1960s in the early years of [rock music](#); albums became a greater focus as artists like The Beatles and others created albums of uniformly high quality and coherent themes (one of many examples being the concluding medley on Abbey Road), a trend which reached its apex in the development of the [concept album](#). Over the 1980s and 1990s, the single has generally received less and less attention as albums, which on compact disc had virtually identical production and distribution costs but could be sold at a higher price, became most retailers' primary method of selling music. The single became almost exclusively a promotional tool for radio play and to appear on television via the video clip.

[Dance music](#), however, has followed a different commercial pattern, and the single, especially the 12-inch vinyl single, remains a major method by which dance music is distributed.

As of 2005, the single seems to be undergoing something of a revival. Commercial music download sites reportedly sell mostly single tracks rather than whole albums, and the increase in popularity seems to have rubbed off on physical formats. Portable MP3 players, which make it extremely easy to load many songs from different artists and play them, are claimed to be a major factor behind this trend.

A related development has been the popularity of mobile phone ringtones based on pop singles (on some modern phones, the actual single can be used as a ringtone). These are reportedly a very lucrative new business for the music industry.

In a reversal of this trend, recently a single has been released based on a ringtone itself. The Crazy Frog ringtone, which had become a cult hit in Europe in 2004, was released as a mashup with Axel F in June 2005 amid a massive publicity campaign and subsequently hit #1 on the UK charts.

Video singles

In relation to music singles, the industry has released music videos as singles as well. Originally released on very short VHS cassettes (T-15), these eventually were released on LaserDisc as LD-singles (18 cm or 8" format, instead of the full 1'12"/30 cm LD), and on cDVD as DVD-singles (8 cm or 3" format, instead of the full 12 cm/5.25" DVD).

See also

- [One-hit wonder](#)

Singspiel

Singspiel ("song-play") is a form of German-language [music](#) drama, similar to modern [musical theater](#), though it is also referred to as a type of [operetta](#) or [opera](#). It is characterized by spoken dialogue, sometimes performed over music, interspersed with ensembles, popular songs, [ballads](#) or [arias](#) (which were often folk-like and strophic in nature).

The first *Singspiel* were probably translations of English ballad operas from the late 18th century. French comic operas (Opéra comique) were also frequently transcribed into the German, as well. Singspiel was considered popular entertainment, and was usually performed by traveling troupes, rather than by established companies within metropolitan centers.

Singspiel plots are generally comic or romantic in nature, and frequently include elements of magic, fantastical creatures, and comically exaggerated characterizations of good and evil. While tragedy was a less frequent motif, it should be noted that most of the Singspiel that are still part of the modern operatic canon were those written on more serious themes, such as Ludwig van Beethoven's *Fidelio*, or Carl Maria von Weber's *Der Freischütz*

Wolfgang Amadeus Mozart touched the genre under an imperial commission for the New National Theatre in Vienna with *Die Entführung aus dem Serail* in 1782. He continued to write in the genre, with works such as *Zaide*, *Der Schauspieldirektor* and *Die Zauberflöte*, although some argue that because it incorporates a significant number of elements from various other musical and dramatic genres, it is a work that defies such a clear-cut classification.

Singspiel is considered the predecessor of German romantic opera, and many of the genre's composers, such as Beethoven and Weber, paved the way to the more complex operatic style associated with Wagner, Richard Strauss and others. As a result of this evolution, however, Singspiel itself had become basically obsolete by the end of the 19th century. Other than for a handful of works, most of the genre is generally not considered to be part of the modern classical canon.

To a certain extent, a more recent spingspiel could be the preschool series "Wonder Pets" on Nick Jr..

Sioux music

Native American/First Nation music:

Topics

Chicken scratch	Ghost Dance
Hip hop	Native American flute
Peyote song	Powwow

Tribal sounds

Arapaho	Blackfoot
Dene	Innu
Inuit	Iroquois
Kiowa	Navajo
Omaha	Kwakiutl
Pueblo (Hopi, Zuni)	Seminole
Sioux (Lakota, Dakota)	Yuman

Related topics

[Music of the United States](#) - [Music of Canada](#)

The Sioux are a diverse group of Native Americans generally divided into three subgroups: Lakota, Dakota and Nakota.

Among the Dakota, traditional songs generally begin in a high pitch, led by a single vocalist (solo) who sings a phrase that is then repeated by a group. This phrase then cascades to a lower pitch until there is a brief pause. Then, the song's second half, which echoes the first, is sung (incomplete repetition). The second part of the song often includes "honor beats", usually in the form of four beats representing cannon fire in battle. The entire song may be repeated several times, at the discretion of the lead singer.

Many songs use only vocables, syllabic utterances with no lexical meaning. Sometimes, only the second half of the song has any lyrics.

In some traditional songs, women sing one octave above the men, though they do not sing the first time the song is sung or the lead line at any time.

Percussion among the Dakota use drums, sometimes with syncopation. In competition songs, beats start off irregular and are then followed by a swift regular beat.

The Dakota Flag Song begins special events, such as powwows, and is not accompanied by a dance. Other kinds of songs honor veterans, warriors or others, or are sacred in origin, such as inipi songs.

Categories: [American Indian music](#)

Siren

A **siren** is a loud noise maker. The original version would yield sounds under water, suggesting a link with the sirens of Greek mythology. Most modern ones are civil defense or "air raid" sirens, tornado sirens, or the sirens on emergency service vehicles such as ambulances, police cars and fire engines.

There are two general types, pneumatic and electronic.

Pneumatic

The pneumatic siren, which is a free [aerophone](#), consists of a rotating disk with holes in it (called a siren disk or rotor), such that the material between the holes interrupt a flow air from fixed holes on the outside of the unit (called a stator). As the holes in the rotating disk alternately prevent and allow air to flow it results in alternating compressed and rarefied air pressure, i.e. sound. Such sirens can consume large amounts of energy.

Electronic

Electronic sirens incorporate circuits such as oscillators, modulators, and amplifiers to synthesize a selected siren tone (wail, sawtooth, bellring, or beebaw) which is played through external speakers.

Electronic sirens seem to be better for clearing traffic in front of vehicles, while pneumatic sirens seem better at protecting vehicles passing or turning through an intersection. It is not unusual, especially in the case of modern fire engines, to see an emergency vehicle equipped with both types of sirens.

Sirens are also used as [musical instruments](#), such as in Edgard Varese's *Hyperprism* (1924), *The Klaxon: March of the Automobiles* (1929 by Henry Fillmore, *Ionisation* (1931), and, recorded, in his *Poeme Electronique* (1958).

The device was invented by the Scottish natural-philosopher (physicist) John Robison. It was improved and given its name by Charles Cagniard de la Tour.

Sitar

The **sitar** is a [Hindustani classical](#) instrument. Acoustic sitars typically have a gourd acting as the resonating chamber. A distinctive feature are the curved frets, which are movable (allowing fine variation in tuning) and raised (so that resonant, or sympathetic, strings can run underneath the frets, giving a very lush sound). A typical sitar has 18, 19 or 20 strings (depending on the style) — there are 6 (in the Vilayat Khan style) or 7 (in the Ravi Shankar style) playable strings on top and 11, 12 or 13 sympathetic strings or tarbs under the frets. It is rather difficult to tune the instrument. The strings can be tuned using both the pegs on the sides or the 'beads' at the bottom, which are mainly for fine tuning.

Etymology and History

The origin of the name, *sitar* is from Persian, like some other words used in Indian musical terminology. The corresponding Persian name is *sehtar*, (*seh* means three and *tar* means string) meaning three strings. In Afghanistan, the *sitar* is also used and is pronounced "sehtar." However, there are significant differences between the *sehtar* and *sitar*, suggesting that the *sitar* developed later and is possibly a direct descendant of the *sehtar*, which is in turn derived from the Kurdish *tembûr*. Both the *tembûr* and *sehtar* were used in pre-Islamic Persia and are used in Iran today. It is also quite likely that the *sitar* is an adaptation of the much older Indian instrument the *rudra veena*.

Playing the Sitar

The dominant hand is used to pluck the string using a metallic plectrum called the mezbab. Traditional approaches to learning the sitar involve a long period of apprenticeship under the tutelage of a master during which the apprentice would accompany the master with a tambura, providing a droning chord [harmony](#) for the sitar's [melody](#). Nowadays it is possible to purchase books and videos to assist home learning. The sitar became popular in the West when The Beatles used it in "Norwegian Wood (This Bird Has Flown)", "Love You To", "The Inner Light", "Tomorrow Never Knows", and "Within You Without You". Beatles guitarist, George Harrison, was inspired by — and later taught by — Ravi Shankar.

Learning to play the sitar is a difficult process. The entire 3 octave range of the instrument is achieved by sliding the index finger of the left hand up and down the neck of the sitar over a single melody string, while the mezbab on the index finger of the right hand strikes the string. Thus it demands a very high degree of technical mastery to play even simple melodies with clarity and accuracy. It is also a rather painful process for the beginner until the hard calluses and black grooves on the tips of the index and middle finger, which typify the sitar player, begin to develop. A specialised technique called "Meend" involves pulling the main melody string down over the bottom portion of the sitar's curved frets, with which the sitarist can achieve a 7 semitone range of microtonal notes. Meend gives the sitar its characteristic fluid sound, but typically takes the sitarist a decade or more of hard practice to achieve with fluency and precision.

In one of the more common tunings (used by Ravi Shankar among others) the strings are tuned C C G C G C F. The sympathetic strings are tuned depending on the [raga](#), although for beginners it is acceptable to tune them according to a C major scale: C, D, E, F, G, A, B, C, D, E. This corresponds with the Indian scale Sa Re Ga Ma Pa Dha Ni Sa Re Ga.

When playing sitar, the thumb of the plucking hand should stay on the side of the fretboard just above the main bowl, the plucking arm should carry all of the weight of the sitar by applying pressure to the main bowl with the elbow and other arm muscles, the fingering hand should move freely without having to carry any of the weight. Generally only the index and middle fingers are used for fingering.

Notable sitar players

Imdad Khan
Enayat Khan
Ravi Shankar
Vilayat Khan
Mustaq Ali Khan
Nikhil Banerjee
Imrat Khan
Abdul Halim Zaffar Khan
Rais Khan
Sanjoy Bandopadhyay
Anjan Chattopadhyay
Purbayan Chatterjee
Debu Chowdhuri
George Harrison
Budhaditya Mukherjee
Manilal Nag
Shahid Parvez
Anoushka Shankar
Peter van Gelder
Kushal Kumar Das
Rabindra Narayan Goswami
Brian Jones
Anton Newcombe

Categories: [String instruments](#)

Ska

Ska is a form of Jamaican music which began in the early 1960s. Combining elements of traditional mento and calypso with an American [jazz](#) and [rhythm and blues](#) sound, it was a precursor in Jamaica to rocksteady and later [reggae](#). It is the predominant form of music listened to by Rudeboys, Mods, and Skinheads, amongst others, with artists such as Symarip, Laurel Aitken, The Charmers and The Pioneers aiming songs at these groups as far back as the 1960s.

Musical historians typically divide the history of ska into three waves. Ska's popularity has waxed and waned since its original inception, and has had revivals of note in England in the 1980s and another wave of popularity in the 1990s.

First Wave

After World War II, Jamaicans purchased radios in increasing numbers and were able to hear American [R&B](#) from southern cities like New Orleans, Louisiana, whose artists (such as Fats Domino) had the most influence on early ska. To meet the demand for such music, entrepreneurs like Prince Buster, Clement "Coxsone" Dodd, and Duke Reid formed sound systems, portable [discotheques](#) which appeared at dances and other gatherings. Sound system operators were able to obtain records from Miami and New Orleans, and these records were hot commodities in Jamaica. Often, these sound system operators removed labels from the most popular records in order to enjoy a monopoly on the best-liked tunes and draw the most customers.

When New Orleans-style [R&B](#) fell out of favor by 1960, Jamaican artists began recording their own version of it. The music of ska is known for the placement of the accented [guitar](#) and [piano](#) rhythms on the upbeats. The word "ska" may have onomatopoeic origins in a tradition of poetic or possibly even musical rhythms. Guitarist Ernest Ranglin said that "the offbeat guitar scratching that he and other musicians played was referred to as 'skat! skat! skat!'" Some believe that Cluet Johnson coined the term. Bassist Johnson and the Blues Blasters were Coxsone Dodd's house band in the 50s and earliest 60s before the rise of the mighty Skatalites. In explaining the 'ya-ya' sound of the music & rhythm being made, the word 'ska' popped out. This may be because he greeted all his friends as 'skavoozee', perhaps imitating American hipsters of the era. One other theory is that it was merely an abbreviation of the term "speed calypso", which is arguably a fairly accurate description of the music.

Some believe that the early [jazz](#) and [rock 'n' roll](#) broadcasts from American radio stations were misinterpreted by an eager Jamaican music audience, hence the off-beat rhythms that almost mimicked the break up of weak radio signals that hit the West Indian shores. Others consider ska not a misinterpretation but its own response to American music. The sound of ska was created at facilities like Studio One and WIRL Records in Kingston, Jamaica, by producers like Dodd, Reid, Prince Buster, and Edward Seaga (later Jamaica's prime minister). The upbeat sound of ska coincided with the celebratory feelings surrounding Jamaica's independence from the U.K. in 1962, an event commemorated by ska songs such as Derrick Morgan's "Forward March" and the Skatalites' "Freedom Sound".

As music changed in America, so did ska. For example, ska was influenced by [jazz](#) and [rock](#). Ska groups like Clement Dodd's house band, The Skatalites often did instrumental ska versions of popular American and British music, such as Beatles tunes, movie themes, or surf instrumentals. In 1966 and 1967, when American [soul](#) became slower and smoother, ska changed its sound accordingly and resulted in rocksteady, a style of music with the bass playing more varied rhythms, more emphasis on the downbeat, and soulful vocals. Some

historians suggest that the popularity of rocksteady's slowed tempo was a result of an exceptionally warm summer of 1966, during which dancers were physically too hot to dance to the uptempo numbers. Some notable rocksteady musicians are the Melodians, who scored a hit with 'Rivers of Babylon', The Ethiopians, and Desmond Dekker, who did a number of rocksteady songs during the late sixties. The Maytals, another popular rocksteady group, coined the term 'reggae' with their hit "Do the Reggay". Rocksteady lasted until the emergence of [reggae](#) in 1968.

Ska was showcased at the 1964 New York World's Fair. Byron Lee & the Dragonaires were selected over the Skatalites as the band for the occasion, and Prince Buster, Eric "Monty" Morris, and Peter Tosh performed with them, presenting ska music to the world. Prince Buster and U-Roy of Jamaica brought Ska to the U.K. in the early 1960s where it has been a major inspiration to many bands, such as The Specials, Madness, The Beat, Bad Manners, The Selecter, and to some extent UB40 and many other underground music acts from dance to reggae.

Second Wave

The [Two Tone](#) (or 2 Tone) era was named after the similarly titled record label, formed by Jerry Dammers, keyboardist of The Specials. The band was formulated from the greatly diverse West Midlands region of England in the late 1970s, with bands such as The Beat and The Selecter in support of the scene.

Supplementing the lilting Jamaican rhythms of ska with punk rock's uncompromising lyrics and brutal [guitar chords](#) resulted in a hybrid that satisfied a thirst for a [moshing](#) groove, plenty of [melody](#) via the [horns](#), and thoughtful, irreverent, or politically charged lyrics. The Two Tone movement pushed towards racial unity, and was symbolized by a black and white checkerboard pattern. The Specials keyboard player, Jerry Dammers, established a record label that he named "Two Tone Records". The label's name had a double meaning, the first was in honor of the two tone tonic suits that the original Jamaican ska musicians typically wore and the second was to signify the multi-racial membership of most of the British ska bands as racial tensions were reaching a high point in late 70's UK and US. The British ska bands were very respectful to the original Jamaica artists and in many cases did them a service by remaking their songs and turning them into hits again. In one case, the Jamaican artist Prince Buster actually made more money from royalties from cover artists than he ever made from his own records. Although Two Tone ska did not hide its musical roots and was not afraid to cover some of the great older songs, it definitely had a sound of its own. Two Tone recordings are characterized by faster tempos, fuller instrumentation and a harder edge than original 50's and 60's ska. The branches that stem from the influence of some of these ska bands are long reaching, a number of bands like The Police, The Clash, and Elvis Costello mention ska music as being incredibly important in their musical background and the number of bands that were influenced by bands such as those goes on and on..

Third Wave

(see also: [Third wave of ska](#))

Beginning in the late 1980s, the [third wave of ska](#) moved across the Atlantic Ocean and became popular in the United States. Combining elements of ska with [rock](#), [punk](#), [hardcore](#), and [jazz](#), musicians of the third wave created a new style of ska. [Ska punk](#) and Skacore, sub-genres of the third wave, make up a majority of this genre. This third wave of ska music was concentrated primarily in the United States, with large centers in New York and California and smaller groupings throughout the rest of the country and the world. An enormous growth of the third-wave Ska movement occurred after the release of No Doubt's Tragic Kingdom

(1995). More mainstream success followed with The Mighty Mighty Bosstones's single "The Impression That I Get"

Some of the most popular and longlasting third wave ska bands are The Suicide Machines, Fishbone, The Mighty Mighty Bosstones, Bim Skala Bim, Reel Big Fish, The Aquabats, Streetlight Manifesto, Catch 22, Less Than Jake, Buck-O-Nine, Mustard Plug, Operation Ivy, Mad Caddies, Skankin' Pickle, The Toasters, The Planet Smashers, The Pietasters and Goldfinger.

While chronologically, bands like The Allstonians, The Slackers, Let's Go Bowling, and Hepcat can be classified as third wave groups, their sound is much more similar to that of the first wave. Their music is influenced by or strongly resembles the ska of 1960s Jamaica. Some bands in New York combined punk, hardcore and ska sounds with limited pop influences. Choking Victim, Leftover Crack, INDK, Crack Rock Steady 7, and Morning Glory are some of the bands in this genre.

Ska - [Reggae](#) - [Oi!](#) - [Punk Rock](#) - [Streetpunk](#) - [Hardcore](#)

[Dub](#) - [Roots reggae](#) - [Two Tone](#)

Categories: [Music genres](#)

Ska jazz

Ska jazz is a musical form derived by combining the melodic content of [jazz](#) with the rhythmical and harmonic content of [ska](#). It is considered to be a subgenre of [third wave ska](#), but lacks much of the punk rock feel associated with third wave ska.

Orchestration

While lacking the size of a standard [jazz band](#), ska jazz bands contain a rhythm section consisting of [electric guitar](#), [bass guitar](#), [keyboard](#), and drum set, as well as a brass section comprised of any combination of the following: [trumpet](#), [trombone](#), alto saxophone, tenor saxophone, and baritone saxophone. Occasionally, there may be included one or more vocalists, but the genre is primarily focussed on [instrumental](#) tunes.

Style

Most ska jazz tunes are instrumental, thus the brass carry the [melody](#), with occasional improvised solos. The rhythm section places accents on the off beats, thus giving the music a more upbeat and [Reggae](#)-ish feel than traditional jazz.

Artists

- the New York Ska-Jazz Ensemble
- the Tokyo Ska Paradise Orchestra
- the St. Petersburg Ska-Jazz Review

Categories: [Jazz](#)

Skate punk

Skate punk (also known as **Skatepunk**, **Skate-punk**, **Sk8 Punk**, **Skate-thrash**, or **Skate-core**) was originally a derivative of [hardcore punk](#), so named because of its popularity among skateboarders.

Overview

Skate punk bands used a similar aggression as hardcore, but with different musical topics. At the time, of the emergence of this genre, skateboarding was still seen as an outcast activity (similar to that of surfing, from which skateboarding has its origins). Many bands used that 'outcast' feeling, of being a skater, and thus the stereotypes that came with that, as fuel for their music. Often, bands like JFA would talk about their problems with police, or 'preps', and the harsh treatment they received from them, in their songs and albums.

Many bands of the "Nardcore" music scene from Oxnard, California—such as Dr. Know, Agression, Scared Straight, Ill Repute, and NOFX—are extensions of this genre. Despite coverage in Thrasher Magazine, this style of punk differs from thrash. The legendary 1970s skateboarder Duane Peters grew into skate punk via skateboarding, forming two skate punk bands: U.S. Bombs and later The Hunns (also known as Duane Peters and the Hunns, die Hunns). Other bands associated with skateboarding are Suicidal Tendencies, Minor Threat, Against All Authority, Lagwagon, Glue Gun, Millencolin, No Use For A Name, Plow United and popular Japanese band HI-Standard.

History

In the 1980s, music by hardcore punk bands such as Black Flag and the Circle Jerks were very popular among skateboarders. Some bands, like JFA and Big Boys, are considered by many as two of the first 'skate punk' bands. They were skateboarders that also played in punk bands and used their passion for skateboarding in the context of many of their songs. Other examples of this are Free Beer and Los Olvidados. Many of these bands were regularly covered in *Thrasher*, a skateboarding magazine that also helped develop the skate punk scene. *Thrasher* released many skate videos, featuring the music of these bands on the soundtrack.

The movement of Skate punk reached an all time high in the 1990's with the formation of the VANS Warped Tour, whose first tour featured Ska/punk legends Sublime and all girl rock band L7. The 1997 Warped Tour featured performances by bands classifiable as skate punk, such as the reunited Descendents, Lagwagon, The Suicide Machines, Pennywise, Face to Face, Millencolin, and The Bouncing Souls.

Disambiguation

Skate punk can also describe the fashion created by earlier skateboarders. The clothes worn by "skate punks" includes thrift store clothing or anything that openly rejects mainstream sweatshop labor clothing. A skate punk's attire will be strewn with holes and rips due to the hazards of skating itself.

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - **Skate punk** - Straight edge - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#)

Categories: [Hardcore punk](#) | [Punk](#)

Skiffle

Skiffle is a type of [folk music](#) with a [jazz](#) and [blues](#) influence, usually using homemade or improvised instruments such as the washboard, tea chest bass, kazoo, cigar-box fiddle, comb and paper, and so forth, as well as more conventional instruments such as [acoustic guitar](#) and [banjo](#). Skiffle and jug band music are closely related. It was particularly popular in Britain during the 1950s and 1960s.

Skiffle first became popular in the early 1900s in the United States, starting in New Orleans. The Oxford English Dictionary states that "skiffle" was a slang term for "rent party."

Originally, skiffle groups were referred to as "spasm bands." By the 1920s and 1930s, a form of skiffle was being played in Louisville and Memphis. Skiffle's roots are also found in the jazz bands of the 1940s and 1950s.

The first use of the name on records was in 1925 by the otherwise unknown Jimmy O'Bryant and his Chicago Skiffers. In 1948 Dan Burley & His Skiffle Boys, led by barrelhouse piano player and journalist Burley, brought together New Orleans bassist Pops Foster, and guitar-playing brothers Brownie and Sticks McGhee.

Skiffle became extremely popular in the United Kingdom in the late 1950s. Skiffler Lonnie Donegan had major international success with the Leadbelly song, "Rock Island Line" and the novelty song "Does Your Chewing Gum Lose It's [sic] Flavour on the Bedpost Over Night?" Other well known British skiffle groups include The Gin Mill Skiffle Group, and The Quarry Men, who later became the The Beatles. In the 1984 mockumentary This is Spinal Tap, the fictitious rock group Spinal Tap had its beginnings in skiffle, as The Lovely Lads.

Mick Jagger was a member of the Barber-Colyer Skiffle Band but claims he did not really enjoy skiffle music. Nonetheless, it was the popularity of simple skiffle music that opened young Britons' eyes to the idea that they could play music and have hit records. The result, several years later, was the musical explosion called the [British Invasion](#) (1964-66).

Several decades following the British Invasion, American [indie rock](#) bands like Guided By Voices would imitate the "Brit pop" of the 1960s with affected faux-English accents. Only some would go as far as the Strapping Fieldhands and actually mimic their skiffle roots (even going so far as to have a song named "Lonnie Donegan's Mum's Tea Chest").

Skiffle bands

At present, a number of skiffle bands are active, with most groups being based in various European nations. These groups include:

Australia

- Rock Island Linesmen, The (Victoria)

Austria

- Worried Men Skiffle Group (Vienna)

Denmark

- Modvind (central Jutland)

Germany

- Anyway (Leverkusen)
- Black Bear Skiffle Company (Harz)
- Black Bottom Skiffle Group (Munich)
- Bourbon Skiffle Company (Hannover)
- Caddy Skiffle Group (Hannover)
- Die Popel (Essen)
- Ha He Ho & Co. Skiffle Band (Bremen)
- Heavy Gummi (Düsseldorf)
- Janker's Skiffle Group, The (Mülheim an der Ruhr)
- J. J. Tabb Skiffle Group (Hamburg)
- Midnighttrain Skiffle-Band (Remscheid)
- Old Boys Skiffle Corporation, The (Hamburg)
- Skiffle Track (Hamburg)
- Skiffle Train (Bergedorf [eastern Hamburg])
- Steam Skiffle Gang (north Hamburg)
- Vati's Muntere Skiffle Buben (Pforzheim)
- Wedding Skiffle Orchestra (Berlin)
- Yellow Moon (Hamburg)

Netherlands

- Bottle Up and Go (Enkhuizen, North Holland)
Mosam Skiffle Train, The (Maastricht)

Switzerland

- Sunday Skiffers

United Kingdom

- Doghouse Skiffle Group (Hull, East Yorkshire, England)
KC Moaners Skiffle Band (Leeds, Yorkshire, England)
Kick 'n' Rush Comedy Skiffle Band (Mansfield, Nottinghamshire, England)
London Philharmonic Skiffle Orchestra
Ode & the BeBops (Swindon, Wiltshire)
The Quarrymen (later the Beatles) (Liverpool area)
Railroad Bill (Cardiff, Wales)
Tommy Steele and the Steelmen (London)
Titanic Wash Hoose Band (Falkirk, Scotland)
Ugly Dog Skiffle Combo (north Norfolk)
The Yorkshire Teabags Skiffle Group (Sheffield, South Yorkshire, England)

United States

- Boondockers Skiffle Band, The (Sacramento, California)
Lunch Hour Skiffle Band (Ann Arbor, Michigan)
Old Line Skiffle Combo (Maryland)
Strapping Fieldhands (Philadelphia, Pennsylvania)
Wahoo Skiffle Crazyies (Staten Island, New York)

_____ | _____
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | Mersey sound | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | Raga rock | Rai rock | [Rockabilly](#) | Rockoson | Samba-rock | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#) | Yacht rock

Categories: [American styles of music](#) | [American folk music](#)

Skinheads

Skinheads, named after their shaven heads, are members of a subculture that originated in Britain in the 1960s, where they were closely tied to the Rude Boys of the West Indies and the Mods of the UK.

Categories

There are several different types of skinheads, and three main political categories:

- **Traditional** skinheads (Trads, **Trojan Skinheads**) - They identify with the original skinhead movement (The Spirit of 69) in terms of music, style, culture and working class pride. Unlike the other categories, traditionalist skinheads often do not regard attitudes toward racism as central to the subculture.
- **SHARP** (**S**kinheads **A**gainst **R**acial **P**rejudice) - Aggressively anti-racist and usually political, often left wing. The moniker "SHARP skinheads" is commonly used for all outspoken anti-racist skinheads, even if they aren't members of a SHARP organization. Anti-racist skins also include RASH (**R**ed and **A**narchist **S**kinheads), Redskins, and Anarcho-Skinheads.
- **White Power** skins and Nazi-Skinheads - Racist. Despite the common moniker, many Nazi skins have no connection to the original skinhead culture in terms of style or interests. SHARPs and traditional skinheads sometimes refer to them as Boneheads.

These categories are descriptive, not definitive. There are many skinheads who don't fit in any of these categories. The usefulness of these terms is to explain the dominant forces of skinhead social structure.

History

In the early 1960s, Britain saw a continuation of the entrenched class system, which offered most working class people substandard educational, housing and economic opportunities. However, Britain was also experiencing a post-war economic boom, which led to an increase in disposable income among many young people. Some of those youths invested in new fashions popularized by American soul groups, British RnB bands, certain movie actors, and Carnaby Street clothing merchants. These were the Mods, a youth subculture noted for its consumerism and devotion to style, music and scooters. Mods of lesser means made do with practical styles that suited their lifestyle and/or employment circumstances - steel-toe boots, straight-legged denim jeans, button-down shirts and braces (suspenders in the USA). When possible, their limited funds were spent on smart outfits worn in the evenings to dancehalls, where they enjoyed [ska](#), [reggae](#), and rocksteady beats.

Around 1965, a schism developed between the "peacock" mods, who always wore the latest expensive clothes, and the "hard" mods (also known as "gang" mods), who were identified by their shorter hair and working-class image. Also known as "lemonheads" and "peanuts", these hard mods were commonly known as skinheads by about 1968. The shorter hair may have come about for practical reasons, since long hair can be a liability in industrial jobs and a disadvantage in streetfights. An alternate explanation is that skinheads cut their hair short in defiance of the more bourgeois hippie culture popular at the time. In addition to retaining many mod influences, early skinheads were greatly interested in Jamaican Rude Boy style and culture, especially [Reggae](#) and [Ska](#) music.

Skinhead culture exploded in 1969 to the extent that even the rock band Slade temporarily adopted the look. By the 1970s, the skinhead subculture started to fade, and some of the original skins dropped into new categories, such as the "Suedeheads" (defined by the ability to manipulate one's hair with a comb), "Smoothies" (often with hairstyles down to shoulder length), and "Bootboys" (associated with gangs and hooliganism). Some fashions returned to the mod roots, reintroducing the wearing of brogues or loafers, suits, and the slacks-and-sweater look.

In the mid-1970s, the skinhead movement was reborn after the introduction of [Punk Rock](#). Skinheads with even shorter hair and less emphasis on style grew in numbers and grabbed the attention of the media, as a result of hooliganism during football matches, sometimes to the point of rioting. These Skinheads wore bigger boots(14-20 eyelet), tighter pants, and bleachers. Later on though, the style was mainly reverted back to the original mod inspired dress rather than the punk style.

Skinheads also gained a great deal of media attention after some of them were recruited by far right political parties like the National Front. The party's position against blacks and Asians appealed to some working class skinheads who blamed immigrants for economic and social problems. Racist violence in England dates back a couple of hundred years, and certainly was not introduced by the skinhead subculture. In the late 1960s and 1970s, much racist violence was directed towards Pakistani immigrants, derisively called "Pakis". In the 1970s however, racist violence was more identified with organized racist groups such as the National Front, and some racist hooligans adopted the skinhead image. This led to the public's common misconception that all skinheads are neo-Nazis. In the meantime, the skinhead subculture had spread beyond The UK and Europe.

In an attempt to counter this negative stereotype, some anti-racist skinhead organizations were formed. In the USA, Skinheads Against Racial Prejudice (SHARP) started in 1987, and Anti-Racist Action (ARA) began in 1988. SHARP then spread to the UK and beyond, and other less political skinheads also spoke out against neo-Nazis and in support of traditional skinhead culture. Two examples are the Glasgow Spy Kids in Scotland, and the publishers of

the Hard As Nails zine in England. The Skinhead sub culture has since spread around the world, and there are many different kinds of skinheads.

Style

Coordinating fashion, such as the clothing, accessories, and grooming techniques listed below, is an essential part of the skinhead culture.

Tops:

- Men: fitted Ben Sherman, Fred Perry, Brutus, Jaytex, Arnold Palmer or other brands of button-up or polo shirts; Lonsdale shirts or sweatshirts; V-neck sweaters; cardigan sweaters; sweater vests; T-shirts; fitted blazers.
- Women: Same as men, with addition of dress suits, comprised of a $\frac{3}{4}$ length jacket and matching short skirt.

Suits:

- Traditional skinheads are known to wear tailored suits to events such as soul dances or ska concerts. Skinheads are particularly known to favour tonic suits (also known as shark-skin suits), so named for the shiny material.

Coats:

- MA-1 type Flight Jackets (popular brands include Warrior and Alpha) in black or sage green; blue denim jackets (Levi or Wrangler); Harrington jackets; Monkey jackets; Crombie-style overcoats; sheepskin $\frac{3}{4}$ length coats; Donkey jackets.

Bottoms:

- Men: Blue Levi's or Wrangler jeans, straight leg with rolled cuffs (turn-ups) to show off the boots, often with the seam cut off and sewn to give a neater, flatter turn-up, and "properly" fitted; Sta-Prest flat-fronted slacks and other trousers; bleachers (jeans splattered with household bleach to resemble camouflage trousers) popular among punk-influenced Oi! skins; combat trousers, popular among Oi! skins and scooter boys.
- Women: Same jeans and trousers as men, but also skirts and stockings. Some skingirls wear fishnet stockings and mini-skirts, but that was introduced with the skinhead revival, not in the 1960s.

Footwear:

- Men: Boots, originally regular army or workboots, then Dr. Martens (Docs or DMs) and later brogues and loafers. Grinders and other brand boots have now become popular, partly because Dr. Martens boots are no longer made in England. During the '60s, steel-toe boots were often referred to as "bovver boots" - thought to derive from the Cockney pronunciation of "bother".
- Women: Docs, Monkey boots or loafers.

Hats: Trilby hats; pork pie hats; scally caps (Benny in the UK); "flat caps" (driver's caps).

Braces: No more than $\frac{3}{4}$ inch in width (In some areas, wider braces are considered to identify one as either white power or a wanna-be).

Hair:

- Men: Originally, between a 2 and 4 grade clipguard (short, but not bald); beginning in the late '70s, typically shaved close with no greater than a number 2 guard. Now some skinheads clip their hair with no guard, and some even shave it with a razor. This started with the introduction of the Oi! scene. Many skinheads sport sideburns of various styles, usually neatly trimmed.
- Women: Skinhead girls commonly wear a "Chelsea" shaved on top with fringes grown out in the back, sides and front; also known as a feathercut. Some females in the skinhead subculture just have normal hairstyles, and others have chosen to shave their hair just like male skinheads.

Laces and braces

Some skinheads, particularly highly political ones, attach significance to the color of their laces, braces, and (less commonly) flight jackets, using them to advertise their beliefs and affiliations. The particular colors used vary regionally and locally, however, so only skinheads in the same area are likely to interpret them accurately.

The "braces and laces game" has largely fallen into disuse, particularly among Traditionalist skinheads, who are more likely to choose their colors for fashion purposes. Additionally, in many areas laces must be 'laddered'—arranged with the outside laces horizontal and parallel, resembling a ladder—to be considered of any significance.

Music

Originally, the subculture was associated with the ska and reggae music of musicians like Desmond Dekker, Laurel Aitken, Symarip and Joe the Boss. The link between skinheads and reggae led to the sub-genre known as skinhead reggae.

Other types of music popular amongst early skinheads were Motown, Northern Soul, Rocksteady, and mod RnB. Suedeheads of the '70s were also known to listen to British glam rock bands like The Sweet and Mott the Hoople.

The most popular music for the late '70s Skinhead was Two-Tone, named after a Coventry-based record label that featured such bands as The Specials, Madness, and The Selecter. Two-Tone was the musical integration of Ska, Rocksteady and punk rock. The label scored many top 20 hits, and eventually a number one. During this time (1979 - 1981), skinheads were a common sight on the UK highstreets.

In the '70s and early '80s Oi! became accepted by skinheads and punks. Oi! continues to be one of the most popular genres among skinheads. Musically, Oi! combines elements of punk rock, football chants, pub rock and '70s British glam rock. Some forefathers of Oi! were Sham 69, Cock Sparrer and Menace. The term Oi! as a musical term is said to come from the band Cockney Rejects and journalist Garry Bushell, who championed the genre in Sounds magazine. Well-known Oi! bands of the late '70s and early '80s include Angelic Upstarts, Blitz, Last Resort, Combat 84 and 4-Skins. Not exclusively a skinhead genre, many Oi! bands included both skins, punks and people who fit in neither category, who were sometimes called herberts.

U.S. Oi! began in the '80s with bands such as the Bruisers (the singer is now in Dropkick Murphys), Anti-Heros (who sued the makers of American History X for wrongful use of their logo), and Iron Cross (whose singer Sab Grey is said to be of Jewish descent). American skinheads have also accepted [hardcore punk](#), with bands such as Warzone, Agnostic Front, and Cro-mags. Current American Oi! bands are generally closer musically to hardcore than to early British street-punk.

White power skins have a separate musical culture known as Rock Against Communism, which features bands such as Skrewdriver, Brutal Attack and Bound for Glory.

Glossary of terms

3i's or 3-eyes, 8i's (8-eyes) etc.

Leather shoes or boots, having the given number of eyelets for laces on either side.

Other common numbers are 10, 12, 14, 18, and 20.

Bleachers

Blue jeans treated with household bleach to create a camouflage-like pattern. They were popular among punk rock-influenced Oi! skins in the '70s and '80s.

Bonehead

A derisive term used by Traditional and anti-racist skinheads for a neo-Nazi skinhead.

Also used in the UK as a derogatory term for scruffy punk-influenced skinheads.

Boot party

[US] Euphemism for a skinhead-style fight (involving kicking), especially where one side outnumbered the other.

Bovver boy

[Europe] A skinhead who regularly or frequently seeks out enemies to beat down. The enemies are generally members of rival football (soccer) team supporters or members of other youth subcultures. *Bovver* is a Cockney slang word literally meaning "bother".

Braces

A fashion accessory for holding up one's trousers, consisting of a pair of elasticized bands which go over the shoulders and fasten to the trousers (usually in the form of a clip in the case of jeans) in the front and back. Although in the US these are commonly called *suspenders*, skinheads usually use the British term. (*Suspenders* in British English means a *garter belt*.)

Chelsea

1. Traditionally, a female skinhead. Also called a "skinhead girl" or "skingirl".
2. The traditional haircut of a female skinhead, consisting of short hair on the crown, sides and back with a longer fringe in the front and on the neck. Also known as a feathercut.

Crucified Skinhead

An icon depicting a skinhead suspended from a cross and often seen on a T-shirt or patch, or as a tattoo. It symbolizes the hardships of the skinhead lifestyle (such as being vilified as a racist whether one is or is not) and makes a statement about one's commitment to the lifestyle.

Fence-walker

A derisive term used by political skinheads for those who refuse to take sides, or who will associate with opposing groups.

Skank

A dance style associated with ska music.

[Skinhead](#) - [Ska](#) - [Reggae](#) - [Oi!](#) - [Northern Soul](#) - [Punk Rock](#) - [Streetpunk](#) - [Hardcore](#)

Slip-cueing

Slip-cueing is a DJ technique that consists of holding a record still while the platter rotates underneath the slipmat and releasing it at the right moment. This way the record accelerates to the right speed almost immediately, without waiting for the heavy platter to start up. Slip-cueing was introduced to the disco scene by Francis Grasso.

"Francis was the first DJ to perfect the current technique for stitching records together in seamless sequences. He invented the trick of "slip-cueing"; Holding the disc with his thumb while the turntable whirled beneath insulated by a felt pad, he would locate with an earphone the best spot to make the splice, then release the next side precisely on the beat. When he got Thorens turntables with speed controls, he supplemented his cuing technique with speed changes that enabled him to match up the records perfectly in tempo." (Goldman, 1978)

However there is evidence that the technique of slip cueing had originated in the broadcast industry several years before its adoption by Francis Grasso.

See also

- [Beatmatching](#)

Source

- Jones, Alan and Kantonen, Jussi (1999). *Saturday Night Forever: The Story of Disco*. Chicago, Illinois: A Cappella Books. ISBN 1556524110.
- Goldman, Albert, (1978). *Disco*. New York, New York: Hawthorn Books. ISBN 0801521289.

Slovenian-style polka

Slovenian-style polka is an American style of [polka](#) in the Slovenian tradition. It is fast and features [piano](#) and [accordion](#). It is usually associated with Cleveland and other Midwestern cities. It is also known as "Cleveland Style" or, more rarely, "Croatian Style".

The Slovenian style polka band always includes a piano accordion and a diatonic button accordion, also called a "button box". There is often a [banjo](#) or [saxophone](#) as well as a [bass guitar](#) and [drum](#) set for rhythm. The Slovenian style polka in the United States of America came about when immigrants from Slovenia taught the old songs to their children. Those children, as adults, translated the old songs from the Slovene language into English, and arranged them in a polka beat. At first Slovenian style polka was just music for ethnic clubs and union halls, but the commercial success of Frankie Yankovic and other musicians soon introduced the genre to a wider audience.

In addition to Frankie Yankovic, notable musicians in this style include Walter Ostanek, Joe Grkman, Dick Tady, and Johnny Pecon.

Categories: [Polka genres](#)

Sludge metal

Sludge metal is a form of [heavy metal music](#) that is generally regarded as a fusion between [doom metal](#) and [hardcore](#). It is generally regarded to have been invented by The Melvins, but was popularized chiefly by a number of New Orleans based bands, a scene and sound popularly referred to as NOLA. The slow, extremely heavy rhythms of doom metal are combined with the shouting vocal delivery and occasional bursts of speed reminiscent of hardcore. There is often crossover between this genre and stoner metal, but sludge metal generally avoids the positive outlook on life that is common in stoner metal.

Guitars and bass are heavily distorted and often use large amounts of feedback to give a 'dirty' atmosphere. Drums are rooted in hardcore, with many hardcore beats and rhythms being present in the majority of sludge bands. Vocals are shouted as in hardcore, and lyrics are generally blue-collar in nature, reflecting on society, generally in a cynical or downtrodden manner.

Sludge metal has several loosely defined subgenres. Traditional sludge metal is the purest form of the genre, occupied by bands such as Crowbar and Acid Bath. Another common genre is sometimes known as Southern Sludgcore, typified by extreme, almost [noise](#)-like distortion, even slower tempos, and generally hateful and controversial lyrics that revolve around subjects such as misogyny or drug addiction. Eyehategod is generally regarded as the founder of this genre. Another genre growing as of late is atmospheric sludge metal. This genre uses a very atmospheric, at times nearly ambient atmosphere, with less aggression and more philosophical and spiritual lyrics. Pelican and Isis are the forerunners of this genre. Sludge also is often fused with other genres, such as [doom metal](#), stoner metal, or [grindcore](#).

Sludge metal bands include:

- Acid Bath
- Black Label Society
- Bongzilla
- Boris
- Buzzov*en
- Cavity
- Corrupted
- Corrosion of Conformity (later)
- Crowbar
- Cult of Luna
- Dot(.)
- Down
- Electric Wizard
- Eyehategod
- Geezer
- Goatsblood
- Grief
- High on Fire
- Iron Monkey
- Isis
- Mare
- Mastodon
- Neurosis
- Noothgrush
- Old Man Gloom (band)
- Pelican
- Putrid Sloth
- Six Feet Under

Skid Row (Some of their later stuff was Sludge styled)
Sleep
Soilent Green
Sourvein
Superjoint Ritual

See also

- [Doom metal](#)
- [Hardcore](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#).

Categories: [Metal subgenres](#)

Smooth jazz

Smooth jazz is generally described as a genre of music that utilizes instruments (and, at times, [improvisation](#)) traditionally associated with [jazz](#) and stylistic influences drawn from, among other sources, [funk](#), [popular](#) and [R&B](#). Since the late 1980s, it has become highly successful as a radio format; one can tune in to a "smooth jazz"-themed station nearly everywhere in the United States. Despite its apparently large following, there has been something of a backlash against the genre, mostly from [jazz](#) purists who consider its recordings bland and overly commercial.

Origins

Smooth jazz as it is known today first emerged in the mid- to late-1970s, pioneered by such artists as Grover Washington, Jr., Spyro Gyra and Pieces of a Dream, stemming from a number of extant styles including [jazz fusion](#). Unlike that form, however, smooth jazz tends to emphasize melody and deemphasize improvisation.

However, The genre's roots can be traced to some time earlier: in the late 1960s famed record producer Creed Taylor worked with guitarist Wes Montgomery to three widely popular records (1967's *A Day in the Life* and *Down Here on the Ground* and 1968's *Road Song*) consisting of instrumental versions of familiar [pop](#) songs such as "Eleanor Rigby", "I Say a Little Prayer" and "Scarborough Fair".

From this success, Taylor founded CTI Records. Many established jazz performers recorded for CTI (including Freddie Hubbard, Chet Baker, George Benson and Stanley Turrentine) though the records they recorded under Taylor's guidance were typically aimed as much at pop audiences as at jazz fans; critic Scott Yanow writes that "Taylor had great success in balancing the artistic with the commercial."

Description

The average smooth jazz track is on the "downtempo" (most widely-played tracks are in the 90-105 BPM range) side, layering a lead, melody-playing instrument ([saxophones](#) are the most popular, with [guitars](#) a close second) over a backdrop that tends to consist of programmed rhythms and various pads and/or samples. (Though much of what is played under the banner of the "smooth jazz" radio format contains vocals, this is not usually the case for music recorded with the intent of categorization as smooth jazz. Rather, the stations in question pull their vocal tracks from the work of artists like Simply Red or Luther Vandross, who are normally considered "soul" or "R&B".)

Radio

Smooth jazz as a radio format has its roots in the construction of what were once called "beautiful music" stations, which generally played fifteen-minute sets consisting of instrumentals bookending a vocal song or two.

The first jazz radio station to attempt to reach an audience beyond hardcore jazz fans was New York's WRVR-FM, which was acquired by Sonderling Broadcasting in 1976. Under its new management, WRVR more than tripled its audience by emphasizing artists like George Benson and Pat Metheny that were crossing over to more popular formats. After WRVR was switched to country format WKHK in 1980 (it is now Adult Contemporary station WLTW) it was just a short time before WPIX-FM was switched to WQCD, under the auspices of consultant George Burns, to take over the "mass-appeal" jazz mantle. In Detroit, traditional jazz station WJZZ (now WDMK) went through a similar transition to a more mainstream sound in the late 1980s and also saw its ratings improve.

"Smooth jazz" has gone on to be recognized as a successful radio format, first emerging in name in the mid- to late-1980s (often, they would be transitioned from existing "new age" stations) and subsequently spreading into most radio markets within the United States and many without. Currently prominent smooth jazz stations include Seattle's KWJZ, Denver's KJCD, Los Angeles' KTWV, Philadelphia's WJJZ, Chicago's WNUA, Detroit's WVMV (which has often been ranked as the top-rated music station in the market and routinely outperforms its mainstream Adult Contemporary competitors), www.baysmoothjazz.com (Online Internet Radio) and New York's WQCD (which experimented with a Chill Music-based format for a time but soon returned to its focus on Smooth Jazz).

The majority of major-market smooth-jazz radio stations are heavy on soft R&B vocals from artists like Luther Vandross, Sade, Anita Baker and Stevie Wonder, and crossover Adult Contemporary hits from pop artists like Celine Dion and Mariah Carey. Many also feature classic soul music heavily, particularly softer Motown gold such as "My Girl" and "Just My Imagination" by the Temptations and "I Heard It Through The Grapevine," "Let's Get It On" and "Sexual Healing" by Marvin Gaye. For the most part, today's smooth-jazz stations give little airplay to the vocalists originally featured as part of the "new age" format, such as Enya and Basia, although there are exceptions, such as PositiveVibesRadio.net, XM Satellite Radio's smooth-jazz channel, called "Watercolors," and the smooth-jazz format delivered to radio stations via satellite by the Jones Radio Network. Among the stations carrying programming from the Jones Radio Network include the simulcast duo WJSJ-FM/WSJF-FM in Jacksonville, Florida; KSKX-FM in Colorado Springs, Colorado; KMGK-FM in Glenwood, Minnesota; and WJZQ-FM in Traverse City, Michigan. Jones has also begun to integrate Chill material into its music mix, although not nearly as heavily as New York's WQCD did during its short-lived experimentation with Chill.

The popularity of smooth jazz in major American radio markets has led to a proliferation of station-sponsored [music festivals](#) around the country where a number of the genre's performers play shows on the same stage throughout a day. They are usually held at high-profile locations such as resort hotels or wineries.

Popular artists

The groups or recording artists that rise to the top of the smooth jazz charts tend to play their instruments in a distinctively melodic fashion such that they are recognizable within just a few measures; this category includes names like saxophonist David Sanborn and guitarists Craig Chaquico and Peter White. Some performers, such as Dave Koz, attain fame via their numerous collaborations with many other of the genre's big names.

While the world of smooth jazz has thus far been relatively male-dominated, the successful female performers -- Keiko Matsui, Joyce Cooling, Mindi Abair, Candy Dulfer, Sade, Brenda Russell, and Anita Baker, for example, tend to be very much so.

Development

A popular recent development is **urban jazz**, which incorporates aspects of [hip-hop](#). This style is aimed at audiences who would normally listen to urban contemporary radio stations that play a mix of hip-hop and R&B. Among the musicians who frequently perform urban jazz are Dave Koz, Boney James, Paul Jackson Jr., Urban Jazz Coalition and former NBA player-turned-bassist Wayman Tisdale.

Another nascent trend involves the fusion of smooth jazz and [electronica](#), the results of which are similar to what has, among electronica enthusiasts, come to be called "chill." Radio stations such as New York's WQCD and DJs such as Rafe Gomez have pioneered the usage of playlists that blend tracks from both genres. Norman Brown is also popular.

Criticism

"Smooth jazz" is a controversial term. Traditional [jazz](#) purists contend that smooth jazz is, in actuality, not jazz of any kind, regarding it as a misleading marketing buzzword that represents an attempt to hijack the ostensible prestige of jazz in order to sell what is really a form of "elevator music". They consider the smooth jazz genre uninspired, lacking the depth of expression, harmonic and rhythmic sophistication, and complex improvisation that are hallmarks of traditional jazz. Recurring accusations charge smooth jazz with offering a watered-down sound whose aim is to appeal to a larger, mainstream, middle class white audience, though, notably, radio demographics have indicated that middle- and upper-middle class African Americans constitute what may be a significant percentage of smooth jazz listenership.

Others contend that smooth jazz is indeed a viable jazz subgenre, positing that attempts to maintain jazz music as a kind of museum exhibit are narrowminded, presenting over a century's continued cross-pollination between jazz and R&B as evidence. Furthermore, they point out that the music of such widely respected musicians as Pat Metheny, David Sanborn, Marcus Miller and others are often classified as smooth jazz, and that many of these artists are capable of performing well in multiple [styles](#).

Especially intense vitriol has been directed toward saxophonist Kenny G, whose hit singles dominated smooth jazz radio in the late 1980s and early 1990s. He is one of the most successful artists in the field; however, his detractors claim that his music is uninspired and boring and often extrapolate these opinions to others in the smooth jazz sphere. Enthusiasts of the smooth jazz style however, argue that G's music is no longer representative. Pat Metheny has been long known as a hateful critic of Kenny G's music.

Smooth jazz albums generally considered to be genre-defining

Tourist in Paradise by The Rippingtons
Double Vision by Bob James and David Sanborn
Rise by Herb Alpert
Morning Dance by Spyro Gyra
Breezin' by George Benson
Collaboration' by George Benson and Earl Klugh
Feels So Good by Chuck Mangione
Festival by Lee Ritenour
Fourplay by Fourplay
Rapture by Anita Baker
Winelight by Grover Washington, Jr.

Major smooth jazz-producing record labels

GRP
Heads Up
Higher Octave
Instinct
Narada Productions
Native Language
Peak
Windham Hill

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) -
Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) -
Smooth jazz - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Snap music

Snap is a new subgenre of [hip-hop](#) music that is emerging from Atlanta, Georgia. A close cousin to similar Dirty South style [crunk](#), snap is characterized by its namesake finger-snapping, and its very primitive, stripped-down approach to hip-hop. Tracks commonly consist plainly of a hi-hat, bass, snapping, a main groove, and a vocal track. Invented for use at clubs, it is unusually languid for normal dance music, with a slow tempo. There is some debate over the true origin of snap, with both rap outfits Dem Franchize Boyz and D4L and leading producer Mr. Collipark claiming themselves the creators.

Examples Of Snap Music

Some examples of Snap Music songs are:

"I Think They Like Me" by Dem Franchize Boyz
"Laffy Taffy (song)" by D4L
"What's Hanneenin" by Trap Squad
"Betcha Can't Do It Like Me" by D4L
"Lean Wit It, Rock Wit It" by Dem Franchize Boyz
"Do It Like Me Baby" by D4L
"Do It To It" by Cherish
"Play" by David Banner
"Wait (The Whisper Song)" By the Ying Yang Twins
"Snap Ya Fingaz" by Lil Jon
"Wuz Up!" by Bo Hagon
"Ya Dig" by Young Jeezy
"It's Going Down" by Yung Joc
"Poole Palace (Do It, Do It)" by BHI
"Hustle Money" by Yung Money

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Regga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Soca music

Soca is a [dance music](#) which is a mix of Trinidad's calypso and Indian music and rhythms, especially chutney music—it is not, as is often said, a fusion of [soul](#) and calypso. It combines the melodic lilting sound of calypso with an insistent percussion.

The acknowledged father of soca was Lord Shorty (né Garfield Blackman), whose 1963 recording of "Cloak and Dagger" started the trend. Shorty experimented with calypso by adding Indian rhythm instruments like the dhantal, tabla and dholak. His "Īndrani" was the first mainstream hit from the genre, and was followed by a watershed album called Endless Vibrations, which spawned numerous imitators. Lord Shorty initially referred to his musical discovery as "solka", meaning the true "soul of calypso". "Solka" was changed to "Soca" by a musical journalist.

Like calypso, soca was used for both social commentary and risqué humor, though the initial wave of soca acts eschewed the former. Lord Shorty was disillusioned with the genre by the 1980s because soca was being used to "celebrate the female bottom, rather than uplift the spirits of the people". Soon after, Shorty moved to the Piparo forest, converted to the Rastafari movement and changed his name to Ras Shorty I. There, he created a fusion of reggae and gospel music called jamoo in the late 1980s.

Some of the greatest soca artists of all time are Shadow, The Mighty Sparrow, the late Lord Kitchener, and Superblue (previously Blue Boy), and more recently artists such as Machel Montano, Destra Garcia, Shurwayne Winchester, Denise Belfon and Maximus Dan.

Some soca songs which have become hits:

- "Hot Hot Hot" - Buster Pointdexter (originally recorded by Arrow)
- "Follow the leader" - Soca Boys (originally recorded by Nigel and Marvin Lewis)
- "Who Let the Dogs Out" - Baha Men (originally recorded by Anselm Douglas)
- "Sweet Soca Music" - Sugar Daddy
- "Turn Me On" - Kevin Lyttle
- "Tempted to Touch" - Rupee (Soca artist)
- "We Not Givin' Up" - Machel Montano and Xtatik

Soca music has evolved like all other music over the years, with Calypsonians experimenting with other rhythms, some examples are:

1. Rapso : trinidad dialect rap with smooth calypso melody and bold lyric
2. Chutney music: A fusion of traditional Indian percussion and style of singing and Calypso; Tempo usually around 154 BPM
3. Ragga soca: A fusion of Jamaican Dancehall style Reggae and Soca

Soca influences can be found in many other styles, e.g. [hip hop](#) and Reggaeton.

Social dance

Social dance is a major category or classification of [danceforms](#) or dance styles, where sociability and socializing are the primary focuses of the dancing.

This compares to other major categories based on purpose:

Ceremonial dance - Competitive dance - Erotic dance - Participation dance -
Performance dance

Many social dances are [partner dances](#). In fact, quite often when spoken about social dances, ballroom or other partner dances are kept in mind. However it is natural to include in this category such groups of dances as [circle dances](#), [line dances](#), novelty dances, or simply club dancing in solo.

- [Ballroom dance](#)
- [Swing dance](#)
- Club dance
- Country and Western dance
- Ethnic dance
- [Folk dance](#)
- Scottish country dance
- [Square dance](#)
- Street dance
- [Tango](#)

There may be aspects of any of the above dance forms that are either competitive or performance-oriented in nature.

Social history of the piano

The **social history of the piano** is the consideration of its use in relation to developing social trends; a look at the [piano's](#) social history. The piano was invented in the early 18th century and is widely found to the present day.

Throughout the 18th and early 19th centuries, pianos were financially beyond the reach of most families, and the pianos of those times were generally the property of the gentry and the aristocracy. Visiting music masters taught their children, more often the girls than the boys, to play the piano. It was widely felt at the time that ability to play the piano made young women more marriageable.

Women who had learned to play as children often continued to play as adults, thus providing music in their households. For instance, Emma Wedgwood (1808-1896), the granddaughter of the wealthy industrialist Josiah Wedgwood took piano lessons from none other than Frédéric Chopin, and apparently achieved a fair level of proficiency. Following her marriage to Charles Darwin, Emma still played the piano daily, while her husband listened appreciatively.

A number of female piano students became outright *virtuose*, and the skills of woman pianists inspired the work of Haydn, Mozart, and Beethoven, who dedicated difficult-to-play works to their woman friends. However, careers as concert musicians were typically open only to men (an important exception was Clara Schumann).

Over the course of the 19th and 20th centuries, the middle class of Europe and North America increased in both numbers and prosperity. This increase produced a corresponding rise in the domestic importance of the piano, as ever more families became able to afford pianos and piano instruction. The piano also became common in public institutions, such as schools, hotels, and public houses. As elements of the Western middle class lifestyle gradually spread to other nations, the piano became common in these nations as well, for example in Japan.

To understand the rise of the piano among the middle class, it is helpful to remember that before mechanical and electronic reproduction, music was in fact performed on a daily basis by ordinary people. For instance, the working people of every nation generated a body of [folk music](#), which was transmitted orally down through the generations and sung by all. The parents of Joseph Haydn (1732-1809) could not read music, yet Haydn's father (who worked as a wheelwright) taught himself to play the [harp](#), and the Haydn family frequently played and sang together. With rising prosperity, the many families that could now afford pianos and music adapted their home-grown musical abilities to the new instrument, and the piano became a major source of music in the home.

Amateur pianists in the home often kept track of the doings of the leading pianists and composers of their day. Professional virtuosi wrote books and methods for the study of piano playing, which sold widely. The virtuosi also prepared their own editions of classical works, which included detailed marks of tempo and expression to guide the amateur who wanted to use their playing as a model. (Today, students are usually encouraged to work from an urtext edition.) The piano compositions of the great composers often sold well among amateurs, despite the fact that, starting with Beethoven, they were often far too hard for anyone but a trained virtuoso to play perfectly. Evidently, the amateur pianists obtained satisfaction from coming to grips with the finest music, even if they could not perform it from start to finish.

A favorite form of musical recreation in the home was playing works for four-hand piano, in which the two players sit side by side at a single piano. Sometimes members of the household would sing or play other instruments along with the piano.

Parents whose children showed unusual talent often pushed them toward professional careers, sometimes making great sacrifices to make this possible. Artur Schnabel's book *My Life and Music* (reprinted 1988; Mineola, NY: Dover) vividly depicts his own experience along this lines, which took place in the Austro-Hungarian Empire in the late 19th century.

The piano's status in the home remained secure until technology made possible the enjoyment of music in passive form. First the [player piano](#) (ca. 1900), then the home phonograph (which became common in the decade before World War I), then the radio (in the 1920s) dealt severe blows to amateur piano-playing as a form of domestic recreation. During the Great Depression of the 1930s, piano sales dropped sharply, and many manufacturers went out of business.

Another blow to the piano was the widespread acceptance in the late 20th century of the electronic keyboard. This instrument, in its cheaper forms, is widely considered to provide only a poor substitute for the tonal quality of a good piano (see [piano](#) for why), but it is much more flexible and in many ways better suited to the performance of [popular music](#).

Nevertheless, the piano survives to this day in many 21st century homes. The pianos being bought today tend to be of higher quality and more expensive than those of several decades ago, suggesting perhaps that domestic piano playing may have concentrated itself in homes of wealthier or better-educated members of the middle class. It is unlikely that ability to play the piano contributes much these days to the marriageability of daughters, but many parents still feel today that piano lessons teach their children concentration and self-discipline, and open a door into the world of [classical music](#).

Further reading

- *Piano roles : three hundred years of life with the piano* by James Parakilas (New Haven, CT: Yale University Press, 1999) is a history of the piano and its role in society.

Categories: [Piano](#) | [Music history](#).

Soft rock

Soft rock, also referred to as **lite rock**, **easy rock**, and **mellow rock**, is a style of [music](#) which uses the techniques of [rock and roll](#) to compose a softer, supposedly more ear-pleasing sound for listening, often at work. Soft rock is usually sung with higher-pitched vocals, and the lyrics tend to be non-confrontational, focusing in very general language on themes like love and relationships. The genre tends to make heavy use of [pianos](#), [synthesizers](#) and sometimes [saxophones](#). 'Soft rock' is an ambiguous term used for popular music as well.

Soft rock began in the early 1970s with bands like Bread and Fleetwood Mac. It became hugely popular later in the decade. By 1977, some radio stations, like New York's WTFM, had switched to an all-soft-rock format. Around that same time, Chicago, which had previously been a jazz-rock band, switched to soft rock and reached their biggest commercial successes. Even Led Zeppelin, considered by some to be standard bearers of [hard rock](#), flirted with the genre at the time in songs like 1979's "Fool in the Rain".

Other bands/singers who have recorded a considerable number of songs considered soft rock include: Air Supply, America, Phil Collins, Céline Dion, Gloria Estefan, Every Little Thing, Whitney Houston, Elton John, Carole King, Gordon Lightfoot, Bette Midler, Steve Perry, Savage Garden, Seals and Crofts, Eric Serra, Carly Simon, Rod Stewart, James Taylor, and Wilson Phillips.

In the early 1990s, soft rock began to be known as "adult contemporary".

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | **Soft rock** | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Software synthesizer

A **software synthesizer**, also known as a **softsynth** or **virtual instrument** is a computer program for digital audio generation. It works like a common [synthesizer](#), but is realized entirely in software. A software synthesizer will typically respond to MIDI calls like a normal synthesizer module.

Types of software synthesizer

Software synthesizers can run as stand-alone applications or as plugins within other applications.

There are various audio plugin formats that allow implementation of *software synthesizers* including:

- VST cross platform
- DirectSound, part of DirectX, Windows only
- DSSI based on LADSPA Linux only
- MESS based on the MusE sequencer but not limited to it, Linux only
- Audio Units Mac only
- RTAS, based on Pro Tools, Mac and Windows
- TDM
- MAS, based on Digital Performer, Mac and Windows
- ReWire created by Propellerhead Software, Mac and Windows

Popular software synthesizers

- Absynth
- Adventus VSTi
- Albino
- Blue
- Cameleon5000 Additive Morphing VSTi
- Chuck (a strongly-timed, concurrent, and on-the-fly audio programming language)
- Click MusicalKEYS freeware software synthesizer
- Crystal
- Csound (A programming language that allows synthesis of scores)
- Cubase
- FL Studio
- FluidSynth - previously known as IIWU Synth
- FM7 (Yamaha DX7 emulator)
- GURU
- Hydra
- impOSCar (OSC OSCar emulator)
- Lounge Lizard - Electric Piano (Based on physical modelling)
- Max/MSP (modular synth)
- µTonic
- M-Tron (Mellotron emulator)
- Moog Modular V (Moog modular emulator)
- MusE
- M42 Nebula-M51 Galaxy
- Octopus

Oddity (ARP Instruments Odyssey emulator)
Orion Platinum (Music Production Software with instruments and effects)
Pro-53 (Prophet 5 emulator)
Pure Data (modular synth, free open source)
Ravity
Reaktor
Reason
ReBirth (Roland TR-808/TR-909/TB-303 emulator)
Rosegarden
SawStudio
String Theory
Super Collider (programming language for building own synths)
SynFactory
Synful
Synth1 (free - modelled after Clavia Nordlead 2 synthesizer)
SynthEdit (shareware - modular synthesiser for Windows)
Tassman - Sound Synthesis Studio (based on physical modelling)
TiMidity++
Toxic 2 - FM Synth
Zebra 2
z3ta+
Vanguard
Zero Vector
ZynAddSubFX

See also

- [Music sequencer](#)

Sonatas

Sonata (From Latin and Italian *sonare*, 'to sound'), in [music](#), literally means a piece "played" as opposed to [cantata](#) (Latin *cantare*, to sing), a piece sung. The term, being vague, naturally evolved through the history of music, designating a variety of forms prior to the [Classical](#) era. The term would take on increasing importance in the classical period, and by the early 19th century the word came to be used for a principle of composing large scale works, and be applied to most instrumental genres, regarded alongside the fugue as the fundamental method of organizing, interpreting and analyzing concert music. In the 20th century the term continued to be applied to instrumental works, but the formal principles enunciated and taught through the 19th century were weakened or loosened.

Usage of "sonata"

The baroque applied the term sonata to a variety of works, including works for solo keyboard, and for groups of instruments. In the transition from the Baroque to the Classical periods, the sonata undergoes a change in usage, from being a term applied to many different kinds of small instrumental work, to being more specifically applied to chamber music genres with either a solo instrument, or a solo instrument with the piano. Increasingly after 1800, the term applies to a form of large scale musical argument, and in this sense is the general meaning in musicology and works on musical analysis. Generally if some more specific usage is meant, then the particular body of work will be noted, for example the "sonatas of Beethoven", will mean the works specifically labelled sonata, whereas "Beethoven and sonata form" will apply to all of his large scale instrumental works, whether concert or chamber. In the 20th century, sonatas in this sense would continue to be composed by influential and famous composers, but many works which do not meet the strict criterion would also be created and performed.

Forces

In the baroque period, a sonata was for one or more instruments with continuo. After the baroque most works designated as sonatas specifically are performed by a solo instrument, most often a keyboard instrument, or by a solo instrument together with a keyboard instrument. Beginning in the early 19th century, works were termed "sonata" if they fell into a particular form, even if not labelled as "sonata".

In the classical period and afterwards, sonatas for piano solo were the most common genre of sonata, with sonatas for violin and piano and cello and piano being next. However sonatas for a solo instrument other than keyboard have been composed, as have sonatas for other combinations of instruments, and for other instruments with piano.

Brief history of the usage of sonata

The Baroque sonata

By the time of Arcangelo Corelli two polyphonic types of sonata were established, the sonata da chiesa (church sonata) and the sonata da camera ("ordinary" sonata).

The sonata da chiesa, generally for one or more [violins](#) and [bass](#), consisted normally of a slow introduction, a loosely fugued allegro, a cantabile slow movement and a lively finale in some such [binary form](#) as suggests affinity with the dance-tunes of the [suite](#). This scheme, however, is not very clearly defined, until the works of Johann Sebastian Bach and George Friderich Handel, when it becomes the sonata par excellence and persists as a tradition of Italian violin music even into the early 19th century in the works of Boccherini.

The sonata da camera consisted almost entirely of idealized dance-tunes. By the time of Bach and Handel it had, on the one hand, become entirely separate from the sonata, and was known as the suite, partita, ordre or (when it had a prelude in the form of a French opera-overture) the [overture](#). On the other hand, the features of *sonata da chiesa* and *sonata da camera* became freely intermixed. But Bach, who does not use those titles, yet keeps the two types so distinct that they can be recognized by style and form. Thus, in his six solo violin sonatas, Nos. 1, 3 and 5 are sonate de chiesa, and Nos. 2, 4 and 6 are called partitas, but are admissible among the sonatas as being sonate da camera.

The term *sonata* is also applied to the series of over 500 works for harpsichord solo written by Domenico Scarlatti. Most of these pieces are in one movement only, usually comprising two parts that are in the same tempo and use the same thematic material. (Occasionally, there will be changes in tempo within the sections.) They frequently involve virtuosity and are admired for their great variety and invention.

The sonatas of Domenico Paradies are mild and elongated works of this type with a graceful and melodious little second movement added. The manuscript on which Longo bases his edition of Scarlatti frequently shows a similar juxtaposition of movements, though without definite indication of their connection. The style is still traceable in the sonatas of the later classics, whenever a first movement is in a uniform rush of rapid motion, as in Mozart's violin sonata in F (Kochel's Catalogue, No. 377), and in several of Clementi's best works.

The sonata in the Classical era

The practice of the classical era would become decisive for the sonata, which would move from being a term, to being considered the fundamental form of organization for large scale works. This evolution would take, however, 50 years. It would apply both to the structure of movements, (see [Sonata form](#) and [History of sonata form](#)) and to the layout of movements in a multi-movement work. In the transition to the classical period there were several names given to multimovement works, including "divertimento", "serenade", and "partita", many of which are now regarded as "sonatas". The usage of "sonata" as the standard term for such works is somewhere in the 1770s. Haydn labels his first piano sonata as such in 1771, after which the term "divertimento" is used very sparingly in his output. The term "sonata" was increasingly applied to either a work for keyboard alone (See [Piano sonata](#)), or for keyboard and another instrument, often the violin or cello. It was less and less frequently applied to works with more than two instrumentalists, for example piano trios were not often labelled "sonata for piano, violin and cello".

Initially the most common layout of movements was:

1. Allegro - which at the time was understood to mean not only a tempo, but the importance of some degree of working out of the theme. (See Charles Rosen's *The Classical Style*)
2. A middle movement which was, most frequently, a slow movement, that is an Andante or Largo, or, less frequently, a Menuet. This could be in theme and variation form.
3. A closing movement, early on sometimes a minuet, as in Haydn's first three piano sonatas, but afterwards, generally an Allegro, Presto, and often labelled Finale. This could be a rondo.

However, the use of two movement layouts also occurs, a practice Haydn uses as late as the 1790's. There is also in the early classical period the possibility of using four movements, with a dance movement inserted before the slow movement as in Haydn's Piano sonatas No. 6 and No. 8. Mozart's sonatas would also be primarily in three movements. Of the works that Haydn labelled piano sonatas, divertimenti or partita in Hob XIV 7 are in 2 movements, 35 are in three movements and 3 are in four movements, there are several in three and four movements whose authenticity is listed as "doubtful". Composers such as Boccherini would publish sonatas for piano and obligato instrument with an optional third movement - in Boccherini's case 28 Cello sonatas.

But increasingly instrumental works were laid out in four, not three movements, a practice seen first in String Quartets and Symphonies, and reaching the Sonata proper by the early numbers Sonatas of Beethoven. However, two and three movement sonatas continue to be written through out the classical era: Beethoven's opus 102 pair has a two movement C Major sonata and a three movement D major sonata.

The four movement layout was by this point standard for the [string quartet](#) and overwhelmingly the most common for the [symphony](#). This layout is:

1. An allegro, which by this point was in what is called [Sonata form](#), complete with exposition, development and recapitulation.
2. A slow movement, an Andante, Adagio or Largo.
3. A dance movement, frequently minuet and trio or especially later in the classical era, a scherzo and trio
4. A finale in faster tempo, often in a sonata rondo style.

This four movement layout became considered the standard for a "sonata", and works without four movements, or with more than four, were increasingly felt to be exceptions, and were labelled as having movements "omitted", or had "extra" movements. This usage would be noted by critics by the early 1800's and codified into teaching soon thereafter.

It is difficult to overstate the importance of Beethoven's output of sonatas, 32 piano sonatas, plus sonatas for cello and piano and violin and piano, forming a large body of music which would over time increasingly be felt to be essential for any instrumentalist of ability to master.

Sonata in the Romantic Era

The early 19th century began to establish conservatories of music, and codify the practice of the classical era. In this context, the current usage of the term "sonata" was established, both in terms of form, and in the sense that a full sonata is the normative example of concert music, which other forms are seen in relation to. Carl Czerny declared he invented the idea of sonata form, and music theorists began to write of the sonata as an ideal in music. From this point forward, the word "sonata" in music theory as often labels the musical form as well as much as particular works. Hence references to a symphony as a "sonata for orchestra". This is referred to by Newman as the "sonata idea", and by others the importance of the "sonata principle".

Among works expressly labelled sonata, some of the most famous sonatas composed in this era, there is the "Funeral March" sonata of Chopin, the sonatas of Mendelssohn and the three sonatas of Robert Schumann, Franz Liszt and later the sonatas of Johannes Brahms and Sergei Rachmaninoff.

In the early 19th century the [sonata form](#) was defined, from a combination of previous practice and the works of important classical composers, particularly Haydn, Mozart, Beethoven, but as well composers such as Clementi. Works which were not labelled "sonata" were felt to be an expression of one governing structural practice. The term "sonata" acquired the meaning of the structure of larger works. Because the word became definitively attached to an entire concept of musical layout, the differences in classical practice began to be seen as important to classify and explain. It is during this period where the differences between the three and the four movement layouts became a subject of commentary, with the prevailing theory being that the "concerto" was laid out in three movements, and the "symphony" in four, and that the four movement form was the superior layout. The "concerto" form was thought to be "Italianate" while the four movement form's predominance was ascribed to Haydn, and was considered "German".

For example critic JW Davison wrote in his *The Works of Fredrick Chopin*, on page 7 (1843):

Such are the impressions to which we are subject under the influence of this wonderful work – a very triumph of musical picturing – a conquest over what would seem it be unconquerable – viz. – the mingling of the physical and metaphysical in music – the sonata representing a dual picture - ...the battle of the actual elements and the conflict of human passions – the first for the multitude, the last for the initiated.

The importance of the sonata in the clash between Brahmsians and Wagnerians is also of note, Brahms represented, to his adherents, the adherence to the form as it was understood, while Wagner and Liszt claimed to have transcended the procrustean nature of its outline, for example Ernest Newman, not to be confused with William Newman, wrote, "Brahms and the Serpent" :

That, perhaps, will be the ideal of the instrumental music of the future; the way to it, indeed, seems at last to be opening out before modern composers in proportion as they discard the last tiresome vestiges of sonata form. This, from being what it was originally, the natural mode of expression of a certain eighteenth century way of thinking in music, became in the nineteenth century a drag upon both individual thinking...

This view, that the sonata is truly only at home in the classical style, and became a road block to later musical development is one that has been held at various times by composers and musicologists, including recently by Charles Rosen. In this view the sonata needed no description to Haydn, Mozart and Beethoven's era, in the same sense that Bach "knew" what a fugue was and how to compose one, where as later composers were bound by an "academic" sense of form that was not well suited to the Romantic era's more frequent and more rapid modulations.

Sonata after the Romantic Era

The sonata was closely tied in the romantic era to tonal harmony and practice. Even before the ending of this practice, large scale works increasingly deviated from the four movement layout which had been considered standard for almost a century, and the structure of movements internally began to alter as well. The "sonata idea", as well as the term "sonata" continued to be central to musical analysis, and a strong influence on composers, both in large scale works and in chamber music. The role of the sonata as an extremely important form of extended musical argument would inspire composers such as Hindemith, Prokofiev,

Shostakovich to compose in sonata form, and works in traditional sonata structure continue to be composed and performed.

The piano sonatas of Scriabin would begin from standard forms of the late [romantic](#) period in music, but would progressively abandon the formal markers which were taught, and would be composed as single movement works, he is sometimes thought of as a composer on the boundary between romantic and modern practice of the sonata.

Farther afield, Pierre Boulez would compose three sonatas in the early 1950's, which while they were neither tonal, nor laid out in the standard four movement form, were intended to have the same importance as sonatas. Elliot Carter would begin his transition from neo-classical composer to avant-garde with his Cello Sonata.

The Sonata in scholarship and musicology

The sonata idea or principle

Research into the practice and meaning of sonata form, style and structure would be the impulse for important theoretical works by Heinrich Schenker, Arnold Schoenberg and Charles Rosen among others, and the pedagogy of music would continue to rest on an understanding and application of the rules of sonata form as almost two centuries of development of practice and theory and codified it.

The development of the classical style and its norms of composition would form the basis for much of the music theory of the 19th century and 20th century. As a form, it was compared to the baroque fugue as being at the pinnacle of formal organization, and generations of composers, instrumentalists and audiences were guided by the understanding of sonata as an idea. The sonata idea begins before the term had taken its present importance, as the classical era changed its norms of performance practice. The reasons for these changes, and how they relate to the evolving sense of a new formal order in music is a matter of a great deal of research. Some common factors which were pointed to include: the change of music from primarily vocal to being instrumental; the changes in performance practice, including the end of the use of the continuo and the playing of all movements of a work straight through; the shift from the idea that each movement should express one emotion, to one which integrated contrasting themes and sections; the move from polyphonically based composing to homophonically based composing; changes in the availability of instruments; the change in the formal organization of movements away from binary organization; the rise of more dance rhythms; and changes in patronage and presentation.

Crucial to most interpretations of the sonata form is the idea of a tonal center and, as the Grove Concise dictionary of music puts it: "The main form of the group embodying the 'sonata principle', the most important principle of musical structure from the Classical period to the 20th century: that material first stated in a complementary key be restated in the home key".

The sonata idea was described by Newman in his monumental three volume work, begun in the 1950's and published in what has become the standard edition of all three volumes in 1972. He notes that according to his research, theorists had generally shown "a hazy recognition of 'sonata form' during the Classical Era and up to the late 1830's" and places particular emphasis on Reicha's 1826 work describing the "fully developed binary form", for its fixing of key relationships, Czerny's 1837 note in preface to his Opus 600, and Adolph Bernhard Marx who in 1845 wrote a long treatise on the "sonata form". Up until this point, Newman argues, the definitions available were quite imprecise, requiring only instrumental character and contrasting character of movements.

Newman also notes however that these codifications were in response to a growing understanding that the 18th century had a formal organization of music, and that it was important to understand it. Before the publication of Reicha, Czerny or Marx, there are references to the "customary sonata form", and in particular to the organization of its first movement. He documents in his works the evolution of analysis as well, showing that early critical works on sonatas, with some very notable exceptions, dealt with structural and technical details only loosely. Instead, many important works of the sonata genre or sonata form were not analyzed comprehensively in terms of their thematic and harmonic resources until after the beginning of the 20th century.

20th century theory

Two of the most important theorists in European musicology of the 20th century, Heinrich Schenker and Arnold Schoenberg, both had ideas with tremendous importance to the analysis and general understanding of the sonata. Their ideas were extremely rigorous, and placed tremendous emphasis on the long range influence of tonal materials. Both advanced theories of analysis of works which would be adopted by later theorists. Importantly, while the two men disagreed with each other, eventually their ideas were often used in combination.

Heinrich Schenker argued that there was an *urlinie* or basic tonal melody, and a basic bass figuration. That when these two were present, there was basic structure, and that the sonata represented this basic structure in a whole work with a process known as interruption. Arnold Schoenberg advanced the theory of *monotonicity*, which argued that a single work should be played as if in one key, even if movements were in different keys, that the capable composer would reference everything in a work to a single tonic triad.

For Schenker tonal function was the essential defining characteristic of comprehensible structure in music, and his definition of the sonata form rested, not on themes groups or sections, but on the basic interplay between the different "layers" of a composition. For Schoenberg, tonality was not necessary to comprehensibility, but the same importance of structural function of notes to "explain" the relationship of chords and counterpoint to an overarching set of relationships. Both men argued that tonality, and hence sonata structure in tonal form, was essentially hierarchical - that what was immediately audible was subordinate to large scale movements of harmony, that vagrant chords and events were less significant than the movement between chords which asserted their central importance over others.

As a practical matter, Schenker applied his ideas to the editing of the piano sonatas of Beethoven, using original manuscripts and his own theories to "correct" the available sources, while many of these changes were and are controversial, the basic procedure, of using tonal theory to infer meaning into available sources as part of the critical process, even to completing works left unfinished by their composers, is used today and is an essential part of the theory of sonata structure as taught in most music schools.

See also

- [History of sonata form](#)
- [Sonata form](#)
- [Sonata rondo form](#)
- [Bassoon sonata](#)
- [Cello sonata](#)
- [Clarinet sonata](#)
- [Flute sonata](#)
- [Piano sonata](#)
- [Viola sonata](#)
- [Violin sonata](#)

Famous Sonatas

Classical (ca 1760-ca 1830)

- Mozart
 - Piano Sonata in E-flat major (K. 281/189f - see Köchel-Verzeichnis) - Has an unusual adagio as the first movement.
 - Piano Sonata in A Major (K. 331/300i)
 - Piano Sonata in B-flat major (K.333/315c)
 - Piano Sonata in C Major (K.545)
 - Piano Sonata in B-Flat Major (K.570) - Considered by many to be Mozart's finest piano sonata
- Beethoven
 - Piano Sonata #1
 - Piano Sonata #8 "Pathétique"
 - Piano Sonata #14 "Moonlight"
 - Piano Sonata #15 "Pastoral"
 - Piano Sonata #17 "Tempest"
 - Piano Sonata #21 "Waldstein"
 - Piano Sonata #23 "Appassionata"
 - Piano Sonata #26 "Les adieux"
 - Piano Sonata #29 "Hammerklavier"
 - Piano Sonata #32
 - Violin Sonata "Spring"
 - Violin Sonata "Kreutzer"

Romantic (ca 1830-ca 1900)

- Franz Schubert
 - Sonata in C minor (D 958)(September 1828)
 - Sonata in A major (D 959) (September 1828)
 - Sonata in B-flat major (D 960) (September 1828)
- Robert Schumann
 - Piano Sonata in F# minor opus 11
 - Piano Sonata in F minor opus 14
 - Violin Sonata No 1 in A minor op. 105
 - Violin Sonata No 2 in D minor op. 121
 - Piano Sonata No 2 in G minor op. 22
- Frédéric Chopin
 - Piano Sonata #1 in C minor
 - Piano Sonata #2 in Bm minor op. 35, "Funeral March"
 - Piano Sonata #3 in B minor op. 58
 - Cello Sonata in G minor op. 65
- Felix Mendelssohn
 - Sonata in E major, op. 6
 - Sonata in G minor, op. 105

- Sonata in B-flat major, op. 106
- Cello Sonata in B-flat op. 45
- Cello Sonata in D op. 58
- Franz Liszt
 - Sonata after a Reading of Dante (Fantasia Quasi Sonata)
 - Sonata in B minor
- Johannes Brahms
 - Violin Sonata No. 1 "Rain Sonata"
 - Cello Sonata No. 1
- Peter Tchaikovsky
 - Piano Sonata in G op. 37 "Grande Sonate"
- Sergei Rachmaninoff
 - Cello Sonata in G minor
 - Piano Sonata No. 1 in D minor
 - Piano Sonata No. 2 in B-flat minor
- César Franck Violin Sonata in A (sometimes played on cello and now also on flute)
- Edvard Grieg
 - Piano Sonata Opus 7
 - Violin Sonata No. 3 in C minor opus 45
 - Cello Sonata in A minor opus 36
- Edward Elgar
 - Violin Sonata opus 82

20th Century (Including Modern) (ca 1910-2000)

- George Antheil
 - "Airplane" Sonata
- Samuel Barber
 - Cello Sonata
 - Piano Sonata
- Béla Bartók
 - Piano Sonata
 - Sonata for Solo Violin
 - Violin Sonatas (1921-2)
- Alban Berg
 - Piano Sonata
- Pierre Boulez
 - Piano Sonata #1
 - Piano Sonata #2
 - Piano Sonata #3
- Frank Bridge
 - Piano Sonata
 - Sonata for cello and piano
 - Sonata for violin and piano
- Elliot Carter
 - Piano Sonata
 - Cello Sonata
- Aaron Copland
 - Piano Sonata
 - Violin Sonata
- John Corigliano
 - Violin Sonata
- Claude Debussy

- Violin Sonata
- Cello Sonata
- Sonata for Flute, Viola and Harp
- Henri Dutilleux
 - Piano Sonata
- George Enescu
 - Violin Sonata #2
 - Violin Sonata #3 "In Romanian Folk Style"
- Paul Hindemith
 - Piano Sonata #2
 - Piano Sonata #3
 - Horn Sonata
 - Flute Sonata
- Herbert Howells
 - Two sonatas for organ
 - Sonatas for clarinet, oboe and piano
- Charles Ives
 - Piano Sonata No. 2, Concord, Mass., 1840-60
- Leoš Janáček
 - Piano Sonata "1.X.1905"
 - Violin Sonata
- Zoltán Kodály
 - Sonata for Solo Cello
- Ernst Krenek
 - Various piano sonatas in different styles
- Bohuslav Martino
 - Flute Sonata #1
- Francis Poulenc
 - Flute Sonata
 - Cello sonata
- Sergei Prokofiev
 - Piano Sonata #3
 - Piano Sonata #6
 - Violin Sonata #1
 - Piano Sonata #7
 - Piano Sonata #8
 - Violin Sonata #2 (after Flute Sonata)
 - Cello Sonata
- Maurice Ravel
 - Violin Sonata
 - Sonata for Violin and Violoncello
- Max Reger
 - Seven Sonatas for Solo Violin, Opus 91
- Alexander Scriabin
 - Piano Sonata #5
 - Piano Sonata #7 "White Mass"
 - Piano Sonata #9 "Black Mass"
- Roger Sessions
 - Piano Sonatas 1-3
 - Solo Violin Sonata
- Dmitri Shostakovich
 - Cello Sonata Opus 40
- Igor Stravinsky
 - Piano Sonata
 - Sonata for two pianos
- George Walker

- Piano Sonata #4
- William Walton
 - Violin Sonata
- Eugène Ysaÿe
 - Six Violin Sonatas Opus 27

Sonatas in Pop Culture

In the 2000 video game *The Legend of Zelda: Majora's Mask*, the Sonata of Awakening is a song you learn in the Deku Palace to raise the sunken Woodfall Temple.

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- Charles Rosen Sonata Forms ISBN 0393026582
- Charles Rosen The Classical Style ISBN 0393317129
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- Felix Salzer Structural Hearing Volumes I & II
- Stanley Sadie ed, The Grove Concise Dictionary of Music

Sonata da Chiesa

Sonata da Chiesa is Italian for "church [sonata](#)".

Sonatas are [instrumental compositions](#) of three or more [movements](#). There are various forms of sonata, such as the sonata da camera, as well as the sonata da chiesa. The sonata da camera (chamber sonata) is often more lively and incorporates a [dance](#) theme, while the sonata da chiesa is more sombre (suited to a church).

The sonata da chiesa is an instrumental composition dating from the [Baroque](#) period, generally consisting of four movements. More than one melody was often used, and the movements were ordered slow–fast–slow–fast with respect to tempo. The second movement was usually a fugal allegro, and the third and fourth were binary forms that sometimes resembled the sarabande and gigue.

It is often mistakenly believed these sonatas were composed to be performed in religious ceremonies. While this may well have happened when voluntary music was required, they are not in the same category as, say, a requiem. These sonatas were often performed in [concert](#) for entertainment.

One of the greatest exponents of the sonata da chiesa was the Milanese Arcangelo Corelli (1653–1713). Among his finest compositions are Six Sonata da Chiesa, Op. 1. Another composer of this form of music was G. B. Bassani who circa 1710 composed twelve sonata da chiesa.

After 1700 this type of sonata tended to merge with the sonata da camera. This sonata da chiesa had become outdated by the time of Joseph Haydn (1732–1809), although he did compose a few pieces in this style, as did Mozart a few years later, although this term was now seldom used.

Sonata form

Sonata form refers to both the standard layout of an entire [musical composition](#) and more specifically to the standardized form of the first [movement](#). The latter is also referred to as **sonata-allegro form**. Sonata form is both a way of organizing the composition of a work and a way of analyzing an existing work. While described and named in the early 19th century, the models for the form were works of the [classical period](#), most specifically Haydn, Mozart, and Beethoven, and the form is rooted in the schematics described in the late 18th century. The standard description of the sonata form is rooted in the [common practice period](#) of [harmony](#), though more modern descriptions of theorists such as Heinrich Schenker and Charles Rosen argue that there is a single tonal background which defines all sonata movements.

This is not to be confused with the term [sonata](#), which applies both to a genre of works, and to works which exemplify sonata form. This article deals with the formal outline as it would be taught in a composition class.

Use of the term

A sonata-allegro movement is divided into sections. It may begin with an *introduction*, which is generally slower than the main movement, and then proceeds to the **exposition**. The exposition presents the primary thematic material for the movement: one or two theme groups, often in contrasting styles and in opposing [keys](#), bridged by a **transition**. The exposition typically concludes with a **closing theme** and/or a **codetta**. The transition leads to the **development** where the harmonic and textural possibilities of the thematic material are explored, and which then transitions to the **recapitulation** where the thematic material returns in the tonic key. The work may conclude with a *coda*, or "tail" beyond the final cadence of the recapitulation.

Sonata form is also used to describe the layout of a multi-movement work. The *three movement* or *concerto* form has a sonata-allegro first movement, a slow movement as the second movement, and a fast movement, though not necessarily an allegro, as the final movement. The *four movement* or *symphony* form adds a dance movement either before or after the slow movement.

Pieces for orchestra that bear the form of a sonata are referred to as [concertos](#) or [symphonies](#), with or without soloists, respectively. [Chamber works](#) in sonata form are typically named after the ensemble: for example, [string quartet](#), [piano trio](#), [wind quintet](#), or for the instrument playing with piano accompaniment. For example, a "cello sonata" generally refers to a sonata for cello and piano, whereas a "sonata for cello solo" would be for the cello alone.

The terms Sonata-Allegro, Sonata Form, First Movement Form, all describe the same process. The sonata form became almost standard for the first movement of a symphony, especially in the period 1780 to 1900. These movements are also often marked *allegro*, hence the names 'Sonata-Allegro Form' and 'First Movement Form'.

Outline of sonata form

The standard description of the sonata form is as follows:

Introduction: This section is optional, or may be reduced to a minimum. If it is extended, it is generally slower than the main section, and focuses on the dominant key. It may or may not contain material which is later stated in the exposition. The introduction increases the weight of the movement, and also permits the composer to begin the exposition with a theme that would be too light to start on its own, as in Symphony No. 103 (Haydn: Drumroll Symphony). Usually, but not always, the introduction is excluded from the exposition repeat.

Occasionally the material of introduction reappears in its original tempo later in the movement. Often, this occurs in the coda, as in Mozart's string quintet K. 593, the Drumroll Symphony, or Beethoven's Piano Sonata No. 8 (Pathétique).

Exposition: the primary thematic material for the movement is presented. This section can be further divided into:

- *First subject group* – this consists of one or more themes, all of them in the home key. So if the piece is in C major, all of the music in the first group will be in C major.
- *Transition* – in this section the composer modulates from the key of the first subject to the key of the second.
- *Second subject group* – one or more themes in a different key to the first group. If the first group is in a major key, the second group will usually be in the dominant, or whichever key is to fill the dominant role in the movement. In pieces in a major key this will be the perfect fifth higher, for example if the original key is C major, the key of the music of the second group will be G major. If the first group is in a minor key, the second group will generally be in the relative major, so that if the original key is C minor, the second group will be in E flat major. The material of the second subject is often different in rhythm or mood from that of the first subject (frequently, it is more lyrical).
- *Codetta* – the purpose of this section is to bring the exposition section to a close with a perfect cadence in the same key as the second group. Often the codetta contains a sequence of themes, each of which arrives at a perfect cadence. The whole of the exposition may then be repeated. Often the last measure or measures of the exposition are slightly different between the repeats, one to point back to the tonic, where the exposition began, and the second to point towards the development.

Development: generally starts in the same key as the exposition ended, and may move through many different keys during its course. It will usually consist of one or more themes from the exposition altered and occasionally juxtaposed and may include new material or themes - though exactly what is acceptable practice is a famous point of contention. Alterations include taking material through distant keys, breaking down of themes and sequencing of motifs, and so forth.

The development varies greatly in length from piece to piece, sometimes being relatively short compared to the exposition and in other cases quite long and detailed. However, it almost always shows a greater degree of tonal, harmonic and [rhythmic](#) instability than the other sections. At the end, the music will turn towards the home key and enter the recapitulation. The transition from the development to the recapitulation is a key moment in the work.

Recapitulation: this is an altered repeat of the exposition, and consists of:

- *First subject group* – usually in exactly the same form as it appeared in the exposition.

- *Transition* – now altered so that it does not change key, but remains in the piece's home key.
- *Second subject group and codetta* – usually in the same form as in the exposition, but now in the same key as the first group. If the first group was in a minor key, the second group and codetta may be shifted into the minor for the recapitulation. On rare occasions may be in the parallel major key (for example, C minor/C major).

Coda: After the final cadence of the recapitulation, the movement may continue into a "tail", which will contain material from the movement proper. Codas, when present, vary considerably in length, but, like introductions, are not part of the "argument" of the work, however it ends with a perfect cadence in the home key. Codas may be quite brief tailpieces, or they may very long and elaborate; a famous example is the finale of Beethoven's Symphony No. 8. Further examples of extended codas from Beethoven include the first movement from the Piano Sonata No. 23 (Appassionata) and also the third movements from the Piano Sonata No. 14 (Moonlight) and the Piano Sonata No. 17 (Tempest).

Some, in lieu of the above terminology, refer to the "principal theme" and "second theme" (abbreviated P. and S., respectively) instead of the first and second subject groups as well as the "closing" (abbreviated Cl.) instead of the codetta. Parts of the sonata form are also sometimes called the "main" and "subordinate theme" or the first and second "subjects".

Monothematic expositions

It is not necessarily the case that the move to the dominant key in the exposition is marked by a new theme. Haydn in particular was fond of using the opening theme, often in a truncated or otherwise altered form, to announce the move to the dominant. Mozart, despite his prodigious melodic gift, also occasionally wrote such expositions, for instance in the piano sonata K. 570 or the string quintet K. 593. Such expositions are often called **monothematic**, meaning that one theme serves to establish the opposition between tonic and dominant keys. This term is misleading: most "monothematic" works have multiple themes: most works so labelled have additional themes in the second subject group. Only on occasion (for example, in Haydn's string quartet Op. 50 no. 1) did composers perform the *tour de force* of writing a complete sonata exposition with just one theme: another more recent example is Edmund Rubbra's 2nd Symphony.

That monothematic expositions usually have additional theme is used by Charles Rosen to illustrate his theory that the Classical sonata form's crucial element is that the arrival of the dominant be *dramatized* in some way. Using a new theme was a very common way to achieve this effect, but other resources such as changes in texture, salient cadences and so on were also accepted practice.

Modulation to keys other than the dominant

The key of the second subject may be something other than the dominant or the relative major. About halfway through his career, Beethoven began to experiment with other tonal relationships between the tonic and the second subject group. Most commonly, both in Beethoven and other composers, the mediant or submediant, rather than the dominant, is used for the second group. For instance, the Waldstein sonata, in C major, modulates to the mediant E major, while the Hammerklavier sonata, in B-flat major, modulates to the submediant G major.

Modulations within the first subject group

The first subject group need not be entirely in the tonic key. In the more complex sonata expositions there can be brief modulations to fairly remote keys, followed by reassertion of the tonic. Thus, Mozart's String quintet in C, K. 515 visits C minor, D-flat major, and D major before finally moving to the dominant of G major.

Sonata form in concertos

An important variant on traditional sonata-allegro form is found in the first movement of the Classical [concerto](#). Here, the orchestra usually prepares for the entrance of the soloist by playing some of the themes that will be heard during the main part of the movement, a sort of introduction but in the main tempo. The soloist then enters, sometimes with material of its own (as in Mozart's twentieth piano concerto memorably, and others), and continues with a sonata-form exposition usually, but not always, closely related to that opening orchestral introduction. (With Mozart, for instance, some of the most memorable themes of that opening orchestral tutti are held off until the development. In his twenty-fifth piano concerto one of them, which hadn't been heard since then, becomes the main *subject* of the development. One of the earliest books ever devoted to his concertos, by Cuthbert Girdlestone, pointed this out often.)

Towards the end of the recapitulation, there is usually a [cadenza](#) for the soloist alone. This has an improvisatory character (it may or may not actually be improvised) and serves, generally, to prolong the harmonic tension on a dominant chord before the orchestra ends the piece in the tonic.

The history of sonata form

Main article: [History of sonata form](#)

The term sonata is first found in the seventeenth century, when instrumental music had just begun to separate itself from vocal music. Originally "sonata" (derived from the Italian word, suonare, to play) meant a piece for playing, in distinction to "cantata," a piece for singing. For some time the term sonata did not imply a definite type of form.

Sonata form came to dominate many forms of musical composition during the [Classical era](#), and was defined and made central to concert music in the [Romantic era](#). It has continued to be influential through the subsequent history of classical music through the modern period. The 20th century saw a wealth of scholarship that sought to place the structure of the sonata form on basic tonal laws.

Sonata form and other musical forms

Sonata form shares characteristics with both [binary form](#) and ternary form. In terms of key relationships, it is very like binary form, with a first half moving from the home key to the dominant and the second half moving back again (this is why sonata form is sometimes known as *compound binary form*); in other ways it is very like ternary form, being divided into three sections, the first (exposition) of a particular character, the second (development) in contrast to it, the third section (recapitulation) the same as the first.

The early binary sonatas (more than 500) by Domenico Scarlatti provide excellent examples of the transition from binary to sonata-allegro form. Among the many sonatas are numerous examples of the true sonata form being crafted into place. During the 18th century many other composers like Scarlatti were discovering this same musical form by experimenting at their keyboards harmonically and melodically.

Theory of the sonata form

The sonata form is a guide to composers as to the schematic for their works, for interpreters to understand the grammar and meaning of a work, and listeners to understand the significance of musical events. A host of musical details are determined by the harmonic meaning of a particular note, chord or phrase. The sonata form, because it describes the shape and hierarchy of a movement, tells performers what to emphasize and how to shape phrases of music. The theory of the "sonata form" begins with the description, in the 1700's, of schematics for works, and was codified in the early 19th century. This codified form is still used as the basic pedagogy of the sonata form.

In the 20th century, emphasis moved from the study of themes and keys to how harmony changed through the course of a work and the importance of cadences and transitions in establishing a sense of "closeness" and "distance in a sonata". The work of Heinrich Schenker and his ideas about "foreground", "middleground" and "background" became enormously influential in the teaching of composition and interpretation. Schenker believed that inevitability was the key hallmark of a successful composer, and that therefore works in the sonata form would demonstrate an inevitable logic.

In the simplest example, playing of a cadence should be in relationship to the importance of that cadence in the overall form of the work. More important cadences are emphasized by pauses, dynamics, sustaining and so on. False or deceptive cadences are given some of the characteristics of a real cadence, and then this impression is undercut by going forward more quickly. For this reason changes in performance practice bring changes to the understanding of the relative importance of various aspects of the sonata form. In the classical era, the importance of sections and cadences and underlying harmonic progressions gives way to an emphasis on themes. The clarity of strongly differentiated major and minor sections gives way to a more equivocal sense of key and mode. These changes produce changes in performance practice: when sections are clear, then there is less need to emphasize the points of articulation. When they are less clear, greater importance is placed on varying the tempo during the course of the music to give "shape" to the music.

Over the last half century a critical tradition of examining scores, autographs, annotations and the historical record has changed, sometimes subtly, occasionally dramatically, the way in which the sonata form is viewed. It has led to changes in the way works are edited, for example, the phrasing of Beethoven's Piano works has undergone a shift to longer and longer phrases which are not always in lock step with the cadences and other formal markers of the sections of the underlying sonata form. Compare the recordings of Schnabel from the beginning of the recording era, with those of Barenboim, and then Pratt shows a distinct shift in how the structure of the sonata form is presented to the listener over time.

For composers, the sonata form is like the plot of a play or movie script, describing when the crucial plot points are, and the kinds of material that should be used to connect them into a coherent and orderly whole. At different times the sonata form has been taken to be quite rigid, and at other times a freer interpretation has been generally considered permissible. Questions such as whether themes may be presented in the "wrong" keys or the "reverse order" show eras with a stricter understanding of sonata form.

Musical criticism and sonata form

Due to its centrality to classical music, the sonata form has been a topic of interest to musical critics ever since its origin. For full discussion, see [Criticism and sonata form](#).

See also

- [Sonata rondo form](#)

Sonata forms

The [sonata](#) forms cover the whole ground of instrumental music from CPE Bach to the advent of the instrumental lyric as matured by Schumann and of the [symphonic poem](#) originated by Liszt.

They also have a profound influence on classical [opera](#) and vocal music, and hence, by repulsion, upon Wagner, whose life-work consisted in emancipating the music-drama from them. The conditions which developed them were the conditions which made Gluck's reform of opera possible; for they are at once the means and the expression of that 18th-century change in the language of music which made it a truly dramatic medium. Hence our present task is the discussion of the largest and most central problems pure music has ever dealt with; and, while the external technicalities are numerous and prominent, they are significant only so long as we maintain their connexion with those problems with which the true masters (and only the true masters) of the sonata forms are concerned. Much, then, that is essential to the true sonata forms must come under the headings of instrumentation, harmony, and other musical categories. But here we must confine ourselves to the purely formal aspect, allowing only such allusion to other aspects as will help us to see behind superficial appearances.

The Sonata Style

The sonata forms are representative of the type of music that attracts us primarily by its design and its larger contrasts, and only in the second place by the vitality of its texture. In Bach's art the reverse is the case; we listen chiefly to the texture, and our delight in the larger designs, though essential, is seldom more than subconscious. Art-forms existed already in Bach's time, in which the shape, and not the texture, was the object of attention, but these were lighter forms. Bach himself was the greatest master of them, but he never transcended what was then their legitimate limit as an art which is related to his larger work much as decorative designs are related to architecture. Bach's suites and partitas contain (apart from their great preludes, in which other principles are involved) one form embodied in several different dance rhythms, which is the germ from which the sonata was developed. It is sometimes known as the "binary" form; but as some eminent writers classify its later development as "ternary," we shall here avoid both terms, and refer to it in its earlier manifestations as the "suite" form, and in its later as the "sonata" form. This form is often typified in the compass of a single melody without change of key or marked division, as in that beautiful English tune "Barbara Allen," where the half-close on the dominant in the fourth bar is symmetrically reproduced as the full close on the tonic at the end. On a larger scale it admits of great variety and elaboration, but the style of the classical suite never allows it to become much more than the musical analogue of a pattern on a plate. The passage from the material in the main key to that in the foreign key (from A to B in the above diagram) is continuous and unnoticeable, nor is the second part of the design which leads to the return of B in the tonic noticeably different in style or movement from the earlier part. It has a slightly greater range of key, for the sake of variety, but no striking contrast. Lastly, the rhythms, and such texture as is necessary to keep the details alive, are uniform throughout.

Now, the essential advance shown by the true sonata forms involves a direct denial of all these features of the suite style. No doubt one natural consequence of working on a larger scale is that the sonata composer tends to use several contrasting themes where the suite composer used only one; and an equally natural consequence is that the shape itself is almost invariably amplified by the introduction of a recapitulation of A as well as of B in the tonic.

But these facts do not constitute a vital difference between sonata and suite forms. They do not, for instance, enable composers like Boccherini and the later Italian violin writers to emancipate themselves from the influence of the suite forms, though the designs may be enlarged beyond the bursting point. The real difference lies, indeed, in every category of the art, but primarily in a variety of rhythm that carries with it an entirely new sense of motion, and enables music to become not only, as hitherto, architectural in grandeur and decorative in detail, but dramatic in range. The gigue of Bach's C major suite for violoncello, and the allemande of his D major clavier partita, will show that the suite forms were amply capable of digesting a non-polyphonic style and a group of several contrasted themes; but they still show the uniformity of rhythm and texture which confines them to the older world in which visible symmetry of form is admissible only on a small scale. Haydn can write a movement, perhaps shorter than some of Bach's larger dance movements, containing only one theme and mainly polyphonic in texture, as in the finale of his tiny string quartet in D minor, Op. 42; but the transformations of his one theme will be contrasted in structure, the changes of rhythm will be a continual surprise, the passage from the first key to the second will be important and emphatic, and at every point the difference in scope between his sonata music and Bach's suite music will be as radical as that between drama and lyric. The process of this change was gradual; indeed, no artistic revolution of such importance can ever have been accomplished more smoothly and rapidly. Yet Philipp Emmanuel Bach, the first to realize the essentials of the new style, obtained his object only at the cost of older elements that are essential to artistic completeness. And Haydn himself was hardly able to reinfuse such vitality of texture as would give the new form permanent value, before he was forty years of age. Haydn's earlier string quartets, from Op. 1 to Op. 33, present one of the most fascinating spectacles of historical development in all music. He was content to begin at a lower level of brilliance.

In all stages of development it has been usual to repeat at least the first portion. The repetition is indicated by a sign and may be ignored in analysis, though Haydn, Beethoven and Brahms have sometimes produced special effects by it. The repetition of the second part is now obsolete, and that of the first nearly so than some of his contemporaries; because from the outset his object was the true possibilities of the new style, and no luxuriance of colour could blind him to the lifelessness of an art that is merely suite-form spun out. Haydn's earliest quick movements in sonata forms are often as short as any suite movement, except when he writes for orchestra, where he is influenced by the style of the operatic overture as we find it in Gluck and in the symphonies of Philipp Emmanuel Bach. In his slow movements he at first more often than not worked in the style and form of the operatic aria; and in so mature a piece as the quartet in G major, Op. 17, No. 5, he not only endorses Philipp Emmanuel Bach's evident conviction that operatic recitative is within the scope of the sonata, but convinces us that he is right. It was easy for the early composers of sonatas to introduce theatrical features into their instrumental music; for the very fact that the sonata forms were in poly-phonic days the forms of lighter music is a consequence of their original identity with the forms of stage-music and dance. But it needed a very great composer to realize not only the radically dramatic character of a sonata form in which the rhythm and texture is emancipated from the metrical bondage of the suite, but also its true limitations as pure instrumental music. As Haydn's work proceeded, so did the freedom of his rhythm and its consequent inner dramatic life increase; while the external operatic influences soon disappeared, not so much because they were out of place, as because opera itself "paled its ineffectual fires" in the daylight of the pure instrumental drama with its incomparably swifter and terser action. Polyphony, on the other hand, steadily increased, and was so openly encouraged that in the first set of Haydn's quartets which is entirely free from archaism (Op. 20) three of the finales are regular fugues. And from that time onward there is hardly a work of Haydn's in which highly organised fugato passages are not a frequent means of contrast.

The Sonata Form

In the last-mentioned quartets of Haydn and the works of Mozart's boyhood, the normal sonata form, as we now accept it, is firmly established. It is, no doubt, equally true of Philipp Emmanuel Bach's form; and thus we see how little the external shape of a movement tells us as to the ripeness or genuineness of the specimen. Apart from this, much confusion of thought is caused by the unfortunate terms "first and second subject," which have misled not only many teachers but nearly all pseudo-classical composers into regarding the exposition of the movement as consisting essentially of two themes expanded to the requisite size by appropriate discourse. When we use the terms "first and second subject," then, let us be understood to mean any number of different themes, in any variety of proportion, but separable into two groups of which the first is in the tonic while the second is in another related key, which is called the complementary key. The exposition of a movement in sonata form contains, then, these two "subjects" and represents these two keys; and unless the work is too large or too emotional for merely decorative emphasis, the exposition is generally repeated. Then the development follows. It is normally founded on the materials of the exposition, but neither confines itself steadily to any key nor leaves its material as it found it. On the contrary, its function is to provide a wide range of modulation, and to put the materials into fresh light by regrouping them.

It cannot be too strongly insisted that in the sonata forms there are no rules whatever for the number of themes and their relative prominence among themselves and in their development. After the development the first subject returns in the tonic, with an effect which, after so many changes of key, is always reassuring as regards subject design, and sometimes intensely dramatic. The second subject form in an advanced state of development; and further pro-follows, also in the tonic. This recapitulation is normally very exact, except for the alteration necessary to bring the second subject into the tonic instead of the complementary key, an alteration which, of course, will chiefly affect the first subject, if, indeed, the original transition was not so simple that it could be merely suppressed. In highly organized works, however, this point is often marked by some special stroke of genius, and even in the most exact recapitulations the great masters make minute changes which throw the second subject into higher relief.

Modern criticism tends to dismiss the recapitulation as a conventional and obsolescent feature; but this is a great mistake. The classics, from Scarlatti to Brahms, give overwhelming proof that it is a primary instinct of composers with a living sense of form to conceive of all kinds of exposition as predestined to gain force by recapitulation, especially in any part that resembles a second subject. Haydn we shall find to be an extreme case; but we have only to regard his true second subject as residing in the very end of his exposition, and his mature work will then illustrate the point with special force. Beethoven seems to give one notorious detail to the contrary effect, in the first movement of his C minor symphony, but the passage only proves the rule more forcibly when seen in its context. The powerful phrase that announced the second subject is in the recapitulation transferred from the resounding triumph of the horns to the impotent croaking fury of the [bassoons](#). This looks like a mere inconvenient result of the fact that in 1808 the horns could not transfer the phrase from E flat to C without a change of crook. But in earlier works Beethoven has made them change crooks on far less provocation; and besides, he could easily have contrived a dozen tone-colours more dignified than that of the bassoons.

The point must, then, be one of Beethoven's touches of Shakespearian grotesqueness; and certainly it draws attention to the recapitulation. But even if we dismiss it with impatience we are then immediately confronted with a new melodic and harmonic poignancy in the subsequent crescendo, produced by changes as unobtrusive and as essential to the life of the whole as are the deviations from mechanical symmetry in the forms of leaves and flowers. With the recapitulation the bare essentials of sonata form end; but the material will probably, in works on a large scale, furnish ample means of adding a more emphatic conclusion, which is then called the coda. In Beethoven's hands the coda ranges from a dramatic non-existence, as in the distant thunder in which the first movement of the D minor sonata expires, to the mighty series of new developments and climaxes which, in the 3rd and 9th symphonies and many other works, tower superbly above the normal structure.

Haydn's later treatment of sonata form is very free. He shows a sense of space and breadth which, if second to Beethoven's, can only be said to be so because the terms of Haydn's art did not give it fuller expression. The scale on which he worked was so small that he soon found that a regular recapitulation took up all the room he wanted for larger growths to a brilliant climax. Moreover, he found that if his second subject began with material in sharp contrast to the first, it tended to make his movements sound too undeveloped and sectional for his taste; and so in his later works he generally makes his second subject on the same material as his first, until the very end of the exposition, where an exquisitely neat new theme forms the close. This cadence-theme also rounds off the whole movement with an appearance of regularity which has led to the belief that Haydn, like Mozart, observes a custom of rigid recapitulation from which Beethoven was the first to emancipate the form. The truth is that the brilliant new developments which oust the recapitulation almost entirely in Haydn's form are more like Beethoven's codas than anything else in earlier music, and the final appearance of the neat cadence-theme at the end is, from its very formality, the most brilliant stroke of all. Lastly, these tendencies are characteristic, not of Haydn's early, but of his late work. They have been described as "showing form in the making"; but this is far from true. They show progress was only possible by the introduction of new qualities which at first had a decidedly restraining effect.

Mozart's greater regularity is due, not to a more formalizing tendency than Haydn's, but to the fact that he works on a larger scale and with a higher polyphony. In actual length, Mozart's movements are so much greater than Haydn's that sharply contrasted themes and regular recapitulations do not hamper him. On the contrary, they give his designs the necessary breadth. This was not more his aim than Haydn's; but he had the opportunities of a later generation and the example of Haydn's own earlier work, besides a vast experience of composition (both in [contrapuntal](#) and sonata forms) that began in his miraculous infancy and made all technical difficulties vanish before he was fifteen. At sixteen he was writing string-quartets in which his blending of polyphonic and sonata style is more surprising, though less subtle, than Haydn's. At twenty-two he was treating form with an expansiveness which sometimes left his music perilously thin, though he was never merely redundant. The emphatic reiterations in the Paris symphony are not mannerisms or formulas; they are the naturally simple expression of a naturally simple material. In a series of easy-going works of this kind he soon learnt the conditions of breadth on a large scale; and, by the time he came under the direct influence of Haydn, every new polyphonic, rhythmic and instrumental resource enlarged the scale of his designs as fast as it increased their terseness and depth. His career was cut short, and his treatment of form reached its limit only in the direction of emotional expression. The sonata style never lost with him its dramatic character, but, while it was capable of pathos, excitement, and even vehemence, it could not concern itself with catastrophes or tragic climaxes. The G minor symphony shows poignant feeling, but its pathos is not that of a tragedy; it is there from first to last as a result, not a foreboding nor an embodiment, of sad experiences. In the still more profound and pathetic G minor quintet we see Mozart for once transcending his limits. The slow movement rises to a height not surpassed by Beethoven himself until his second period; an adequate finale is unattainable with Mozart's resources, and he knows it. He writes an introduction, beautiful, mysterious, but magnificently reserved, and so reconciles us as he best can to the enjoyment of a lighthearted finale which has only here and there a note of warmth to suggest to us any pretension of compatibility with what went before.

Beethoven discovered all the new resources needed to make the sonata a means of tragic expression, and with this a means of expressing a higher rapture than had ever been conceived in music since Palestrina. He did not, as has sometimes been said, emancipate sonata forms from the stiffness of the recapitulation. On the contrary, where he alters that section it is almost invariably in order to have, not less recapitulation, but more, by stating some part of the second subject in a new key before bringing it into the tonic. Here, as has been suggested above, the effect of his devices is, both in minutiae and in surprises, to throw the second subject into higher relief. Every one of the changes which appear in the outward form of his work is a development from within; and, as far as any one principle is more fundamental than others, that development is primarily harmonic.

We have elsewhere mentioned his practice of organizing remote or apparently capricious modulations on a steady sequential progression of the bass, thereby causing such harmonies to appear not as mere surprises or special effects (a form in which they have a highly artistic function in Mozart and Haydn) but as inevitable developments. The result of this and a host of similar principles is an incalculable intensification of harmonic and emotional expression. Let us compare the opening of the second subject of Haydn's quartet in A major, Op. 20, No. 6, with the corresponding passage in the first movement of Beethoven's sonata, Op. 2, No. 2. Haydn executes the masterly innovation of a second subject that before establishing its true key passes through a series of rich modulations. He begins in E minor, rapidly passing through G and A minor, and so to the dominant of E, in various phases of tender humour and cheerful climax. The keys are remote but not unrelated, the modulations are smooth, and the style is that of a witty improvisation. Beethoven's second subject is intensely agitated; its modulation begins like Haydn's as regards key, but its harmonies are startling and its pace tremendous. Its regular rising bass carries it in two steps to a totally unrelated key, through which it is urged by the same relentless process with increasing speed, and when it is at last driven to the threshold of the key which it seeks as its home there is a moment of suspense before it plunges joyfully into its cadence.

Such resources as this enable Beethoven to give rational dramatic force to every point in his scheme, and so they soon oust those almost symbolical formulas of transition and cadence which are a natural feature in Mozart's music and a lifeless convention in imitations of it. The growth of Beethoven's forms is externally most evident in his new freedom of choice for the complementary key. Hitherto the only possible key for the second subject was in major movements the dominant, and in minor movements the relative major or dominant minor. A sonata which begins by treating all directly related keys as mere incidents in establishing the tonic, will very probably choose some remoter key as its main contrast; and it is worth while trying the opening of the Waldstein sonata (Op. 53) with the simple alteration of C sharp and A natural for C natural and A sharp in the bass of the twenty-first bar, so as to bring the whole transition to the second subject on to the orthodox dominant of G, in order to see, on the one hand, how utterly inadequate that key is as a contrast to the opening, and, on the other hand, how unnecessarily long the transition seems when that is the key which it is intended to establish.

The Sonata as a whole

The history of the Waldstein sonata marks the irrevocable transition from Mozart to Beethoven (see iv. 88); and in his rejection of the well-known Andante in F (which was originally intended for its slow movement) Beethoven draws attention to the problem of the sonata as a whole, and the grouping of its movements. The normal sonata, in its complete (or symphonic) form, consists of four movements: firstly, a quick movement in that sonata form *par excellence* to which our discussion has been hitherto confined; then two middle movements, interchangeable in position, the one a slow movement in some lighter form, and the other a dance movement (the minuet, or scherzo) which in earlier examples is of hardly wider range than a suite movement. The finale is a quick movement, which may be in sonata form, but generally tends to become influenced by the lighter and more sectional [rondo form](#), if indeed it is not a set of variations, or even, in the opposite extreme, a fugue.

Aesthetically, if not historically, this general scheme is related to that of the suite, in so far as it places the most elaborate and highly organized movement first, corresponding to the allemande and courante; while the slow movement, with its more lyric character and melodious expression, corresponds to the sarabande; the minuet or scherzo to the lighter dance tunes or "Galanterien" (such as the gavotte and bourree), and the lively finale to the gigue. But just as the whole language of the sonata is more dramatic, so are the contrasts between its movements at once sharper and more essential to its unity. Hence, the diversity of outward forms within the limits of these four movements is incalculable.

The first movement is almost always in the sonata form par excellence, because that admits of higher organization and more concentrated dramatic interest than any other. Often after such a movement a slow piece in the form conveniently known as A B A, or simple "ternary" form (i.e. a broad melody in one key, followed by a contrasted melody in another, and concluded by a recapitulation of the first) is found to be a welcome relief, and of great breadth of effect. Of course in all true classics the very simplicity of such movements will be inspired by that sense of rhythmic freedom and possibility of development that permanently raises sonata forms from the level of a mere decorative design; nor, on the other hand, is there any limit to the complexity of form possible to a slow movement, except that imposed by the inevitable length of every step in its slow progress. Still, the tendency of slow movements, even more than of finales, is to prefer a loose and sectional organization. Sonata form is frequently used in them by Haydn and Mozart with the success attainable only by the greatest masters of rhythmic flow; but even in their works the development is apt to be episodic in character, and is very often omitted. The minuet, in Haydn's and Mozart's hands, shows a surprising amount of rhythmic variety and freedom within the limits of a dance tune; but Haydn, as is well known, sighed for its development into something larger; and, though Beethoven had long emerged from his "first period" before he could surpass the splendid minuet in Haydn's quartet in G major, Op. 77, No. 1, he achieved in the scherzo of his Eroica symphony the first of a long line of movements which establish the scherzo as an essentially new art-form.

The only condition that affects the forms of finales is that a sonata involves a considerable stretch of time, and therefore its end must be so designed as to relieve the strain on the attention. In a drama or a story the deeper artistic necessity for this is masked by the logic of cause and effect, which automatically produces the form of an intrigue ending in a denouement. In music the necessity appears in its purest form. There is no need for finales to be less serious than first movements; or even, in certain ways, less complex; but the attention which could be aroused at the outset by problems must be maintained at the end by something like a solution. Hence the use of the lighter rondo forms, which, by dividing the work into shorter and more distinct sections, make the development easier without unduly limiting its range. Hence, also, the influence of rondo style upon such finales as are cast in true sonata form; and hence, lastly, the paradox that the fugue has occasionally been found a possible means of expression for the finale of a dramatic sonata. For the complexity of the fugue, though incessant, is purely a complexity of texture, and the mind in following that texture instinctively abandons any effort to follow the form at all, finding repose in the change of its interests.

Now, just as within the typical scheme of first and second subject development and recapitulation in the first movement, there is room for genius in the contrasting of different rhythms and proportions, so, within the limits of the simple four-movement scheme of the whole sonata is there room for genius in the contrast of various types and degrees of organization. The complete four-movement scheme seldom appears in works for less than three instruments. Beethoven was the first to adopt it for solo sonatas, and he soon thought fit to make omissions. In Haydn's work for less than four instruments it was not even necessary that the "sonata" form itself should be represented at all. Its essential spirit could be realized in the melodic and rhythmic freedom of a group or couple of more sectional movements, nor did Beethoven (in Op. 26 and Op. 27, No. 1) consider such works unworthy of the name of sonata, or (in Op. 54) incapable of expressing some of his most original ideas. No design is known to pure instrumental music that is not possible as a movement of a sonata, if it has the characteristic freedom of rhythm and is not much over a quarter of an hour in length. There is no form that has not been so applied; and, indeed, the only instrumental form that has maintained a larger development outside than inside the scheme of the sonata is that of variations.

As the scope and complexity of the sonata style grew, so did the interdependence of its movements become more evident. With Mozart and Haydn it is already vital, as we have seen in the crucial case of Mozart's G minor quintet; but the differences between one scheme and another are not remarkable until we study them closely; and, except in key-relationship, it would be difficult to trace anything more concrete than principles of contrast as interacting

between one movement and another. But Beethoven's dramatic power finds as free expression in the contrasts between whole movements as it finds within the movements themselves. In his later works, the increase in harmonic range, with the consequent prominence of remoter key-relationships, necessitating the dwelling on these keys at greater length causes the key-system of each movement to react on the others to an extent that would be purposeless in the art of Haydn and Mozart. Thus in the B flat trio, Op. 97, we find such remote keys as G major, D flat and D major placed in positions of great functional importance, until we come to the finale, which keeps us in suspense by its very low and quiet key-colour, contrasting so oddly with its bacchanalian temper. But when the whole main body of this finale has passed before us in the drab colours of tonic, dominant and sub-dominant, the coda marvellously explains everything by opening with an enharmonic modulation to the most distant key yet attained except as a transitory modulation.

As Beethoven proceeded, his growing sense of the functional expression of musical forms enabled him to modify and strengthen them until their interaction was as free as its principles were exact. In the C sharp minor quartet (Op. 131) the opening fugue is functionally an enormously developed introduction. The following allegro, in the startling key of D major, the "artificial" flat supertonic, is a first movement, with its development suppressed, and with certain elements of rondo style as a necessary contrast to the preceding fugue. The startling effect produced by this key of D major necessitates, a simple and limited key-system within the movement itself, thus accounting for the absence of a development. The remaining movements fall into their place among the keys that lie between the keys of D major and C sharp minor. Thus the slow movement (to which the brief allegro moderato forms a dramatic introduction) is a great set of variations in A major, and the strictness of its variation form allows no change of key until the two brilliant bursts of remoter harmony, F and C, in the coda. Then follows a scherzo of extremely simple design, in E major, with a small part of its trio in A. A short introduction in G sharp minor, the dominant, completes the circle of related keys and leads to the finale which (though cast in a compound of rondo and sonata form that would allow it a free range of modulation) contents itself with very simple changes, until towards the end, where it systematically demonstrates the exact relationship of that first surprising key of D major to C sharp minor.

The Unity of the Sonata

The gigantic emotional range of Beethoven's work is beyond the scope of technical discussion, except in so far as the technical devices themselves suggest their emotional possibilities. The struggle between decadence and reaction since the time of Beethoven indicates on the one side the desire to rival or surpass Beethoven in emotional expression without developing the necessary artistic resources; and, on the other side, a tendency to regard form as a scheme which the artist first sets up and then fills out with material. Early in the 19th century these tendencies gave rise to controversies which are not yet settled; and before we discuss what has taken place since Beethoven we must consider the connexion between sonata movements in a last new light.

Historical views of art are apt to be too exclusively progressive and to regard higher and lower degrees of organization in an art-form as differing like truth and falsehood. But in trying to prove that the megatherium could not survive under present conditions, we must beware of arguing that it never existed; nor must we cite the fact that man is a higher organism in order to argue that a jelly-fish is neither organic nor alive. Organization in art, as elsewhere, may be alive and healthy in its lowest forms. The uniformity of key in the suite forms is low organization; but it is not inorganic until a mild seeker after novelty, like AG Muffat, tries to introduce more keys than it will hold. The interdependence of movements in Haydn and Mozart is not such high organization as the ideal form of the future, in which there is no more breaking up of large instrumental works into separate movements at all; but neither is it a mere survival from the decorative contrasts of the suite. Evolutionists must not forget that in

art, as in nature, the survival of the fit means the adaptability to environment. And the immortal works of art bring their proper environment with them into later ages.

The large instrumental forms have, until recent times, remained grouped into sonata movements, because their expression is so concentrated and their motion so swift that they cannot, within the limits of a single design, give the mind time to dwell on the larger contrasts they themselves imply. Thus, in the "Sonata Appassionata," the contrast between the first subject and the main theme of the second is magnificent; but that calm second theme lasts just the third part of a minute before it breaks off. Now, though the third part of a minute bears about the same proportion to the whole design as five hundred lines does to the design of Paradise Lost; though, moreover, this theme recurs three times later on, once in an exact recapitulation, and twice transformed in terribly tragic climaxes; yet the mind refuses to be whirled in less than ten minutes through a musical tragedy of such Shakespearian power without opportunity for repose in a larger scheme of contrasts than any attainable by the perfection and breadth of the single design within these limits. Hence the need for the following slow set of variations on an intensely quiet tune, which, by its rigorous confinement to the tonic of a nearly related key, its perfect squareness of rhythm, and the absolute simplicity and strictness of its variations, reveals the true pathos of the first movement by contrast with its own awful repose; until its last chord, the first in a new key, falls like a stroke of fate, and carries us headlong into the torrent of a finale in which nothing dares oppose itself to those sublime forces that make the terror of tragedy more beautiful than any mere appeal for sympathy. Thus the dramatic interdependence of sonata movements is very strict. Yet the treatment by each movement of its own thematic material is so complete that there is little or no scope for one movement to make use of the themes of another. Such instances as may be suspected in Beethoven's later works (for example, the similarity of opening themes in various movements of the sonatas are too subtle to be felt more than subconsciously; while the device of clearly quoting an earlier movement occurs only in three intensely dramatic situations (the introductions to the finales in Op. 101, the violoncello sonata, Op. 102, No. 1, and the 9th symphony) where its whole point is that of a surprise.

The Sonata since Beethoven

It is unlikely that really vital sonata work will ever be based on a kind of Wagnerian *Leitmotif* system, until the whole character of instrumental form shall have attained the state of things in which the movements are not separated at all. There has been no ambitious or "progressive" composer since Beethoven who has not, almost as a matter of etiquette, introduced the ghosts of his earlier movements into his finale, and defended the procedure as the legitimate consequence of Beethoven's Op. 101. But, while there is no a priori reason for condemning such devices, they illustrate no principle, new or old. The nearest approach to some such principle is furnished once by Schumann, who always ingeniously adapts the outward forms of the sonata to his own peculiar style of epigrammatic and antithetic expression, discarding as beyond his scope the finer aspects of freedom and continuity of rhythm, and constructing works which bear much the same relation to the classical sonata as an elaborate mosaic bears to an easel-picture. Dealing thus with a looser and more artificial type of organization, Schumann was able in his D minor symphony to construct a large work in which the movements are thematically connected to an extent which in more highly organized works would appear like poverty of invention, but which here furnishes a rich source of interest.

Many other experiments have been tried since Beethoven, by composers whose easy mastery is that of the artist who, from long practice in putting material into a ready-made form, becomes interested in the construction of new ready-made forms into which he can continue to put the same material. A sense of beauty is not a thing to be despised, even in pseudo-classical art; and neither the many beautiful, if mannered, works of Spohr, which disguise one stereotyped form in a bewildering variety of instrumental and literary externals, nor the far more important and essentially varied works of Mendelssohn deserve the

contempt which has been the modern correction for their high position in their day. But we must not forget that the subject of sonata forms is no mere province, but covers the whole of classical instrumental music; and we must here pay attention only to the broadest essentials of its central classics, mentioning what diverges from them only in order to illustrate them. Schubert's tendencies are highly interesting, but it would carry us too far to attempt to add to what is said of them in the articles on Music and Schubert.

The last great master of the sonata style is Brahms. A larger scale and more dramatic scope than Beethoven's seems unattainable within the limits of any music identifiable with the classical forms; and the new developments of Brahms lie too deep for more than a bare suggestion of their scope here. Much of the light that can as yet be shed upon them will come through the study of Counterpoint and Contrapuntal Forms. Outwardly we may see a further evolution of the coherence of the key-system of works as wholes; and we may especially notice how Brahms's modern use of key-relationships makes him carry on the development of a first movement rather in a single remote key (or group of keys) than in an incessant flow of modulations which, unless worked out on an enormous scale (as in the 2nd and 4th symphonies), will no longer present vivid enough colours to contrast with those of the exposition. Beethoven's last works already show this tendency to confine the development to one region of key. Another point, fairly easy of analysis, is Brahms's unlimited new resources in the transformation of themes.

But no mere formal analysis or argument will go further to explain the greatness of Brahms than to explain that of Beethoven, Haydn or Mozart. Yet by that outward sign of dramatic mastery in the true sonata style, that variety of rhythmic motion which we have taken as our criterion, Brahms has not only shown in every work his kinship with Haydn, Mozart and Beethoven, but in one particular work he has given us documentary evidence of his faith in it. In his last years he revised, or rather recomposed, his first piece of [chamber music](#), the trio in B major, Op. 8. The new material differs from the old, not only as a fresh creative impulse, but also in the simple fact that it moves literally four times as fast. Such rapidity is not shown by any external display of energy; indeed there is incomparably more repose in the new version than in the old. But the comparison of the two clearly demonstrates that the true sonata style is, now, as at the outset, primarily a matter of swift action and rhythmic variety; and nothing more certainly indicates the difference between the true style and the lifelessness of decadence or academicism than this sense of motion and proportion.

In so far as the tendencies of modern instrumental music represent an artistic ideal which is foreign to that of the sonata without being false, they represent a different type of motion, wider in its sweep, and consequently slower in its steps. The forms such a motion will produce may owe much to the sonata when they are realized, but they will certainly be beyond recognition different. In all probability they constitute the almost unconscious aims of the writers of symphonic poems from Liszt onwards, just as the classical sonata constituted the half-conscious aim of more than one quaint writer of 18th-century programme-music. But the growing importance and maturity of the symphonic poem does not exclude the continued development of the sonata forms, nor has it so far realized sufficient consistency and independence of style to take as high a place in a sound artistic consciousness.

The wider sweep of what we may conveniently call "ultra-symphonic" rhythm owes its origin to Wagner's life-work, which consisted in evolving it as the only musical medium by which opera could be emancipated from the necessity of keeping step with instrumental music. Small wonder, then, that the new art of our time is as yet, like that of Haydn's youth, stage-struck; and that all our popular criteria suffer from the same obsession. One thing is certain, that there is more artistic value and vitality in a symphonic poem which, whatever its defects of taste, moves at the new pace and embodies, however imperfectly, such forms as that pace is fit for, than in any number of works in which the sonata form appears as a clumsy mould for ideas that belong to a different mode of thought. If from the beginnings exemplified by the symphonic poems of the present day a new art-form arises in pure instrumental music that shall stand to the classical sonata as the classical sonata stands to the suite, then we may expect a new epoch no less glorious than that which seems to have closed with Brahms. Until this aim is realized the sonata forms will represent the highest and purest ideal of an art-form that music, if not all art, has ever realized.

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Sonata rondo form

Sonata rondo form was a form of musical organization often used during the [Classical music era](#). As the name implies, it is a blend of [sonata form](#) and rondo form.

Structure

An explanation of sonata rondo form requires first some preliminary coverage of rondo form and sonata form.

Rondo form involves the repeated use of a theme, set in the tonic key, with episodes, each involving a new theme, intervening among the repetitions, like this:

A B A C A D A . . .

Usually the episodes (B, C, D, etc.) are in a different key from the tonic.

[Sonata form](#) involves an opening section in the tonic, followed by a movement to the dominant key. Together, these musical events form the *exposition*. The following section is the [development](#), which usually employs material from the exposition, rearranging it in various ways and migrating to musically remote keys. In the [recapitulation](#), the original opening material is repeated in some form, then the material that earlier moved to the dominant is repeated in some form--but this time in the tonic. In abstract terms, then, sonata form looks like this:

[A B']_{exp} [C'']_{dev} [A B]_{recap}

where a single prime (') means "in the dominant" and a double prime (") means "in remote keys".

Occasionally, sonata form includes an "episodic development," which uses mostly new thematic material. An example is the first movement of Beethoven's piano sonata Op. 14, no. 1. The episodic development is often the kind of development that is used in sonata rondo form, to which we now turn.

The simplest kind of sonata rondo form is a sonata form that repeats the opening material in the tonic as the beginning of the development section.

[A B']_{exp} [A C'']_{dev} [A B]_{recap}

By adding in this extra appearance of A, the form reads off as **AB'AC''AB**, hence the alternation of A with "other" that characterizes the rondo. Note that if the development is an episodic development, then C'' will be new thematic material--thus increasing the resemblance of sonata rondo form to an actual rondo.

The "delayed return" variant in Mozart

Mozart, in his [piano concertos](#), often used a variant type of sonata rondo form, in which the themes of the recapitulation are rearranged: the opening bars reappear quite late, after most of the music of the exposition has been recapitulated, but before the final sequence of themes ("codetta") that rounds off the section. Thus:

[A B' Codetta]_{exp} [A C"]_{dev} [**B A** Codetta]_{recap}

Mozart's purpose was perhaps to create a sense of variety by not having the main theme return at such regular intervals.

Codas

Often, regular sonata form includes a coda:

[A B']_{exp} [C'']_{dev} [A B]_{recap} [D]_{coda}

This longer version of sonata form has a counterpart in sonata rondo form. If the coda is arranged to begin with the opening material, then we have yet another instance of A:

[A B']_{exp} [A C'']_{dev} [A B]_{recap} [**A** D]_{coda}

Thus: AB'AC''ABAD.

Sonata rondo form as a variant of rondo form

It is also possible to describe sonata rondo form by starting out with rondo form and describing how it is transformed to be more like sonata form. For this explanation, see rondo.

Uses of the sonata rondo form

Sonata rondo form is almost exclusively used in the finales of multi-movement works. It is considered a somewhat relaxed and discursive form. Thus, it is unsuited to an opening movement (typically the musically tightest and most intellectually rigorous movement in a Classical work), and too long for a slow movement (where the slow tempo would make the full sonata-rondo formula impossible to realize in a movement of reasonable length). Here are some movements written in sonata rondo form:

- Beethoven, Sixth Symphony, last movement
- Beethoven, Eighth Symphony, last movement
- Haydn, "Drumroll" Symphony, last movement
- Mozart, Piano Concerto No. 23 in A major, K. 488, last movement

Books

- Charles Rosen, *Sonata Forms*. New York: Norton, 1988.

Song

A **song** is a relatively short [musical composition](#) for the [human voice](#) (possibly accompanied by other [musical instruments](#)), which features words ([lyrics](#)). It is typically for a solo [singer](#), though may also be a [duet](#), trio, or for more voices (works with more than one voice to a part, however, are considered [choral](#)). The words of songs are typically of a poetic, rhyming nature, although they may be religious verses or free prose. Songs can be broadly divided into many different forms, depending on the criteria used. One division is between "art songs", "[popular](#) songs", and "[folk songs](#)". Other common methods of classification are by purpose (sacred vs secular), by style ([dance](#), [ballad](#), [Lieder](#), etc.) or by time of origin ([Renaissance](#), Contemporary, etc).

Colloquially, *song* is commonly used to refer to any music composition, even those without vocals (though in music styles that are predominately vocal-based, a composition without vocals is often called an [instrumental](#)).

Cultural types

Art songs

Art songs are songs created for performance in their own right, or for the purposes of a European upper class, usually with [piano](#) accompaniment, although they can also have other types of accompaniment such as an [orchestra](#) or [string quartet](#), and are always notated. Generally they have an identified author(s) and require voice training for acceptable performances. The German word for song, "[Lied](#)" (plural: "Lieder"), is used in French and English-speaking communities to refer to the serious art song, whereas in German-speaking communities the word "Kunstlied" (plural: "Kunstlieder") is used to distinguish art song from folk song ("Volkslied"). The lyrics are often written by a lyricist and the music separately by a composer. Art songs may be more formally complicated than popular or folk songs, though many early Lieder by the likes of Franz Schubert are in simple strophic form. They are often important to national identity.

Art songs feature in many European cultures, including but not limited to: Russian (romansy), Dutch (lied), Italian (canzoni), French (mélodies), Scandinavian (sånger), Spanish (canciones). Cultures outside of Europe may have what they consider to be a classical music tradition, such as India, and thus feature art songs.

Of the [romantic music](#) era, the art song is considered one of the most distinctive music forms developed. The accompaniment of pieces of this period is considered as an important part of the composition. The art song of this period is often a duet in which the vocalist and accompanist share in interpretive importance. The pieces were most often written to be performed in a home setting although today the works enjoy popularity as concert pieces. The emergence of poetry during this era was much of what inspired the creation of these pieces by Brahms, Schumann, Schubert and other period composers. These composers set poems in their native language. Many works were inspired by Johann Wolfgang von Goethe and Heinrich Heine. An art song with a German text is often referred to as a [Lied](#). The romantic art song was often reflective of the popular poetic notions of despair created by places, legends, nature or lost love. Some composers would interpret the poem literally and create music which imitated the music and imagery of the poem. The vocal melody was created to reflect the form and emphasis of the poem. The mood of the piece would often be summarized in the closing piano section called a postlude. To reflect the stanzas of a poem, the composer could use strophic form to reuse music for each stanza. Another method would be to write new music for each stanza to create a unique form, this was through-composed form known in German as durchkomponiert. A combination of both of these techniques in a single setting was called a modified strophic form. Often romantic art songs sharing similar elements were grouped as a song cycle. (Kamien, 217–18)

Popular songs

Popular songs are songs which may be considered in between art songs and folk songs. They are usually accompanied in performance and recording by a [band](#). They are not anonymous in origin and have known authors. They are often but not always notated by their author(s) or transcribed after recording and tend to be composed in collaboration more often than art songs, for instance by an entire band, though the lyrics are usually written by one person, usually the lead singer. Popular songs are often a part of individual and cultural, but seldom national, identity. Performers usually often have not undergone formal voice training

but highly stylized vocal techniques are used. Many people consider songs in popular music to have in general simpler [structures](#) than art songs, however, musicologists who are "both contemptuous and condescending [of popular music] are looking for types of production, musical form, and listening which they associate with a different kind of music...'classical music'...and they generally find popular music lacking" (Middleton 1990, p.103).

Song structure or how a pop song is constructed

Popular songs almost always have a well defined [structure](#). The song is constructed using three to five individually distinct musical sections, which are then strung together to form the complete song. A structural analysis of a typical pop song is as follows:

- Introduction
- [Verse](#)
- [Chorus](#)
- [Verse](#)
- [Chorus](#)
- [Instrumental Bridge](#)
- Repeat chorus to fade

The above pop song structure is an extremely common way of building a modern pop song, including [heavy metal](#), [hip hop](#), [rock](#) songs and all other genres of pop songs. Some extremely musically simple song structures have songs which have only a single section which is repeated with slight modifications in order to sustain a listener's interest in the song.

Pop songs also have rhyming schemes which are commonly used by lyricists. These are classified using capital letters of the English alphabet. For example, a song's verse section may have this rhyming scheme: **ABAC ABAD**. This means that the verse comprises of eight lines. Lines 1, 3, 5 and 7 rhyme with each other. Also, lines 2 and 6 rhyme. Whereas lines 4 and 8 do not rhyme with any lines.

Folk songs

Folk songs are songs of often anonymous origin (or are public domain) that are transmitted orally. They are frequently a major aspect of national or cultural identity. Art songs often approach the status of folk songs when people forget who the author was. Folk songs are also frequently transmitted non-orally (that is, as [sheet music](#)), especially in the modern era. Folk songs exist in almost every, if not every, culture. For more on folk songs, see [Folk music](#).

For a list of influential songs, see:

- The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll
- The Grammy Hall of Fame Award (also includes many albums)
- The annual [Eurovision Song Contest](#) includes a list of winners

Song forms

- [Anthem](#)
- [Aria](#) and [recitative](#) ([Opera](#))
- [Ballad](#)
- [Cantata](#)
- [Carol](#)
- Catch
- [Chanson](#)
- [Chant](#)
- Company song
- [Folk song](#)
- [Frottola](#)
- [Gregorian chant](#) and [plainsong](#)
- [Hymn](#)
- [Jingle](#)
- [Lament](#)
- [Laude](#)
- [Lied](#) (plural: [Lieder](#))
- [Lullaby](#)
- [Madrigal](#)
- [Mass](#)
- [Oratorio](#)
- Pibroch
- [Pop songs](#)
- [Spiritual](#)
- Work song
- Thirty-two-bar form
- Twelve bar blues

See also

- [Animal song](#): [bird song](#), [whale song](#)
- [Eurovision Song Contest](#)
- [Lyrics](#)
- [Commercium songs](#)
- [Song structure \(popular music\)](#)

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1. Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.
2. Kamien, Roger. *Music : An Appreciation*. Mcgraw-Hill College; 3rd edition (August 1, 1997) ISBN 0070365210

Song forms

Song structure (popular_music)

Songs in [popular music](#) are almost never through-composed. That is, they almost always use the [sectional](#) forms such as strophic form. Other common [forms](#) include thirty-two-bar form, verse-chorus form, and twelve bar blues.

The first two sections listed below are considered primary, while the intro or introduction and coda (music) or ending may or may not be used in different performances and are not considered essential to the identity of most songs. A bridge is slightly more important. These two sections are usually repeated throughout a song though the bridge, intro, and outro are usually only used once.

Verse

Main article: [Verse](#).

In popular music a verse roughly corresponds with a poetic stanza. When two or more sections of the song have basically identical music and different lyrics these sections are probably the verses of the song.

Chorus

Main article: [Refrain](#).

In popular music, chorus is used to mean the refrain of a song, which often sharply contrasts the verse melodically, rhythmically, and harmonically, and assumes a higher level of dynamics and activity, often with added instrumentation. Chorus form, or strophic form, is a sectional and/or additive way of structuring a piece of music based on the repetition of one formal section or block played repeatedly.

When two or more sections of the song have basically identical music and lyrics these sections are probably instances of the chorus.

Bridge

Main article: [Bridge \(music\)](#).

In song writing, a bridge is an interlude that connects two parts of that song, building a harmonic connection between those parts.

Normally you should have heard the verse at least twice. The bridge may then replace the 3rd verse or precede it. In the latter case it delays an expected chorus. The chorus after the bridge is usually last and is often repeated in order to stress that it is final.

If when you expect a verse or a chorus you get something that is musically and lyrically different from both verse and chorus it is probably the bridge.

AABA form

Thirty-two-bar form uses four sections, most often eight measures long each ($4 \times 8 = 32$), two verse or A sections, a contrasting B section, the bridge or "middle-eight", and a return of the verse in one last A section (AABA).

Variation on the basic structure

Verse-chorus form or ABA form may be combined with AABA form, in compound AABA forms.

Twelve bar blues and other chord progressions

Main article: [chord progression](#).

Sections are often defined through the use of different chord progressions in different sections. However, the repetition of one chord progression may mark off the only section in a simple verse form such as the twelve bar blues.

Further reading

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- Covach, John. "Form in Rock Music: A Primer", in Stein, Deborah (2005). *Engaging Music: Essays in Music Analysis*. New York: Oxford University Press. ISBN 0195170105.
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Songo-salsa

Songo-salsa is a style of music that blends Spanish [rapping](#) and [hip_hop](#) beats with salsa music and songo. Well-known exponents include Bamboleo and Charanga Habanera.

Reference

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[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Songs by genre

Songs popular at sporting events

A list of songs that are often heard at stadiums and arenas where sporting events are played. This includes [fight songs](#) of professional and collegiate sports teams, [popular music](#) hit songs, [dance music](#), [hip-hop music](#), [heavy metal](#) and classic rock, and even [classical music](#). It can also include patriotic fare, including [national anthems](#). Many songs often allow fans to sing along or shout various phrases in synch with the music. This music is often used to get a crowd into a frenzy, inspire athletic performance, and celebrate victory.

Songwriter

A **songwriter** is someone who writes the [lyrics](#) to songs, the [musical composition](#) or [melody](#) to songs, or both. That is to say, a songwriter is a lyricist, a [composer](#), or both. The word 'songwriter' is however more commonly used to describe one who writes popular songs than to describe a writer of art songs.

History and background of songwriters

Songwriters may perform the songs they write themselves, or may write for somebody else to perform. People who sing their own songs are nowadays typically called [singer-songwriters](#), although the tradition of doing this dates back hundreds of years. It is often speculated that pre-historic man must have made up and sung songs. More recently, the [troubadours](#) of the middle ages sang their own work, as did the German Minnesingers.

Most art songwriting is written for somebody other than the composer to perform, although it is known that Schubert often sang his own songs at private parties, and there have been a number of composers who were also singers and wrote for themselves, Carl Loewe being one example.

Many modern [rock and roll](#) bands have one or two songwriters, usually members of the band. In many cases, the lead singer is one of the songwriters.

There have been quite a few popular songwriting teams such as the Tamla Motown team of Brian Holland, Lamont Dozier and Eddie Holland and the teams of Lennon and McCartney, Elton John and Bernie Taupin, Alan Jay Lerner and Frederick Loewe, George and Ira Gershwin, Jagger and Richards, Roger Cook and Roger Greenaway, Rodgers and Hart, The Bee Gees, the Jackson brothers and Ashford & Simpson.

Many songwriters also serve as their own music publishers, while others have outside publishers. Legally, songs may only be copied or performed publicly by permission of the authors. The legal power to grant these permissions may be bought, sold or otherwise transferred. This is governed by copyright law. Songwriting and publishing royalties can be a substantial source of income, particularly if a song becomes a hit record.

See also

- [Singer-songwriter](#)

Sonorism

Sonorism is an approach to [musical composition](#) that focuses on the characteristics, quality, and texture of sound. This emphasis on sound is inherently connected with a search for new types of sounds, and sonorism relies on experimenting with [instruments](#) to create novel playing techniques. As a movement, sonorism was initiated in the 1960s in the new avantgarde of Polish music.

Notable sonoristic composers

Grażyna Bacewicz
Tadeusz Baird
Henryk Mikołaj Górecki
Wojciech Kilar
Witold Lutosławski
Krzysztof Penderecki
Bogusław Schaeffer
Avet Terterian

Categories: [Musical movements](#) | [Musical composition](#)

Sopanam

Sopanam is a form of [Indian classical music](#) developed in the temples of Kerala in the wake of the increasing popularity of the Jayadeva's 'Gita Govinda' or 'Ashtapathi'. Sopanasangitham is sung by the side of the steps (Sopanam) of Temple, with the accompaniment of the drum called 'Idakka'. The sopanasangitam in its traditional form is seen at its best among the Marars and Poduvals, who were hereditary Ambalavasi Brahmins engaged to do the same.

Kerala has shared the general musical culture of peninsular India from the earliest times. South Indian music is generally known as [Carnatic music](#) because of its common features. Each region of the south has its own culture. Kerala's music is known as Sopanam. Sangeetam (Music) appears to have acquired its name from the 'Sopanam' which means 'Sanctum Sanctorum' of the temple. Its essential features were born out of a happy blending of the Vedic, the folk and tribal music of the region.

The characteristic features of this music are, simple structure and peculiar forms of expression.

The structure of the Sopanam music is believed to reflect the experience of the devotee in ascending the heights of devotion. Sopanam music developed and became popular through the practice of singing invocatory songs in front of the 'Kalam' of Kali (floor drawing of Kali) and later on at the sanctum of the temple. There are a few powerful schools connected with the temples like Pazhoor, Tiemandhamkunnu, Guruvayoor, Ramamangalam. In these temples, this music had been hereditarily practiced by temple singers. Neralattu Rama Poduval of Tirumandhamkunnu bani, Janardhanan Nedungadi of Guruvayoor, Damodara Marar belonging to the Mudi yettu bant of Pazhoor are some of the most effective experts.

Sopanam music as it is practiced in different schools, maintains its rustic nuances with the feeling of devotion as its basic quality. From the temple sanctum this music has taken many diversions and grown as dance music in Ashtapadiyattam; the mould of which was later adopted by Krishnanattam, devotional music in Kalam pattu and dramatic music in Mudi yettu and Kathakali. In spite of its ramified developments, it failed to become pure concert music.

Categories: [Carnatic music](#)

Sophomore album

Sophomore album is a term for a band or artist's second album. It is a commonly held belief among music aficionados that this second album, rather than the [debut album](#), is the release that actually sets the tone for an artist's career. The equivalent term in British music criticism is the "difficult second album". "Sophomore Slump" or "second album syndrome" are terms used to describe when the follow up to a well-received album or film is a critical and commercial disappointment. Conquering the sophomore slump, in the sight of music critics, is often a sign of future success.

Causes of the sophomore slump/ second album syndrome

The sophomore release from a band or artist whose first album received widespread critical acclaim is often awaited with a certain amount of trepidation. The public's usually expects that a follow up film or album to a classic one will be just as good, if not better, than it's prequel. Due to the heightened anticipation of the public, the second album or movie may be regarded critically, as it will be hard for the artist to live up to the hype created by the original. What could be viewed as a good movie or album might therefore seem worse (even if it is not). Reasoning for this can be because the new material no longer breaks boundaries, which the original may have done.

Examples include;

- Little Britain season 3 — the third season has been regarded as "repetitive", yet although it retains the same style of humour as the originals, it no longer breaks new boundaries and loses its appeal.

Sopranist

[Vocal ranges](#)

Female ranges

[Soprano](#)

[Mezzo-soprano](#)

[Contralto](#)

Male ranges

Sopranist

[Alto](#)

[Tenor](#)

[Baritenor](#)

[Baritone](#)

[Bass-baritone](#)

[Bass](#)

A **sopranist** is a male singer who sings in the [soprano vocal range](#).

There is a large body of music for male soprano written when it was common to use a castrato - a voice type which, for all intents and purposes, no longer exists. Sopranists are very rare, since most countertenors are [altos](#).

Present day sopranists include:

Simone Bartolini

Jorge Cano

Ouatu Florin Cezar

Aris Christofellis

Robert Crowe

Anton Diva

Philippe Jaroussky

Paul Laumont

Michael Maniaci

Angelo Manzotti

Radu Marian

Javier Medina

Tomotaka Okamoto

Dariusz Paradowski

Oleg Ryabets

Jörg Waschinski

Categories: [Vocal ranges](#)

Soprano

In [music](#), a **soprano** is a [singer](#) with a voice ranging approximately from the A below middle C to high C two octaves above middle C (i.e. A3-C6). Some sopranos can go much higher, up to F6. In four part chorale style harmony, the soprano takes the highest part, which usually encompasses the [melody](#).

The word "soprano" generally refers to a female [singer](#) of this highest vocal range and to her voice. Male singers whose voices have not yet changed are known either as "boy sopranos" or, in the Anglican and Roman Catholic traditions, as trebles. Some adult male singers use a special technique without using falsetto in order to sing in this high range, and they are known as [sopranists](#).

[Vocal ranges](#)

Female ranges

Soprano

[Mezzo-soprano](#)

[Contralto](#)

Male ranges

[Sopranist](#)

[Alto](#)

[Tenor](#)

[Baritenor](#)

[Baritone](#)

[Bass-baritone](#)

[Bass](#)

Historically women were not allowed to sing in the Church, so the soprano roles were given to young boys, and later to castrati, who were men whose larynxes had been fixed in a pre-adolescent state through the process of castration.

More generally, a **soprano** is a relatively high-pitched member of a group of similar instruments (for example, the soprano [saxophone](#)).

Types of soprano and soprano roles in operas

In [opera](#), the character and [timbre](#) of soprano voices are often categorized according to the German Fach system. However, several roles are regularly sung by sopranos who are considered to belong to another "Fach". For example, Lyric Coloratura Sopranos and Full Lyrics often sing Lucia (Lucia di Lammermoor). Sopranos usually play the heroine in opera. The soprano *Fächer*, with examples of respective roles, are:

Soprano

[Alto](#)

[Tenor](#)

[Basso](#)

- Soubrette: A sweet, lightweight voice whose range is mostly in middle voice. Plays comedic, saucy, but likable characters.
 - Adele (Die Fledermaus)
 - Amor (Orfeo ed Euridice)
 - Ännchen (Der Freischütz)
 - Belinda (Dido and Aeneas)
 - Despina (Cosi fan tutte)
 - Lisa (La Sonnambula)
 - Marzellina (Fidelio)
 - Musetta (La bohème)
 - Nannetta (Falstaff)
 - Olympia (Les contes d'Hoffmann)
 - Pamina (Die Zauberflöte)
 - Servilia (La clemenza di Tito)
 - Susanna (Le Nozze di Figaro)
 - Tamyris (Il re pastore)
 - Zerlina (Don Giovanni)
- Lyric Coloratura: A light, acrobatic voice, with a range into the 6th octave.
 - Adina (L'Elisir d'Amore)
 - Agrippina (Agrippina)
 - Alcina (Alcina)
 - Alminera (Rinaldo)
 - Amina (La Sonnambula)
 - Blondchen (Die Entführung aus dem Serail)
 - Celia (Lucio Silla)
 - Elisa (Il re pastore)
 - Elvira (I Puritani)
 - Gilda (Rigoletto)
 - Ilia (Idomeneo)
 - Juliette (Roméo et Juliette)
 - Lakmé (Lakmé)
 - Lucia (Lucia di Lammermoor)
 - Magda (La Rondine)
 - Norina (Don Pasquale)
 - Ophélie (Hamlet)

Oskar (Un Ballo in Maschera)
Sofie (Der Rosenkavalier)
Zerbinetta (Ariadne auf Naxos)

- Dramatic Coloratura: An acrobatic voice with powerful dramatic qualities, with a range up to F6.
 - Anne (The Rake's Progress)
 - Cleopatra (Giulio Cesare)
 - Donna Anna (Don Giovanni)
 - Fiordiligi (Così fan tutte)
 - Königin der Nacht (Queen of the Night) (Die Zauberflöte)
 - Konstanze (Die Entführung aus dem Serail)
 - Lady Macbeth (Macbeth)
 - Leonora (Il Trovatore)
 - Lucrezia (Lucrezia Borgia)
 - Mathilde (Guillaume Tell)
 - Norma (Norma)
 - Rosalinda (Die Fledermaus)
 - Violetta (La Traviata)

- Full Lyric Soprano: A sweet, graceful voice, with range similar to that of the soubrette but with a stronger quality, and stronger upper register. Reserved for ingenues and other sympathetic characters.
 - Agathe (Der Freischütz)
 - Antonia (Les contes d'Hoffmann)
 - Contessa (Figaro)
 - Euridice (Orfeo ed Euridice)
 - Liù (Turandot)
 - Manon (Manon)
 - Marguerite (Faust)
 - Martha (Martha)
 - Micaëla (Carmen)
 - Mimi (La bohème)
 - Nedda (Pagliacci)
 - Pamina (Die Zauberflöte)
 - Zaide (Zaide)

- Spinto Soprano: A full lyric voice that can be pushed to dramatic climaxes.
 - Agathe (Der Freischütz)
 - Aida (Aida)
 - Alice Ford (Falstaff)
 - Butterfly (Madama Butterfly)
 - Desdemona (Othello)
 - Donna Elvira (Don Giovanni)
 - Elisabetta (Don Carlos)
 - Manon (Manon Lescaut)
 - Margherita (Mefistofele)
 - Rusalka (Rusalka)
 - Tatajana (Eugene Onegin)
 - The Marschellin (Der Rosenkavalier)
 - Wally (La Wally)

- Dramatic soprano: A powerful, rich, emotive voice. Used for the heroic, tragic, and/or victimized women of opera. Range from Bb3 or A3 to C6.
 - Abgaille (Nabucco)
 - Amelia (Un Ballo in Maschera)
 - Ariadne (Ariadne auf Naxos)
 - Butterfly (Madama Butterfly)
 - Elsa (Lohengrin)
 - Gioconda (La Gioconda)
 - Kundry (Parsifal)
 - Leonora (La Forza del Destino)
 - Leonore (Fidelio)
 - Santuzza (Cavalleria Rusticana)
 - Sieglinde (Die Walküre)
 - Tosca (Tosca)

- Wagnerian soprano: A dramatic voice that can assert itself as an instrument over a large orchestra (over eighty pieces). Usually a mythic heroine.
 - Brünnhilde (Die Walküre, Siegfried, Götterdämmerung)
 - Elektra (Elektra)
 - Elizabeth (Tannhäuser)
 - Isolde (Tristan und Isolde)
 - Salome (Salome)
 - Senta (Der fliegende Holländer)
 - Turandot (Turandot)

Two types of soprano especially dear to the French are the Dugazon and the Falcon, which are intermediate voice types between the **soprano** and the [mezzo soprano](#): a Dugazon is a darker-colored soubrette, a Falcon a darker-colored soprano drammatico.

Famous sopranos

Soprano

[Alto](#)

[Tenor](#)

[Basso](#)

See also

- [mezzo soprano](#), [alto](#), contralto, counter tenor, [tenor](#), [baritenor](#), [baritone](#), [bass-baritone](#), [bass \(or basso\)](#), castrato, soprannista, soubrette
- [music](#), [opera](#), [bel canto](#)

Categories: [Vocal ranges](#)

Soul blues

Soul blues is a style of [blues](#) music developed in the late 1960s and early 1970s that combines elements of [soul music](#) and urban contemporary music. Singers and musicians who grew up listening traditional electric blues (Muddy Waters, Jimmy Reed, Elmore James etc.), soul singers (such as Sam Cooke, Ray Charles and Otis Redding) and Gospel music wanted to bridge their favorite music together. One of the pioneers of this style was Bobby Bland and the song "The Thrill Is Gone" by BB King was a hint for future trends in this subgenre. Additional musicians in this style include ZZ Hill, Otis Clay, Latimore, Little Milton, Johnny Adams, Solomon Burke, Wilson Pickett, Bobby Rush and Johnnie Taylor. Soul blues saw its popularity rise in 1980s Bobby Bland continues with this style. This is a sub-genre within the blues genre which is very popular with African American audiences but less known by white audiences.

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Soul jazz

Soul jazz was a development of [hard bop](#) which incorporated strong [blues](#) and [gospel](#) influences in music for small groups featuring keyboards, especially the Hammond organ. Important soul jazz organists include Bill Doggett, Charles Earland, Richard "Groove" Holmes, Les McCann, "Brother" Jack McDuff, Jimmy McGriff, Lonnie Smith, Don Patterson, Jimmy Smith and Johnny Hammond Smith. Tenor saxophone was also important in soul jazz; important soul jazz tenors include Gene Ammons, Eddie "Lockjaw" Davis, Eddie Harris, Houston Person, and Stanley Turrentine. Also player Lou Donaldson was also an important figure.

Unlike [hard bop](#), soul jazz generally emphasized repetitive grooves and melodic hooks, and [improvisations](#) were often less complex than in other jazz styles.

Probably the best known soul jazz recording is Ramsey Lewis's "The In Crowd," a major hit of 1965. Soul jazz was developed in the late 1950s, and was perhaps most popular in the early 1970s, though many soul jazz performers, and elements of the music, remain popular.

[Soul music](#) is only distantly related to soul jazz – it arose from [gospel](#) and [blues](#) rather than from jazz sources.

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - **Soul jazz** - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Category: [Jazz genres](#)

Soul music

Soul

- Stylistic origins:** Secularized [gospel music](#), [blues](#), [Rhythm and blues](#)
Cultural origins: late 1950s United States (esp. Memphis and Detroit)
Typical instruments: [Guitar](#) - [Bass](#) - [keyboard](#) - [Drums](#) - [Horn section](#) - Vocals
Mainstream popularity: Significant around the world from 1960s through early 1980s
Derivative forms: [Funk](#), [Disco](#), contemporary R&B

Subgenres

Northern soul - [Modern soul](#) - Blue-eyed soul - Brown-eyed soul - - [Girl group](#) - Motown Sound - Quiet Storm - Psychedelic soul

Fusion genres

[Neo soul](#) - [Soul blues](#)

Regional scenes

Detroit soul - Memphis soul - Philly soul

Soul music is a combination of [rhythm and blues](#) and [gospel](#) which began in the late 1950s in the United States. Rhythm and blues (a term coined by music writer and record producer Jerry Wexler) is itself a combination of [blues](#) and [jazz](#), and arose in the 1940s as small groups, often playing [saxophones](#), built upon the blues tradition. Soul music is differentiated by its use of gospel-music devices, its greater emphasis on vocalists, and its merging of religious and secular themes.

The story of soul

Sam Cooke, Ray Charles and James Brown are commonly considered the beginnings of soul music. Solomon Burke's early recordings for Atlantic Records codified the style, and as Peter Guralnick writes, "it was only with the coming together of Burke and Atlantic Records that you could see anything resembling a movement." Burke's recordings, in the early 1960s, of "Cry to Me," "Just Out of Reach" and "Down in the Valley" are considered classics of the genre.

In Memphis, Stax Records produced recordings by Otis Redding, Wilson Pickett and Don Covay (Covay also recorded in New York City for Atlantic). Joe Tex's 1965 "The Love You Save" is another classic soul recording. An important center of soul-music recording was Florence, Alabama, where the Fame Studios operated. Jimmy Hughes, Percy Sledge and Arthur Alexander recorded at Fame; later in the 1960s, Aretha Franklin would also record in the area. Fame Studios, often referred to as "Muscle Shoals", after a town neighboring Florence, enjoyed a close relationship with Stax, and many of the musicians and producers who worked in Memphis also contributed to recordings done in Alabama.

Another important Memphis label that produced soul recordings was Goldwax Records, whose owner was Quinton Claunch. Goldwax signed O. V. Wright and James Carr, who would go on to make several records considered essential examples of the genre. Carr's "The Dark End of the Street," written by Chips Moman and Dan Penn (often incorrectly credited to Dan Penn/Spooner Oldham), was recorded at two other important Memphis studios, Royal Recording and American Sound Studios, in 1967. In addition, American Studios owner Chips Moman produced "Dark End of the Street," and the musicians on the record were his house band of Reggie Young, Bobby Woods, Tommy Cogbill and Gene Chrisman. And Carr also made recordings at Fame, utilizing musicians David Hood, Jimmy Johnson and Roger Hawkins.

Aretha Franklin's 1967 recordings, such as "I Never Loved a Man That Way I Love You," "Respect" (a song originally by Otis Redding), and "Do Right Woman-Do Right Man," are commonly considered to be the apogee of the soul-music genre, and among its most commercially successful productions. During this period, Stax artists such as Eddie Floyd and Johnnie Taylor also made significant contributions to soul music. By 1968, the soul-music movement had begun to splinter, as James Brown and Sly and the Family Stone began to expand upon and abstract both soul and rhythm and blues into other forms. As Guralnick writes, "More than anything else, though, what seems to me to have brought the era of soul to a grinding, unsettling halt was the death of Martin Luther King in April of 1968."

Howard Tate's recordings, in the late 1960s, for Verve Records, and later, for Atlantic, produced by Jerry Ragovoy, are another important body of work in the soul genre.

Later examples of soul music include the recordings of The Staple Singers, such as "I'll Take You There," as well as the 1970s recordings, done at Willie Mitchell's Royal Recording in Memphis, of Al Green. Mitchell's Hi Records continued the tradition of Stax in that decade, releasing not only many hits by Green but also important contributions from Ann Peebles, Otis Clay, O. V. Wright and Syl Johnson. Bobby Womack, who recorded with Chips Moman in the late 1960s, continued to produce soul-music recordings in the 1970s and 1980s.

Detroit was another city which produced some important late-soul recordings; producer Don Davis, from the city, worked with Stax artists such as Johnnie Taylor and The Dramatics. The Detroit Emeralds, on early-'70s recordings such as "Do Me Right," are an important link between soul and the later disco style. Motown Records artists such as Marvin Gaye and Smokey Robinson contributed to the evolution of soul music, although their recordings were conceived in a more overtly [pop music](#) vein than those of Redding, Franklin or Carr.

Although they are somewhat different from classic soul stylistically, recordings by Chicago-based artists such as Jerry Butler and The Chi-Lites are often considered part of the genre.

Music produced by white musicians which is stylistically similar to black soul music sometimes is called blue-eyed soul.

By the early 1970s, soul music had been influenced by [psychedelic rock](#) and other influences. The social and political ferment of the times inspired artists like Gaye (What's Going On) and Curtis Mayfield (Superfly) to release album-length statements with hard-hitting social commentary. Artists like James Brown led soul towards more dance-oriented music, resulting in funk music; funk was typified by 1970s bands like Parliament-Funkadelic, The Meters, and James Brown himself, while more versatile groups like War, the Commodores and Earth, Wind and Fire also became popular. During the 70s, some highly slick and commercial blue-eyed soul acts like Philadelphia's Hall & Oates achieved mainstream success, as well as a new generation of street-corner harmony or "city-soul" groups like The Delfonics and Howard University's Unifics.

By the end of the 70s, [disco](#) was dominating the charts and funk. Philly soul and most other genres were dominated by disco-inflected tracks. During this period, groups like The O'Jays and The Spinners continued to turn out hits.

After the death of disco in the early 1980s, soul music survived for a short time before going through yet another metamorphosis. With the introduction of influences from electro music and [funk](#), soul music became less raw and more slickly produced, resulting in a genre of music that was once again called [R&B](#) (although the term is no longer an acronym), usually distinguished from the earlier rhythm and blues by identifying it as "contemporary R&B".

Today the North of England is a bastion of "The Music" aka Soul Music, with many of the most prolific collectors in the world residing and/or socialising there. Both the Northern Soul and [Modern soul](#) genres flourish in the clubs of that small strip of land, spanning from Liverpool to Leeds and from Preston down to Stoke.

Genres of soul

Blue-eyed soul

Usually performed by white artists, blue-eyed soul is often characterized by catchy hooks and melodies. It arose from a mixture of Elvis Presley and Bill Haley-derived [rockabilly](#) and Dion and The Four Seasons-inspired doo wop; other performers include Righteous Brothers, Hall & Oates, The Rascals, Mitch Ryder & the Detroit Wheels, Dusty Springfield, Boy George, George Michael. David Bowie's Young Americans album is widely regarded as a late classic of the genre.

Detroit (Motown) soul and Northern soul

Dominated by Berry Gordy's Motown empire and often referred to as the "Motown Sound", Detroit soul is strongly rhythmic and influenced by gospel. It often includes handclapping and a powerful bass line, and includes [violins](#), [bells](#) and other untraditional instruments. Motown's house band was The Funk Brothers. Other performers: Marvin Gaye, The Temptations, Smokey Robinson & the Miracles, Gladys Knight & the Pips, Martha Reeves & the Vandellas, The Marvelettes, Mary Wells, Diana Ross & the Supremes, The Jackson 5, The Four Tops, Stevie Wonder; songwriters: Holland-Dozier-Holland, Norman Whitfield, Barrett Strong, Smokey Robinson, Nickolas Ashford & Valerie Simpson, Ivy Jo Hunter, Roger Penzabene.

[Northern Soul](#) is a style of music with associated dance styles and fashions that developed in the 'North of England' in the late 1960s. In the beginning the dancing was athletic, featuring spins, flips, and drops. The music originally consisted of obscure American soul recordings with an uptempo beat, very similar to and including Tamla Motown, plus more obscure labels (e.g. Okeh) from Northern cities like Detroit and Chicago (in contrast to Southern styles like Memphis soul). By 1970 British performers were recording numbers for this market, and the scarcity of soul records with the required beat led to the playing of stompers, or records by any artist which featured the right beat. The phrase 'Northern Soul' was coined by English journalist Dave Godin sometime around 1971 when writing his column in Blues and Soul magazine. Northern Soul is amongst the most expensive of all musical genres to collect and the movement has set new heights in the resale market of obscure vinyl. Many hundreds of 7" discs have now broken the £1,000 [c.\$2,000] valuation barrier, with some even dwarfing that sum. For example, Frank Wilson's "Do I love you" was sold, several years ago, for £15,000 [c.\$30,000]. The value of many discs has appreciated due to a combination of factors such as the quality of beat, melody and lyric [virtually always deeply touching the listener, by expressing heartache / pain / joy due to the vagaries of romantic love] in combination with rarity. Most Northern soul artists were having a go at stardom without all of the necessary ingredients being in place. Low-budget, independent labels simply couldn't deliver the necessary promotion, nor radio play. Thence, the often very talented artists with superb compositions, had to go back to their day jobs, thinking themselves failures, with the records being poorly promoted and sinking into obscurity, never to be heard outside of Northern England again!

Modern soul

For more details on this topic, see [Modern soul](#)

Modern soul is a term coined in Northern England and was born out of Northern Soul. Its birth can arguably be traced back to a single event. One night in the mid 70s, Ian Levine, a DJ at the Blackpool Mecca soul club played a new release by a group called The Carstairs. This caused a falling-out within the followers of Northern Soul music. Some wanted to stick with the traditional "stomper" sound, whilst some were ready to move on and explore the new releases, seeking and accepting a richer, more intricately-produced and complex-sounding, Hi-Fi friendlier product. New releases were thereafter referred to as "Modern Soul" by the soul fans. A new genre that has flourished - it is alive and well in 21st Century England - had been born.

Southern soul

Generally refers to a driving, energetic soul style combining [R&B](#)'s energy with pulsating Southern [gospel music](#) sounds, as produced at Stax in Memphis. Stax self-consciously nurtured a distinctive sound, which included putting vocals further back in the mix than most contemporary R&B records, the use of vibrant horn parts in the place of background vocals, and a focus on the low end of the frequency spectrum. The vast majority of Stax releases were backed by house bands Booker T and the MGs (which included soul legends Booker T. Jones, Steve Cropper, Duck Dunn, and Al Jackson) and the Memphis Horns (the splinter horn section of the Mar-Keys), and the label counted Otis Redding, Carla Thomas, Sam & Dave, Rufus Thomas, William Bell, and Eddie Floyd among its stars.

Memphis soul

A shimmering, sultry style of soul music produced in the 1960s and 1970s at Stax Records and Hi Records in Memphis, featuring tasteful, melancholic, melodic horns, organ, bass, and drums, as heard in recordings by Hi's Al Green and Stax's Booker T. & the M.G.'s. The latter group also sometimes played in the harder-edged Southern soul style. The Hi label's Hi Rhythm Section house band and Willie Mitchell's production style developed the signature, surging soul style heard in the label's many hit recordings of the 1970s. Some Stax recordings also fit into this style and had their own unique sound.

Neo soul

For more details on this topic, see [Neo soul](#).

A mixture of 1970s soul-styled vocals and instrumentation with a contemporary R&B sound and hip hop beats and rap interludes, neo-soul first appeared, after previous permutations in [new jack swing](#) and [hip-hop soul](#), in the mid-1990s with the work of Tony! Toni! Toné! and D'Angelo. Lauryn Hill, Musiq Soulchild, The Roots and Alicia Keys began massively popularizing the sound. Other performers include Jill Scott, Jaguar Wright, Erykah Badu, Adriana Evans, Maxwell, and India.Arie or even English-born Joss Stone and Tom Fox

Philadelphia soul

Based primarily in the output of the Philadelphia International label, Philadelphia soul had as distinguishing characteristics a lush orchestral sound and doo-wop-inspired vocals. Thom

Bell, and Kenneth Gamble & Leon Huff are credited as the founders of Philadelphia soul, which was dominated by artists such as The Delfonics, The Stylistics, Patti LaBelle, The Three Degrees, MFSB, Harold Melvin & the Blue Notes, and McFadden & Whitehead.

Psychedelic soul

A blending of [psychedelic rock](#) and soul music in the late-1960s that paved the way for the mainstream emergence of [funk music](#) a few years later. Principle figures included muticultural band Sly & the Family Stone, The Fifth Dimension, and, with producer Norman Whitfield, The Temptations and The Undisputed Truth.

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Soul music

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Sound module

A **Sound module** (sometimes referred to as **tone generator**) is an [electronic musical instrument](#) without a human-playable interface such as a keyboard, for example. Sound modules have to be "played" using an externally connected device. The external device may be a controller, which is a device that provides the human-playable interface and may or may not produce sounds of its own, or a [sequencer](#), which is computer hardware or software designed to play electronic musical instruments. Connections between sound modules, controllers, and sequencers are generally made with MIDI, which is a standardized protocol designed for this purpose.

Sound modules may use any number of technologies to produce their sounds. A sound module may be a [synthesizer](#), a [sampler](#), a digital piano, or a rompler.

Drum modules are sound modules which specialize in [percussion](#) sounds. Drum modules may be triggered by external trigger pads or pickups as well as through MIDI. Drum modules are distinguished from [drum machines](#) through their lack of dedicated on-board triggers and lack of an integrated sequencer.

Sound modules are often rack-mountable, but might also have a table-top form factor.

A sound module has the same advantages over a fully-integrated instrument as does any system with a modularized design:

- **Cost** — a sound module is cheaper than a comparable instrument equipped with a controller
- **Space** — a sound module takes up less room than an instrument equipped with a controller
- **Obsolescence cycles** — when it becomes obsolete, a sound module can be replaced without changing a favorite controller, or vice versa.

Because most electronic instruments are designed in a modularized way, manufacturers often release a sound module version of their fully-integrated instruments. A sound module may have all the other features of the controller-equipped version, but it often has a smaller display or limited programming controls. In this case, sounds can be loaded through MIDI or external media. In some cases, sound modules have expanded capacity for sounds in comparison to the controller-equipped version.

Hardware sound modules have in recent years been replaced to a large extent with [software equivalents](#).

Notable sound modules

Yamaha TX16W (1988), sound module with an ability to boot OS from diskette; known particularly well for having a third-party OS codenamed Typhoon 2000 by NuEdge Development, a group of hackers who were dissatisfied with original OS.
Roland Sound Canvas series (1991), first sound module to implement General MIDI standard with GS extensions.

Categories: [Synthesizers](#)

Recorded music

Sound recording and reproduction is the electrical or mechanical re-creation and/or amplification of sound, often as [music](#). This involves the use of audio equipment such as microphones, recording devices and loudspeakers. From early beginnings with the invention of the phonograph using purely mechanical techniques, the field has advanced with the invention of electrical recording, the mass production of the 78 record, the magnetic wire recorder followed by the tape recorder, the vinyl LP record. The invention of the compact cassette in the 1960's, followed by the walkman, gave a major boost to the mass distribution of music recordings, and the invention of digital recording and the compact disc in 1983 brought massive improvements in ruggedness and quality. The most recent developments have been in digital audio players like the Apple iPod.

The field covers many areas, from Hi-Fi to Professional audio, Internet radio and Podcasting.

Developments in recording and editing have transformed the record, movie and television industries in recent decades. Editing became practicable with the invention of magnetic tape recording but computers and digital processing made it much easier, quicker and more powerful. We now divide the process of making a recording into tracking, mixing and mastering. Multitrack recording makes it possible to capture sound from several microphones, or from different 'takes' to tape or disc with maximum headroom and quality, allowing maximum flexibility in the mixing and mastering stages for editing, level balancing, compressing and limiting, and the addition of effects such as reverberation, equalisation, flanging and many more.

The Beatles, under producer George Martin, were among the first to experiment with multitrack techniques and effects on the album Sgt. Pepper's Lonely Hearts Club Band.

Soundtrack

Soundtrack refers to the recorded sound accompanying a visual medium such as a motion picture, television show, or video game.

Physical portion of film

In terms of film formats, the soundtrack is the physical area of the film which records the synchronized sound.

Movie and television soundtracks

Main article: [film soundtrack](#)

The term **soundtrack** most commonly refers to the [music](#) used in a movie (or television show), and/or to an [album](#) sold containing that music. Sometimes, the music has been recorded just for the film or album (e.g. Saturday Night Fever). Often, but not always, and depending on the type of movie, the soundtrack album will contain portions of the score, non-diegetic music composed for thematic effect as the movie's plot occurs. In 1916, Victor Schertzinger recorded the first music specifically for use in a motion picture, and releasing soundtracks of songs used in films became standard in the 1930s. Henry Mancini, who won an Emmy Award and two [Grammys](#) for his soundtrack to *Peter Gunn*, was the first composer to have a widespread hit with a song from a soundtrack.

The *soundtrack* on a record can contain all kinds of music (including "inspired by"; see the *Harry Potter* soundtracks), contained in a movie; the *score* contains only music by the original film's composer(s).

The best-selling soundtrack to date is The Bodyguard, the lead single of which, "I Will Always Love You" by Whitney Houston, is one of the best-selling singles of all time.

Video game soundtracks

Soundtrack may also refer to the [music used in video games](#). While sound effects were nearly universally used for action happening in the game, music to accompany the gameplay was a later development. Rob Hubbard and Martin Galway were early composers of music specifically for video games for the 1980s Commodore 64 computer. Koji Kondo was an early and important composer for Nintendo games. As the technology improved CD-quality soundtracks replaced simple midi files starting in the early 1990s and the soundtrack to popular games such as the Final Fantasy series began to be released separately. In addition to compositions written just for video games, advent of CD technology allowed developers to incorporate licensed songs into their soundtrack. (The Tony Hawk series is a well known example of this) Furthermore when Microsoft released the Xbox in 2001 it featured an option to allow users to customize the soundtrack for certain games by ripping a CD to the Hardrive.

Book soundtracks

To this date, only twice has a soundtrack been written specifically for a book.

The foremost was written for Tolkien's *The Hobbit* and his trilogy *The Lord of the Rings*. It was composed by Craig Russell for the San Luis Obispo Youth Symphony. Commissioned in 1995, it was finally put on disk in 2000 by the San Luis Obispo Symphony.

A far more advanced soundtrack was introduced for the 1996 *Star Wars* novel *Shadows of the Empire* (written by author Steve Perry). Lucasfilm chose Joel McNeely to write a score. This was an eccentric, experimental project, in contrast to all other soundtracks, as the composer was allowed to convey general moods and themes, rather than having to write music to flow for specific scenes. A project called "Sine Fiction" has made some soundtracks to novels by science-fiction writers like Isaac Asimov and Arthur C Clarke, and have this far released 14 soundtracks to science-fiction novels or short stories. All of which is available for free download.

See also

- [Film score](#)
- [Film soundtrack](#)
- [Soundtrack album](#)

Soundtrack album

A **soundtrack album** is any [album](#) that incorporates music from a particular feature film. In some cases, not all the songs from the movie are included in the album, however there are rare cases of songs in the trailers that do not appear in the movie but occur on the soundtrack album. Also, music that is not in the movie can sometimes be incorporated onto a soundtrack album; one notable example is the South Park: Bigger, Longer and Uncut soundtrack.

In some cases, recorded dialogue may be incorporated into the album. This comes in two kinds: audio clips from the movie itself (used on the album for Pulp Fiction, for example) or radio dramas that involve the characters from the movie involved in other events (example: King of Pirates, from FLCL)

Southern gospel

Stylistic origins:	Sacred Harp music, shape note singing, hymns
Cultural origins:	Late 19th century white evangelical Americans
Typical instruments:	Originally, sparse or none
Mainstream popularity:	Popularized through secular artists such as Elvis Presley and evangelists such as Billy Graham and Jimmy Swaggart

Bluegrass gospel

CCM

Origins

Southern Gospel music is a popular American form of Christian music. The birth of the genre is generally considered to be 1910, which is the year the first professional quartet was formed for the purpose of selling songbooks for the James D. Vaughan Music Publishing Company.

Southern Gospel is sometimes called "quartet music" by fans due to the original all male, tenor-lead-baritone-bass quartet make-up. Early quartets were typically accompanied only by piano or guitar. Over time, full bands were added and even later, pre-record accompaniments were introduced. A typical modern Southern Gospel group performs with pre-recorded tracks augmented by a piano player and possibly a few other musicians.

Some of the genre's roots can be found in the publishing work and "normal schools" of Aldine S. Kieffer and Ephraim Ruebush. Southern Gospel was promoted by traveling singing school teachers, quartets, and shape note music publishing companies such as the A. J. Showalter Company (1879) and the Stamps-Baxter Music and Printing Company. Over time, Southern Gospel came to be an eclectic musical form with groups singing black gospel-influenced songs, traditional hymns, a capella songs, country gospel, bluegrass, and the difficult 'convention songs'.

Convention songs typically have contrasting homophonic and contrapuntal sections. In the homophonic sections, the four parts sing the same words and rhythms. In the contrapuntal sections, each group member has a unique lyric and rhythm. These songs are called 'convention songs' because various conventions were organized across the United States for the purpose of getting together regularly and singing songs in this style. Convention songs were employed by training centers like the Stamps-Baxter School Of Music as a way to teach quartet members how to concentrate on singing their own part. Examples of convention songs include "Heavenly Parade," "I'm Living In Canaan Now," "Give The World A Smile," and "Heaven's Jubilee."

In the first decades of the twentieth century, Southern Gospel drew much of its creative energy from the Holiness movement churches that arose throughout the south. Early gospel artists such as The Carter Family and The Cook Family Singers achieved wide popularity through their recordings and radio performances in the 1920s and 1930s. Others such as Homer Rodeheaver, the Cathedral Quartet, George Beverly Shea and Cliff Barrows, became well-known through their association with popular evangelists such as Billy Sunday, Rex Humbard and Billy Graham.

Representative Artists

Some of the best known southern gospel male quartets from various decades include the Blackwood Brothers, the Cathedral Quartet, J. D. Sumner & The Stamps Quartet, the Statesmen Quartet, the Jordanaires, the Imperials, Gold City, the Kingsmen, the Gaither Vocal Band, the Florida Boys, the the Hoppers, the Masters V, the Inspirations and the Oak Ridge Boys.

Although the genre is known for its all male quartets, trios and duos have been a vital element of Southern Gospel for most of the genre's history, from the Sons Of Song, Wendy Bagwell & Sunliters, and the Happy Two in decades past to more modern groups like Greater Vision, the McRaes, the Crabb Family, the Hoppers and the Ruppes. Pioneer groups like the Speer Family, the Klautt Indian Family, the Chuck Wagon Gang, The Happy Goodman Family, the LeFevres, and the Rambos paved the way for modern mixed quartets and family-based lineups. Other famous family groups from various decades include the Hinsons, the Talleys, the Martins and the Bill Gaither Trio.

Unlike most forms of popular music where soloists (and/or soloists with background vocalists) generally outnumber vocally balanced groups, vocal groups thrive in Southern Gospel. However, the genre has a growing number of popular soloists. Many of these gained their initial popularity with a group before launching out on their own as soloists. The most popular of these being Squire Parsons, Kirk Talley, David L Cook, Ivan Parker, and Walt Mills.

Gaither Homecoming Series

Traditional Southern Gospel music underwent a tremendous revival in popularity during the 1990s thanks to the efforts of Bill and Gloria Gaither and their Gaither Homecoming tours and videos, which began as a reunion of many of the best known and loved SGM individuals in 1991. Thanks in part to the Homecoming series, Southern Gospel music now has fans across the United States and in a number of foreign countries like Ireland and Australia.

Today's Southern Gospel

In 2005, *The Radio Book*, a broadcast yearbook published by M Street Publications, reported 285 radio stations in the USA with a primary format designation as "Southern Gospel," including 175 AM stations and 110 FM stations. In fact, "Southern Gospel" was the 9th most popular format for AM stations and the 21st most popular for FM. Southern Gospel radio promoters routinely service more than a thousand radio stations which play at least some Southern Gospel music each week. Recent years have also seen the advent of a number of internet-only Southern Gospel "radio" stations.

Over the last decade, a newer version of Southern Gospel has grown in popularity. This style is called Progressive Southern Gospel and is characterized by a blend of traditional, modern country, and pop music elements.

Lyrically, most Progressive Southern Gospel songs are patterned after traditional Southern Gospel in that they maintain a clear evangelistic and/or testimonial slant. Next to musical styles and artist personalities, Southern Gospel purists view lyrical content as the key determining factor for applying the Southern Gospel label to a song.

Although there are some exceptions, most Southern Gospel songs would not be classified as Praise and Worship. Few Southern Gospel songs are sung "to" God as opposed to "about" God. On the other hand, Southern Gospel lyrics are rarely vague about the Christian message, which is a complaint many Southern Gospel fans have about non-P&W, but otherwise "Contemporary Christian music" (CCM), especially when those CCM songs "cross over" and receive recognition through airplay on mainstream radio.

Southern Gospel Media

Southern Gospel became popular initially through songbooks. Southern Gospel is one of the few surviving genres that was there to exploit recording, radio, and television technologies from the very beginning and use these advancements to further promote the genre.

The dominant print magazine for Southern Gospel since the 1970s has been the *Singing News*. Their radio airplay charts and annual Fan Awards presentations are always popular topics for Southern Gospel fans to discuss.

The biggest e-zine for today's Southern Gospel is SoGospelNews.com, which has been reporting on Southern Gospel for over 10 years. The site contains the most recognized weekly Southern Gospel chart as well as the internet's largest Southern Gospel community with forums and a chat room. Their Annual SGN Music Awards are unique in that they recognize accomplishments made within the industry over the past year.

A number of other internet media outlets have been formed in recent years as well. The modern Southern Gospel fan may still subscribe to a magazine, but most keep up with their favorite artists via a Southern Gospel news site on the internet.

Categories: [Gospel music](#)

Southern rap

Stylistic origins: A form of [hip hop music](#) that combines the elements of Jamaican Dancehall toasting with the rhythms of [R&B](#), [disco](#) and [funk](#) among other influences.

Cultural origins: Early-1980s Southern United States

Typical instruments: Prominent [drum machine](#) - [Turntable](#) - [rapping](#) - [Sampler](#) - [synthesizer](#) - human beatboxing

Mainstream popularity: Remains a staple of popular music since the late 1980s; dominant in the 2000s.

[Snap music](#) - [Dirty South](#) - [Crunk](#) - [Memphis rap](#) - New Orleans Rap - [Chopped and screwed](#) - [Miami bass](#) - Bounce music

Southern rap (or **Dirty South hip-hop**) is a type of [hip hop music](#) that emerged in the late-1980s as a popular force from cities such as Houston, Miami, Atlanta, Memphis and New Orleans.

History and rise to popularity

In the late 1980s, a distinctive bass-heavy scene [Miami bass](#) evolved out of [electro hop](#) and similar hip hop-influenced dance scenes in Miami, including Luther Campbell and his group, 2 Live Crew. 2 Live Crew became infamous after their album, *Nasty As They Wanna Be* (1989) was banned in a Florida town and the group was subsequently arrested on obscenity charges after performing; the charges were eventually dismissed. The Miami Bass scene that 2 Live Crew typified is simply one form of southern rap and barely made any headway nationally.

The first rap group to put southern rap music on the map were the Geto Boys. The Geto Boys hailed from Houston, TX and consisted of Willie D, Bushwick Bill, and Scarface. Houston was the first city outside of New York City and Los Angeles to attract attention from the rap world. The musical strength of the Geto Boy's 1989 local debut, *Grip It! On That Other Level*, garnered the attention of Def Jam founder Rick Rubin to executive produce and release their 1990 nationwide debut *The Geto Boys*. However it was the Geto Boy's seminal 1991 hit, "Mind Playin' Tricks on Me", that broke down the barrier for southern rap. The raw and unforgiving lyrics about paranoia and losing one's mind proved to the nation that southern rap was more than the booty rap and Vanilla Ice antics produced out of Miami. The song is considered a hip-hop classic and proves to be influential even today. While hosting BET's Top 25 countdown in 2004, Outkast's Andre 3000 remarked that "Mind Playin' Tricks on Me" "put Southern rap on the map." The Geto Boy's Scarface later launched a successful solo career and is referred to the original "King of the South", solidifying Houston's status as one of the first cities in southern rap.

Five months after "Mind Playin' Tricks on Me" was released came Tennessee's Arrested Development, and their brand of uplifting, spiritual party singles from their debut LP, *3 Years, 5 Months & 2 Days in the Life Of...*. Their sound was a world apart from the sexually explicit, bass heavy party music of Miami, but sales were swift and reviews were raving. While Arrested Development was not able to keep their momentum going, their success did set the stage for the mainstream breakthrough of southern hip hop with OutKast and Goodie Mob in the middle of the decade.

OutKast, more than any other group, put Atlanta on the hip hop map, and became one of the most popular groups in hip hop by the end of the decade. *Aquemini*, their third LP, was a groundbreaking album that redefined southern hip hop, and was able to successfully appeal to both the core audience and the mainstream audience. While OutKast, Goodie Mob, and a number of other Atlanta-based acts (many, like OutKast and Goodie Mob, of them part of Organized Noize's Dungeon Family collective) balanced critical and commercial success, New Orleans rapper/label mogul Master P popularized a bounce-based sound that focused more on commercial appeal than artistry.

Master P's No Limit label popularized rappers such as Mystikal and Silkk the Shocker, and the competing Cash Money label presented acts such as The Hot Boys (The B.G., Juvenile, Lil Wayne, and Turk). The No Limit/Cash Money formula was also successful co-opted by Miami's Slip-N-Slide label, which included Trick Daddy and Trina. Labels such as Cash Money and No Limit also caused Dirty South music to be associated with "mass produced" albums released in rapid succession. The CD packaging for these releases typically featured brightly-colored, heavily Photoshopped "bling bling"-style album covers; and a whole page of the liner notes for each LP was usually devoted to advertising its follow-ups.

A number of other southern cities were the home base for popular hip hop acts. The controversial Three Six Mafia hailed from Memphis, Tennessee, Scarface and The Geto Boys from Houston, Texas, Nappy Roots from Bowling Green, Kentucky, Petey Pablo from Greenville, North Carolina, and Missy Elliott, Timbaland, and The Neptunes from Virginia Beach.

Southern rap is, arguably, the most popular form of hip-hop today. East Coast (most notably New York) critics, DJ's, and even a few rappers have frequently expressed their distaste for Southern dominance, the latest being 50 Cent in a recent MTV.com interview, while East Coast rap is currently struggling for mainstream recognition. Some hip-hop experts speculate that this will eventually lead to a regional war, a la the infamous East Coast/West Coast feud.

Typical features

Stylistically, Dirty South is notably different from its northern and western counterparts. Whereas [East Coast hip hop](#) has historically been associated with complex lyrics and sparse urban beats, contemporary southern rap is largely characterized by its upbeat, exuberant, club-friendly tunes, and simplistic rhythmic lyrical delivery. Within certain esoteric hip-hop circles, Southern rappers have been criticized for a perceived over-reliance on production and lacking [lyrical substance](#) or creativity. In particular, [crunk](#) music (a popular offshoot of New Orleans Rap's bounce music) has been criticized for its repetitive chants and its materialistic and sexually-profane content. Despite these criticisms, the Southern rap genre is now one of the dominant forces driving hip-hop record sales.

The production style of southern rap can veer towards either a [soul](#)-based sound (Dungeon Family, Arrested Development) or a more "street" sound (No Limit, Cash Money, Mystikal). Where most East Coast rap operates at tempos around 90-120 beats per minute, Southern rap runs rhythms at 140-160, upwards of 180 beats per minute, and then places the snare twice as far apart from one another. This leaves more time to be filled between the kick (on the down beat of the first measure) and the snare (on the downbeat of the second). Sometimes this space is filled with quick trills of hi-hats, a style pioneered by Three 6 Mafia and Hit Man Sammy Sam's Big Oomp Records; other times, it is filled with additional snare patterns, for instance, Pastor Troy's "Ain't No Mo Play in G.A.", or Miracle's "Bounce". The fastest and slowest rhymer in hip-hop both belong to southern rap, as different talents adapt to the music's distinct tempo. Sampling, while still used, is less common in Southern hip-hop production.

A mainstay feature of hip-hop has always been giving 'shout-outs' to entire coasts, states, or cities, but a more recent trend that is particularly common in southern rap has been to include much more specific shout-outs to specific neighborhoods or local jurisdictions, such as the wards of New Orleans, for example, and particular housing projects.

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[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) -
Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) -
[Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) -
[Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo](#)
[soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) -
[Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Southern rock

Southern rock is a style of [rock music](#) that was very popular in the 1970s, and retains a fan base to the present.

1950s and 1960s – Origins

Rock music's origins lie mostly in the music of Southerners, and many stars from the first wave of 1950s [rock and roll](#) such as Elvis Presley, Little Richard, and Jerry Lee Lewis hailed from the Deep South. But the British Invasion, and the rise of [folk rock](#) and [psychedelic rock](#) in the middle 1960s, shifted the focus of new rock music away from the rural south and to large cities like Liverpool, London, New York, San Francisco, and Los Angeles.

In the late 1960s, traditionalists such as Creedence Clearwater Revival (from Northern California), and The Band (Canadian, though drummer Levon Helm is a native Arkansan) revived interest in the roots of rock music.

1970s – Peak of popularity

Eventually the spotlight once again turned to bands from the American South. The Allman Brothers Band out of Macon, Georgia made their national debut in 1969 and soon gained a loyal following. Their [blues](#)-rock sound on one hand incorporated long jams informed by [jazz](#) and [classical music](#), and on the other hand incorporated softer elements of [country](#) and [folk](#) with a Southern feel. The death of guitarist and leader Duane Allman in 1971 did not prevent them from gaining widespread popular appeal for the next several years, until internal tensions broke them apart after 1976.

The Allmans were signed to Capricorn Records, a small Macon outfit headed by Phil Walden (former manager of Otis Redding). A number of somewhat similar acts also recorded on Capricorn, including the Marshall Tucker Band from South Carolina, Wet Willie from Alabama, Grinderswitch from Georgia (and comprised of Allmans roadies), and the Elvin Bishop Band from Oklahoma.

Not on Capricorn, but loosely associated with this first wave of Southern rock, were Barefoot Jerry from Tennessee and the Charlie Daniels Band from Tennessee. Indeed it was Charlie Daniels, a big-bearded fiddler with a knack for novelty songs, who gave Southern rock its self-identifying anthem with his 1975 hit, "The South's Gonna Do It", whose lyrics mentioned all of the above bands and then asserted: "Be proud you're a rebel / Cause the South's gonna do it again." A year earlier, Daniels had started the Volunteer Jam, an annual concert held in Tennessee that would bring together many Southern rock artists in a loose setting.

In the early 1970s, a different wave of [hard rock](#) Southern groups emerged that emphasized stripped down boogie rhythms, fast guitar leads derived from [heavy metal](#), and lyrical themes borrowed from the concurrent [outlaw country](#) movement. Also mentioned in "The South's Gonna Do It", Lynyrd Skynyrd out of Jacksonville, Florida dominated this genre until the deaths of lead singer Ronnie Van Zant and other members of the group in a 1977 airplane crash. Groups such as 38 Special, The Outlaws, Molly Hatchet, Blackfoot, and Black Oak Arkansas also thrived in this genre for a time.

This branch of Southern rock's use of Southern imagery, in particular the Confederate Rebel Flag, and lyrics seemingly extolling redneck values drew considerable criticism and derision. Some groups such as Black Oak Arkansas played up these images to the point of obvious parody. More attention was focused on Lynyrd Skynyrd's "Sweet Home Alabama" (1974), widely perceived as a redneck anthem and containing lines pointed at Neil Young's song "Southern Man" (which indicted Alabama as a state full of George Wallace-style segregationists). How Van Zant really meant "Sweet Home Alabama" is much debated, with many taking it as ironic or satiric and pointing out that Young and Van Zant respected each other as musicians.

In any case, this redneck strain was not universal in Southern rock; the Allman Brothers had multiple African American members (percussionist Jai Johanny Johanson and bassist Lamar Williams) at a time when mainstream rock was actively resegregating. Moreover, the Allmans' Southern feel came more from the temperament of its music ("Hot 'Lanta", "Little Martha", interpolations of "Will the Circle Be Unbroken") than any explicit cultural identification. Phil Walden, the Allmans, and other Capricorn artists had also played a part in Jimmy Carter's successful, unity-based run for the presidency; Carter himself was an avowed Allmans fan. Even within the Skynyrd branch of Southern rock, the appearance of Molly Hatchet on the dance-oriented show Solid Gold showed that the redneck rock/metal combination had some universal appeal.

Not all Southern rock artists fit into the above molds. The Atlanta Rhythm Section and the Amazing Rhythm Aces were more focussed on tight vocal harmonies, while the Dixie Dregs and Allmans offshoot Sea Level explored [jazz fusion](#).

1980s and on – Continuing influence

Southern rock gained popularity far beyond the American south, and influenced groups as far flung as Australia's AC/DC and Britain's Def Leppard. Hard rock fans appreciated the blazing guitar solos, and working class listeners responded to the lack of glamour and rock star pretension in this music.

However, by the beginning of the 1980s, with the Allmans and Skynyrd both broken, with Capricorn Records in bankruptcy, and with Jimmy Carter out of office, much of Southern rock had become thoroughly enmeshed into corporate [arena rock](#). With the rise of MTV, New Wave, and hair metal, most surviving Southern rock groups were relegated to secondary or regional venues.

One notable exception was Texas' ZZ Top, who had started in 1970 and were the final band mentioned in "The South's Gonna Do It". In the 1980s they added slick [synthesizer](#) production to their boogie blues sound, and skillfully used [music videos](#) to achieve great popularity. There were occasional hits by groups such as the Georgia Satellites as well.

During the 1990s the Allman Brothers reunited and became a strong touring and recording presence again, and the jam band scene revived interest in extended improvisatory music (although the scene also owed much to the Grateful Dead, a group that relied heavily on southern music traditions). Incarnations of Lynyrd Skynyrd also made themselves heard. Hard rock groups with southern rock touches such as Jackyl renewed some interest in Southern rock, while groups such as Kings of Leon combined Southern rock with rawer genres, such as [garage rock](#). Classic rock radio stations played some of the more familiar 1970s works, and Daniels' Volunteer Jam concerts were still going.

But most rock groups from the South, such as Georgia's R.E.M., B-52's, Widespread Panic, and Black Crowes, and Mississippi's Blind Melon, incorporated Southern musical and lyrical themes without explicitly allying with any Southern rock movement.

In 2005 Southern rock received new exposure from an unlikely source: singer Bo Bice took an explicitly Southern rock sensibility and appearance to a runner-up finish on the massively watched but normally pop-oriented American Idol television program. Fueled by a key early performance of the Allmans' "Whipping Post" and later performing Skynyrd's "Free Bird" and, with Skynyrd on stage with him, "Sweet Home Alabama", Bice demonstrated – and Idol judge Randy Jackson celebrated – that Southern rock still had a place in the American music pantheon. More recently, metal acts like Black Label Society, Every Time I Die, The Showdown and Maylene and the Sons of Disaster have blended strong Southern Rock influences with heavy metal music. A number of crossover acts from country music also are reviving the genre. Among these are Drive-By Truckers, Ryan Adams, Cross Canadian Ragweed, The Great Divide, and Reckless Kelly. These bands often come from Oklahoma's Red Dirt music scene or the Texas music scene as opposed to mainstream country meccas like Nashville. Probably one of the more unlikely blends is that of punk and Southern Rock, most notably Slobberbone and Jason and the Scorchers (both now disbanded).

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Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | **Southern rock** | [Surf](#) | [Symphonic rock](#)
Category: [Rock music genres](#)

Space rock

Space rock is a style of [music](#); the term originally referred to a group of early mostly British 1970s [progressive rock](#) and [psychedelic](#) bands like Hawkwind, characterized by heavy bass and drums, [synthesizers](#), and science fiction and drug references (such as Spacemen 3's legendary quotation: "taking drugs to make music to take drugs to"), though it was later repurposed to refer to a series of late 1980s British [alternative rock](#) bands with a more shimmering, melodic sound.

More than most genres of music, space rock has a single seminal album, Hawkwind's *Space Ritual* (1973), a two-disk live album advertised as "88 minutes of brain-damage" documenting Hawkwind's successful 1972 tour of their blow-out show complete with liquid lights and lasers, nude dancers (notably the earth-mother figure Stacia), wild costumes, and psychedelic imagery. This hard-edged concert experience provided an alternative to the increasingly relaxed work of Pink Floyd (and across the Atlantic the Grateful Dead) and attracted a motley but dedicated collection of psychedelic drugs users, science-fiction fans, and motorcycle riders.

The science fiction author Michael Moorcock collaborated with Hawkwind on many occasions: for example, he wrote the lyrics for many of the spoken-word sections on *Space Ritual* including the paranoid classic "Sonic Attack", and "The Black Corridor" included verbatim quotes from Moorcock's novel of the same name. More amusingly, Moorcock (with Michael Butterworth) wrote the band into fiction as superheroes in a post-apocalyptic England in 1976's *Time of the Hawklords* (with a later sequel written only by Butterworth titled *Queens of Deliria*).

An album *The New Worlds Fair* by "Michael Moorcock and the Deep Fix" was released in 1975, which included a number of Hawkwind regulars in the credits. ("The Deep Fix" was the title story of an obscure collection of short stories by "James Colvin" published in the 1960s). Moorcock wrote the lyrics to an album track entitled "Black Blade", referring to the sword Stormbringer in the Elric books, by the American band Blue Öyster Cult: Moorcock has even performed this song live with BÖC. The cyberpunk author John Shirley has also contributed to the lyrics of BÖC.

By the early 1990s, mainly British alternative rock genres like space rock, [twee pop](#), [shoegazing](#) and [noise pop](#) emerged into the mainstream with the explosion of [Britpop](#) bands like Blur, Suede and Oasis. By 1991, though, the original space rock bands had mostly fallen apart, and the musicians had moved on to new bands or new styles.

Oddity: Odd ditty

The probable earliest example of something like space rock is a song written in the 1940s by Ewan MacColl and Peggy Seeger for a BBC radio show called *You're Only Young Once*. The song is called *Space Girl* and parodies most of the major themes of 1940s science fiction. (A version was recorded on "The World of Ewan MacColl and Peggy Seeger" volume 2: Songs from the radio ballads in 1971 on *Argo Records* label).

A much shorter version of the same song was recorded in the 1960s by Shirley Collins.

Early space rock

Sheb Wooley - Purple People Eater (1958)

Joe Meek and The Blue Men - "I Hear A New World - An Outer Space Music Fantasy" (1960)

The Tornados - Telstar (1962) (which was also the first number one hit for a British group in the American chart)

See also:

- [acid-rock](#)
- [Post-rock](#)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - **Space rock** - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Progressive rock](#) | [Psychedelic rock](#)

Spacesynth

Spacesynth, also known as **synthdance**, **spacedance** and **spacedisco**, is a genre of electronic [dance](#) derived from [italo disco](#). Most tracks are completely instrumental and are focused on upbeat futuristic, science fiction and epic battle scene style themes with driving basslines and catchy [synthesizer](#) riffs. The genre began in the mid-1980s and lasted until the early 1990s. Most of the artists were centered around Italian label Memory Records. Since the genre's decline it has gone underground, with new albums being published by a number of European independent [record labels](#).

History

At that time synthesizers and [electronic](#) sounds had become an essential part of [popular music](#) and were widely used by such artists as Vangelis, Jean-Michel Jarre, Kraftwerk and Art of Noise. [Synthpop](#) hits like Magnetic Fields 2, Pulstar and Magic Fly are well known tracks even today.

In the meantime in Italy a music style called italo disco was dominating [discos](#). At first spacesynth was just an instrumental version of italo disco focusing on the synth side of the style, but eventually it evolved into a genre in its own right. Cyber People released successful singles "Polaris" and "Void Vision" for the Memory Records. Koto developed his own Italo-inspired synth music style and the single "Visitors" was a big hit in 1985.

Soon after there were other similar groups - also outside of Italy. Erik van Vliet from The Netherlands established Laserdance, and together with Michiel van der Kuy, Laserdance became the most successful spacesynth group ever. Their debut album "Future Generation" (1987) sold approximately 150 000 copies and the singles "Powerrun" and "Humanoid Invasion" were big hits in Europe. Koto and Laserdance could be considered the most popular spacesynth groups. They set the standards of the genre and since the golden era of spacesynth many producers have tried to replicate that sound.

In the early 1990s spacesynth started to lose its popularity and almost completely vanished during the 1990s when [eurodance](#), [house](#), [techno](#) and their subgenres were dominating electronic music charts. Spacesynth was nearly forgotten until it showed some signs of recovering towards the end of the decade. There has recently been a growing interest in spacesynth again as the 1980s melodic sound is becoming popular again. During the last few years Hypersound and Alpha Centauri have released a numerous of spacesynth albums from many new artists.

Artists

Daylight
Hipnosis (Italy)
Cyber People (Italy)
Koto (Italy)
Laserdance (Netherlands)
Proxyon (Netherlands)
Syntech (Netherlands)
SpaceRaider (Poland)

mindXpander (Sweden)
Macrocosm
Protonic Storm (Poland)
Rygar (Netherlands)
Mark Vera
Dreamtime
Electron

Categories: [Music genres](#) | [Electronic music genres](#)

Spank jazz

Spank jazz is an underground musical genre which combines [jazz](#) idioms with elements of [funk](#), [hip hop](#), [rock](#), [popular](#) and [electronic music](#). The name of the style was coined in 2005 upon the release of the Coventry band Hojo's debut, and only album Glassbox. The album itself features the track Spank Jazz from which the style's name and slovenly characteristic is derived. The style of spank jazz was notably pioneered by Sunim Korja; a composer, producer and multi-instrumentalist, and a founding member of Hojo, together with musician/composer Rudy Gaw and singer-songwriter Verity Pabla. A vast number of stylistic influences of spank jazz are drawn from a diverse range of artists such as Beck, Tricky, James Brown and Brian Wilson, together with the arrangements of Gil Evans (Miles Davis' collaborator) and the work of the American composer George Gershwin.

As of 2006 spank jazz remains deeply rooted in the underground music scene of Coventry, possibly to be long-lost due to the disbanding of Hojo in mid-2005. However, spank jazz remains an eclectic style of music playing a significant, albeit minor role in the evolution of contemporary jazz.

Category: [Jazz genres](#)

Spectral music

Spectral music is [music](#) that is concerned with [timbral](#) structures, especially when decisions about timbre are informed by a mathematical analysis known as a Fast Fourier Transform. FFTs can be used to provide graphs that illustrate details about the timbral structure of a sound, which might not be initially apparent to the ear. FFTs can also be used in creating sounds with computers, in order to transform the timbre of a sound in various ways, such as creating hybrid timbres through a collection of processes known as cross-synthesis, or applying a room reverberation to a sound through a process known as convolution.

Spectral music was first associated with France and especially with the music of Gérard Grisey, Tristan Murail, Phillippe Leroux, and Phillippe Hurel. As was the case with [impressionism](#) and many other labels for musical style, those composers whose music has been called "spectral" do not generally accept the label.

Categories: [Timbre](#) | [Musical movements](#)

Speed metal

Stylistic origins: [Power Metal](#) - [Thrash Metal](#)

Cultural origins: Early-Mid 1970s, United Kingdom

Typical instruments: [Guitar](#) – [Bass guitar](#) – [Drums](#)

Mainstream popularity: Moderate in the late 1970's, Slightly more popular until early 1990's, Underground ever since

[Thrash Metal](#) – [Groove metal](#)

United Kingdom - United States

Speed metal is a cross-genre reference to bands, mainly from the [thrash metal](#) and [power metal](#) genres. The term is mainly used to differentiate between bands of either genre who use tempos or beats that are faster than is normal for either genre, but also tends to refer to bands that combine aspects of the two genres. *Thundersteel* by Riot (CBS/Sony 1988) is widely considered to be a seminal speed metal album. Bands such as Judas Priest and Accept, although not typically cited as speed metal bands, are usually considered to be the main developers of the faster tempos common amongst speed metal bands.

Speed metal does not belong only to a genre of bands that possess a typical style ;for instance, some [glam metal](#) bands' and [heavy metal](#) bands' songs can also be classified as speed metal. For example, titles like "Queen of the Reich" (Queensrÿche), "Slave to the Grind" (Skid Row), "Robotman" (Scorpions), "Paris is Burning" (Dokken), "Live Wire" (Mötley Crüe), "Tear it Loose" by (Twisted Sister), "Be Quick or Be Dead" (Iron Maiden), "Hell to Eternity" (W.A.S.P.), "Badboys" (Whitesnake), "Kill the King" (Rainbow) and "Scream of Anger" (Europe) are speed metal songs.

Two of the earliest speed metal songs are Deep Purple's "Highway Star" from their 1972 album *Machine Head* and Black Sabbath's "Into the Void", from their 1972 album *Master of Reality*. Earlier efforts with a similar style include Black Sabbath's "Paranoid" (from the album of that name, 1970) and also Deep Purple's "Speed King" (from the 1970 *In Rock* LP) and "Fireball" (From the 1970 *Fireball* LP). However, it was "Highway Star" that introduced into heavy metal both the extreme speed of the single-note riffing and also the complex guitar and keyboard solos (performed by Ritchie Blackmore and Jon Lord, respectively), borrowed from progressive rock of the '70s, but heavily influenced by [classical music](#). These features commonly went on to be associated with more modern [metal genres](#), but at the time, was typical of speed metal characteristics.

Later speed metal includes X Japan's *Ill Kill You* (1985), Helloween's *Walls of Jericho* (1985), Motörhead's live album *No Sleep 'til Hammersmith* (1981), and the band Megadeth, who consider themselves as the "World's State-of-the-Art Speed Metal Band". Prior to joining Megadeth, Marty Friedman collaborated with Jason Becker in the band Cacophony, who are often cited as speed metal.

The term "speed metal" is still used to glorify and differentiate bands with high-speed playing, though the term is branching out to include bands from both [gothic metal](#) and [progressive metal](#) as well. Some believe that Painkiller (1990), the last album Judas Priest released before the departure of singer Rob Halford (who would later return in 2004), has set a new standard for speed metal.

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Speedcore

Speedcore is a form of [hardcore techno](#) that is typically identified by its high rate of beats per minute and aggressive themes. Tracks can range from 235 BPM all the way up to 1000 BPM and above (there is some debate around a genre called extratone, in which the music must be 1000 BPM or above and is soaked in noise. Some say it doesn't exist while others feel it surpasses speedcore in intensity). Unlike other styles of aggressive [dance music](#) like [gabber](#), the high rate of BPM makes Speedcore less accessible as a danceable genre, although most fans of the genre headbang and [mosh](#) to the music.

The typical speedcore track is characterized by a general anti-music and anti-establishment sentiment. The music is angry, aggressive and often attempts to foster an atmosphere of hostility for the listener. Speedcore [DJs](#) push the boundaries of [electronic dance music](#) and often use offensive themes in their music to create such extremes.

While most speedcore artists are content to attack the normal standards of music, or even the gabber music that spawned them, the extremism of speedcore has caused some to turn inwards and parody the standards of the genre. Much like how [happy hardcore](#) relates to gabber and hardcore techno, these songs utilize samples of lighter and more manic themes, like Bing Crosby and Futurama, to create their extreme sound.

Characteristics

Aside from the very fast tempo of speedcore, which never drops below 235 BPM, speedcore can often be distinguished from other forms of [hardcore techno](#) by an aggressive and overridden electronic percussion track that is often punctuated with hyperactive snare or tom-tom fills. The Roland TR-909 is often the [drum machine](#) of choice for speedcore performers due to its ability to generate heavily distorted bass-drum kicks that anchor the percussion tracks.

As with many other forms of techno, [synthesizers](#) are also heavily used, often producing heavily distorted and/or disharmonic melodies to complement the underlying drums. Although any analog or hybrid synth can be used, the analog/digital hybrid Roland Juno-106 is a common favorite with speedcore artists. Pure digital synthesizers are comparatively rare in speedcore.

Samples are often used to further heighten the aggressive nature of speedcore, with many artists using audio samples of violent scenes from movies by directors such as Martin Scorsese and Stanley Kubrick. Samples of actors such as Joe Pesci and R. Lee Ermey are especially popular, especially in older speedcore works. Some artists are content to sample shouted obscenities and incorporate these samples into their music.

Phonograph turntables, usually specialized belt-drive and direct-drive models, are frequently used during the recording process to produce various "scratching" and speed distortion effects that are often difficult to produce with synthesizers. During live performances, most speedcore artists and DJs consider turntables indispensable.

Raves and the "Scene"

Taken by itself, listening to speedcore on vinyl or a CD can be an exhilarating experience. Within the context of a speedcore [rave](#), however, external stimuli such as strobe lights, fog machines, and even costumes worn by some performers can heighten the adrenaline rush. Some choose to amplify the experience during raves by abusing alcohol and/or illicit drugs.

Speedcore raves often take place in "underground" dance clubs or industrial warehouses. While the average raver (including many gabbers) wear any kind of clothing that strikes their fancy, from campy "club kid" outfits to street clothes, speedcore aficionados often wear black or camouflage clothing, often imprinted with apolitical or anarchistic messages. Any outward expressions of political sentiment or actual calls for the use of violence to achieve social or political change are heavily discouraged, if not banned outright. Satirization of political themes is often common, with Nazism being a frequent target for abuse. The main reason for attending a speedcore rave, however, is similar to the reasons for slam-dancing at a [punk rock](#) concert or thrashing around in a mosh pit - it's an energy release where speedcore ravers gather to release their collective frustrations with the many facets of society with their friends, and lots of loud, fast, aggressive music.

Hardcore

Basscore - [Bouncy techno](#) - [Breakbeat](#) - [Breakcore](#) - [Darkcore](#) - Freeform - [Gabber](#) - [Happy](#)
- Industrial - Makina - Speedbass - **Speedcore** - [Terrorcore](#) - [Trancecore](#) - UK

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) |
Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Techno music genres](#)

Spiritual

A **spiritual** is an African American song, usually with a Christian religious text. Originally monophonic and a cappella, these songs are antecedents of the [blues](#). The terms *Negro spiritual*, *Black spiritual*, and *African-American spiritual* are all synonyms; in the 19th century the term *jubilee* was more common (at least among African-Americans; whites often called them *slave songs*). Some musicologists call them *African-American folk songs*.

Historical background

Spirituals were often expressions of religious faith, although they may also have served as socio-political protests veiled as assimilation to white, American culture. They were originated by African slaves in the United States. Slavery was introduced into the European colonies in 1619, and slaves largely replaced indentured servants as an economic labor force during the 17th century. This labor force would remain in bondage for the entire 18th century and much of the 19th century. They were set free with the ratification of the Thirteenth Amendment to the United States Constitution by United States Secretary of State William Henry Seward on December 18, 1865. The Amendment was passed by Congress January 31, 1865, and was ratified by 27 of the then 36 states.

During slavery in the U.S., there were systematic efforts to de-Africanize the captive black workforce. Slaves were forbidden to speak their native languages, to play drums, or practice their mostly Animist and Muslim faiths. They were urged and often forced to become Christians by slavemasters who often used Christianity as a tool of control.

Scholars debate the degree to which Christianity among African slaves in the U.S. was a syncretic faith, but there is no doubt blacks suffused their practice of religion with African religious beliefs and customs. The imprint of Africa was evident in the oral and musical traditions in the style and cadence of liturgical delivery, and in call and response in song and sermon; in the use of blue notes and syncopation in musical expression and dance styles; in the sometimes exuberant, but always very personal and democratic, self-expression through testifying, possession and speaking in tongues; and in full-immersion baptism. In comparison with the worship style of whites, Africanized Christianity was often lively, loud and spontaneous.

It was not long before further restrictions were placed on the religious expression of slaves. Rows of benches in places of worship discouraged congregants from spontaneously jumping to their feet and dancing. The use of musical instruments of any kind often was forbidden, and slaves were ordered to desist from the "paganism" of the practice of spiritual possession. Nonetheless, the Christian principles that teach those who suffer on earth hold a special place with God in heaven undoubtedly spoke to the slaves who saw this as hope and could certainly relate to the suffering of Jesus.

Because they were unable to express themselves freely in ways that were spiritually meaningful to them, slaves often held secret religious services. During these "camp meetings" and "bush meetings," worshippers were free to engage in African religious rituals such as spiritual possession, speaking in tongues and shuffling in counterclockwise ring shouts to communal shouts and chants. It was there also that slaves further crafted the impromptu musical expression of field songs into the so-called "line signing" and intricate, multi-part harmonies of struggle and overcoming, faith, forbearance and hope that have come to be known as "Negro Spirituals."

While slaveowners used Christianity to teach slaves to be long-suffering, forgiving and obedient to their masters, as practiced by slaves, it became a kind of liberation theology. The story of Moses and The Exodus of the "children of Israel" and the idea of an Old Testament warrior God who struck down the enemies of His "chosen people" resonated deeply with slaves ("He's a battleaxe in time of war and a shelter in a time of storm"). In black hands and hearts, Christian theology became an instrument of liberation.

So, too, in many instances did the spirituals themselves. Spirituals sometimes provided comfort and eased the boredom of daily tasks, but above all, they were an expression of spiritual devotion and a yearning for freedom from bondage. In song, lyrics about the Exodus were a metaphor for freedom from slavery. Songs like "Steal Away (to Jesus)", or "Swing Low, Sweet Chariot" raised unexpectedly in a dusty field, or sung softly in the dark of night, signalled that the coast was clear and the time to escape had come. The River Jordan

became the Ohio River, or the Mississippi, or another body of water that had to be crossed on the journey to freedom. "Wade in the Water" contained explicit instructions to fugitive slaves on how to avoid capture and the route to take to successfully make their way to freedom. Leaving dry land and taking to the water was a common strategy to throw pursuing bloodhounds off one's trail. "The Gospel Train", and "Swing Low, Sweet Chariot" all contained veiled references to the Underground Railroad, and "Follow the Drinking Gourd" contained a coded map to the Underground Railroad. The title itself was a reference to the Big Dipper, which pointed the way to the North Star and freedom.

"Swing Low, Sweet Chariot" is one of the best known spirituals:

(Refrain)

Swing low, sweet chariot,
Coming for to carry me home,
Swing low, sweet chariot,
Coming for to carry me home.

I looked over Jordan, and what did I see?
Coming for to carry me home,
A band of angels coming after me,
Coming for to carry me home.

(Refrain)

If you get there before I do,
Coming for to carry me home,
Tell all my friends I'm coming, too.
Coming for to carry me home.

(Refrain)

I'm sometimes up and sometimes down,
Coming for to carry me home,
But still my soul feels heavenly bound,
Coming for to carry me home.

(Refrain)

The brightest day that I can say,
Coming for to carry me home,
When Jesus washed my sins away,
Coming for to carry me home.

(Refrain)

- Traditional

Choral arrangements of the spiritual

With the advent of Harry Burleigh (1866–1949), the spiritual began to develop into a sophisticated art form. Burleigh attended the conservatory in New York City that was founded by Jeannette Thurber. Seeking to attract a prestigious faculty, Thurber had asked Czech composer Antonín Dvořák to head her conservatory; Dvořák agreed to do so, on the condition that talented Native American or African American composers be allowed to attend without paying tuition. Burleigh was accepted as a student, and became Dvořák's protégé, during which time he sang the traditional spirituals for Dvořák. With Dvořák's encouragement, Burleigh began to compose classical song and choral arrangements of spirituals, which were later made famous by artists such as the Fisk Jubilee Singers, Marian Anderson, Robert McFerrin Sr., and William Warfield. Another notable artist who had a successful career singing classical music and spirituals was Roland Hayes. In fact he made history by coming to Boston from Georgia to study voice, but was faced with obstacles all along the way. He never gave up and became the first African-American singer to sing in Boston's Symphony Hall. He went on to sing to great acclaim in Europe and throughout the United States. Today, the Roland Hayes School of Music, Boston's only and oldest high school of music, stands as a testament to his contribution to music and his people. Another great composer of classical settings of spirituals was Hall Johnson (1887–1970).

Some examples of spirituals which were set in this way are "Ride On King Jesus," "Ain't Got Time to Die," and "Hold On."

Split album

A **split album** (or **split**) is a music [album](#) which includes tracks by two or more separate artists. This is similar in nature to the way some [singles](#) that are released. A split was initially done on vinyl records, with music from one artist on one side of the record and music from a second artist on the opposite side. As vinyl records have declined in popularity, this format has been done on CDs. Although there is not multiple sides to a CD, the idea is still the same. From the early 1980s through the present, the format has been used widely by independent record labels, and artists in [punk rock](#), [hardcore](#), and [indie rock](#) circles have often released music in this way.

Square dance

Square dance is a [folk dance](#) where four couples (eight dancers) begin and end each sequence in a square formation, with one couple on each side of a square. This is called being in your "sets-in-order". The dance was first described in 17th century England but was also quite common in France and throughout Europe. It has become associated with the United States of America due to its historic development in that country.

The various **square dance steps** are based on the steps used in traditional folk dances and social dances of the various people who migrated to the USA. Some of these traditional dances include Morris dance, English Country Dance, and the quadrille. Square dancing is enjoyed by people around the world, and people around the world are involved in the continuing development of this dance.

Square dancers are prompted or cued through a sequence of steps (**square dance choreography**) by a **square dance caller** to the beat of music. The caller leads, but usually does not participate in the dance.

Two types of square dancing

There are two different types of square dance:

- Traditional square dance, which nowadays is frequently presented in alternation with contra dances, and is most prevalent in New England, with Appalachia and the South being close seconds. Another name for a traditional square dance is quadrille, a dance which originated in mid-18th century France, and spread in popularity throughout upper-class England and the rest of Europe.
- Modern Western square dance, which is also called "Western square dance", "contemporary Western square dance", or "modern American square dance". The basis of modern Western square dance was established during the 1930s and 1940s by Lloyd Shaw, who solicited definitions from callers across the country in order to preserve traditional American folk dance. Since the 1970s modern Western square dance has been promoted and standardized by Callerlab, the international association of modern Western square dance callers. Modern Western square dance is sometimes presented in alternation with [round dances](#).

Comparing square dance calls

In this context a "call" refers to the name of a specific dance step. It may alternatively refer to the phrase used by a caller to cue the dancers so they dance the specified step, or to the dance step itself. It mirrors the ambiguity of the word "dance", which may mean a dance event, the dancing of an individual to the playing of one piece of music, or dancing in general.

A square dance call may take a very short time or a very long time to execute. In traditional square dancing the timing of a call is fitted to the music, but in modern Western square dancing many calls have been given formally-specified durations, usually 4-32 "counts" (where a count is roughly one step).

Traditional and modern Western square dancing have a number of calls in common, but there are usually small differences in the way they are performed. For example, the "Allemande Left" is traditionally performed by grasping left hands with the other dancer, leaning backwards slightly, and walking halfway around a central axis then stepping through. In modern Western dance the grip is modified so that each dancer grips the forearm of the other, and there is less leaning. These modifications make it easier to enter and exit the step, and thus easier to incorporate into a long sequence of calls.

Traditional square dance uses about forty or fifty calls, and every dance is explained before you dance it. There is a list of some examples of traditional square dance steps at [Conradance](#). Participants are made to feel welcome to make mistakes (within limits), and the mistakes can sometimes make the dance a lot more fun.

In modern Western square dance the participants are expected to have learned and become proficient in a particular *program*, a defined set of calls. Dancing modern Western square dance is constantly challenging and surprising due to the unknown or unexpected choreography of the caller (i.e. the way the caller ties together the "calls" and the formations which result)—unlike traditional square dance, very rarely are two modern Western dances ever alike! Like traditional square dancing, recovering from occasional mistakes is often part of the fun, but dancers are usually encouraged to dance only those programs at which they are fairly proficient.

Comparing square dance music

The two types of square dance are accompanied by different types of music.

Traditional square dance is danced to traditional "country dance" music: Irish jigs and reels for the most part, as well as folk music from Quebec (Canada), England, Scotland, and other countries. The music is almost always performed live by a traditional dance music band, and played on acoustic instruments, such as the fiddle. [banjo](#), [guitar](#) and double bass. "Old time music" is one form of dance music played at traditional square dances.

Modern Western square dancing is danced to a variety of music types, everything from pop to traditional country to Broadway musical to contemporary [country music](#)—even rock and techno. The music is usually played from recordings; the beat is also somewhat faster, as the "perfect" modern Western square dance tempo is 120-128 bpm. At this speed dancers take one step per beat of the music.

Other comparisons

Modern Western square dance is organized by [square dance clubs](#). Clubs offer classes, social and dance evenings, as well as arrange for larger dances which are usually open to the general square dancing public (i.e. non-club members). Larger dances sometimes request a strict western-style dress code, which originated in the late '50s and early '60s and is known as "traditional square dance attire", although it was not traditional before that time. Clubs may choose to advertise their dances as requiring less strict dress codes known as "proper" or "casual" (no dress code). Traditional square dance groups are less structured and often have no particular dress code.

Designations

Square dance is the State Dance or the State [Folk Dance](#) of numerous states in the USA.

The Promenade Act

The *Promenade Act* (H. R. 645) is a bill before the United States Congress that proposes that Square Dance be designated as the national folk dance, and that defines certain other dances (i.e. [round dance](#), the contra dance, the [line dance](#), the heritage dance, and clogging) as square dance.

See also

- [Square dance clubs](#)
- [Western line dance](#)
- [Square Dance](#), a 1987 film starring Rob Lowe

Squeezebox

The term **Squeezebox** is a colloquial expression referring to any [musical instrument](#) of the general class of hand-held bellows-driven [free reed aerophones](#). The term is so applied because such instruments are generally in the shape of a rectangular prism or box, and the bellows is operated by squeezing. Some consider squeezebox to be a derogatory term, although no concise English term exists to replace it.

Examples

- [Accordion](#)
- [Concertina](#)

Squeezeboxes

[Accordions](#) Bayan | Chromatic button accordion | Diatonic button accordion | [Flutina](#) | Garmon' | Livenka | Melodeon | Piano accordion | Saratovskaya Garmonika | Schrammel accordion | Schwyzerörgeli | Trikitixa

[Concertinas](#) Bandoneón | Chemnitzer concertina

Categories: [Free reed aerophones](#) | [Keyboard instruments](#)

St. Louis blues

The **St. Louis blues** is a type of [blues](#) music. It is usually more [piano](#)-based than other forms of the blues, and is closely related to the [jump blues](#), [ragtime](#) and piano blues. Typically, a small number of singers, a pianist and a few other instruments (used primarily for rhythm) make up a band.

Jelly Roll Anderson
Chuck Berry
Henry Brown
Olive Brown
Teddy Darby
Walter Davis
Tommy Dean
Leothus Lee Green
Johnnie Johnson
Stump Johnson
Lonnie Johnson
Albert King
Daddy Hotcakes Montgomery
Robert Nighthawk
St. Louis Jimmy Oden
Pinetop Sparks
Henry Spaulding
Roosevelt Sykes
Henry Townsend
Joe Lee Williams
Bennie Smith

Stadium anthem

Stadium anthems or **sports anthems** are a musical genre identifying songs that are played over the public address systems at stadiums and arenas during breaks in the action to rally the fans. Unlike college [fight songs](#), stadium anthems were not written for use at sports events.

Stadium anthems are characterised by a catchy up tempo rhythm and a repeated vocal catchphrase, often a statement of pride or arrogance. Most stadium anthems are drawn from popular [rock and roll](#) or [rap](#) hits. Others are drawn from familiar movie scores, particularly elements of the Star Wars and Jaws soundtracks.

Some stadium anthems are popular in a particular region, or with a specific team because of a reference in the song's lyrics. The Stormers run onto the pitch with Will Smith's Men In Black playing, because of their all black kit. The Dallas Cowboys made heavy use of "Should've Been a Cowboy" by Toby Keith in the 1990s, while sports teams in Alabama often use "Sweet Home Alabama" by Lynyrd Skynyrd. (The University of Alabama marching band often plays Deacon Blues by Steely Dan due to the school's mention in its lyrics.)

At college football games, the schools' [marching bands](#) often add stadium anthems to their repertoires.

Some of the more popular stadium anthems include:

- AC/DC - "For Those About to Rock (We Salute You)", "Thunderstruck", "Hell's Bells", and "You Shook Me All Night Long"
- Baha Men - "Who Let The Dogs Out"
- Beastie Boys - "Intergalactic "
- Benny Benassi - "Satisfaction"
- Black Eyed Peas - "Let's Get It Started"
- Black Sabbath - "Iron Man"
- Blur - "Song 2"
- Chumbawamba - "Tubthumping"
- Crystal Method - "Name Of The Game"
- Darude - "Sandstorm"
- Dream Theater - "Metropolis (Part 1)"
- Europe - "The Final Countdown"
- James Brown - "I Got You (I Feel Good)"
- Gary Glitter - "Rock and Roll Part 2" (sometimes referred to as the "Hey" song)
- Guns N' Roses - "Welcome to the Jungle"
- House of Pain - "Jump Around"
- Kool and the Gang - "Celebration"
- LL Cool J - "Mama Said Knock You Out"
- MC Hammer - "U Can't Touch This"
- Ted Nugent - "Cat Scratch Fever" (especially among teams with feline nicknames)
- Opus - "Live Is Life"
- Ozzy Osbourne - "Crazy Train"
- P.O.D. - "Boom"
- The Prodigy - "Firestarter"
- Queen - "We Will Rock You" and "We Are The Champions"
- Rolling Stones - "Start Me Up"
- Scorpions - "Rock You Like A Hurricane"
- Steam - "Na Na Hey Hey Kiss Him Goodbye"
- Survivor - "Eye Of The Tiger"
- Tag Team - "Whoomp, There It Is"
- Tina Turner - "Simply The Best"
- Twisted Sister - "We're Not Gonna Take It"

2 Unlimited - "Get Ready For This"
Village People - "YMCA"
Zombie Nation - "Kernkraft 400"

List of songs that might be heard at sporting events From Wikipedia, the free encyclopedia
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"Ace Of Spades" by Motorhead "Big City Nights" by Scorpions "Cowboys From Hell" by Pantera "Crazy Train" by Ozzy Osbourne "Cum On Feel the Noize" by Quiet Riot "Final Countdown" by Europe "For Whom the Bell Tolls" by Metallica "Hells Bells" by AC/DC "Hit Me With Your Best Shot" by Pat Benatar "Jump" by Van Halen "Let's go Crazy" by Prince "Live Wire" by Motley Crue "O Canada" by Various Artists "Paradise City" by Guns N' Roses "Rock and Roll Part Two" by Gary Glitter "Rock You Like A Hurricane" by Scorpions "Round and Round" by Ratt "Thunderstruck" by AC/DC "Walk" by Pantera "Walk This Way" by Aerosmith "We Are the Champions" by Queen "Welcome To the Jungle" by Guns N' Roses "We Will Rock You" by Queen "Wild Side" by Motley Crue "You Shook Me All Night Long" by AC/DC

Stage piano

A **stage piano** is a digital piano that reproduces sound electronically by the use of sampled or digitally modelled sounds. It differs from other digital [pianos](#) in their design — the stage pianos are just the keys and controls, not the stand and pedals that other digital pianos have. Additionally, stage pianos are typically more portable and flexible than other digital pianos for those, such as musicians on tour, who need to move their instruments frequently.

"**Stage Piano**" was also the model name of a range of electromechanical stringless pianos (not digital pianos) produced by Rhodes from 1970 to about 1985. Unlike the company's earlier Suitcase Piano, the Stage Piano had no built-in amplification or loudspeakers and was a completely passive instrument, analogous to an [electric guitar](#). Models produced were the "Mk I", "Mk II", "Mk III EK-10" and "Mk V" Stage Pianos.

The keys

All stage pianos have weighted keys, like all digital pianos. If a stage piano has semi weighted keys, it is generally referred to as a keyboard. The number of keys is usually 88, which is standard for all modern acoustic pianos, but that is not mandatory. For instance, The Kurzweil SP76 has only 76 weighted keys, but is still called a stage piano because of its layout and weighted keys.

The sounds

The sound spectrum of stage pianos is often wider than that of other digital pianos. The standard digital piano often has no more than a few acoustic and electric piano sounds, and some strings, [organs](#) or harpsichords. Stage pianos, on the other hand, often have a wider variety of sounds, like drum sounds, [woodwinds](#), brass, [electronic synthesizer](#), vocal sounds, strings ([guitar](#), [violin](#) etc) and so on.

Popular stage pianos

Clavia Nord Stage
Kurzweil SP88X
Roland RD-700
Yamaha P-90
Yamaha P-120
Yamaha P-250

Categories: [Electronic music instruments](#)

Stoner rock

Stylistic origins:	1960s Garage , acid rock 1970s Heavy metal , psychedelic rock
Cultural origins:	Mid 1970s United States and United Kingdom.
Typical instruments:	Vocals – Guitar – Bass – Drums
Mainstream popularity:	Regional success during the early 1990s. Global success more recently.
Derivative forms:	Sludge metal

Stoner doom

Stoner rock and **stoner metal** are interchangeable terms describing sub-genres of [rock](#) and [metal](#) music. Stoner rock often fuses slow-to-mid tempo, bassy guitar riffs, psychedelic jams, melodic, often slightly raspy vocals and stripped down 'raw' production to figuratively melt "a hundredweight of hot desert sand into metal". (NME about showcase stoner rockers Kyuss .)

The Stoners

The progenitors of stoner rock, just like stoner rockers today, often share the characteristic that they and their audiences are stoners (i.e. recreational users of marijuana). While it would be grossly inaccurate to describe all fans and performers of the styles and bands listed on this page as marijuana users, it is certainly accepted that the effects of marijuana and the often low or psychedelic riffs of stoner music complement each other — which eventually lead to the common usage of the term "stoner rock" to define the genre.

There are synonyms to stoner rock, some of them in part created to separate the art itself from stoner-clichés, e.g. the term "desert rock", which is so called primarily because of Palm Desert stoner pioneers Kyuss. While desert rock is so closely related to stoner metal as to be synonymous, other related but not identical genres include [sludge metal](#) and [doom metal](#).

The kind of connection between stoner rock and the use of marijuana is not unique in music culture. Similar comparisons can be made between [dance music](#) and recreational drugs such as ecstasy. Various bands and artists who identify themselves as marijuana users, notably Pantera (who have included cannabis leaves on their t-shirts and other promotional items) and Green Day (whose band name is a reference for a day spent smoking marijuana) do not qualify as "stoner music" as the style of their musical output is largely outwith the genre.

History

The origins

Like most subgenres of music, the origins of stoner rock are hard to trace and pinpoint. Nevertheless, stoner rock has its known progenitors and signature songs that helped shape the genre. The notoriously influencing metal idols of Black Sabbath — especially due to their song "Sweet Leaf" — were a significant force in the evolution of stoner music.

As noted above, Black Sabbath were one of the first bands to popularize this type of music, although they were not the first to produce it, nor can they be accurately described as a stoner band. Various 60's and 70's bands experimented with guitar sounds that inspired future generations, with Jimi Hendrix, Pink Floyd and Led Zeppelin firmly among them. Hendrix's "Band of Gypsies" pumped out riff-laden, jam session type tunes with obvious psychedelic overtones, while Led Zep's "Physical Graffiti" displayed a lighter side to the emerging genre. However, it wasn't until after the [electropop](#) of the 80's and eventually [grunge](#) of the early 90's had taken the stage that people noticed that a new style of music was being created... out in the desert, where different styles of rock would be melted into something new, that is nowadays known as stoner rock. AllMusic summarizes this fusion as follows:

"Stoner metal bands updated the long, mind-bending jams and ultra-heavy riffs of bands like Black Sabbath, Blue Cheer, Blue Öyster Cult, and Hawkwind by filtering their psychedelia-tinged metal and acid rock through the buzzing sound of early Sub Pop-style grunge."

The Palm Desert Scene

If any one band has become synonymous with a particular style or genre, Kyuss and stoner music are probably it. After a couple of EP releases they came rumbling out of Palm Desert with 1992's Blues for the Red Sun and a generation of kids who just didn't click with the [grunge](#) sound of Seattle (whose mainstream popularity peaked during that time) instantly knew they had found the answer. Kyuss were throughout their existence a rare thing in music - a band whose fans worshipped them, who received critical praise from all the right sources but never became over-exposed or pressured to conform - exactly what their fans wanted them to be.

Since their break-up, the success of Queens of the Stone Age and various other bands in the Kyuss family tree combined with internet file-sharing has seen the Kyuss back catalogue become more widely listened to and their fanbase has inevitably swelled. Their sound has also been continued on by descendant bands Unida, Hermano and Fu Manchu. Former Kyuss vocalist John Garcia appeared with old partner Josh Homme at a QOTSA gig in 2005 where they performed three Kyuss songs together. While rumours of a reunion may well be wide of the mark, stoners everywhere rejoiced that the chance to see Kyuss in the flesh might not have disappeared forever.

The New Era

Debate abounds today about who qualifies as stoner music, and indeed if "stoner metal", "stoner rock" and "stoner music" are interchangeable or distinct. In a world confused by the myriad of genres, sub-genres, overlaps, collaborations and general eclecticism of the modern music scene, the question of attitude has become an important one in the minds of stoner music fans - which bands were jamming to Kyuss CD's in their garages and getting high after school 10 years ago? Commercial success has clearly visited QOTSA and Monster Magnet while Fireball Ministry are currently turning heads in stoner music circles

List of stoner rock bands

The bands mentioned so far represent a fraction of those who are significant acts in the genre. Others include, but are not limited to:

*(note: This is a list of **qualified bands**, please check the talk page before making additions.)*

Acid King	High on Fire	Spirit Caravan
The Atomic Bitchwax	Kyuss	Spiritual Beggars
Beaver	Karma To Burn	Thulsa Doom
Bongzilla	Lowrider	Unida
Boris	Masters of Reality	Wolfmother
Brant Bjork	The Melvins	
Cathedral	The Miracle Workers	
Clutch	The Mushroom River Band	
Colour Haze	Nebula	
Corrosion of Conformity	Orange Goblin	
Electric Wizard	Queens of the Stone Age	
Fudge Tunnel	Scott Reeder	
Fu Manchu	Sleep	
Hermano	Slo Burn	

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Stradivarius

A **Stradivarius** (or "Strad") is a [stringed instrument](#) built by members of the Stradivari family, especially by Antonio Stradivari.

The playable instruments are highly prized by world-class musicians, and others who can afford them. Their individual qualities are considered worth distinguishing, and a Strad is often identified by the name of someone (often a famous musician) who formerly owned it, or regularly performed on it.

Instrument quality

A Stradivarius made in the 1680s or during Stradivari's Brescian period (1690-1700) could be worth several hundred thousand dollars or more at today's prices in auction. If it was made during Stradivari's "golden period" (1700 to 1720), depending on condition, the instrument can be worth several million. They rarely come up for sale and the highest price paid for a Stradivarius (or any musical instrument) at public auction was 'The Lady Tennant', made in 1699 which sold for US \$2,032,000 in 2005. Private sales of Stradivari instruments have exceeded this price.

The world's only complete set of Stradivarius instruments (string quintet) belongs to the Spanish Government and consists of two violins, two cellos, and a viola. They are exhibited in the Music Museum at the Royal Palace (Palacio Real) of Madrid. Another important collection is the collection of the Royal Academy of Music (York Gate Collections) in London.

Many people find violins labeled or branded as "Stradivarius," and believe them to be genuine. It is believed that there are fewer than 700 genuine Strads left in existence, very few of which are unaccounted for.

These instruments are famous for the quality of their sound. There have been many failed attempts to explain and reproduce the sound quality. One theory stated that Stradivari used wood from an old cathedral to build his instruments, but tree-ring dating has shown this to be false. Another theory is that the density of the wood grown during the little ice age and used to build the instruments is responsible, and yet another theory states that the glue Stradivari used had a great effect on the sound. Modern research tools haven't solved the mystery, but devices such as the scanning laser vibrometer are aiding researchers in testing the theory that the careful shaping of belly and back plate, in order to "tune" their resonant frequencies, may be an important factor.

The fame of Stradivarius Violins is not a modern phenomenon; the fictional detective Sherlock Holmes is supposed to have owned one. Another famous story is about a Stradivarius Cello, known as the "Duport" which has the spur marks of Emperor Napoleon, who scratched the cello when he tried to play it. They also played an important role in the James Bond film *The Living Daylights*.

The reputation of the Stradivarius is such that its name is frequently invoked as a standard of excellence in other, unrelated fields (such as ships and cars); for example, the Bath Iron Works' unofficial motto is "A Bath boat is the Stradivarius of destroyers!".

Named Strads and their Namesakes

Violins

Aranyi 1667
ex Captain Saville 1667 - currently played by Andre Rieu
Amatense 1668
Oistrakh 1671 - David Oistrakh. Stolen in 1996, it is still missing. [1]
Spanish 1677
Paganini-Desaint (Paganini Quartet) 1680 - currently owned by the Nippon Music Foundation, on extended loan to Kikuei Ikeda of the Tokyo String Quartet
Fleming 1681 - currently owned by the Stradivari Society, on extended loan to Cecily Ward [2]
Bucher 1683
Cipriani Potter 1683
Cobbett ex Holloway 1683
ex Arma Senkrah 1685
ex Castelbarco 1685
"Mercur-Avery" 1687 - currently played by Jonathan Carney, concertmaster of the Baltimore Symphony Orchestra starting 2002.
Auer 1689 - currently owned by the Stradivari Society, on extended loan to Vadim Gluzman [3]
Arditi 1689
Baumgartner 1689 - currently played by Alexandre Da Costa, courtesy of The Canada Council for the Arts [4]
Bingham 1690
Bennet 1692
Falmouth 1692 - currently played by Leonidas Kavakos
Baillot-Pommerau 1694
Fetzer 1694 - currently owned by the Stradivari Society, on extended loan to Ruggero Alliffranchini [5]
Cabriac 1698
ex Baron Knoop 1698
Joachim 1698 Currently owned by the Royal Academy of Music
The Lady Tennant 1699 [6]
Longuet 1699
Countess Polignac 1699 - Currently played by Gil Shaham.
Castelbarco 1699
Cristiani 1700
Taft ex Emil Heermann 1700
Dushkin 1701 - currently owned by the Stradivari Society, on extended loan to Frank Almond [7]
The Irish 1702 - currently owned by the Finnish OKO Bank, currently on loan to Réka Szilvay.
Conte di Fontana 1702 - David Oistrakh's first violin. Currently owned by Massimo Quarta.
King Maximilian Joseph c. 1702 - currently owned by the Stradivari Society [8], on extended loan to Berent Korfker [9].
Lyll 1702 - currently owned by the Stradivari Society, on extended loan to Stefan Milenkovich [10]

La Rouse Boughton 1703 – currently owned by the Austrian National Bank, on loan to Boris Kuschnir of the Kopelman Quartet
Allegretti 1703
Alsager 1703
Emiliani 1703 - currently owned by Anne-Sophie Mutter
Betts 1704 - part of the collection of the Library of Congress
ex Brüstlein 1707 – currently owned by the Austrian National Bank [11]
La Cathédrale 1707 - currently owned by the Stradivari Society, on extended loan to Tamaki Kawakubo [12]
Hammer 1707 - currently owned by Kyoko Takezawa
Burstein, Bagshawe 1708 - currently owned by the Stradivari Society, on extended loan to Janice Martin. [13]
Duc de Camposelice 1708
Ruby 1708 - currently owned by the Stradivari Society, occasionally used by Leila Josefowicz; currently played by Vadim Repin [14]
Berlin Hochschule 1709
Ernst 1709
Viotti 1709 Currently owned by the Royal Academy of Music
Lord Dunn-Raven 1710 - currently owned by Anne-Sophie Mutter
ex Roederer 1710 - currently played by David Grimal
ex Vieuxtemps 1710
Liegnitz 1711
Boissier 1713
Gibson ex Huberman 1713 - currently owned by Joshua Bell
Cremonese ex Joachim 1714 currently owned by the Royal Academy of Music
Dolphin 1714 - currently owned by the Nippon Music Foundation, formerly owned by Jascha Heifetz
Soil 1714 - currently owned by Itzhak Perlman
ex Berou ex Thibaud 1714
Le Maurien 1714 - Stolen in 2002, it is still missing. [15]
Leonora Jackson 1714
Lipinski 1715 - Missing since 1962.
Titian 1715
Alard 1715
ex Bazzini 1715
Cessole 1715
ex Marsick 1715 - currently played by James Ehnes
Berthier 1716
Booth 1716 - Currently played by Julia Fischer
Colossus 1716 - Stolen in 1998, it is still missing. [16]
Monasterio 1716
Provigny 1716
Messiah 1716
ex Wieniawski 1717
Gariel 1717
Windsor-Weinstein 1716 - currently owned by The Canada Council for the Arts Musical Instrument Bank
Firebird ex Saint-Exupéry 1718 - currently owned by Salvatore Accardo
Madrileño 1720
ex Beckerath 1720
Red Mendelssohn 1720 - currently played by Elizabeth Pitcairn and inspired the Red Violin movie.
Artot 1722
Jupiter 1722 - currently owned by the Nippon Music Foundation, formerly used by Midori Goto
Laub-Petschnikoff 1722

Jules Falk 1723 - currently owned by Viktoria Mullova
Kiesewetter 1723 - currently owned by the Stradivari Society, currently on loan to Stefan Jackiw [17]
Le Saraste 1724 - currently owned by the Real Conservatorio Superior de Música in Madrid, Spain
Earl Spencer 1723 - formerly played by Emmy Verhey
Brancaccio 1725
Barrere 1727 - currently owned by the Stradivari Society, on extended loan to Janine Jansen. [18]
Davidov-Morini 1727 - Stolen in 1995, it is still missing. [19]
ex General Dupont 1727
Holroyd 1727
Kreutzer 1727 - currently played by Maxim Vengerov
Hart ex Francescatti 1727 – currently owned by Salvatore Accardo
Paganini-Comte Cozio di Salabue (Paganini Quartet) 1727 - currently owned by the Nippon Music Foundation, on extended loan to Martin Beaver of the Tokyo String Quartet
Benny 1729 - Jack Benny, bequeathed to the Los Angeles Philharmonic
Lady Jeanne 1731 - Currently owned by the Donald Kahn Foundation, on extended loan to Benjamin Schmid [20]
Herkules 1732 - belonged to Eugène Ysaye. Stolen in 1908, it is still missing. [21]
Des Rosiers 1733 currently owned by Angèle Dubeau
Khevenhüller 1733 - belonged to Yehudi Menuhin.
Rode 1733
Ames 1734 - Stolen, still missing. [22]
ex Baron von Feilitzsch 1734
Habeneck 1734 currently owned by the Royal Academy of Music
Lamoureux 1735 - Stolen, still missing. [23]
Muntz 1736 - currently owned by the Nippon Music Foundation.
Comte D'Armaille 1737
Lord Norton 1737
Chant du Cygne - Swansong 1737

Violas

There are 13 extant Antonio Stradivari violas.

Archinto 1696 Currently owned by the Royal Academy of Music
Paganini-Mendelssohn (Paganini Quartet) 1731 - owned by the Nippon Music Foundation, on extended loan to Kazuhide Isomura of the Tokyo String Quartet

Cellos

Antonio Stradivari built between 70 and 80 cellos in his lifetime , 63 of which are extant.

General Kyd ex Leo Stern 1684- left on driveway and *Lord Aylesford 1696 - owned by the Nippon Music Foundation. Played by Janos Starker from 1950-1965.
Castelbarco 1697
Servais 1701
Paganini-Countess of Stanlein 1707 - owned by Bernard Greenhouse. Not to be confused with the Paganini-Ladenburg cello of the Paganini Quartet.
Gore-Booth 1710
Duport 1711 - currently owned by Mstislav Rostropovich
Davidov 1712 - Karl Davidov, Russian "Czar of Cellists" (as described by

Tchaikovsky). Formerly owned by Jacqueline du Pré. Currently played by Yo-Yo Ma.
Batta 1709 - Currently owned by the Royal Academy of Music
Batta 1714 - formerly owned by Gregor Piatigorsky
Becker 1719
Piatti 1720, Chelo Prieto. Owned and played by Carlos Prieto, [27]
Baudiot 1725 - formerly owned by Gregor Piatigorsky
Marquis 1726 - owned by the Royal Academy of Music
De Munck ex Feuermann 1730 - Emmanuel Feuermann. Owned by the Nippon Music Foundation, on extended loan to Steven Isserlis
Braga 1731
Paganini-Ladenburg (Paganini Quartet) 1736 - owned by the Nippon Music Foundation, on extended loan to Clive Greensmith of the Tokyo String Quartet

Harp

Antonio Stradivari made a single [harp](#) during his lifetime.

Mandolins

There are two known surviving mandolins by Stradivari.

- *The Cutler-Challen Choral Mandolino*, 1680, in the collection of the National Music Museum at the University of South Dakota in Vermillion, South Dakota, United States of America.
- As of 2006 the other was privately owned in London.

Category: [Violins](#)

Straight edge

Straight edge (sometimes abbreviated to **sXe** or **SxE**) is a lifestyle and (counter cultural) subculture, closely associated with punk, hardcore punk, and—more recently—heavy metal music. It advocates total, lifelong abstinence from tobacco, alcohol, and recreational drug use—especially psychoactive and stimulant drug use. Some straight edgers also abstain from promiscuous sexual behavior.

Originally inspired by the hardcore band Minor Threat, it has spread around the world, but is most popular in industrialized Western countries with a large middle-class—such as United States, Canada, United Kingdom, Australia, and much of Western Europe. Although straight edgers—or "edge kids"—do not necessarily identify with a particular worldview on social or political issues, many do subscribe to precepts associated with anarchism, vegetarianism—veganism, socialism, environmentalism, and the deep ecology movement. Some straight edgers are Christians or Hare Krishnas, as well as other religions.

Origins

In the book *Our Band Could Be Your Life*, Ian MacKaye reports that during the mid- and late 1970s, he and his friends often missed musical performances by their favorite groups because they were held in clubs in and around Washington, D.C. that served alcoholic drinks and banned anyone under 21 years of age from entering.

Rock musician, Ted Nugent, was an early inspiration for MacKaye and his close friend Henry Rollins. In an era when most popular rockers were known for their copious drug and alcohol use, Nugent made a point of proclaiming his teetotaler status.

MacKaye's group, The Teen Idles, made a brief west-coast tour in 1980. At San Francisco's Mabuhay Gardens, club owners were sympathetic to youngsters wanting to see musicians perform, and had begun writing a large 'X' on teenagers hands with a permanent marker as a warning to bartenders that such persons should not be served alcohol.

Upon returning to Washington, D.C., MacKaye suggested this same notion to various area club owners as a means to allow teenagers into the clubs, while preventing them from being served alcohol. Several clubs began doing so, and the "X" drawn on one's hand eventually became a symbol of a stand against alcohol and drugs. The Teen Idles's "Minor Disturbance" EP—released on the highly influential DIY label Dischord Records in 1980—featured two X'd up hands on the cover. This EP also marked the beginning of what would become the straight edge scene within hardcore and punk.

There are differing views on the origins of the actual term "straight edge". The usual explanation is that it was coined by MacKaye's second hardcore punk band, Minor Threat, in the early-mid 1980s. The straight edge lifestyle that began soon afterwards is in fact largely defined by the lyrics to Minor Threat's songs, specifically "Out of Step" and "Straight Edge".

The term was first used in song form in the song by Minor Threat called "Straight Edge," which simply tied together many of the concepts that had been floating around in the Washington, D.C. music scene for a while. Just as many underground movements have done, the straight edge scene has diversified. There are some who preach complete "militant" purity, while there are others who—while still remaining straight—refuse to label themselves as having "the edge." Many straight edgers no longer wear the trademark black 'X' on the back of their hands.

The subsequent straight edge *movement*, however, was never advocated by singer Ian MacKaye—who thought of it as more the personal choices that he had made in his life. After some tension with the other members, Mackaye noted that some of Minor Threat's personnel drank (though rarely to excess).

The hardcore punk scene has been viewed by those unfamiliar with it as a mass consensus of angry kids—uniting with the purpose of creating fast and rebellious music in the hopes of reshaping a society that they perceive as bad. Although hardcore bands share some of the same themes, their lyrics, politics and attitudes can range from right to far left, from extremes to moderation, from hostility to hospitality.

While the first wave of the straight edge movement was centered around Washington, D.C. (Minor Threat, G.I.'s, and Faith) and Boston bands (SSD and DYS) from 1981–1983, there is a new wind of bands from around the country and the world calling themselves straight edge. (Seen in the names of not only the bands, such as Bold and Straight Ahead, but even in the names of the record labels, such as New Beginning, Positive Force, and Revelation.)

Overview

There are various reasons why people may choose to be straight edge, and there are various interpretations of the practice, and various applications of the precepts noted below.

Straight edge can generally be viewed as a counter culture, lifestyle, or simply as a long-term commitment to abstinence from recreational drug use.

Some use the lifestyle as a 'stepping stone' because they believe it will allow them to be more involved with their own mental and physical health. For some, straight edge involves refraining from casual sex. Rather than promoting strict abstinence, many straight edge persons believe in sex within caring relationships rather than one-night stands.

Many straight edgers are vegetarian or vegan—the two movements, however, should not necessarily be linked to straight edge.

The appeal of straight edge has broadened beyond the initial scope of punk culture and has appeal to youth of many cultures who eschew recreational drug use. Many people who are straight edge became attracted to it as a counter culture option to what they see as a widespread drug culture.

Straight edge is considered to be by many of its followers a choice. In this sense, no one is born Straight edge or has been Straight edge their entire lives. Labeling oneself Straight edge is a cognitive decision that someone makes for themselves and is generally not seen as a label that is obtained by default. No one is Straight edge simply because they don't drink, smoke, or do drugs.

Attitudes towards spirituality

Some straight edgers feel that having a clear mind is a better way to approach life and/or spirituality. They tend to be atheistic or agnostic, often believing in self-responsibility and rejecting the idea of a deity or any divine moral law. In many circles, the lifestyle has associations with spirituality—there were at one time significant Hare Krishna straight edge movements.

Recently, some in the straight edge movement have strived to separate itself from the ties with religion. With the respects they have to all races, religions, and any other specific group, straight edgers—more recently—try to step away from spiritual binds. There are, however, a portion of straight edgers who align themselves with buddhist practices, such as Good Clean Fun.

Christians involved in the punk/hardcore subculture sometimes consider themselves straight edge; indeed, the rejection of illicit substances, alcohol consumption (particularly underage), and premarital sex, is commonly encouraged by many mainstream churches and their youth groups. It should not be, however, assumed that the self-identification as straight edge is a casual replacement of one label with another. Prominent self-identified Christian straight edgers include the bassist for Throwdown, at least one member of Comeback Kid, and at least one member of Stretch Arm Strong.

The 'X'

At punk rock shows, it became common practice to mark an X on the hands of under-aged concert goers to ensure that the bouncers would recognize a minor attempting to drink alcohol. Some people interpret this as a symbol of Ian MacKaye's "don't smoke, don't drink,

don't fuck" ethos. Some interpret the three Xs as representing "Body", "Mind", and "Soul"—although three Xs have also been used as an abbreviation for hardcore punk in general.

Many adopters of the "straight edge" lifestyle voluntarily marked their hands in the same way to show their commitment to refusing alcohol. Also widespread is the tattooing of the X symbol on other parts of the body or wearing it on clothing, pins, et cetera. Three Xs (XXX) have their origin in artwork created by Minor Threat's drummer Jeff Nelson in which he replaced the three stars in the band's hometown Washington D.C. flag with Xs.

The X is considered both a mark of negation and a mark of identity. Attaching the X to one's name or band name is common practice for straight edgers. For example, 'John Smith' would become 'XjohnXsmithX', or 'xxxjohnxxx'. "Straight edge" is sometimes abbreviated sXe (S.E. plus an X) following much the same logic. Note that sXe is pronounced 'straight edge' or 'es-ee': not 'es-ex-ee' since the X is silent.

Backlash and criticisms

A subset of straight edge, often called hardline, has been involved in physical assaults in the U.S. Police in some communities—such as Salt Lake City and Reno—have classified straight edge as a gang due to violence associated with hardliners, and due to links some straight edgers have with the Animal Liberation Front.

References

1) Sam McPheeters, Dave Stein, Jason O'Toole, Brian Baker, THE STRAIGHT EDGE MOVEMENT (Buzz 1987)

_____ | _____
[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - Ska punk - [Skate punk](#) - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#)

Hardcore topics: [Hardcore dancing](#) - [Straight edge](#)

Categories: [Hardcore punk](#)

Streetpunk

Streetpunk, **street punk** (also known as **reality punk**) is both a subgenre of [punk rock](#) and a word that describes punk rockers who are working class and/or from the inner city. Their appearance includes items such as studded customized leather jackets, jeans, bondage trousers, bullet belts, studded belts, spiked or mohawk hairstyles (often dyed), and piercings. The musical genre streetpunk is favoured by skinheads, [punks](#) and Herbets.

Streetpunk Music

The street punk music genre started as the [Oi!](#) music scene in the late 1970s and early 1980s in Great Britain. Musical influences include the original wave of punk bands, as well as late '70s British pub rock and glam. It was seen as a reaction against middle and upper class punk bands like Generation X, and trendy people who embraced the punk lifestyle in a superficial way. It was developed by bands such as Cock Sparrer, The Business, 4-Skins and The Cockney Rejects. It started as a youth music style with songs about tales of the street, police brutality, working class politics and drunk mayhem, and gradually was intertwined with UK 82 and other punk subgenres as time went on. Streetpunk bands of the mid '80s include Exploited, Abrasive Wheels, and Attak.

Although street punk and [Oi!](#) sometimes have similar music, street punk bands today are generally less identified with Oi-like pride or football themes, and more identified with themes condemning society, rejecting authority, or drinking. Today street punk bands can be found all over the world.

Street punk bands are often at odds with more liberal, "pop-punk" elements of the punk community. A song by Chicago pop-punk band Screeching Weasel, entitled Tightrope, takes aim at the "resurgence of tough-guy, so-called working class or street punk bands". Little Rich Working Class Oi-Boy by The Queers is another song which criticizes those in the Street Punk and Oi! segments of the punk scene.

Streetpunk Bands

The following list of musicians and bands are identified with the streetpunk subculture, but not all of them label themselves as [Oi!](#) or streetpunk bands.

- 4-Skins
- A Global Threat
- Abrasive Wheels
- The Analogs
- Anti-Flag
- Blitz (band)
- Career Soldiers
- The Casualties
- Cheap Sex
- Clit 45
- Cock Sparrer
- The Cockney Rejects
- The Devotchkas
- Dropkick Murphys
- Lower Class Brats
- Nuts and Bolts
- The Scarred
- Swingin' Utters
- The Unseen
- USA Waste
- The Varukers
- The Virus

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror](#)

[punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

Protopunk

Category: [Punk genres](#)

Stride piano

Stride is a type of [piano](#) playing, used primarily in [jazz](#). The distinctive technique was originated in Harlem in or about 1919 by Luckey Roberts and James P. Johnson. It is influenced by [ragtime](#) but features more improvisation, blue notes, and swing rhythms than its predecessor.

The pianist's left hand plays a four-beat pulse with a bass note on the first and third beats, and a [chord](#) on the second and fourth beats, while the right hand plays melodies and chords. The name "stride" comes from the "striding" left-hand movement. This technique is one of the most difficult styles of jazz piano playing.

Noted stride players include:

- James P. Johnson
- Luckey Roberts
- Willie The Lion Smith
- Art Tatum
- Fats Waller
- Pete Johnson
- Count Basie
- Duke Ellington
- Thelonius Monk

Categories: [Musical techniques](#) | [Jazz genres](#)

String band

The **string band** originated as a subgenre of [old-time music](#). It spotlights a group of acoustic string instruments, sometimes even to the exclusion of vocals.

During the 19th and early 20th centuries, other stringed instruments began to be added to the fiddle-banjo duo that was essential to dance music of the early 19th century United States. These other instruments included the [guitar](#), mandolin, and double bass (or washtub bass), which provided chordal and bass line accompaniment (or occasionally melody also). Such an assemblage, of whatever instrumentation, became known simply as a "string band."

The genre gave way to [country music](#) in the 1930s and [bluegrass music](#) in the 1940s. String bands continue to perform in events such as the Mummers Parade in Philadelphia and the Appalachian String Band Festival in Charleston, West Virginia.

Categories: [American folk music](#) | [Music genres](#)

String instruments

A **string instrument** (or **stringed instrument**) is a [musical instrument](#) that produces sound by means of vibrating strings. In the [Hornbostel-Sachs](#) scheme of [musical instrument classification](#), used in organology, they are called [chordophones](#).

Types of string instruments

For a full list, see [List of string instruments](#).

String instruments are usually categorized by the technique used to produce sound. In order for a string instrument to produce sound, its string or strings must vibrate. There are three common ways to initiate vibration.

Plucked

Instruments such as the [guitar](#), kora and [sitar](#) are plucked, either by a finger or thumb, or by some type of plectrum. This category includes the keyboard instrument the harpsichord, in which feather quills (now plastic plectra) pluck the strings.

Bowed

Instruments like the [cello](#) and rebec are usually played by drawing a bow across the strings. All instruments in the viol and [violin families](#) fall into this category. Occasionally instruments which are normally bowed are plucked (this is known as pizzicato) instead, and instruments normally plucked are also bowed (for example, Jimmy Page of Led Zeppelin sometimes played the [electric guitar](#) this way using a [violin](#) bow, and more recently Jón Þór (Jónsi) Birgisson, singer and guitar player of the Icelandic band Sigur Rós has made use of the technique).

Struck

The third common method of sound production in stringed instruments is to strike the string with a hammer. By far the most well-known instrument to use this method is the [piano](#), where the hammers are controlled by a mechanical action; another example is the hammered dulcimer, where the player herself wields the hammers. It should be noted that the piano is often considered a [percussion instrument](#), since sound production through struck blows defines this instrument family; the proclamation that the piano is a percussion instrument has at times served as rhetoric for composers who relished sharp percussive effects.

A variant of the hammering method is found in the clavichord: a brass tangent touches the string and presses it to a hard surface, inducing vibration. This is a very inefficient method of sound production, thus clavichords have a very soft tone. The maneuver can also be executed with a finger on plucked and bowed instruments, where it gives equally soft results.

Other methods

The aeolian harp employs a very unusual method of sound production: the strings are excited by the movement of the air.

Some string instruments have keyboards attached which are manipulated by the player, meaning they do not have to pay attention to the strings directly. The most familiar example is

the [piano](#), where the keys control the felt hammers by means of a complex mechanical action. Other string instruments with a keyboard include the clavichord (where the strings are struck by tangents), and the harpsichord (where the strings are plucked by tiny plectra).

With these [keyboard instruments](#) too, the strings are occasionally plucked or bowed by hand. [Composers](#) such as Henry Cowell wrote music which asks for the player to reach inside the piano and pluck the strings directly, or to "bow" them with bow hair wrapped around the strings, or play them by rolling the bell of a [brass instrument](#) such as a [trombone](#) on the array of strings.

Other keyed string instruments, small enough to be held by a strolling player, include the plucked autoharp, the bowed nyckelharpa, and the hurdy gurdy, which is played by cranking a rosined wheel.

String length or scale length

This is the length of the string from nut to [bridge](#) on bowed or plucked instruments and ultimately determines the distance between different notes on the instrument. For example, a double bass with its low range needs a scale length of around 42 inches, whilst a violin scale is only about 13 inches. On the shorter scale of the violin, the left hand may easily reach a range of slightly more than two octaves without shifting position, while on the bass' longer scale, a single octave or a ninth is reachable in lower positions.

Contact points along the string

In bowed instruments, the bow is normally placed perpendicularly to the string, at a point half way between the end of the fingerboard and the bridge. However, different bow placements can be selected to change [timbre](#). Application of the bow close to the bridge (known as *sul ponticello*) produces an intense, sometimes harsh sound, which acoustically emphasizes the upper harmonics. Bowing above the fingerboard (*sul tasto*) produces a purer tone with less overtone strength, emphasizing the fundamental, also known as *flautando*, since it sounds less reedy and more flute-like.

Similar timbral distinctions are also possible with plucked string instruments by selecting an appropriate plucking point, although the difference is perhaps more subtle.

In keyboard instruments, the contact point along the string (whether this be hammer, tangent, or plectrum) is a choice made by the instrument designer. Builders use a combination of experience and acoustic theory to establish the right set of contact points.

In harpsichords, often there are two sets of strings of equal length. These "choirs" usually differ in their plucking points. One choir has a "normal" plucking point, producing a canonical harpsichord sound; the other has a plucking point close to the bridge, producing a reedier "nasal" sound rich in upper harmonics.

Production of multiple notes

A single string at a certain tension will only produce one note, so to obtain further notes string instruments employ two methods. Most instruments have more than one string; in the case of the harp or piano, for example, this is the only way in which extra notes are obtained. With instruments such as the violin or guitar the player may press down on the strings with their fingers or some other device in order to effectively shorten the length of it which vibrates. This is known as *stopping* the string. In such instruments, a *fingerboard* is often attached to the neck of the instrument; the string is stopped against the fingerboard by the player's fingers. On some string instruments, the fingerboard has *frets*, raised ridges perpendicular to the strings that stop the string at precise intervals, in which case the fingerboard is called a *fretboard*.

Sound production

Through resonance

A vibrating string on its own makes only a very quiet sound, so string instruments are usually constructed in such a way that this sound is coupled to a hollow resonating chamber, a soundboard, or both. On the violin, for example, the taut strings pass over a *bridge* resting on a hollow box. The strings' vibrations are distributed via the bridge to all surfaces of the instrument, and thus matched better to the acoustic impedance of the air.

Technically speaking, no amplification occurs, since all of the energy to produce sound comes from the vibrating string. What really happens is that the soundboard of the instrument provides a larger **surface area** to create sound waves than that of the string. A larger vibrating surface moves more air, hence produces a [louder](#) sound.

Achieving a tonal characteristic that is effective and pleasing to the player's and listener's ear is something of an art, and the makers of string instruments often seek very high quality woods to this end, particularly spruce (chosen for its lightness, strength and flexibility) and maple (a very hard wood). Spruce is used for the soundboards of instruments from the violin to the piano.

In the early 20th century, the Stroh violin used a diaphragm-type resonator and a metal horn to amplify the string sound, much like early mechanical gramophones. Its use declined beginning about 1920, as electronic amplification came into use.

Electric amplification

Electric string instruments use pick-ups to convert the string's vibrations into electrical waves which are amplified and then converted into sound by loudspeakers. Such instruments are often solid bodied, which makes them barely audible with the amplifier switched off, and reduces the chance of unwanted feedback howls or squeals. When the amplifier is switched on, they can be much louder than their acoustic counterparts. An advantage of this method is that it allows electronic manipulation of the sound; the guitar overdrive is a classic example.

See also

- [List of string instruments](#)
- [Musical instrument](#)
- [String orchestra](#)

References

- Alvin Lucier's *Music on a Long Thin Wire*

String orchestra

A **string orchestra** is an [orchestra](#) composed solely of bowed [string instruments](#). These instruments are the [violin](#), the [viola](#), the [violoncello](#) and the double bass. String orchestras can be of chamber orchestra size ranging from between 12 and 21 musicians (6,5,4,4,2 = 21) sometimes performing without a conductor, or consist of the entire string section of a large symphony orchestra which could have 60 musicians (16,14,12,10,8 = 60). String orchestras often play classical music, and important 20th century works have been written for string orchestra by Béla Bartók (Divertimento), Stravinsky (Apollon Musagète), and Benjamin Britten (Simple Symphony). Sir Michael Tippett has written a Concerto for Double String Orchestra. Composers that have written a "Serenade for Strings" for string orchestra include Tchaikovsky, Antonín Dvořák, and Elgar. Mendelssohn also wrote a number of symphonies for string orchestra. Sometimes works originally written for string quartet are arranged for string orchestra. Samuel Barber's Adagio for Strings is one such example.

Categories: [Musical groups](#)

String quartet

A **string quartet** is a [musical ensemble](#) of four [string instruments](#)—usually two violins, a viola and cello—or a piece written to be performed by such a group.

Background

Although any combination of four string instruments can literally be called a "string quartet", in practice the term refers to a group consisting of two [violins](#) (the "first", which usually plays the melody line in the higher register of notes, and the "second" violin, which plays lower notes in harmony), one [viola](#) and one [cello](#). Should a composer create music for four other string instruments — for instance, three violins and a bass, or violin, viola, cello and guitar — the instrumentation is indicated specifically. The standard string quartet is widely seen as one of the most important forms in [chamber music](#), with most major composers, from the late 18th century onwards, writing string quartets.

A piece of music for four players of stringed instruments may be in any form, but if it is simply a *String Quartet* (with or without a subtitle) it is usually in four movements, with a large-scale structure similar to that of a [symphony](#). The outer movements are typically fast, the inner movements in classical quartet form are a slow movement and a dance movement of some sort (e.g., minuet, scherzo, furiant), in either order.

Many other chamber groups can be seen as modifications of the string quartet, such as the [piano quintet](#), which is a string quartet with an added [piano](#); the [string quintet](#), which is a string quartet with an extra viola, cello or double bass; the [string trio](#), which contains one violin, a viola, and a cello; and the [piano quartet](#), a string quartet with one of the violins replaced by a piano.

History

The form first came to be used after the middle of the 18th century. Joseph Haydn's first works for string quartet have five movements and resemble the divertimento (a title which they carried in some editions) or serenade, but the opus 9 quartets of 1769–70 are in the form which was to become standard both for Haydn and for other composers: four movements, a fast movement, a slow movement, a minuet and trio and a fast finale. Because his example helped codify a form that originated in the Baroque [suite](#), Haydn is often referred to as "the father of the string quartet." Haydn occasionally played his quartets on social occasions in an impromptu quartet ensemble of which Mozart was also a member.

Ever since Haydn's day, the string quartet has been prestigious, and considered a true test of the classical composer's art. This may be partly due to the fact that the palette of sound is more restricted than with [orchestral](#) music, forcing the music to stand more on its own rather than relying on tonal color; or from the inherently [contrapuntal](#) tendency in music written for four equal instruments.

Quartet composition flourished in the [Classical](#) era, with both Mozart and Beethoven writing famous series of quartets to set alongside Haydn's. A - very slight - slackening in the pace of quartet composition occurred in the 19th century; here, a curious phenomenon was seen in composers who wrote only one quartet, perhaps to show that they could fully command this hallowed genre. With the onset of the Modern era of classical music, the quartet returned to full popularity among composers, as the extensive listings below document.

Popular string quartets

Some of the most popular or widely acclaimed works for string quartet written between the 18th century and the 1980s, include:

Joseph Haydn's 68 string quartets, especially the late Erdody Quartets, Op. 76.

Wolfgang Amadeus Mozart's 23 string quartets: the six he dedicated to Haydn in particular (K. 387, 421, 428, 458, 464, 465, Opus 10) are generally considered to be the pinnacle of the classical quartet form. String Quartet No. 19 in C major ("Dissonance"), K. 465 is still surprising for its dissonant opening.

The sixteen quartets of Ludwig van Beethoven are highly acclaimed. The String Quartets Nos. 1-6, Opus 18 are thought to demonstrate his total mastery of the classical string quartet as developed by Haydn and Mozart. The next three, or the Razumovsky Quartets are extremely popular even today, as they greatly expanded the form and incorporated a new degree of emotional sensitivity and drama. These were followed by String Quartets Nos. 10 - 11, Opus 74 "Harp" and 95 "Serioso" (Beethoven). Finally, the Late Beethoven String Quartets, which group includes his last five quartets and the Große Fuge, are the composer's last completed works. Though these works are widely considered to be among the greatest musical compositions ever written, their uncompromising intellectual complexity and their apparent rejection of the romantic pathos which pervades Beethoven's middle period both ensure that they remain considerably less popular than the Razumovsky quartets.

Franz Schubert's String Quartet No. 14 in D Minor "Death and the Maiden". Also his String Quartet No. 13 in A Minor "Rosamunde" and his final String Quartet No. 15 in G Major

The six string quartets of Felix Mendelssohn

Bedřich Smetana's String Quartet No. 1 in E Minor "From my Life"

The three quartets by Johannes Brahms

Antonín Dvořák's "American" String Quartet No. 12 in F Major

Peter Tchaikovsky's String Quartet No. 1 in D Major, Op. 11, especially the second movement "Andante cantabile."

Alexander Borodin's String Quartet No. 2 in D Major, especially the third movement "Notturmo."

Claude Debussy's String Quartet in G Minor, op. 10

The four string quartets by Arnold Schoenberg

Maurice Ravel's String Quartet in F Major

Leoš Janáček's String Quartet No. 1 "Kreutzer", inspired by Tolstoy's The Kreutzer Sonata, which in turn was inspired by Beethoven's Violin Sonata No. 9, the "Kreutzer Sonata."

Frank Bridge's String Quartet No. 3

The six string quartets by Béla Bartók

Alban Berg's Lyric Suite, originally composed for string quartet

Bohuslav Martinů's Concerto for String Quartet and Orchestra

The fifteen string quartets of Dmitri Shostakovich, especially String Quartet No. 8 in C Minor, Op. 110

Elliott Carter's five string quartets are among the most widely acclaimed series in recent years

Toru Takemitsu's Quartet No. 1 for Strings "A Way a Lone"

Further reading

David Blum (1986). *The Art of Quartet Playing: The Guarneri Quartet in Conversation with David Blum*, New York: Alfred A. Knopf Inc. ISBN 0394539850,
Arnold Steinhardt (1998). *Indivisible by four*, Farrar, Straus Giroux. ISBN 0374527008

Edith Eisler (2000). *21st-Century String Quartets*, String Letter Publishing. ISBN 1890490156

Paul Griffiths (1983). *The String Quartet: A History*, New York: Thames and Hudson. ISBN 050001311X

David Rounds (1999), *The Four & the One: In Praise of String Quartets*, Fort Bragg, CA: Lost Coast Press. ISBN 1882897269.

String quintet

A **string quintet** is an ensemble of five [string instrument](#) players or a piece written for such a combination. The most common combinations in [classical music](#) are two [violins](#), two [violas](#) and [cello](#) or two violins, viola and two cellos. The second cello is occasionally replaced by a double bass, as in Antonín Dvořák's quintet Op.77. Wolfgang Amadeus Mozart pioneered writing for a [string quartet](#) augmented by a second viola, and one outstanding masterpiece for the two-cello [quintet](#) is Franz Schubert's Quintet in C major. Closely related [chamber music](#) genres include the [string trio](#), the [string quartet](#), and the [string sextet](#).

By convention, the string quintet with an extra viola is called a "viola quintet" and a string quintet with an extra cello is called a "cello quintet." While a naïve concert-goer might expect five violas on the stage when a "viola quintet" appears on a chamber music program, such a quintet would most likely be called a "quintet for five violas."

String quintets have been written by many composers, as can be seen from the following list. It is interesting to note that some composers who wrote well-known series of string quartets, such as Joseph Haydn, Béla Bartók, Paul Hindemith, and Dmitri Shostakovich, never composed a string quintet.

The term *string quintet* can also refer to the standard orchestral string section consisting of two violin, one viola, one cello, and one bass part, even though in this case there are multiple musicians playing each part.

List of string quintet composers

Arnold Bax - one Cello Quintet in G major (1908), whose second movement was rescored by the composer for Viola Quintet and published as the Lyrical Interlude (1923)

Ludwig van Beethoven - one original work for Viola Quintet, Op.29, sometimes called the Storm Quintet; an arrangement of his Wind Octet for Viola Quintet, Op.4 (the original Octet was later published as Op.103); an arrangement of his Piano Trio Op.1 No.3 for Viola Quintet, Op.104

Luigi Boccherini - one hundred ten Cello Quintets, twelve original Viola Quintets, arrangements of all twelve of his Piano Quintets (Op.56 and Op.57) for Viola Quintet, and three Double Bass Quintets. The third movement Minuet of the Cello Quintet Op.11 No.5 is extremely well-known.

Alexander Borodin - one Cello Quintet

Johannes Brahms - two Viola Quintets, Op.88 and Op.111; the Clarinet Quintet Op.115 may be performed with a viola substituting for the clarinet

Max Bruch - one Viola Quintet in A minor

Anton Bruckner - one Viola Quintet (1879)

Luigi Cherubini - one Viola Quintet in E minor (1837)

Felix Draeseke - one Quintet in A for Two Violins, Viola, Violotta, and Cello (the Stelzner-Quintett; 1897) ; one Cello Quintet in F (1901)

Antonín Dvořák - two Viola Quintets, Op.1 and Op.97 (the American Quintet), and a Double Bass Quintet Op.77

Alexander Glazunov - one Cello Quintet, Op.39

Karl Goldmark - one Cello Quintet, Op.9 (1862)

Bohuslav Martino - one Viola Quintet (1927)

Felix Mendelssohn - two Viola Quintets: No. 1 in A major, Op.18 (1826, revised 1832) and No. 2 in B-flat major, Op.87 (1845)

Darius Milhaud - one Double Bass Quintet Op.316; one Viola Quintet Op.325; one Cello Quintet Op.350

Wolfgang Amadeus Mozart - six Viola Quintets: K174, K516b, K515, K516, K593, K614

Carl Nielsen - one Viola Quintet (1888)

Ottorino Respighi - one Viola Quintet (1901)

Franz Schubert - one Cello Quintet, Op.post.163, D956, and a "Quintet-Overture" for Viola Quintet, D8

Ethel Smyth - one Cello Quintet in E major, Op.1

Louis Spohr - seven Viola Quintets

Ralph Vaughan Williams - one Viola Quintet (the Phantasy Quintet;1912)

Categories: [Chamber music](#) | [Musical groups](#)

String sextet

In [classical music](#), a **string sextet** is a composition written for six [string instruments](#), or a group of six musicians who perform such a composition. Most string sextets have been written for an ensemble consisting of two [violins](#), two [violas](#), and two [cellos](#). Among the earliest works in this form are the six string sextets op. 23 of Luigi Boccherini, written in 1776. Other notable string sextets include the op. 18 and op. 36 of Johannes Brahms, the Souvenir de Florence op. 70 of Pyotr Ilyich Tchaikovsky, and the Verklärte Nacht op. 4 of Arnold Schoenberg.

See also

- [Sextet](#)
- [String trio](#)
- [String quartet](#)
- [String quintet](#)

Categories: [Chamber music](#) | [Musical groups](#)

String trio

A **string trio** is a group of three [string instruments](#) or a piece written for such a group. The most usual such group in [classical chamber music](#) is made up of a [violin](#), a [viola](#) and a [cello](#).

The earliest string trio form consisted of two violins and cello, a grouping which had grown out of the [baroque](#) trio sonata. Joseph Haydn is thought to have been the first to have written for violin, viola and cello, and Ludwig van Beethoven and Franz Schubert also wrote music in that form, although they are not generally reckoned to be amongst their better pieces. A great masterwork for string trio is the Divertimento, K.563, by Wolfgang Amadeus Mozart.

A number of composers wrote string trios throughout the 19th century, and in the 20th century, string trios by Arnold Schoenberg, Anton Webern and La Monte Young were produced.

Examples of more unusual string trio groups include Wolfgang Amadeus Mozart's trio for two violins and double bass, and Antonín Dvořák's trio for two violins and viola. This sort of trio is known as a terzet or terzetto, and others who have written trios for this combination include Robert Fuchs (three, two in his opus 61 and one in his opus 107) and Sergei Taneyev (his op. 21.)

Categories: [Chamber music](#) | [Musical groups](#)

Strip club

A **strip club** is a [nightclub](#) or bar that offers striptease and possibly other related services such as lap dances. High-end establishments tend to call themselves **gentlemen's clubs**. Low-end establishments may be referred to as **titty bars**. **Go-go bar** may imply a greater focus on stage dancing and music. In a **bikini bar** dancers are restricted to wearing bikinis or lingerie.

Clubs

Men are the primary consumers of this form of entertainment, at straight clubs and gay clubs, but at least one chain, Chippendales, caters mainly to straight women.

Gentlemen's and strip clubs, are a \$5-billion dollar (U.S.) industry, generate approximately 22% of the gross revenue in adult entertainment. Such clubs are also found outside the USA.

Sapphire Gentlemen's Club in Las Vegas has been billed as the world's largest and most expensive strip club; in 2006 it was sold at auction for \$80 million. Tampa, Florida is well known for its strip clubs including the famous Mons Venus. Howard Stern makes frequent mention of Scores in New York City. Manila, Bangkok and Pattaya are world famous for their Go-gos offering a variety of extra services. Amsterdam is famous for its live sex shows.

Performers

Performers are called *strippers*, exotic dancers or just dancers, or entertainers. House dancers work for a particular club or franchise. Feature dancers tend to have their own celebrity, touring a club circuit making appearances. Porn stars will often become feature dancers to earn extra income and build their fan base. New dancers will often come to have working auditions on slow nights.

Dancers collect tips from customers either while on stage or after the dancer has finished a set and is mingling with the audience. Dancers may offer additional services such as lap dances or a trip to the champagne room.

Legal issues

In several regions of the US, primarily due to the local legal restrictions, strip clubs often fall into one of two categories: *topless* and *all/fully nude*. Fully nude clubs may be subject to additional requirements such as restrictions on beer or alcohol sales or *no-touch* rules between customers and dancers. To get around these rules two "separate" bars -- one topless and one fully-nude -- may open adjacent to one another. It is rare, but not unheard of, for a club to allow customers to bring their own beverages.

In the U.S., strip tease dancers are generally classified as independent contractors. All their income derives from tips and other fees they may collect from customers, and a portion of that money is often to be handed over to the house. There have been successful lawsuits against Déjà Vu, a major chain of strip clubs, challenging this classification and winning back payment of minimum wages.

Touching of strippers is illegal in most states. However, some dancers and some strip clubs condone touching of dancers during private dances. This touching often includes the fondling of breasts and buttocks. Dancers may give a customer a "friction dance" whereby the dancer grinds against the customer's crotch while he is fully clothed in an attempt to arouse him or bring him to climax. The amount of physical contact between customer and stripper is often referred to as "mileage". The phrase "YMMV" stands for "your mileage may vary", which means that not all dancers allow touching, so your experience will vary.

See also

- [Discothèque](#)

Studio album

A **studio album** is an [album](#) of regular studio recordings. It usually does not have live recordings or [remixes](#), and if it does, those tracks do not make a majority of the album. Studio albums, unlike live albums and compilations, can be home to segues, in-studio sound effects, found sound, orchestral contributions, and a generally cleaner sound.

In the music industry, studio albums are usually contrasted with compilations and [live albums](#). They are generally considered to be albums 'proper', containing material that is, in the majority, previously unreleased. They tend to be the highest selling albums - in the United Kingdom, for example, eighteen of the twenty four [albums that have sold over 2.5million copies](#) are studio albums.

Styles of house music

[House music](#) has many sub-divisions:

- [Acid house](#): A Chicago derivative built around the Roland TB-303 bassline machine. Hard, uncompromising, tweaking samples produce a hypnotic effect. ex: Adonis, L.A. Williams
- [Afro house](#): A South African form of house which developed out of Kwaito. Closely resembles [Deep house](#) but often features African loops and instruments. Artists include Revolution and Oskido.
- [Ambient house](#) (see [ambient music](#)): Mixing the moody atmospheric sounds of [New Age](#) and ambient music with pulsating house beats.
- [Chicago house](#): Simple basslines, driving four-on-the-floor percussion and textured keyboard lines are the elements of the original house sound. ex: Larry Heard, Steve Poindexter
- [Deep house](#): A slower variant of house (around 120 BPM) with warm sometimes hypnotic melodies. ex: Gemini, Glenn Underground, Kevin Yost.
- [Disco house](#): A more upfront variant of house that relies heavily on looped disco samples. ex: DJ Sneak, Paul Johnson, and Stardust.
- [Electro house](#): Sometimes resembles tech house, but often influenced by the "[electro](#)" sound of the early 1980's, aka breakdancing music, via samples or just synthesizer usage. ex: Green Velvet
- [Epic house](#): A variant of [progressive house](#) featuring lush synth-fills and dramatic (some would say the legendary Shep Pettibone and Tony Humphries at Zanzibar in Newark, NJ. Not to be confused with speed garage or the British style nowadays called UKG pronounced "garridje". See [garage](#).
- [Freestyle house](#): A Latin variant of NY house music, which began development in the early 1980s by producers like John Jellybean Benitez. Seen by some as an evolution of electro funk.
- [French house](#): A late 1990s house sound developed in France. Inspired by the '70s and '80s [funk](#) and [disco](#) sounds. Mostly features a typical sound "filter" effect. ex: Daft Punk, Alan Braxe, Le Knight Club
- [Funky house](#): Funky house as it sounds today first started to develop during the late 1990's. It can again be sub-divided into many other types of house music. French house, Italian house, Disco house, Latin house and many other types of house have all contributed greatly to what is today known as Funky house. It is recognizable by it's often very catchy bassline, swooshes, swirls and other synthesized sounds which give the music a bouncy tempo. It often relies heavily on black female vocals or disco samples and has a recognizable tiered structure in which every track has more than one build-up which usually reaches a climax before the process is repeated with the next track. ex: Derrick Carter, Axwell, Seamus Haji and ATFC to name but a few.
- [Garage](#): This term has changed meaning several times over the years. The UK definition relates to New York's version of deep house, originally named after a certain style of soulful disco played at legendary club the Paradise Garage, although the original Garage sound was much more of an eclectic mix of many different kinds of records. The UK version is pronounced "ga-ridge". May also be called the Jersey Sound due to the close connection many of its artists and producers have with New Jersey such as unds. The style was generally fast tempo.
- [Ghetto house](#): A derivative of [Chicago House](#) with TR-808 and 909 driven drum tracks. Usually contains call-and-response lyrics, similar to the Booty Music of Florida. ex: DJ Deon, DJ Milton, DJ Funk, DJ D-Man

- *Hard house*: a harder, more aggressive form of [Chicago House](#). Sometimes contains elements of [Ghetto House](#), Hip House. ex: CZR, DJ Bam Bam, Abstract Beating System
- *Hi-NRG*: Called "high energy". Derived from Dance music and Happy hardcore, you could say what happyhard is to techno, is what HI-NRG is to dance, it usually has female voices with natural pitch, its tempo is also around the same as techno, eg: DJ Nick Skitz.
- *Hip house*: The simple fusion of rap with house beats. Popular for a brief moment in the late 80s. Most famous record is Jungle Brothers "Girl I'll House You."
- *Italo house*: Slick production techniques, catchy melodies, rousing piano lines and American vocal styling typifies the Italian ("Italo") house sound. A modulating Giorgio Moroder style bassline is also a trademark of this style.
- *Kwaito*: House music that originated in Johannesburg, South Africa in the mid 90's. It is characterised by slow beats, accompanied by (mostly male) vocals - often shouted and not sung - set against melodic African loops.
- *Latin house*: Borrows heavily from Latin dance music -- Salsa, Brazilian beats, Latin Jazz, etc.
- *Merenhouse*
- *Microhouse*: (or [Minimal House](#)) A derivative of [Tech House](#) with sparse composition and production. ex: Akufen, Todd Sines, Alton Miller
- *New York house*: New York's uptempo dance music, referred to simply as club music by some.
- *Progressive house*: Progressive house is typified by accelerating peaks and troughs throughout a track's duration, and are, in general, less obvious than in hard house. Layering different sound on top of each other and slowly bringing them in and out of the mix is a key idea behind the progressive movement. Some of this kind of music sounds like a cousin of [trance music](#).
- *Tech house*: House music with elements of techno in its arrangement and instrumentation. ex: Rino Cerrone, Dave Angel
- *Track house*: A drum-oriented variant of [Chicago house](#) built around compact drum machines of the late '80s and early '90s. ex: Trackhead Steve, DJ Rush, Paul Johnson
- *Tribal house*: Popularized by remixer/DJ Junior Vasquez in New York, characterized by lots of percussion and world music rhythms.

Suicide song

Suicide songs are [songs](#) in which the most prominent [lyrical](#) sentiment is the conveying of the singer's intentions on taking their life (committing suicide). The songs often relate sorrow, madness, or grief from an unrequited love affair that occasionally plagues the afflicted one beyond the pale of physical death.

The most famous suicide song is "Gloomy Sunday", known alternatively as the "Hungarian Suicide Song". Much urban myth has shrouded the song upon its creation in the early 1920's. It is credited with causing a rash of copycat suicides amongst its lovelorn audience when it was first released. Also famous is Fade to Black (song) by Metallica.

On the other hand, Billy Joel and R.E.M. each wrote a hit song "You're Only Human (Second Wind)" and "Everybody Hurts" respectively which were specifically written to dissuade people from contemplating suicide.

Suite

In [music](#), a **suite** is an organized set of [instrumental](#) or [orchestral](#) pieces normally performed at a single sitting. In the [Baroque](#) era, the pieces are all in the same key, and generally modelled after dance music. The suite was also known as *Suite de danses*, or *Ordre* (for example by Francois Couperin) or *Partita*. In the eighteenth century suites were also known as [overtures](#) or [ouvertures](#).

Estienne du Tertre published *suyttes de bransles* in 1557, giving us the first use of the term, although the usual form of the time was as pairs of dances. The first recognizable suite is Peuerl's *Newe Padouan, Intrada, Dantz, and Galliarda* of 1611, in which the four dances of the title appear repeatedly in ten suites. The *Banchetto musicale* by Johann Schein (1617) contains 20 sequences of five different dances.

The "classical" suite consisted of allemande, courante, sarabande, and gigue, in that order, and developed during the 17th century in France, the gigue appearing later than the others. Johann Jakob Froberger is usually credited with establishing the classical suite through his compositions in this form, which were widely published and copied.

Many later suites included other movements placed between sarabande and gigue. These optional movements were known as galanteries: common examples are the minuet, gavotte, passepied, and bourree. Often there would be two contrasting *galanteries* with the same name, e.g. Minuet I and II, to be played *alternativement*, meaning that the first dance is played again after the second, thus I, II, I.

The later addition of an [overture](#) to make up an "overture-suite" was extremely popular with German composers; Telemann claimed to have written over 200, J.S. Bach had his four orchestral suites, and George Frideric Handel put his Water Music and Music for the Royal Fireworks in this form.

Handel wrote 22 keyboard suites, while Bach produced multiple suites for [cello](#), [violin](#), [flute](#), and other instruments, as well as his English suites, French suites and Partitas for keyboard. For Bach especially, the suite form was a base on which to spin more elaborate sequences. Francois Couperin's later suites often dispensed entirely with the standard dances and consisted entirely of character pieces with fanciful names.

By the 1750s, the suite had come to be seen as old-fashioned, superseded by the [symphony](#) and [concerto](#), and we see few composers still writing suites. In the 19th century the term made a comeback, but now meaning either an instrumental selection from a larger work such as an [opera](#) or [ballet](#), a sequence of smaller pieces tied together by a common theme, such as the nationalistically inflected suites of Grieg, Sibelius, or Tchaikovsky, or a work deliberately referential of Baroque themes, as in the mischievous Suite for Piano by Arnold Schoenberg. Another famous example of an early 20th century suite is The Planets Suite by Gustav Holst, in which a different piece was written to represent each planet in the solar system (except Earth and Pluto).

Summer hit

A **summer hit** is a song which gains huge popularity during the summer and then almost completely disappears when the summer is over. Some things that many summer hits have in common is that they are [dance music](#) with lyrics in some non-English language (e.g. Spanish).

Summer hits are quite cheerful and upbeat and their main success is due to the catchy rhyme and not the lyrics, which are sometimes repetitive, playful and generally hollow. The music is often criticised for being "forced" on the audience while lacking talent or deeper meaning.

The term is typically used with a negative connotation, where it implies temporal [one-hit wonders](#) without an actual value. Fans of summer hits (who are by definition occasional) are 'accused' of lack of sophisticated musical taste with connotations of conformity, implying that those persons will listen to whatever is popular at the time rather than making their own choice.

Origin

This popularity usually comes from people hearing the song whilst clubbing in the Balearic Islands, where Spanish is widely spoken, and requesting them once they return home, usually to the UK or Germany. Once the song has received club and radio play there, it passes into other European countries.

Not all summer hits are from the European market however, as shown by the track *Summer Jam* by the Underdog Project.

A track can also be a summer hit solely in one country. In Ireland, the summer of 2000 had the track *Maniac 2000* by Mark McCabe played almost constantly. This led to the track being requested in clubs in Spain by Irish tourists. This might have started the cycle by which it would become a hit across all of Europe, but licensing problems meant that the song was only available commercially in Ireland, and hence the returning clubbers could not purchase it or get it played on the radio.

Popular Summer Hits

1987

"Heart and Soul" by T'Pau

"Living in a Box" by Living In A Box

1989

"Lambada" by Kaoma

1991

"Rico Suave" by Gerardo

1996

"Macarena" by Los del Río

1997

"Bailando" by Paradisio

1999

"Steal My Sunshine" by Len

"Sun Is Shining" by Funkstar De Luxe vs. Bob Marley

"Livin' La Vida Loca" by Ricky Martin

"Bailamos" by Enrique Iglesias

2000

"Purest of Pain" by Son By Four

"Thong Song" by Sisqó

"Who Let The Dogs Out?" by Baha Men

2002

"The Ketchup Song" by Las Ketchup

2004

"Babycakes" by Three of a Kind

"Dragostea din Tei" by O-Zone

"Obsesion" by Aventura

Suomisaundi

Suomisaundi (sometimes called *suomistyge*, *suomisoundi*, *spugedelic trance*) is a style of freeform [psychedelic trance](#), originating from Finland. Suomisaundi literally means in Finnish slang "Finnish sound". The term "spugedelic" is humoristically derived from [psychedelic](#), *spuge* means "an alcoholic" or generally *a bum* in Finnish slang language. The term spugedelic was likely first used by suomisaundi artist Huopatossu Mononen. It seems "suomisaundi" might be the most commonly used term for Finnish psychedelic trance, since there's also a popular chat room in Soulseek that has the same name.

Genre

The "suomi" style of trance music is also produced in Australia and New Zealand, where there's a steady fan base of both Finnish and Australian style psy-trance music - however only Finns usually refer their style as "suomisaundi" whereas abroad the term to this type of music is usually something like "freeform" psy-trance. The genre knows of no limits and isn't usually anywhere near as "strict" as most current (full-on) psy-trance songs are. Most recognizable element of this style is that it has no set definition of styles or rules apart from basic trance elements such as the four-on-the-floor base drum. The songs are usually very melodic, including a lot of influences from early [Goa](#) and [acid trance](#) tracks, as well as funky guitar/organ loops and sounds from or reminiscent of 1980's video and computer games.

The songs might also include some sort weird sampling and effects, tricky drum fills and breaks, as well as speech samples in Finnish or in English. In many occasions there's also some sort of strange humor or self-irony in the music or in the track titles. Some even describe the Suomi-style of psy-trance as anarchistic and almost [punk](#) in the trance music scene, because the songs are usually very different and progressive compared to the "more mainstream" European/Israeli psy-trance tracks. Some criticise suomisaundi because it sometimes lacks production quality and tracks may not offer such high-fidelity sound as central European trance tracks. The fans and friends of the style defend suomisaundi by saying that the tracks are usually "more organic" than most popular psy-trance tracks. This view could be partly explained by the fact that there's a very steady forest party scene in southern Finland where suomisaundi is played almost exclusively throughout the night.

Finnish acid, goa and psy-trance has been produced in Finland throughout it's existence, starting from the early 90's right when the goa/acid trance culture itself started to form. There are many artists in Finland producing suomisaundi style of music, but one of the main characters that started the "suomisaundi-fuzz" is considered to be Texas Faggott. Their debut album Texas Faggott, released by Australian Psy-Harmonics label in 1999, is considered by many as one of the early relics of the weirder-edge suomisaundi. The popularity of Texas Faggott grew amongst the Finnish trance scene with their second release, Petoman's Peflett in 2001. Especially groupmember Tim Thick has been an active promoter of Finnish psy-trance, as he established and operated Thixx'n'Dixx in 2000, a site offering free MP3 downloads from almost all the existing Finnish psy-trance artists, including tracks from his own groups. After its initial opening, the Thixx'n'Dixx site grew, offering new mp3 albums from different suomi-style artists and eventually became so popular that it was even mentioned in a pop music program aired on Finnish national TV.

2000's

Since 2000, the global interest towards Finnish trance has grown a lot and many Finnish groups have performed abroad. However, usually outside Finland, the Suomi-style is still considered a weird delicacy. Most notable suomisaundi audiences outside Finland are in Russia and Japan. The Japanese 6-Dimension Soundz concentrates almost only in releasing suomi-style trance. Two of the most notable record labels in Finland releasing suomisaundi albums are Exogenic Records and Freakdance Records, but many of the popular Finnish trance-artists might not have recorded ever, making their music only available as MP3's on the Internet. After site-hosting problems and excessive bandwidth usage, the Thixx'n'Dixx site operates nowadays merely as a suomisaundi link catalogue, offering links to individual suomisaundi artist pages at mikseri.net, which is a Finnish MP3 community for unsigned/independent artists. Another popular MP3 download site for suomisaundi songs is the Antiscarp-website, hosted by members of the Finnish psy-trance group Salakavala.

Suomisaundi-style artists

Aavepyörä
Mullet Mohawk
Huopatossu Mononen
I.L.O.
James Reipas
Mandalavandalz
NBR
Texas Faggott
Lemon Slide
Luomuhappo
Puoskari
Salakavala
Vihtahousu
Flying Scorpions

Categories: [Trance music](#)

Super Audio CD

Super Audio CD (SACD) is a read-only optical audio disc aimed at providing higher fidelity digital audio reproduction than the compact disc. Introduced in 1999, it was developed by Sony and Philips Electronics, the same companies that created the CD.

Overview

SACD uses a very different technology from CD and DVD-Audio to encode its audio data, a 1-bit delta-sigma modulation process known as Direct Stream Digital at the very high sampling rate of 2.8224 megahertz.

SACDs must always contain a 2-channel stereo mix and may optionally contain a surround mix (usually the 5.1 layout) as well. To be precise, the so-called surround mix does not have to be in the 5.1 format. The old quadraphonic 4.0 format will do as well, most noticeably on the 2001 SACD release of Mike Oldfield's *Tubular Bells*. The correct designation for the surround part of a SACD is "multi-channel", and usually has its own "Multi-Ch" logo on the back cover.

There are three types of SACDs:

- Hybrid: The most popular of the three types, hybrid discs include an audio CD "Red Book" layer compatible with Compact Disc players, dubbed the "CD layer," and a 4.7 GB SACD layer, dubbed the "HD layer."
- Single layer: Physically a DVD-5 DVD, a single layer SACD includes a 4.7 GB SACD layer with no CD layer (i.e. one HD layer only). This type was often used by Sony Music Entertainment.
- Dual layer: Physically a DVD-9 DVD, a dual layer SACD includes two SACD layers with no CD layer (i.e. two HD layers). This type is rarely used.

Integration

Indeed there is a format war between Super Audio CD and DVD-Audio. Another challenger is the [DualDisc](#) format. At present, these advanced formats have mainly taken the interest of audiophiles, with relatively little mass market acceptance.

As of May 2005, there have been approximately 3,000 SACD releases, about 40% of which are classical music (source: <http://www.sa-cd.net>). However, some more popular albums have been made as SACDs, including most of Peter Gabriel's catalogue, most of Bob Dylan's catalogue, Pink Floyd's seminal album *Dark Side of the Moon* (the 30th anniversary edition of 2003) and Roxy Music's *Avalon* (the 21st anniversary edition, 2003). The two latter albums were released on SACD to take advantage of the format's multi-channel capability. Both were remixed in 5.1 surround (leaving the original stereo mix intact), and released as Hybrid SACD's, but not on the competing Multi-Channel compliant DVD-Audio as an incentive for record buyers to switch from CD to SACD. The competing DVD-Audio had its own incentive albums not released on SACD for the same purpose, including Queen's *The Game* and *A Night at The Opera*.

Because some discs are issued in a hybrid format only, such as the remastered Rolling Stones albums released in 2002, many music buyers are building an SACD collection even if they have no SACD playback equipment and don't especially care about SACDs. This is bound to give the SACD format an advantage over DVD-Audio now that SACD playback equipment, in the form of "Universal" players, is inexpensive and readily available. At the same time, buyers who are looking for SACDs find hybrid discs attractive if they also play music on conventional CD players.

One issue in favour of DVD-Audio is the current lack of algorithms and hardware for dealing directly with DSD or Direct-Stream Digital audio (see below), the audio encoding method used by SACDs. Most surround sound/AV receivers can do some processing on multi-channel audio in order to improve the speaker matching and account for the room acoustics. However, currently this cannot be done on DSD audio without first converting it to PCM audio like that used in DVD-Audio. Better quality surround receivers can convert the DSD bitstream to 192 kHz LPCM (linear Pulse-code modulation) for digital signal processing at high fidelity.

However, many more buyers are choosing lower fidelity and convenience, in the form of MP3s and similar lossy compressed formats, than are upgrading to get higher fidelity with SACD or DVD-Audio. This is no doubt because most people listen to music outside their house and couldn't hear the difference on their portable playback equipment anyway. Another reason is that people want to download music, which requires download times or file sizes well below what SACD or DVD-Audio streams would demand.

The Sony PlayStation 3, currently expected by November 2006, will include SACD support.

Disc reading

Objective lenses in conventional CD players have a longer working distance, or focal length, than lenses designed for SACD players. This means that when a hybrid SACD is placed into a conventional CD player, the laser beam passes the high-resolution layer and gets reflected by the conventional layer at the regular 1.2 mm distance, and the high-density layer is out of focus. When the disc is placed into an SACD player, the laser is reflected by the high-resolution layer (at 600 μm distance) before it can reach the conventional layer. To the same point, if a conventional CD is placed into an SACD player, the laser will read the disc with no problem since there is no high-resolution layer.

DSD

SACD audio is stored in a format called Direct Stream Digital (DSD), very different from the conventional PCM used by the compact disc or conventional computer audio systems.

DSD is 1-bit, has a sampling rate of 2.8224 megahertz, and makes use of noise shaping quantization techniques in order to push 1-bit quantization noise up to ultrasonic frequencies. This gives the format a greater dynamic range and wider frequency response than the CD. Promotional materials about SACD supplied by Philips and Sony suggest that the system is capable of delivering a dynamic range of 120 dB from 20 Hz to 20 kHz and an extended frequency response up to 100 kHz, although most players list an upper limit of 80-90 kHz.

Because of the nature of sigma-delta converters, one cannot make a direct comparison of the dynamic range and the frequency response between DSD and PCM. An approximation is possible, though, and would place DSD in some aspects comparable to a PCM format that has a bitdepth of 20 bits and a sampling frequency of 88 kHz, effectively making DSD a contender against the highest-resolution format among DVD-Audio PCM types, i.e. 24-bit sampled at 192 kHz.

Note that the two formats may still differ in terms of fidelity at high-frequency sounds since DSD, thanks to its high sampling frequency, does not show the typical ringing effects of reconstruction filters used with PCM. On the other side, DSD's dynamic range decreases quickly at frequencies over 20 kHz due to the use of strong noise shaping techniques, while PCM's dynamic range is the same at all frequencies. (Some high-end SACD players employ an optional low-pass filter set at 30 kHz for compatibility and safety reasons, suitable for situations where amplifiers or loudspeakers can't deliver an undistorted output if harmonics above 30 kHz are present in the signal.)

Although Sony and Philips claim 1-bit DSD processing is superior to PCM, almost all units present on the market (including Sony's top SACD players) convert DSD stream to 88 kHz PCM before outputting to DA converters.

Comparison of SACD, DVD-Audio, and CD

There is no evidence that human beings are sensitive to audio frequencies above 20 kHz, and most people over the age of 35 are unable to hear sounds above 15–16 kHz at 72 dB. There is consensus among some hi-fi experts that the ability of an audio system to reproduce sounds above 20 kHz is not needed strictly for reproduction of the amplitude aspect of musical content.

Within the limits of typical human hearing capabilities, the common digital audio formats, including CD, SACD and DVD-Audio, appear to be equivalent for typical listeners using low quality equipment. While some independent double-blind tests have failed to show distinguishable differences between SACD/DVD-Audio and the same audio stream downsampled to CD-Audio's sample rate and dynamic range, many people (usually the weakest link in objective quality assessment) do insist that a simple A/B comparison on even a moderately good system should reveal a stunning difference between SACD and either CD or DVD-Audio. The late film composer Jerry Goldsmith, for example, fiercely backed SACD.

Few home audio systems can accurately reproduce sounds above 20 kHz, and most recording chains are designed around this limit. Modern pop music is typically compressed to a small percentage of the maximum available dynamic range, and thus would not benefit from the extended dynamic range available in SACD or DVD-Audio. In comparison, acoustic performances of jazz, folk, classical and alternative music can definitely benefit from the lack of amplitude compression that extended dynamic range afford.

Increasingly, home audio playback systems are multichannel and this single feature is the most important when considering the differences between Compact Discs and the newer distribution formats. CDs are stereo and both SACD and DVD are multichannel-capable. In addition, SACDs can be authored to be both forward and backward compatible with existing CD players while DVD-Audio titles can be authored to be both forward and backward compatible with existing DVD-Video players.

It has been argued that SACD and DVD-Audio are merely attempts to add copy-protection features rather than representing actual improvements in recording and listening technology. However, in the hands of a competent engineer and producer, the SACD and DVD-Audio formats provide several additional features that can create an engaging and compelling listening experience.

Copy protection

SACD has several copy prevention features at the physical level which, for the moment, appears to make this format nearly impossible to perfectly copy. These include physical pit modulation and 80 bit encryption of the audio data, with a key encoded on a special area of the disk that is only readable by a licensed SACD device. SACD can't be played on a computer, nor can SACDs be created except by a licensed disc replication facility. Copying the music may still be done via an analogue stage (for example, line-out of the SACD player to the line-in of a CD recorder), but doing so is imperfect since the conversion to and from analogue is lossy.

There has been speculation it may be possible to capture the digital signal after the decryption stage but before the digital to analog conversion stage of an SACD player, which would make it possible to create a bit perfect copy of the SACD. Because most of existing SACD players convert DSD directly to 88 kHz PCM, there exist add-on boards for several players on the market that allow to capture SACD music (only stereo though) through S/PDIF port. Also, since a number of new SACD players have encrypted IEEE 1394 (also called FireWire or i. Link) digital outputs carrying DSD data, it may be possible to get the raw DSD data from the link. The protection mechanism used is Digital Transmission Content Protection (DTCP), which can be used in "Copy Once" or "Copy Never" modes. It is unlikely, however, that the SACD license agreement rules permit anything but the "Copy Never" mode to be used.

See also

- [Audio format](#)
- [DualDisc](#)

Superclub

Superclub is a term used to refer to a [nightclub](#) owned and managed by an electronic dance music record label. Following on from Factory Records ownership of The Hacienda, superclubs became increasingly popular in the early to mid 1990s, and examples include Gatecrasher, Godskitchen and The End.

More recently, the term has also been used to describe large, multistory, high-capacity high-profile nightclubs. Notable superclubs include Crobar (Chicago & NY), Vision (Chicago), Sound-Bar (Chicago), The Government (Toronto), Avalon (Boston), 1015 (San Francisco), the Syndicate (U.K.) and others.

Categories: [Nightclubs](#)

Supergroup

In the late 1960s, the term **supergroup** was coined to describe music groups comprising members who had already achieved fame or respect in other groups or as individual artists. The term took its name from the 1968 album *Super Session* with Al Kooper, Mike Bloomfield, and Stephen Stills. The coalition of Crosby, Stills and Nash (later Crosby, Stills, Nash and Young) is another early example. Led Zeppelin can also be termed as an early supergroup, as it was originally meant to act as a replacement for The Yardbirds, and the members were chosen by Jimmy Page (already a much sought after guitarist) by virtue of their already impressive catalogue of work (except for Robert Plant, who was chosen because of his very distinct voice).

With the success of Cream (only two of the band's three members had previously achieved significant fame), the term also came to include groups that sold huge numbers of albums and headlined massive concerts, regardless of the previous fame of the individual members. However, the term as correctly applied refers to the architecture, not the achievements, of the group. By any standards, it is not a rigidly defined category and has become, more than anything, a marketing term.

Supergroups tend to be short-lived (often lasting only for an album or two), perhaps because of the natural conflict of egos between established stars. Also, some supergroups were formed as side-projects that were never intended to be permanent.

Notable supergroups

- Asia
Geoff Downes (Yes and Buggles), John Wetton (King Crimson and UK), Steve Howe (Yes), and Carl Palmer (Emerson Lake and Palmer)
- Audioslave
Chris Cornell (Soundgarden); Tom Morello, Tim Commerford, and Brad Wilk (Rage Against The Machine).
- Bad Company
Paul Rodgers and Simon Kirke from Free, Mott The Hoople's Mick Ralphs, and Boz Burrell from King Crimson.
- Blind Faith
Eric Clapton and Ginger Baker (Cream); Steve Winwood (Traffic); Ric Grech (Family).
Crosby, Stills, Nash and Young
David Crosby (The Byrds); Stephen Stills (Buffalo Springfield); Graham Nash (The Hollies); Neil Young (Buffalo Springfield)
- Cream
Eric Clapton; Jack Bruce; Ginger Baker
- Damn Yankees
Ted Nugent; Jack Blades (Night Ranger) Tommy Shaw (Styx)
- Emerson, Lake & Palmer
Keith Emerson (The Nice); Greg Lake (King Crimson); Carl Palmer (Atomic Rooster).
- Power Station
Robert Palmer; John Taylor and Andy Taylor (Duran Duran); Tony Thompson (CHIC).
- Traveling Wilburys
Roy Orbison; Tom Petty; George Harrison; Bob Dylan; Jeff Lynne.
- Velvet Revolver
Scott Weiland (Stone Temple Pilots); Slash, Duff McKagan and Matt Sorum (Guns N' Roses); Dave Kushner (Wasted Youth)

Charity supergroups

Artists United Against Apartheid

Band Aid: Three groups of British artists who released "Do They Know It's Christmas?" firstly in 1984, then in 1989 and finally in 2004 as part of Live Aid

Dreamtime Christmas All-Stars

Hear 'n Aid, a heavy metal charity organized by Ronnie James Dio

Northern Lights: Canadian supergroup, recorded "Tears Are Not Enough" in 1984 to combat famine in Ethiopia (song was later included in the USA for Africa album).

One World Project

Rockestra: large group led by Paul McCartney and featuring Pete Townshend, David Gilmour, John Paul Jones and John Bonham; recorded "Let It Be", "Lucille", "Rockestra Theme", and "So Glad to See You Here" to benefit people of Cambodia suffering from Pol Pot's reign. Released as a promotional EP and film.

Supergroup TV show - UK Supergroup vs USA Supergroup in a charity battle of the bands reality show concept

USA for Africa: 45 American recording artists who recorded "We Are the World" in 1984 to combat famine in Ethiopia as the American part of Live Aid

Voices That Care: a group of musicians, entertainers and athletes who recorded the song with the same name for the U.S. troops in Operation Desert Storm.

Surf music

Surf music is a genre of [popular music](#) associated with surf culture.

It has three main streams or subgenres:

- [Instrumental](#) dance music in which [electric guitars](#) with a distinctive sustained but undistorted sound predominate.
- Surf pop music, including both surf ballads and dance music that includes a vocal line.
- [Surf rock](#), which overlaps both the other streams, sometimes even to the point of being used as a synonym for surf music generally.

Many notable surf bands have been equally noted for both surf instrumental and surf pop music, so surf music is generally considered as a single genre despite the variety of these styles.

Recordings in all three traditional subgenres are normally attributed to the bands that performed them, rather than to individual artists. A more recent development is the singer songwriter subgenre, which includes artists like Australian Beau Young, Jack Johnson, Donavon Frankenreiter, and Matt Costa, and overlaps the others in style.

Surf instrumental

This is mainly [dance music](#) of medium to fast tempo, with [electric guitars](#) dominating the sound, and almost always in straight 4/4 common time.

Surf guitarists produce a distinctive tone colour not unlike a hawaiian guitar by use of the bridge pickup, lots of treble boost, much distinctive use of the tremolo arm, and medium to extreme sustain. However, it is rare to use any distortion, instead sustain is produced by use of the sorts of spring reverb and vibrato units built into the guitar amplifiers of the late 1950s and 1960s. Reverb is also commonly added to the rhythm and lead guitars by use of an external spring reverberation unit.

The basic surf instrumental band consists of:

- Lead guitar.
- Rhythm guitar.
- [Bass guitar](#).
- [Drum kit](#).
- percussion.

There are many variations, particularly adding other guitars or instruments, or using [hand drums](#) or other percussion as well as or instead of the drum kit.

This basic configuration is identical to that adopted in the early development of [rock and roll](#) music, and the two styles developed in parallel, with some bands clearly in both genres. Both styles influenced the development of the electric guitar, electric bass and drum kit, and in the process affecting each other.

Surf music was the first genre to universally adopt the [electric bass](#); The upright or string bass has never been used to any great extent, as the more sustained and trebly sounds favoured by surf bands are not easily produced on it. The promotion of more creative uses of electric bass as part of surf music influenced both rock and [jazz](#) music.

Surf music also shared with rock and roll and jazz in the development of [drum kit](#) technique. Both surf and rock music (and some jazz styles) adopted a back beat as standard at about the same time, and using similar fills and rhythms. Both surf and rock styles were predominantly 4/4 common time.

Examples:

- Dick Dale, 1960s to present.
- Walk Don't Run, The Ventures, 1960.
- Apache, The Shadows, 1960. (British group)
- Bombora (single), The Atlantics, 1962.
- Wipeout, The Surfaris, 1962.

Surf pop

Surf pop music is in turn in two styles.

Surf ballads

Surf ballads tend to be slow and dominated by male vocal harmonies, often including a falsetto descant part and sometimes also a falsetto lead. They may be in any time signature. Themes tend to be romantic and linked to surf culture.

Examples:

- Surfer Girl (single), The Beach Boys, 1963.

Surf dance music with vocals

This is medium to fast dance music which adds a male or female vocal line and often harmonies, and is otherwise very similar to surf instrumental music. Themes of the lyrics come from surf culture, teenage issues, and are often lighthearted or even humorous.

Examples:

- Surf City, Jan and Dean, 1963.
- Surfer Joe, The Surfaris, 1963.
- He's my blonde headed stompie-wompie real gone surfer boy, Little Pattie, 1963.
- Fun Fun Fun, The Beach Boys, 1964.

Surf rock

Historically, [surf rock](#) is a contradiction in terms. In the 1960s when surf music was developing as a genre, surf culture and [rock and roll](#) culture were competing youth cultures, similarly to mod culture and [rocker](#) culture in the United Kingdom in the same period.

The dances closely associated with early surf and rock music were similarly in contrast. Surf music was associated with the Stomp, the Frug, the Watusi and similar dances suitable for beach parties, but in which the partners never touched. All these were danced to straight 4/4 common time. Early rock music was of course associated with rock and roll, which had heavy emphasis on leading and partnering and movements adapted from the Jive, Jitterbug and Lindy Hop. Although rock and roll is officially also a common time dance, its immediate ancestors were all danced to swing or shuffle 6/8 rhythm, and some early rock classics such as Bill Haley's Shake, Rattle and Roll and Rock Around the Clock, Buddy Holly's That'll Be The Day, and Elvis Presley's Jailhouse Rock were also in swing rhythm.

Musically there has always been a great deal of common ground between surf and rock music. The classic lead, rhythm, and bass guitar plus drums combo developed at the same time in both genres, using similar instruments and both contributing to the development of the instruments themselves. Some pieces of surf music have been an integral part of the sound of the rock bands that created them, and so are in both genres (see *examples*, below).

In that *surf rock* simply means surf music played by rock bands, with the ever broadening scope of the term [rock music](#) since the 1960s, in a sense surf music has become a subgenre of rock music. This is seen for example in the induction of classic surf band The Beach Boys into the Rock and Roll Hall of Fame. A similar process has seen much country and western and even [jazz](#) music retrospectively termed *rock*. So, *surf rock* is not a new style of music, but rather a new name by which new fans know an old style and even the old music.

While known as a genre that developed on the west coast of the United States, a recent revival has sparked an insurgence of East Coast Surf bands. Some of these include The Howlin' Thurstons and Strange But Surf based on NY's Long Island. Which is also the home of a growing surfing scene.

Examples:

Look Through Any Window, The Hollies, 1966.
Wedding Cake Island, Midnight Oil, 1975.

Surf rock

Surf rock is a style of music that originated in the USA that mixes elements of [surf music](#) and [rock music](#). While in the 1960s surf music and [rock n' roll](#) were distinct styles, associated with competing dance styles and representing distinct and competing youth cultures, the development of rock music since then has built upon both styles. Many authorities now retrospectively classify all surf bands as rock bands, and surf music therefore as a subgenre of rock music.

A typical surf amplifier setup consists of a Fender Reverb spring reverberation unit used with a Fender blackface Twin Reverb amplifier. For a guitar, a Fender Jazzmaster, Mosrite, Teisco, or Danelectro are standard choices. Fender, Danelectro, Mosrite bass guitars are common as well. Surf drum kits tend to be Rogers, Ludwig, or Slingerland.

Duane Eddy's instrumental "Movin' and Groovin'" is thought by many to be the main contender for laying the groundwork as the first surf rock record, while others claim the genre was invented by Dick Dale on "Let's Go Trippin'", an instrumental which became a hit throughout California.

Dale's influence on the surf genre was profound. He was a surfer himself and sought to transfer the excitement and adrenaline of the sport through his guitar playing. He often drew on his Lebanese heritage, incorporating modal tonalities and instruments such as finger cymbals and reeds. Many surf bands that followed him incorporated Eastern influences, as well as Dale's generous use of reverb. His fast staccato playing was also very influential and an important part of the early surf sound, perhaps even more so than the reverb, which was only introduced years after Dale had already released his first albums. In Australia, which has always had a strong beach culture, the genre was strongly embraced in the 1960's, although Australian surf rock bands such as The Atlantics took their influences more from the famed British instrumental band The Shadows.

Instrumental rock band The Ventures also had a number of surf hits, their most widely known being "Walk Don't Run". The Chantays recorded a top single with "Pipeline". Probably the most widely known surf melody, however, is from a song "Wipe Out" by The Surfaris.

During the mid- to late 1990s, surf rock experienced a revival in the works of such artists as The Blue Stingrays, Bomboras, Man... or Astro-Man?, and The Aqua Velvets. The popularity of the movie "Pulp Fiction" which featured surf music fuelled the revival well into this century.

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Subgenres

Spy Rock is a subgenre of surf rock featuring similarly complex melodies, usually set in minor keys, evocative of film noir. Examples include the bands Double Naught Spy Car and the Twenty-Twos.

Surfabilly is a subgenre often featuring traditional surf melodies played over [rockabilly](#) chord structures. Examples include the bands The Red Elvises, Southern Culture on the Skids, and The Young Werewolves.

Hot Rod Rock (also called Drag Rock) is also a subgenre of surf rock. Traditional surf rock sounds are applied to lyrics about the also rising hot rod culture. For a few years it gained mass popularity. The Rip-Chords, Ronny and the Daytonas, and The Hondells are good

examples of this subgenre. The Beach Boys and Dick Dale produced songs in this subgenre such as "Little Deuce Coupe" and "Mag Wheels".

Space Rock is a subgenre of surf rock. It contains many of the characteristics of the "true" surf rock sound, but it also contains many elements from pop and rockabilly. The lyrics also deal instead of surf with the space race. The album *The Ventures in Space* is a good example.

Surf Punk is a highly inclusive subgenre of surf rock that incorporates many of the styles and attitudes of punk music with traditional vocal and instrumental surf. The Ramones experimented with surf and numerous small bands of the midwest currently perform this style. Aggressive drumming, distortion coupled with reverb, fast chord changes, and intense vocal stylings are the trademark. The Amino Acids of Detroit, Michigan and The Deformities of Omaha, Nebraska, and others like Estrume'n'tal, build on this genre, while bringing in other influences such as heavy metal and/or psychobilly.

See also

- [Surf music](#).

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | **Surf** | [Symphonic rock](#)
Categories: [Rock music genres](#) | [Surf music](#)

Surrealism

Surrealist music is [music](#) which uses unexpected juxtapositions and other surrealist techniques. Anne LeBaron (2002, p.27) cites automatism, including improvisation, and collage as the primary techniques of musical surrealism. Discussing Adorno, Max Paddison (1993, p.90) defines surrealist music as that which "juxtaposes its historically devalued fragments in a montage-like manner which enables them to yield up new meanings within a new aesthetic unity," though Lloyd Whitesell calls this a gloss. According to Theodor Adorno (1930), "Insofar as surrealist composing makes use of devalued means, it uses these as devalued means, and wins its form from the 'scandal' produced when the dead suddenly spring up among the living." (Whitesell 2004, p.107 and 118n18).

Early surrealist music

In the 1920s several composers were influenced by Surrealism, or by individuals in the Surrealist movement. Among these were Bohuslav Martino, Andre Souris, and Edgard Varèse, who stated that his work *Arcana* was drawn from a dream sequence. Souris in particular was associated with the movement: he had a long, if sometimes spotty, relationship with Magritte, and worked on Paul Nougé's publication *Adieu Marie*. The two composers most associated with surrealism during this period were Erik Satie, who wrote the score for the ballet *Parade* which caused Guillaume Apollinaire to coin the term surrealism, and George Antheil who wrote that "The Surrealist movement had, from the very beginning, been my friend. In one of its manifestos it had been declared that all music was unbearable--excepting, possibly, mine--a beautiful and appreciated condescension" (LeBaron 2002, p.30-31). Later French composer Pierre Boulez wrote a piece called *explosante-fixe* (1972), inspired by Breton's collection of poems *mad love*. Germaine Tailleferre of the Group des Six wrote several works which could be considered to be inspired by Surrealism, including the 1948 Ballet "*Paris-Magie*" (scenario by Lise Delarme, who was closely linked to Breton), the Operas "*La Petite Sirène*" (book by Philippe Soupault) and "*Le Maître*" (book by Eugène Ionesco). Tailleferre also wrote popular songs to texts by Claude Marci, the wife of Henri Jeanson, whose portrait had been painted by Magritte in the 1930s.

Early surrealists shared a negative opinion of music. Giorgio de Chirico claimed in his 1913 article "No Music" that a painting has a "music of its own", implying that music is unnecessary. In 1928's "*Le Surréalisme et la peinture*" Breton dismisses music, "the most deeply confusing of all art forms", as providing a lesser degree of sensation and "spiritual realizations" than the plastic arts, saying that "auditive images, in fact, are inferior to visual images not only in clarity but also in strictness, and with all due respect to a few megalomaniacs, they are not destined to strengthen the idea of human greatness. So may night continue to descend upon the orchestra, and may I, who am still searching for something in this world, be left with open eyes, or with closed eyes in broad daylight, to my silent contemplation." In 1944's essay on music "*Silence is Golden*" Breton confesses his ignorance of music and even suggests the fusing of music and poetry: "for the first audible diamond to be obtained, it is evident that the fusion of the two elements--music and poetry--into one, could only be accomplished at a very high emotional temperature. And it seems to me that it is in the expression of the passion of love that both music and poetry are most likely to reach this supreme point of incandescence." (ibid, p.29-30)

Despite all this, later Surrealists have been interested in, and found parallels to Surrealism in, the improvisation of [jazz](#) (as alluded to above), and the [blues](#) (Surrealists such as Paul Garon have written articles and full-length books on the subject). Jazz and blues musicians have occasionally reciprocated this interest; for example, the 1976 World Surrealist Exhibition included such performances by Honeyboy Edwards.

Later surrealist music

Readers of the Surrealists have also analysed [reggae](#) and, later, [rap](#), and some rock bands such as The Psychedelic Furs. In addition to musicians who have been influenced by Surrealism (including some influence in rock — the title of the 1967 psychedelic Jefferson Airplane album Surrealistic Pillow was obviously inspired by the movement), such as the experimental group Nurse With Wound (whose album title Chance meeting on a dissecting table of a sewing machine and umbrella is taken from a line in Lautreamont's Maldoror), Surrealist music has included such explorations as those of Hal Rammel. Many ambient musicians (most notably Robert Rich) use complex arrangements of textural sounds to evoke surrealist imagery. Many goth artists like Rozz Williams have been influenced by surrealism.

In a February 2003 interview, [breakcore](#) musician Aaron Funk (aka Venetian Snares) was asked a question regarding the diverse mix of genres he draws upon in his music, a property which the interviewer labelled "eclecticism". Funk replied: "I prefer to call it Surrealism."

Sources

- Ashby, Arved, ed. (2004). "Twentieth-Century Tonality, or, Breaking Up Is Hard to Do" by Lloyd Whitesell, *The Pleasure of Modernist Music*. ISBN 1580461433.
- Lochhead, Judy and Auner, Joseph (2002). "Reflections of Surrealism in Postmodern Musics" by Anne Lebaron, *Postmodern Music/Postmodern Thought*. ISBN 0815338201.

Categories: [Musical movements](#)

Swamp blues

The **swamp blues** is a form of [blues](#) music that is highly evolved and specialized. It arose from the [Louisiana blues](#) and is known for its laidback rhythms which dominate a music that is simultaneously funky and often lighthearted — for a blues sub-genre. Influences from Cajun music (such as zydeco) can also be heard in the sound, which has long been based out of Baton Rouge, Louisiana. Jay Miller's Crowley, Louisiana-based Excello Records was perhaps the best-acknowledged label supporting swamp blues.

Nathan Abshire
Marcia Ball
Tab Benoit
Cookie & the Cupcakes
Guitar Junior
Slim Harpo
Joe Hudson
Lazy Lester
Lightnin' Slim
Lonesome Sundown
Kenny Neal
Katie Webster
Whispering Smith
Silas Hogan
Bobby Charles's early (pre-Bearsville) material

Swamp rock

Swamp rock, also called [Roots rock](#) is a classic American sound distinct in early 70s bands, such as Creedence Clearwater Revival and Three Dog Night. This sound may consist of [electric guitar](#) and [bass guitar](#) behind a vocal track. The music places emphasis on the [guitar](#) and [piano](#) style.

The finished sound produces a clear tune with a distinct Southern guitar.

Swede-core

Swede-core (aka Gothencore) is a nickname for the most common style of [metalcore](#) music today, which combines the [melodies](#) and guitar [harmonies](#) of Swedish [melodic death metal](#) bands such as In Flames and At the Gates with the aggressiveness and breakdowns of American [hardcore punk](#). This style is most commonly played by North American bands, though it has been made popular in Europe as well by bands like Caliban and Heaven Shall Burn.

Origins

While death metal and hardcore had always intermingled to an extent, the first clearly identifiable instances of melodic Swedish metal being combined with hardcore seem to have sprung almost simultaneously, with Undying's *This Day All Gods Die*, Darkest Hour's *The Prophecy Fulfilled*, Prayer for Cleansing's *The Rain in Endless Fall*, Shadows Fall's *With Somber Eyes to the Sky*, and Unearth's *Above the Fall of Man* all being released within a year of each other (1998-99). It is unclear who first got the idea to combine the two styles. Darkest Hour had released an EP called *The Misanthrope* in 1996 which arguably contained elements of their later sound but was for the most part aggro-hardcore in the vein of *Damnation a.d.* On the other hand, Day of Suffering's 1997 album *The Eternal Jihad* is cited as an influence for many of the North Carolina bands that followed, such as Undying and Overcast is seen as having started the genre in Massachusetts.

From the above list of bands one can see that the two main points of origin for Swedecore were the Washington D.C./North Carolina and Boston area hardcore scenes, though Florida's Morning Again may have been influential as well. However, it can be argued that strides to bridge the gap between the two styles were being made in the European metal scene as well. In the early 90's, the band Entombed began to incorporate elements of hardcore punk, and it can be argued that Carcass, who are considered to be one of the inventors of melodic death metal, had a strong hardcore element to begin with. The band that brought the Swedish metal sound closest to hardcore, however, was At the Gates, whose landmark 1995 album *Slaughter of the Soul* eschewed the layered melodies and folk-style acoustic guitars used by their peers Dark Tranquillity and In Flames in favor of a much more raw and energetic sound. In the liner notes of the album's re-released version, vocalist Tomas Lindberg recalls that many of the band's American fans consisted of "straight edge kids". Though they broke up shortly after, At the Gates is one of the bands that are most imitated by today's metalcore artists, particularly Darkest Hour. Soilwork followed a similar pattern, bringing in even more hardcore influences, though in recent years their sound has shifted more towards Nu-metal.

Characteristics

There is a great deal of variation within the subgenre itself. More popular bands such as Killswitch Engage and Atreyu tend to rely on a thicker, better-produced sound, conspicuous breakdowns, and clean-vocal passages, while smaller-label bands such as Undying or Beyond the Sixth Seal tend to have a faster, more raw sound that is often virtually indistinguishable from traditional melodic death metal. The main distinction lies in the drumming, which is much more hollow-sounding (and usually sharper and more precise) than the standard double-bass roll found in most European death metal. If breakdowns are used, they are generally more 'brutal' than those of the bands in the first category.

The lyrics of Swede-core bands are generally more intelligent and complex than those of standard Swedish-style melodic death metal bands, if for no other reason than that English is usually not the latter's first language. Often, they reflect hardcore rather than metal themes; for example, Darkest Hour focuses on socio-political commentary, while Undying focuses on veganism and environmentalism. Other bands such as The Black Dahlia Murder use more standard death metal themes, though this is probably done in a somewhat self-conscious, tongue-in-cheek fashion. Oddly enough, the apocalyptic nature of the music also suits it to Christian themes, and [Christian metalcore](#) is nearly a genre unto itself.

Popularity

Swede-core became unexpectedly popular around the year 2000 along with [emo](#), probably due to its overlap with some of the heavier [emo-hardcore](#) bands. Among the bands that helped popularize it and are considered its foremost representatives today are Shadows Fall, Killswitch Engage, God Forbid, and Unearth. Because of its popularity, it is often criticized as a 'sell-out' genre, being called "the new [Nu-metal](#)". The validity of this argument is supported by the fact that Ozzfest lineups in recent years have begun to consist mainly of metalcore bands, whereas the festival had been dominated by Nu-metal in the late nineties. Defenders of the genre say that the style has simply become more popular, while critics counter that the music itself has become watered-down and stale.

Currently Swede-core possesses a sort of second-degree popularity, prevalent among fans of heavy music in general, but lacking the mainstream appeal of emo. However, its influence is visible in the mainstream, as many popular emo bands such as Alexisonfire or Silverstein often conspicuously incorporate Swedish metal riffs into their sound.

List of Bands

A Life Once Lost
Age of Ruin
All That Remains
As I Lay Dying
Atreyu
Avenged Sevenfold
Beyond the Sixth Seal
Bleeding Through
Caliban
Darkest Hour
Dead Blue Sky
Deadtofall
Dwell Beneath
Endthisday
From Autumn to Ashes
Heaven Shall Burn
Himsa
In Dying Days
Invocation of Nehek
It Dies Today
Killswitch Engage
Last Perfection
Locked in a Vacancy
Prayer for Cleansing
The Autumn Offering
Undying
Unearth
Winter Solstice

Categories: [Metalcore genres](#) | [Hardcore punk genres](#)

Swing

Swing music, also known as **swing jazz**, is a form of [jazz](#) music that developed during the 1920s and solidified as a distinctive style during the 1930s in the United States. Swing is distinguished primarily by a strong rhythm section, usually including double bass and [drums](#), medium to fast tempo, and the distinctive swing time rhythm that is common to many forms of jazz.

History

The first recordings labelled **swing style** date from the 1920s, and come from both the United States and the United Kingdom. They are characterised by the swing rhythm already at that time common in [jazz](#) music, and a lively style which is harder to define but distinctive. Although swing evolved out of the lively jazz experimentation that began in New Orleans and that developed further (and in varying forms) in Kansas City and New York City, what is now called *swing* diverged from other jazz music in ways that distinguished it as a form in its own right.

Swing bands tended to be bigger and more crowded than other jazz bands, necessitating a slightly more detailed and organized type of composition and notation than was then the norm. Band leaders put more energy into developing arrangements, perhaps reducing the chaos that might result from as many as 12 or 16 musicians spontaneously improvising. But the best swing bands at the height of the era explored the full gamut of possibilities from spontaneous ensemble playing to highly orchestrated music in the vein of European art music.

A typical song played in swing style would feature a strong, anchoring [rhythm section](#) in support of more loosely tied wind, brass, string, and vocal sections. The level of improvisation that the audience might expect at any one time varied depending on the arrangement, the band, the song, and the band-leader. The most common style consisted of having one soloist at a time taking center stage, and take up an improvised routine, with her/his bandmates playing support. As a song progressed, multiple soloists might be expected to pick up the baton, and then pass it on. That said, it was far from uncommon to have two or three band members improvising at any one time.

As jazz in general, and swing jazz in particular, began to grow in popularity throughout the States, a number of changes occurred in the culture that surrounded the music. For one, the introduction of swing in the early 1930s (during the Great Depression), with its strong rhythms, loud tunes, and "swinging" style led to an explosion of creative [dance](#) in the black community. The various rowdy, energetic, creative, and improvisational dances that came into effect during that time came to be known, collectively, as [swing dance](#).

The second change that occurred as swing music increased in popularity outside the black community, was, to some extent, an increasing pressure on musicians and band leaders to soften (some would say dumb-down) the music to cater to a more staid and conservative, Anglo-American audience.

Similar conflicts arose when Swing spread to other countries. In Germany, it conflicted with Nazi ideology (see Swing Kids) and was declared officially forbidden by the Nazi regime. And, while jazz music was initially embraced during the early years of the Soviet Union, it was soon forbidden as a result of being deemed politically unacceptable. After a long hiatus, though, jazz music was eventually readmitted to Soviet audiences.

In later decades, the popular, sterilized, mass-market form of swing music would often, and unfortunately, be the first taste that younger generations might be exposed to, which often led to it begin labeled something akin to 'old fogey big-band dance music'.

Ironically, early swing musicians were often in fact annoyed by the young people who would throw a room into chaos by seemingly tossing each other across the floor at random — thus somewhat nullifying the idea that swing was developed as dance music, when in fact, swing dancing evolved among young aficionados to complement the energy of the music.

Famous Swing Musicians

Band leaders:

Duke Ellington, Count Basie, Fletcher Henderson, The Dorsey Brothers, Benny Goodman, Artie Shaw, Gene Krupa, Glenn Miller, Chick Webb

Clarinet:

Benny Goodman, Artie Shaw

Trumpet:

Louis Armstrong, Roy Eldridge, Harry Edison

Piano:

Count Basie, Earl Hines, Art Tatum, Teddy Wilson, Jelly Roll Morton

See also

- [Swing Revival](#)
- [Big band](#)

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) -
Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) -
[Smooth jazz](#) - [Soul jazz](#) - **Swing** - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Swing dance

The term "**swing dance**" is commonly used to refer either to a group of dances developing during the swing era (late 1920s to 1940s) or to the current dances and dance scenes centred on swing dancing. Historical swing dances as a family are usually situated within an African American vernacular dance tradition, though there are some exceptions which developed within the white or mainstream American community. Almost all of the former feature the syncopated timing associated with African American and West African music and dance, and with jazz dances of the jazz era (late 19th century to the 1940s). Most swing dances developed in response to swing (genre) music, though many of these styles and their descendents are danced today to modern music. There are swing dance scenes in many developed Western and Asian countries throughout the world, though each city and country varies in the popularity of specific dances, local culture and definitions of "swing dance" and "appropriate" dance music.

Forms of swing

In many scenes outside the United States the term "swing dancing" is used to refer generically to one or all of the following swing era dances: [Lindy Hop](#), Charleston, Shag, Balboa and [Blues \(dance move\)](#). This group is often extended to include Jive, [rock and roll](#), Western Swing, ceroc, and other dances developing in the 1940s and later. Within the United States, swing dancing is often expanded to include many other social dances, including [West Coast Swing](#), [East Coast Swing](#), Hand dancing and so on. A strong tradition of social and competitive boogie woogie and acrobatic rock and roll in Europe add these dances to their local swing dance cultures. In Singapore and other scenes, latin dances such as salsa and [tango](#) are often taught and danced within the "swing scene", and for many scenes tap dancing and a range of other jazz dances are considered key, as are hip hop and other contemporary African American street dances. The variations continue, dictated by local dance community interests.

Many swing dancers today argue that it is important to dance many styles of partner dance to improve technique, but also to reflect the historical relationship between these dances in the swing era of the 20s and 30s. In the Savoy Ballroom, for example, bands would often play waltzes, latin songs and so on, as well as swinging jazz. Dancers were often familiar with a wide range of popular and traditional dances. There are a number of hybrid forms which combine swing dances with other styles, including swango, a combination of Argentinian [tango](#) and swing.

Swing dance communities and dancers are often interested in and dance:

Early Jazz forms of the 1920s and earlier

- Black Bottom (dance)
- Rhythm Tap Dance
- Texas Tommy The first mention of Swing dancing was in the San Francisco Tribune in 1911 to describe dancers performing the Texas Tommy in the Fairmount Hotel. The Texas Tommy involved partners breaking away from each other (instead of dancing in a closed position holding each other) and in which the leader "swung out" his follower, adding many forms of free improvisation and acrobatic movement. The term "acrobatic" was used repeatedly to describe this dance. Texas Tommy was the basis for Lindy Hop. When the original Texas Tommy dancers were asked to describe their dance they said it was "exactly like the Lindy Hop, just the first couple of steps were different." They continued to say that the "Lindy basic was like the Texas Tommy basic." Through time, Texas Tommy, through its open framework (meaning its allowing integration of improvisation and free movement) had evolved into the Breakaway, and absorbed along the way a host of other partner dances - namely the animal dances such as the Grizzly Bear, Bunny Hop, Eagle Rock and Turkey Trot.
- Shim Sham Shimmy was a popular dance of the 1920s and 30s.
- Apache was an old french dance from the suburbs of Paris, popular from the mid-1800s. The essence of the dance was the performance of a scene in which a man, or a pimp, subjects or punishes a woman, or a prostitute. The dance consisted of the woman dragging from the man in close position and the man throwing her around. This is the only known early dance other than Texas Tommy in which the couple "break away". The move "Apache Spin" or "Texas Tommy Spin" came from this dance, and it is easy to visualize how it would fit within the theme of the dance.

- Charleston is a classic 8-count dance that predates Lindy Hop and is often incorporated into Lindy dances. The Charleston originally developed in African American communities in the 1920s, though it reached wider audiences through stage performances. It was danced alone or with partners, and is often identified today as belonging either to the 1920s style or to 1930s and 'swinging' or "Lindy Hop" styles.
- Breakaway developed from Charleston in the late 1920s and is often associated with dancers such as George Snowden. Dancers 'breaking away' from each other into open is often seen both as a development of dances such as the Texas Tommy, but also as an important developmental step in the history of Lindy Hop. It is popular with dancers with an interest in the history of Lindy Hop.

Later forms from the 1930s and 1940s

- [Lindy Hop](#) evolved in the late 1920s and early 1930s as the original swing dance. It is characterised by an emphasis on improvisation and the ability to easily adapt to include steps from other 8-count and 6-count Swing styles. It has been danced to most every conceivable form of [jazz music](#), as well as to the [blues](#), and any other type of music with a blues or jazz rhythm.
- Balboa is an 8-count dance that emphasizes a strong partner connection and quick footwork. Balboa (sometimes referred to simply as "Bal") is primarily danced in a tight, closed position with the follow and lead adopting a firm chest-to-chest posture. This dance is particularly popular in settings with fast [jazz](#) (usually anything from 180 to 320 beats per minute) and/or limited floor space, though it is also danced to slower tempos.
- [Blues](#) dancing today is an informal type of swing dancing with no fixed patterns and a heavy focus on connection, sensuality and improvisation, often with strong body contact. Although usually done to blues music, it can be done to any slow tempoed 4/4 music, including rock ballads and "club" music. Historically, there are many different types of blues dancing, including the slow drag. Blues is occasionally danced alone in swing dance communities, though almost never outside the United States. There are only small (if any) blues dancing communities within the wider swing dancing communities outside the United States and Europe.
- Carolina Shag
- Collegiate Shag is a simple 6-count dance that is typically done to faster music.
- St. Louis Shag

Forms from the 1940s, 50s and later

- Boogie Woogie developed originally in the 1940s with the rise of boogie woogie music. It is popular today in Europe, and is considered by some to be the European counterpart to [East Coast Swing](#), danced to rock music of various kinds, blues or boogie woogie music but usually not to jazz.
- Country Swing, also called Western Swing or Country/Western Swing (C/W Swing) is a form with a distinct culture. It resembles East Coast Swing, but adds variations from other country dances. It is danced to [country and western music](#).
- [East Coast Swing](#) is a simpler 6-count variation. It is also known as Single-Time Swing, Triple-Step Swing, 6-Count Swing, Rock-a-billy, or Jitterbug. East Coast Swing has very simple structure and footwork along with basic moves and styling. It is popular for its forgiving yet elegant nature, and it is often danced to slow, medium, or fast tempo [jazz](#), blues, or rock and roll.
- Washington Hand Dancing
- Jitterbug is often described as a subset or development of [Lindy Hop](#).

- Jive is a dance of International Style Ballroom dancing. It diverged from Swing still further.
- Push and Whip are Texas forms of swing dance.
- Skip Jive A British variant, popular in the 50s and 60s danced to [trad jazz](#).
- [West Coast Swing](#) was developed in the 1940s and 1950s as a stylistic variation on Lindy Hop. Followers stay in a slot, which reduces their ability to move left and right but improves their ability to spin left and right. West Coast Swing is often danced with [blues](#) and [rock and roll](#) music, as well as to [smooth](#) and [cool jazz](#). It is popular throughout the United States and Canada but is uncommon in Australia, New Zealand and much of Asia, though it is often compared to Ceroc or Dirty Latin Jive in these countries.
- Acrobatic Rock and Roll Popular in Europe, acrobatic rock and roll is popularly associated with Russian gymnasts who took up the dance, though it is popular throughout Europe today. It is more a performance dance and sport than a social dance.
- [Rock and Roll](#) Developing in the 1950s in response to [rock and roll music](#), rock and roll is very popular in Australia and danced socially as well as competitively and in performances. The style has a long association with Lindy Hop in that country, as many of the earliest lindy hoppers in the early 1990s moved to Lindy Hop from a rock and roll tradition. There are ongoing debates about whether rock and roll constitutes swing dancing, particularly in reference to the music to which it is danced: there is some debate as to whether or not it [swings](#). Despite these discussions, many of the older lindy hoppers are also keen rock and roll dancers, with rock and roll characterised by an older dancer (30s and older) than Lindy Hop (25 and under).

Performance, social dancing and competition

Competition/performance styles

Traditionally, distinctions are made between "Ballroom Swing" and "Street Swing" styles. Ballroom Swing is a part of American style [Ballroom dancing](#). Street Swing and Ballroom Swing are different in appearance. Ballroom Swing is danced in competition and is done strictly in patterns (a series of interlocking moves). Street Swing is danced in many different styles and places with thousands of differences and is very open to interpretation.

Social swing dancing

Many, if not most, of the swing dances listed above are popular as [social dance](#), with vibrant local communities holding dances with [DJs](#) and live bands playing music most appropriate for the preferred dance style. There are frequently active local clubs and associations, classes with independent or studio/school-affiliated teachers and workshops with visiting or local teachers. Most of these dance styles - as with many other styles - also feature special events such as camps or the lindy exchange.

Music

The historical development of particular swing dance styles was often in response to trends in popular music. Charleston, for example, was - and is - usually danced to [ragtime](#) music, [Lindy Hop](#) was danced to [swing music](#), which is a kind of swinging [jazz](#). West Coast Swing is usually danced to blues or rock and roll or to virtually any 4/4 music that is not too fast. Country Swing is often danced to country and western music. Hip hop lindy is danced to [hip hop music](#), and blues dancing either to historical blues music forms, or to slower music from a range of genres (though most frequently to jazz or blues). There are local variations on these associations in each scene, often informed by the local [DJs](#), dance teachers and bands.

Swing Era

The **Swing Era** was the period of time (1935-1946) when [big band swing music](#) was the most popular music in America. Though the music has been around since the late 1920s - early 1930s, bringing played by Black bands like Duke Ellington, Louis Armstrong, & Fletcher Henderson, most historians believe that the Swing Era started with Benny Goodman's performance at the Palomar Ballroom on August 21, 1935, bringing the music to the rest of the country. Other musicians who would rise during this time include Jimmy Dorsey, his baby brother Tommy Dorsey, Glenn Miller, Count Basie, & Goodman's future rival Artie Shaw. Several factors left to the demise of the swing era; the recording ban from August 1942 to November 1944 (The union that most jazz musicians belong to told its members not to record until the record companies agree to paid them each time their music is played on the radio), the earlier ban of ASCAP songs from radio stations, World War II which made it harder for bands to travel around as well as the "cabaret tax", which was as high as 20%, the change in music taste & the rise of bebop. Though Ellington & Basie were able to keep their bands together. (the later did briefly downsize his band; from 1950-1952), by the end of 1946, most of their competitors were forced to disband, bringing the swing era to a close.

Songs From the Swing Era

The Swing Era has left behind a lot of songs that are now classics. Some of those are:

- "Sing, Sing, Sing" by Benny Goodman
- "Begin the Beguine" by Artie Shaw
- "It Don't Mean a Thing (If It Aint' Got That Swing)" by Duke Ellington
- "Body and Soul" by Coleman Hawkins
- "In the Mood" by Glenn Miller
- "Song of India" by Tommy Dorsey
- "Jumpin' at the Woodside" by Count Basie
- "Stardust", which has been recorded by everyone from Armstrong, to Miller to Shaw.
- "Cherokee" by Charlie Barnett
- "I Can't Get Started" by Bunny Berigan

Other Meanings

The general culture of the times between and during the Spanish Civil War and World War II was often called the swing era.

Category: [Swing](#)

Swing Revival

The **Swing Revival** was a cultural phenomenon of the 1990s and early 2000s which featured renewed popular interest in music in the style of the [Swing](#) period of the 1930s and 1940s. Most of the popular groups of this genre had a basic rock'n'roll instrumentation of Guitar, Bass, and Drums with an additional 3 to 4 instrument horn section. The most popular Wind instrumentation featured a Trumpet, Saxophone, and Trombone. Bands with this instrumentation include Big Bad Voodoo Daddy, and The Cherry Poppin' Daddies. The Brian Setzer Orchestra was exceptional in that its instrumentation was closer to that of the original Swing Era with 13 Wind Instruments in addition to the Guitar/Bass/Drums combo. The style of Louis Prima was especially influential on the style of the Swing Revival. The Brian Setzer Orchestra recorded covers of several of Prima's pieces.

Bands of the period tended more toward the sweet style (highly rehearsed) than the hot style (more improvisational, with focus on instrumentalist virtuosity).

Many consider the Swing Revival to now be dead. It is at least on the decline. Several performers are still recording and touring for a cache of fans who are genuinely interested in the music, though the genre is out of the national spotlight.

Performers

- Primary
 - Big Bad Voodoo Daddy
 - Brian Setzer Orchestra
 - Cherry Poppin' Daddies
 - Squirrel Nut Zippers

- Secondary
 - Hipster Daddy-O and the Handgrenades
 - Atomic Fireballs
 - Big Rude Jake
 - Mighty Blue Kings
 - Royal Crown Revue
 - Katharine Whalen

- Tertiary
 - 8 1/2 Souvenirs
 - Andrew Bird
 - Bill Elliott Swing Orchestra
 - Lavay Smith and Her Red Hot Skillet Lickers
 - Lee Press-on and the Nails
 - Indigo Swing
 - Steve Lucky & Rhumba Bums
 - The Deluxtone Rockets
 - The W's
 - The Don Miller Orchestra

Cultural Effects

The Swing Revival was visible in more than just music. [Swing dancing](#) returned as a popular dance form, accompanying the music. Films such as *Swingers* and the earlier *Swing Kids* (film) increased interest in the Swinging lifestyle. Gap featured Louis Prima's *Jump Jive 'n Wail* in one of their advertising campaigns. *Big Bad Voodoo Daddy* made a notable appearance at the Superbowl Halftime Show in 2000. Some have also conjectured that the swing revival is at least partly responsible for the reinvigoration of the Hipster movement, many of whose members were also involved in and cross-influenced by the swing revival scene. Paradoxically, this new generation of hipsters seems to have lost much of the musical association with jazz of their predecessors.

Categories: [Swing](#)

Swung note

In [music](#), a **swung note** or **shuffle note** is the [rhythmic](#) device in which the duration of the initial [note](#) in a pair is augmented and that of the second is diminished. A **swing** or **shuffle rhythm** is the [rhythm](#) produced by playing repeated pairs of notes in this way. *Lilting* can refer to swinging, but might also indicate syncopation or other subtle ways of interpreting and shaping musical time.

In [jazz](#), especially of the [big band](#) era, there is a convention that pairs of written beats are not played equally, as the notation is otherwise understood, but with the first longer than the second and the shorter second note having an accent. The first note of each of these pairs is often understood to be twice as long as the second, implying a triplet feel, but in practice the difference is rarely that pronounced (see "amount of swing," below). This is an assumed convention of notation in many styles of jazz, but does not apply to all early jazz (before 1930), [latin jazz](#), bebop, or to the work of composers writing in the 1950s or later, unless "swing" is specified in the score.

Notes which are not swung, that is played without a shuffle, are known as **straight notes**.

In [dance](#), **swing** or **shuffle time** or **rhythm** is music whose [metre](#) is that of common time played with a swing. It may be written as simple time and played with a swing, or as compound time and played as written.

Amount of swing

Composers sometimes indicate swing rhythms by marking their scores with an indication that pairs of eighth notes should be treated as a quarter and an eighth in a triplet bracket. In actuality, swing rhythms range anywhere from slightly asymmetrical pairs to imbalances of a more pronounced sort. The subtler end of the range involves treating written pairs of eighth notes as slightly asymmetrical pairs of similar values. On the other end of the spectrum, the "dotted eighth - sixteenth" rhythm, consists of a long note three times as long as the short. Prevalent "dotted rhythms" such as these in the rhythm section of dance bands in the mid 20th century are more accurately described as a "shuffle"; they are also an important feature of baroque dance and many other styles. Rhythms identified as swung notes most commonly fall somewhere between straight eighths and a quarter-eighth triplet pattern.

The following points of reference are reliable only as approximations of musical practice:

- 1:1 = eighth note + eighth note, "straight eighths."
- ~ 1.5:1 = long eighth + short eighth, "swing"
- 2:1 = triplet quarter note + triplet eighth, triple [meter](#).
- 2.5:1 = long eighth + short sixteenth, "hard swing" or "shuffle."
- 3:1 = dotted eighth note + sixteenth note = "hard shuffle."

Since a swung note is actually not a note of the named length (a swung eighth note is not an eighth note), some musicians consider this term a misnomer.

Swing rhythm

In [jazz](#), this interpretive device is assumed in most written music other than [latin jazz](#), but may also be indicated. For example, *Satin Doll*, a [swing era](#) jazz standard with a pronounced swing rhythm, was published written in 4/4 time, but at least some versions also note *medium swing*.

In [dance](#) music, **swing rhythm** generally refers to the [metre](#) of the music, rather than to this convention of notation, so any music played with the triplet timing and swing accent will be referred to as *swing rhythm* however it is written, see below.

Styles

Main article: [swing_\(genre\)](#).

Swing is commonly used in [blues](#), [country](#), [jazz](#), [Swing_\(genre\)](#), and often in many other styles. Except for very fast jazz, slow ballads and [latin jazz](#), all written jazz music is assumed to be performed with a swing rhythm, although publishers sometimes specify "with a swing".

In [jazz](#) and [big band](#) music, a shuffle is almost always accompanied by a distinctive *cooking* rhythm played on the ride cymbal or hi hat.

Styles that always use traditional (triplet) swing rhythms include:

- Music for foxtrot, quickstep and some other [ballroom dances](#).
- [Swing_\(genre\)](#).

Styles that sometimes use swing rhythms include:

- Early [rock and roll](#) such as Bill Haley's Shake, Rattle and Roll and Rock Around the Clock, Buddy Holly's That'll Be The Day, and Elvis Presley's Jailhouse Rock. In later rock and roll music it is unusual but not unknown.
- Country and western
- [Blues](#)
- [Big band](#)

Transcribing swing rhythms

In the [swing era](#), *swing* meant accented triplets (**shuffle rhythm**), suitable for dancing. With the development of [bebop](#) and later [jazz](#) styles independent of dancing, the term was used for far more general timings. There is much debate over use of other ratios than 2:1 in swing rhythms.

Some publishers of jazz music, especially those whose intended audience is people unfamiliar with jazz styles, transcribe the swing either:

- As compound time, such as 6/8, 9/8, or 12/8. When played with the swing accent, these time signatures may be grouped together and called **swing time**, or **swing time** can also mean a simple time played with the swing convention.

- As triplets within a duple meter.

In general, where music with a swing [metre](#) is required, musicians in the jazz tradition will prefer to read music written in common time and played with a swing, while musicians in the classical tradition will prefer to read music written in compound time and played as written.

See also

- [Notes inégales](#), a 17th-century French usage of similar metres and notation.
- [Swing_\(genre\)](#) for music of the *swing era*.

Further reading

- Floyd, Samuel A., Jr. (Fall 1991). "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry", *Black Music Research Journal* 11:2, p.265-28. Featuring a socio-musicological description of swing in African American music.
- Rubin, Dave (1996). *Art of the Shuffle* for guitar, an exploration of shuffle, boogie, and swing rhythms. ISBN 0793542065.

Categories: [Musical notation](#) | [Rhythm](#) | [Swing](#)

Symphonic metal

Symphonic metal is a term used to describe [metal](#) music that has [symphonic](#) elements; that is, elements that sound similar to a [classical](#) symphony.

Symphonic metal is both a [genre](#) of metal and a name given to several subgenres of other metal genres, and as such, both forms of usage have slightly varying definitions.

The genre refers to bands that combine aspects of varying metal genres, with signature female-led vocals and [operatic](#)/classical themes to give the music a feeling of being a symphony.

When referring to bands from other genres, it refers to bands who use minor classical and operatic themes in the bands music similar as to what is found in the symphonic metal genre, to show they are more "symphonic" than normal bands of their genre.

"Symphonic" can also describe metal with elements resembling non-symphonic classical music, although this usage is not frequently used.

The genre

Musical characteristics

Symphonic metal as a genre (sometimes called orchestral metal/opera metal) is generally the same in the way it sounds between bands, because the genre is pretty typical of itself and the features it uses and easily depicts between itself and other genres. It takes a lot of its musical basis from early [Gothic metal](#), [power metal](#), and [classical music](#).

The guitar and bassline work in the genre often follows the pattern of its originator, Gothic metal, by synthesizing other metal styles of guitar. Genres commonly synthesized in this way include [black metal](#), [death metal](#) and power metal, sometimes with the addition of elements from [rock music](#). The genre typically combines elements of these genres with those of classical music, creating songs with a strong "symphonic" feel. Bands that use elements of rock music typically take a simpler approach to the genre, using simplified and catchy melodies, leading to a more easily accessible and widely accepted version of the genre. Another key ingredient to the mixture is the lighter feel of the music, typically created by higher, more melodic guitar lines; this characteristic is usually attributed to power metal as well.

Keyboards in symphonic metal as a genre play the most important role in the music, and are the focal point of the genre that the rest of the music centers around. While most of the instruments play relatively simple parts, the keyboards tend to have the most complex and technically difficult parts. The keyboards alone are used to play the "classical" parts of the music which the genre is renowned for, and covers all forms of classical music. Bands sometimes use orchestras when playing live to play the parts that the keyboardist would play, and at times feature real instruments in recording instead of using digital samples with a keyboard.

Atmosphere is commonly tailored to fit the song, although even songs with morbid themes tend to keep an upbeat sense. The atmosphere is particularly denoted by the keyboards and the instruments that it mimics, with the other instruments supporting the landscape evoked by the keyboards.

The lyrics of symphonic metal are highly expansive and cover a broad range of topics. Lyrics often borrow heavily from power metal, encompassing various forms of fantasy themes, or use themes typical of [opera](#). Lyrics in symphonic metal, like those of Gothic metal, often are arranged into [concept albums](#), styled after epics.

Bands in the symphonic metal genre are mainly female led in both their images and vocals. The vocalists of symphonic metal bands have consistently been female, and tend to sing soprano melodies in the operatic style. Sometimes symphonic metal artists use a male vocalist for backing vocals, similar to Gothic metal's dual vocalists. Other forms of vocals are also sometimes found in songs, but are normally only used as an effect within the song.

Origins and evolution

The first origins of Symphonic metal as a genre begins with early bands in the [Gothic metal](#) genre, which heavily made use of orchestral elements in their music. Of such bands, Therion was the first to feature a fully live orchestra and write their music with the symphonic elements of [classical music](#) as an essential inclusion into their musical style. Over time Therion grew further away from the Gothic metal genre utilising more orchestral elements and becoming more based around the symphony aspects they were fast growing known for.

In 1997, Nightwish and Within Temptation released their first albums. Both bands followed heavily in the trend of Therion's orchestrally symphonic nature. Within Temptation, using influence from Gothic metal's synthesizing of other genres, used simpler aspects of the genres in their synthesis. Centering their music around the abilities of their female singer, Sharon den Adel, and the symphonic nature of their use of keyboards, the band reduced the use of male vocals to sparse backing vocals. Nightwish followed a similar trend, following a style similar to power metal and using a female vocalist with heavy use of classically influenced keyboarding. Considered by many to be a power metal band, they contributed heavily to the genre, introducing variety into the genre with their keyboards and female vocals.

In the early 2000s a surge of symphonic metal occurred, with many bands seemingly releasing albums from nowhere. Rain Fell Within, After Forever, Epica, and Edenbridge all released albums around this time, displaying prominently the characteristic keyboards and female vocals. These bands also emphasized the upbeat nature of the music. This boon of symphonic metal bands also began to take more influence from power metal, borrowing from the lyrical theme of fantasy and the stylized, epic-like keyboards of that genre.

Symphonic metal currently doesn't have a centralized scene in any particular part of the world, as its fan base is wide-spread and numerous. However, symphonic metal is more prolific where power metal and Gothic metal are commonly found due to the similarities between itself and these similar genres.

List of symphonic-metal bands

Aesma Daeva
After Forever
Autumn (Netherlands)
Edenbridge
Epica
Haggard
Nemesea
Nightwish
Offertorium
Rain Fell Within
Seraphim
Therion
Within Temptation

Symphonic subgenres

Overview

Symphonic metal, in regard to other genres of metal, encompasses any band that makes use of orchestral, classical, or keyboarding akin to symphonic metal or Gothic metal. The use of symphonic aspects in varying forms of metal has been around for many years; however, symphonic metal is centered around the usage of symphonic elements, where bands in other genres use them as backing themes and thus are usually listed under other genres.

Symphonic black metal

Symphonic black metal has the same components as melodic black metal but makes extensive usage of keyboarding, or instruments normally found in classical music similar to symphonic metal. It also features black metal bands that use atmospheric keyboarding in the music akin to [doom metal](#) or [Gothic metal](#). These additional elements are often used as backing parts in the music when compared to the more prominent black metal elements. The symphonic aspects of symphonic black metal are normally integral parts of a band, and as such are commonly used throughout the whole duration of a song.

Sometimes symphonic black metal is confused with Gothic metal due to heavy similarities between the two. Cradle of Filth and Summoning have both been subjects of this claim.

Bands of this subgenre include:

- Anorexia Nervosa
- Arcturus (Earlier Works)
- Bal-Sagoth
- Chthonic
- Cradle of Filth
- Dimmu Borgir
- Emperor
- Graveworm
- Hecate Enthroned
- Limbonic Art
- Lux Occulta
- Morgul
- Moonsorrow
- Satyricon (Earlier Works)
- Summoning
- Susperia
- Tiamat

Symphonic power metal

Symphonic power metal refers to [power metal](#) bands that make extensive usage of keyboards, or instruments normally found in classical music similar to symphonic metal. These additional elements are often used as key elements of the music when compared to

normal power metal, contributing not only an extra layer to the music, but a greater variety of sound.

Sometimes symphonic power metal is considered to be both symphonic metal and power metal, due to some debate about the usage of the term "symphonic power metal" by fans. For example, Nightwish features more symphonic metal elements, while Sonata Arctica features more power metal elements.

Bands of this subgenre include:

- Angra
- At The Lake
- Blind Guardian (later albums only)
- Bride Adorned
- Control Denied
- Fairyland
- Enslavement of Beauty
- Excalion
- Freedom Call
- Isengard
- Kamelot
- Luca Turilli
- Lunatica
- Nightwish
- Operatika
- Rhapsody
- Sonata Arctica
- Stratovarius
- Visions of Atlantis

Other symphonic subgenres

Symphonic death metal, is a small but rising form, most commonly with bands located in the Gothenburg region. Symphonic thrash metal is almost unheard of, consisting only of bands who have done single performances with orchestras. Most bands within the [doom metal](#) scene can be considered symphonic.

Some bands that play symphonic variations of their genres include:

- Arcturus
- Charon
- Dark Lunacy
- Eternal Tears of Sorrow
- Kalmah
- Rotting Christ
- Skyfire
- Symphony X
- Virgin Steele

Indirect symphonic variations

These artists and bands do not typically play symphonic variations of their genre, but have indirectly done so on specific occasions.

- Deep Purple (Concerto For Group and Orchestra album only)
- KISS (KISS Symphony: Alive 4 album only)
- Metallica (S&M album only)

Rage ("classic trilogy" only)
Xandria (India album only)

See also

- [Melodic death metal](#)
- [Progressive metal](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - **Symphonic metal** - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Symphonic poem

A **symphonic poem** or **tone poem** is a piece of [orchestral music](#), in one movement, in which some extra-musical programme provides a narrative or illustrative element. This programme could come from a poem, a novel, a painting or some other source. Music based on extra-musical sources is often known as [program music](#), while music which has no other associations is known as [absolute music](#). A series of tone poems may be combined in a [suite](#), in the romantic rather than the baroque sense: "The Swan of Tuonela" (1895) is a tone poem from Sibelius' *Lemminkäinen Suite*.

Franz Liszt largely invented the symphonic poem, in a series of single-movement orchestral works composed in the 1840s and 1850s. The immediate predecessors of the Lisztian tone poem were concert overtures, theatrical, colorful and evocative orchestral movements that were created for performance independent of any opera or theater-piece: for example, Felix Mendelssohn's Fingal's Cave or Hector Berlioz's Roman Carnival Overture. An early such independent overture is Carl Maria von Weber's Der Beherrscher der Geister ("The Ruler of the Spirits", 1811), a highly atmospheric overture without an opera. These concert pieces in turn sprung from the overtures by Ludwig van Beethoven such as those for Egmont, Coriolanus, and the Leonore No. 3, which in their musical content anticipates the story of the stage work which they introduce (plays in the case of Egmont and Coriolanus, the opera Fidelio in the case of Leonore). Even earlier orchestral mood pieces are exemplified by the 'storm' set-pieces that were an established genre that went back to the summer storm in Antonio Vivaldi's The Four Seasons, and some moody *entr'actes* between scenes of Baroque French operas.

Other composers who took up the symphonic poem:

- Sergei Rachmaninoff - The Isle of the Dead
- Camille Saint-Saëns - Danse macabre
- Claude Debussy - Prélude à l'après-midi d'un faune
- Jean Sibelius - Finlandia
- Bedrich Smetana - Má Vlast
- Dvorák - The Golden Spinning Wheel and The Wood Dove, among others
- Modest Mussorgsky - Night on Bald Mountain
- Nikolai Rimsky-Korsakov - Sadko
- Pyotr Tchaikovsky - Fatum, Romeo and Juliet (labeled "fantasy-overture")
- César Franck - Le Chasseur Maudit ("The Accursed Huntsman")
- Alexander Borodin - In the Steppes of Central Asia
- Paul Dukas - L'apprenti-sorcier ("The Sorcerer's Apprentice")
- Sergei Taneyev - Oresteia (labeled "overture", but really a symphonic poem based on themes from his opera of the same name)
- Ottorino Respighi - the trilogy of Roman symphonic poems (The Pines of Rome, The Fountains of Rome, and Roman Festivals)
- George Gershwin An American in Paris,
- Geirr Tveitt Nykken
- Arnold Bax Tintagel, and The Garden of Fand.
- Nigel Keay - Ritual Dance of the Unappeasable Shadow.
- Nick Peros - Northern Lights

From the above one can understand that the freedom of the genre of the symphonic poem allows other appellations, such as "musical picture," "overture," "fantasy," etc.

Richard Strauss (who preferred the term "tone poem" to "symphonic poem") was one of the most prolific late Romantic composers in the genre, with his works including Don Juan, Till Eulenspiegel, Also sprach Zarathustra, Don Quichote, and Ein Heldenleben. Strauss subtitled Don Quichote 'Introduction, Theme with Variations, and Finale' and 'Fantastic

Variations for Large Orchestra on a Theme of Knightly Character.' The work could as easily be called a rhapsody as a tone poem.

William Lloyd Webber, the father of theatrical composer/impresario Andrew Lloyd Webber, composed a symphonic poem *Aurora*, which has experienced a resurgence in popularity in recent years. However, some of this interest can be attributed to his association with the popularity of his son's works.

There are also a number of one-movement works not written for orchestra, but for some [chamber](#) ensemble or solo instrument, based on some extra-musical source. Because of their non-orchestral nature, these are not considered to be "symphonic poems", although in all aspects other than instrumentation, they resemble one. One of the best known such pieces is Arnold Schoenberg's *Verklärte Nacht* ("*Transfigured Night*"), based on a poem, originally written for string sextet (though later arranged for a larger ensemble).

See also

- [Symphonic poems](#)

Symphonic rock

Symphonic rock is a subgenre of [rock music](#). The term is almost literally interchangeable with "[progressive](#)" rock. Early in progressive rock's history the term most certainly was synonymous with it.

In more recent years, symphonic rock has been recognized as more of a subgenre of progressive rock itself, although the lines within that particular genre are very thin and the term "progressive rock" is used to encompass a very large and varied amount of rock music.

Symphonic rock can be said to be prog rock with a much more strict adherence to [classical music](#) influences than other forms of prog. These influences vary in their manifestation as well. For instance, they can include:

- use of classical instruments
- musical themes from classical music
- classical composition schemes
- higher complexity than other types of rock and [popular music](#)
- elaborate compositions, resulting in long songs and [concept albums](#)
- prominent use of the [synthesizer](#)

The first wave of progressive rock bands that most people recognise as being "prog" rock bands can be considered to be symphonic rock bands. They include bands such as,

The Moody Blues
King Crimson
Yes
Genesis
Camel
Emerson, Lake and Palmer
Gentle Giant

Also, neo-prog bands that play progressive rock with a very traditionalist approach, such as Glass Hammer and The Flower Kings, can be considered symphonic prog.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | **Symphonic rock**

Category: [Crossover](#)

Symphony

A **symphony** is an extended piece of [music](#) usually for [orchestra](#) and usually comprised of several [movements](#).

The main characteristics of the [classical](#) symphony, as it existed by the end of the 18th century in the German-speaking world were:

- *4 movements*, of which the first would usually be a fast movement in [sonata form](#), the second a slow movement, the third either a minuet and trio or a ternary dance-like (scherzo) movement in "simple triple" [metre](#), finishing with a fourth, fast movement in rondo and/or sonata form.
- *Instrumental*, to be played by an [orchestra](#) of the relatively moderate size customary at the time.

After Beethoven started experimenting with the movement structure and with programmatic features in his Sixth Symphony, and later added singers to the last movement of his Ninth Symphony, the possibilities for moulding the symphony [format](#) appeared unlimited, starting from the early [Romantic era](#), for example:

- *More variation in the movement structure*: More movements and/or multi-layered movement structure (Berlioz, Roméo et Juliette; Mahler, Second and Third Symphonies); Single-movement structure and/or movements succeeding without interruption (Sibelius, Seventh Symphony; Richard Strauss, Eine Alpensinfonie)
- *More variation in the instrumentation*: Large full-blown romantic orchestras (Berlioz, Mahler, Bruckner); Solo and/or choral singing extended to several movements of a symphony (Mendelssohn, Second Symphony; Berlioz, Roméo et Juliette; Shostakovich, 14th Symphony); Unusual or new instruments (cowbells in Mahler's Sixth Symphony; Ondes Martenot in the Turangalîla-Symphonie by Olivier Messiaen); Symphonies not for a symphony orchestra (Widor's symphonies to be played on a single organ)
- *Extend the programmatic layer*: even after the tone poem had split from the symphony genre as such, symphonies were published with extended programs, explicit (as in Berlioz' Roméo et Juliette, after Shakespeare, as well as in his Symphonie Fantastique) with clearly described literary/poetic devices (as in John Kenneth Graham's symphony cycle, or more implicit, like a succession of sentiments (as in Tchaikovsky's Sixth Symphony), Carl Nielsen's The Four Temperaments

The word *symphony*

The word *symphony* is derived from the Greek *syn* (together) and *phone* (sounding), by way of the Latin *symphonia*. The term was used by the Greeks, firstly to denote the general conception of concord, both between successive sounds and in the unison of simultaneous sounds; secondly, in the special sense of concordant pairs of successive sounds (i.e. the "perfect [intervals](#)" of modern music; the 4th, 5th and octave); and thirdly as dealing with the concord of the octave, thus meaning the art of singing in octaves, as opposed to singing and playing in unison. In Roman times the word appears in the general sense which still survives in poetry, that is, as harmonious concourse of voices and instruments. It also appears to mean a [concert](#). In the Gospel of Luke, chapter xv verse 25, it is distinguished from ᾠδὴ καὶ ὄργανον , and the passage is appropriately translated in the English Bible as "music and dancing." Polybius and others seem to use it as the name of a [musical instrument](#).

In the sense of "sounding together", the word appears in the titles of works by Giovanni Gabrieli (the *Sacrae symphoniae*) and Heinrich Schütz (the *Symphoniae sacre*) among others. Through the 17th century, the Italian word [sinfonia](#) was applied to a number of works, including [overtures](#), instrumental ritornello sections of [arias](#), [concertos](#), and works which would later be classified as [concertos](#) or [sonatas](#).

History of the form

Early Origins

In the 17th century, the majority of the Baroque period, the terms *symphony* and *sinfonia* were used to describe a range of different works, including [operas](#), [sonatas](#) and [concertos](#). The common factor in this variety of usage was that symphonies or sinfonias were usually part of a larger work. The most direct forerunner of the symphony is commonly considered to be the *opera sinfonia*, which by the 18th century had a standard structure of three contrasting [movements](#): fast, slow, and fast dance-like, much like the modern symphony. The terms overture, symphony and sinfonia were widely regarded as interchangeable for much of the 18th century.

The 18th century symphony

The form that we now recognise as the symphony took shape in the early 18th century. It is commonly regarded to have grown from the Italian overture, a three-movement piece used to open [operas](#), often used by Alessandro Scarlatti among others. Another important progenitor of the symphony was the *ripieno concerto* — a relatively little explored form resembling a [concerto](#) for [strings](#) and continuo, but with no solo instruments. The earliest known ripieno concerti are by Giuseppe Torelli (his set of six, opus five, 1698). Antonio Vivaldi also wrote works of this type. Perhaps the best known ripieno concerto is Johann Sebastian Bach's Brandenburg Concerto No. 3.

Early symphonies, in common with both Italian overtures and concertos, have three movements in the tempi quick-slow-quick. However, unlike the ripieno concerto, which uses the usual ritornello form of the concerto, at least the first movement of these symphonies is in some sort of [binary form](#). They are distinguished from Italian overtures in that they were written for concert performance, rather than to introduce a stage work, although for much of the 18th century, the terms *overture* and *symphony* were used interchangeably, and a piece originally written as one was sometimes later used as the other. The vast majority of these early symphonies are in a major [key](#).

Symphonies at this time, whether for concert, opera or church use, were not considered the major works on a program: often, as with concerti, they were divided up between other works, or drawn from suites or overtures. Vocal music was considered the heart of the musical experience, and symphonies were supposed to provide preludes, interludes and postludes to this. At the time most symphonies were relatively short, running between 10 and 20 minutes at the most.

The "Italian" style of symphony, often used as overture and entr'acte in opera houses, became a standard three movement form of a fast movement, the "allegro", a slow movement, and then a fast movement. Mozart's early symphonies are in this layout. The early three-movement form was eventually replaced by a four-movement layout which was dominant in the latter part of the 18th century and throughout most of the 19th century. This symphonic form was influenced by Germanic practice, and would come to be associated with the "classical style" of Haydn and Mozart. The important changes were the addition of a "dance" movement and the change in character of the first movement to becoming "first among equals".

The normal four movement form became, then:

1. Quick, in a [binary form](#) or later [sonata form](#)
2. Slow
3. Minuet and trio (later developed into the scherzo and trio), in ternary form
4. Quick, sometimes also in [sonata form](#) or a [sonata-rondo](#)

It should be noted, however, that even in the mid-18th century, variations on this layout were not uncommon: in particular, the middle two movements sometimes switched places, or a slow introduction was added to the beginning, sometimes resulting in a four-movement slow-quick-slow-quick form.

The first symphony to introduce the minuet as the third movement appears to be a 1740 work in D major by Georg Matthias Monn. However, this is an isolated example: the first composer to consistently use the minuet as part of a four-movement form was Johann Stamitz.

Two major centres for early symphony writing were Vienna, where early exponents of the form included Georg Christoph Wagenseil, Wenzel Raimund Birck and Georg Matthias Monn; and Mannheim, home of the so-called Mannheim School. Symphonies were written throughout Europe, however, with Giovanni Battista Sammartini, Andrea Luchesi and Antonio Brioschi active in Italy, Carl Philipp Emanuel Bach in northern Germany, Leopold Mozart in Salzburg, François-Joseph Gossec in Paris, and Johann Christian Bach and Karl Friedrich Abel in London.

Later significant Viennese composers of symphonies include Johann Baptist Vanhal, Karl Ditters von Dittersdorf and Leopold Hoffmann. The most important symphonists of the latter part of the 18th century, however, are considered to be Joseph Haydn, who wrote 106 symphonies over the course of 40 years, and Wolfgang Amadeus Mozart. Their many widely performed and emulated works are commonly considered the apotheosis of the [Classical](#) style.

The 19th century symphony

In the late 18th century, vocal music, particularly cantatas and operas, were considered the major form of concert music, with concerti being next. With the rise of standing orchestras, the symphony assumed a larger and larger place in concert life. The period of transition was from approximately 1790 to 1820. For Ludwig van Beethoven his first Academy Concert had "Christ on the Mount of Olives" as the featured work, rather than the two symphonies and piano concerto he had performed on the same concert.

Beethoven took the symphony into new territory by expanding, often dramatically, each of its parts. His nine symphonies set the standard for symphonic writing for generations afterwards. After two symphonies rather in the style of Haydn, his Symphony No. 3 (the Eroica), has a scale and emotional range which sets it apart from earlier works, often cited as ushering in the Romantic era. His Symphony No. 9 takes the unprecedented step of including parts for vocal soloists and choir in the last movement. Beethoven, together with Franz Schubert, was also responsible for replacing the genteel minuet with the livelier scherzo as an inner movement (most often the third of four). The scherzo, with its greater scope for emotional expression, was more suited to the [Romantic](#) style.

The next generation of symphonists desired to combine the expanded harmonic vocabulary developed by chromatic composers such as John Field, Ludwig Spohr and Carl Maria von Weber, with the structural innovations of Beethoven. Robert Schumann and Felix Mendelssohn were two leading Germanic composers whose works attempted this fusion. At the same time a more experimental form of symphonic writing was coming into being, featuring a greater number of symphonies with textual meaning or specific programs. While "program symphonies" had been written as early as 1790, their place and role became expanded with Hector Berlioz' *Symphonie Fantastique* (1830) and then Liszt's program symphonies, such as the *Dante Symphony* and the *Faust Symphony* (both 1857).

This period corresponds with what is generally labelled the "Romantic" period, and ends around the middle of the 19th century, though the term "Romantic" is often used in music to correspond with the longer musical era from Beethoven all the way through Sergei Rachmaninoff.

In the second half of the 19th century, symphonies included movements using a much-expanded but often strict [Sonata Form](#). Johannes Brahms, who took Schumann and Mendelssohn as his point of departure, set the standard for composing symphonies which very high levels of structural unity. At the same time symphonies grew in length, and became the centerpiece of the expanding number of symphony orchestras. Other important symphonists of the late 19th century include Anton Bruckner, Antonin Dvořák, Pyotr Ilyich Tchaikovsky and Camille Saint-Saëns.

By the end of the 19th century French organists like Widor named some of their organ compositions symphony too: the "romantic" type of organs they played on (like the ones built by Cavallé-Coll) allowed a thorough orchestral approach and sound, so these composers didn't think of their *symphonies* as inferior to those written for execution by a symphonic orchestra. In the cases of Widor and Vierne in particular it is much less usual to hear their symphonies for "orchestra alone", of which Vierne wrote one and Widor several, than those they wrote for organ.

The 20th century symphony

The twentieth century saw further diversification in the style and content of works which composers labelled "symphonies" - the idea that the "symphony" was a definite form which had certain standards was eroded, and the symphony instead came to be any major orchestral work which its composer saw fit to label such. While some composers - such as Sergei Rachmaninoff and Carl Nielsen, continued to write in the traditional four-movement form, other composers took different approaches. Gustav Mahler, whose second symphony written at the end of the 19th century is in five movements, continued to write novel works in the form: his third symphony, like the second, has parts for soloists and choir and is in six movements, the fifth and seventh symphonies are in five movements, and the eighth symphony, which in another age would more likely have been called a [cantata](#) or [oratorio](#), is in two large parts, with vocalists singing for virtually the duration of the work. Jean Sibelius' *Symphony No. 7*, his last, is in just one movement.

Despite this diversification, there remained certain tendencies - symphonies were still limited to being works for orchestra. Vocal parts were sometimes used alongside the orchestra, but remained rare, and the use of solo instruments was virtually unheard of. Notable exceptions were the "organ symphonies" composed for solo organ by French composers such as Louis Vierne and Charles-Marie Widor which exploited the power and increased resources of the modern organ to present an orchestral effect. Designating a work a "symphony" still implied a degree of weightiness - very short or very frivolous works were rarely called symphonies. The label *sinfonietta* came into use to designate a work that was "lighter" than the term "symphony" implied (Leos Janacek's *Sinfonietta* is one of the best known examples).

Along with a widening of what could be considered a symphony, the 20th century saw an increase in the number of works which could reasonably be called symphonies but which were given some other name by their composer. The Concerto for Orchestra by Béla Bartók is just one such example (Bartók never wrote a work he called a symphony). Some present-day composers continue to write works which they call "symphonies" (Philip Glass, for example, has written eight as of 2005), but the tendency in the 20th century has been for the symphony to be less a recognisable form with its own conventions and norms, and more a label which composers apply to orchestral works of a certain ambition.

Symphony as "orchestra"

In a more modern usage, a *symphony* or *symphony orchestra* is an [orchestra](#), particularly one that plays or is equipped to play symphonies. Going to hear a symphony orchestra play is sometimes called "going to the symphony," whether or not an actual symphony is on the programme.

Synth rock

Synth Rock is a descriptive phrase applied to a variety of musical artists. Principally, these artists share in the use of intentionally artificial sounds, produced through [synthesizers](#), [samplers](#) and [drum machines](#). In a secondary meaning, synth rock serves as a [musical genre](#) classification, although many artists labeled "synth rock" could be more properly categorized under different genres.

1970s

By the late 1960s the synthesizer, originally a very large and complex instrument, had become streamlined and portable enough for use by some [rock](#) musicians. Several [progressive rock](#) groups began using the synthesizer expressly for the unique range of sounds available from the instrument. These artists included Yes and Emerson, Lake and Palmer and their keyboardists, Rick Wakeman and Keith Emerson, respectively. See also Can, Neu, Tangerine Dream, Kraftwerk.

1980s

The growth of a variety of "underground" music scenes and the increasing availability and ease-of-use of synthesizers and other [electronic musical instruments](#) led to many more bands conspicuously using synthesizers. Some acts used electronic instruments almost exclusively. Many artists were described as "synth rock" and many genres had prominent artists that used synthesizers.

Bands:

Duran Duran
Devo
New Order
Gary Numan
Depeche Mode
Cabaret Voltaire
Shriekback
A Flock of Seagulls
Europe

Genres

- [New Wave](#)
- [Synth pop](#)
- [Industrial music](#)
- [Goth Rock](#)

1990s And Later

1990s synth rock drew its style from combinations of '80s New Wave, '80s/'90s industrial music, [Glam Rock](#), [Goth Rock](#) and [Heavy Metal](#).

The overall sound has also been termed "Death Pop," "Shock Pop," "Cyber Glam," "Techno Goth," "Undercore," "Wave Metal" and "Cyber-Punk," by various people.

The music is marked by intricate guitar processing, as well as the use of guitar synthesis (which may also get heavily processed) alongside standard keyboard synthesis. Further, many bands in this area prefer to use electronic percussion over normal percussion. Although many "synth rock" artists will cite industrial bands (such as Skinny Puppy) as influences, this influence tends to be limited to the use of sound effects.

Image-wise, Synth Rock tends to borrow heavily from its New Wave heritage, as well as its Glam and Goth heritages, and at times will soak this in futurism. The overall look has its similarities to the [Futurepop](#)-driven Cybergoth subculture. Synth Rockers have been known to wear heavy, glamorous makeup regardless of gender (Orgy being particularly notorious for this), yet they can also have a slicker, more subtle look (such as The Anix).

A "standard" setup for a synth rock band involves a drummer using an electronic kit, a bassist (with a large amount of effects, or possibly a bass guitar synthesizer), a guitarist (with a very large quantity of effects to choose from), a MIDI-guitarist (using a guitar as a synth controller, for example using a Roland G-Synth or a Starr Labs Z-Tar) and a keyboard synthesist. Usually, the guitarist or MIDI guitarist will handle vocals.

Synth Rock Artists include Orgy, Deads, and Vanity Beach.

2000s

Many bands currently described as "synth-rock" are heavily or primarily influenced by New Wave music.

Bands

- The Birthday Massacre
- Trans Am
- Rockbot
- The Killers
- Silverbullet
- The Faint
- The Bravery
- Red this ever
- BLAZER
- Athena's Demise
- Interpol

Synthesizer

A **synthesizer** (spelling var. **synthesiser** in British English) is an [electronic musical instrument](#) designed to produce electronically generated sound, using techniques such as additive, subtractive, FM, physical modelling synthesis, or phase distortion.

Synthesizers create sounds through direct manipulation of electrical voltages (as in analog synthesizers), mathematical manipulation of discrete values using computers (as in [software synthesizers](#)), or by a combination of both methods. In the final stage of the synthesizer, electrical voltages generated by the synthesizer cause vibrations in the diaphragms of loudspeakers, headphones, etc. This synthesized sound is contrasted with recording of natural sound, where the mechanical energy of a sound wave is transformed into a signal which will then be converted back to mechanical energy on playback (though sampling significantly blurs this distinction).

Synthesizers typically have a keyboard which provides the human interface to the instrument and are often thought of as keyboard instruments. However, a synthesizer's human interface does not necessarily have to be a keyboard, nor does a synthesizer strictly need to be playable by a human. Different fingerboard synthesizer or ribbon controlled synthesizers have also been developed. (See [sound module](#).)

The term "speech synthesizer" is also used in electronic speech processing, often in connection with [vocoders](#).

Sound basics

When natural tonal instruments' sounds are analyzed in the frequency domain, the spectra of tonal instruments exhibit amplitude peaks at the harmonics. These harmonics' frequencies are primarily located close to the integer multiples of the tone's fundamental frequency.

[Percussives](#) and rasps usually lack harmonics, and exhibit spectra that are comprised mainly of noise shaped by the resonant frequencies of the structures that produce the sounds. The resonant properties of the instruments (the spectral peaks of which are also referred to as formants) also shape the spectra of string, wind, voice and other natural instruments.

In most conventional synthesizers, for purposes of resynthesis, recordings of real instruments can be thought to be composed of several components.

These component sounds represent the acoustic responses of different parts of the instrument, the sounds produced by the instrument during different parts of a performance, or the behaviour of the instrument under different playing conditions (pitch, intensity of playing, fingering, etc.) The distinctive timbre, intonation and attack of a real instrument can therefore be created by mixing together these components in such a way as resembles the natural behaviour of the real instrument. Nomenclature varies by synthesizer methodology and manufacturer, but the components are often referred to as oscillators or partials. A higher fidelity reproduction of a natural instrument can typically be achieved using more oscillators, but increased computational power and human programming is required, and most synthesizers use between one and four oscillators by default.

One of the most salient aspects of any sound is its amplitude envelope. This envelope determines whether the sound is percussive, like a snare drum, or persistent, like a violin string. Most often, this shaping of the sound's amplitude profile is realized with an "ADSR" (Attack Decay Sustain Release) envelope model applied to control oscillator volumes. Apart from Sustain, each of these stages is modeled by a change in volume (typically exponential).

- **Attack time** is the time taken for initial run-up of the sound level from nil to 100%.
- **Decay time** is the time taken for the subsequent run down from 100% to the designated Sustain level.
- **Sustain level**, the third stage, is the steady volume produced when a key is held down.
- **Release time** is the time taken for the sound to decay from the Sustain level to nil when the key is released. If a key is released during the Attack or Decay stage, the Sustain phase is usually skipped. Similarly, a Sustain level of zero will produce a more-or-less piano-like (or percussive) envelope, with no continuous steady level, even when a key is held. Exponential rates are commonly used because they closely model real physical vibrations, which usually rise or decay exponentially.

Although the oscillations in real instruments also change frequency, most instruments can be modeled well without this refinement. This refinement is necessary to generate a vibrato.

Overview of popular synthesis methods

Subtractive synthesizers use a simple acoustic model that assumes an instrument can be approximated by a simple signal generator (producing sawtooth waves, square waves, etc...) followed by a filter which represents the frequency-dependent losses and resonances in the instrument body. For reasons of simplicity and economy, these filters are typically low-order lowpass filters. The combination of simple modulation routings (such as pulse width modulation and oscillator sync), along with the physically unrealistic lowpass filters, is responsible for the "classic synthesizer" sound commonly associated with "analog synthesis" and often mistakenly used when referring to software synthesizers using subtractive synthesis. Although physical modeling synthesis, synthesis wherein the sound is generated according to the physics of the instrument, has superseded subtractive synthesis for accurately reproducing natural instrument timbres, the subtractive synthesis paradigm is still ubiquitous in synthesizers with most modern designs still offering low-order lowpass or bandpass filters following the oscillator stage.

One of the easiest synthesis systems is to record a real instrument as a digitized waveform, and then play back its recordings at different speeds to produce different tones. This is the technique used in "sampling". Most samplers designate a part of the sample for each component of the ADSR envelope, and then repeat that section while changing the volume for that segment of the envelope. This lets the sampler have a persuasively different envelope using the same note.

Synthesizer basics

There are two major kinds of synthesizers, analog and [digital](#).

There are also many different kinds of synthesis methods, each applicable to both analog and digital synthesizers. These techniques tend to be mathematically related, especially frequency modulation and phase modulation.

- Subtractive synthesis
- Additive synthesis
- Granular synthesis
- Wavetable synthesis
- Frequency modulation synthesis
- Phase distortion synthesis
- Physical modelling synthesis
- Digital sampling
- Subharmonic synthesis

The start of the analog synthesizer era

The first electric musical synthesizer was invented in 1876 by Elisha Gray [1], who was also an independent inventor of the telephone. The "Musical Telegraph" was a chance by-product of his telephone technology.

Gray accidentally discovered that he could control sound from a self vibrating electromagnetic circuit and in doing so invented a basic single note oscillator. The Musical Telegraph used steel reeds whose oscillations were created and transmitted, over a telephone line, by electromagnets. Gray also built a simple loudspeaker device in later models consisting of a vibrating diaphragm in a magnetic field to make the oscillator audible.

Other early synthesizers used technology derived from electronic analog computers, laboratory test equipment, and early electronic musical instruments. Another one of the early synthesizers was the ANS synthesizer, a machine that was constructed by the Russian scientist Evgeny Murzin from 1937 to 1957. Only one copy of ANS was built, and it is currently kept at the Lomonosov University in Moscow. In the 1950s, RCA produced experimental devices to synthesize both voice and music. The giant Mark II Music Synthesizer, housed at the Columbia-Princeton Electronic Music Center in New York City in 1958, was only capable of producing music once it had been completely programmed. The vacuum tube system had to be manually patched to create each new type of sound. It used a paper tape sequencer punched with holes that controlled pitch sources and filters, similar to a mechanical [player piano](#) but able to generate a wide variety of sounds.

In 1958 Daphne Oram at the BBC Radiophonic Workshop produced a novel synthesizer using her "Oramics" technique, driven by drawings on a 35mm film strip. This was used for a number of years at the BBC. Hugh Le Caine, John Hanert, Raymond Scott, Percy Grainger (with Burnett Cross), and others built a variety of automated electronic-music controllers during the late 1940s and 1950s.

By the 1960s, synthesizers were developed that could be played in real time but were confined to studios because of their size. These synthesizers were usually configured using a modular design, with standalone signal sources and processors being connected with patch cords or by other means, and all controlled by a common controlling device.

Early synthesizers were often experimental special-built devices, usually based on the concept of modularity. Donald Buchla, Hugh Le Caine, Raymond Scott and Paul Ketoff were among the first to build such instruments, in the late 1950s and early 1960s. Only Buchla later produced a commercial version.

The first playable modern configurable music synthesizer was created by Robert Moog, who had been a student of Peter Mauzey, one of the engineers of the RCA Mark II. Moog designed the circuits used in his synthesizer while he was at Columbia-Princeton. The Moog synthesizer was first displayed at the Audio Engineering Society convention in 1964. Like the RCA Mark II, it required hours to set up the machine for a new sound, but it was smaller and more flexible. The Moog synthesizer was at first a curiosity, but by 1968 it had caused a sensation.

Micky Dolenz of The Monkees bought one of the first three Moog synthesizers and the first commercial release to feature a Moog synthesizer was The Monkees' fourth album, *Pisces, Aquarius, Capricorn, & Jones, Ltd.*, in 1967, which also became the first album featuring a synthesizer to hit #1 on the charts. Also among the first music performed on this synthesizer was the million-selling 1968 album *Switched-On Bach* by Wendy Carlos. *Switched-On Bach* was one of the most popular classical-music recordings ever made. During the late 1960s, hundreds of other popular recordings used Moog synthesizer sounds. The Moog synthesizer even spawned a subculture of record producers who made novelty

"Moog" recordings, depending on the odd new sounds made by their synthesizers (which were not always Moog units) to draw attention and sales.

Moog also established standards for control interfacing, with a logarithmic 1-volt-per-octave pitch control and a separate pulse triggering signal. This standardization allowed synthesizers from different manufacturers to operate together. Pitch control is usually performed either with an organ-style keyboard or a [music sequencer](#), which produces a series of control voltages over a fixed time period and allows some automation of music production.

Other early commercial synthesizer manufacturers included ARP, who also started with modular synthesizers before producing all-in-one instruments, and British firm EMS.

In 1970, Moog designed an innovative synthesizer with a built-in keyboard and without modular design--the analog circuits were retained, but made interconnectable with switches in a simplified arrangement called "normalization". Though less flexible than a modular design, it made the instrument more portable and easier to use. This first prepatched synthesizer, the Minimoog, became very popular, with over 12,000 units sold. The Minimoog also influenced the design of nearly all subsequent synthesizers.

In the 1970s miniaturized solid-state components allowed synthesizers to become self-contained, portable instruments. They began to be used in live performances. Soon, electronic synthesizers had become a standard part of the popular-music repertoire, with Chicory Tip's "Son of my Father" as the first #1 hit to feature a synthesizer.

The first movie to make use of synthesized music was the James Bond film "On Her Majesty's Secret Service", in 1969. From that point on, a large number of movies were made with synthesized music. A few movies, like 1982's John Carpenter's "The Thing", used all synthesized music in their musical scores.

Homemade synthesizers

During the late 1970s and early 1980s, it was relatively easy for one to build their own synthesizer. Designs were published in hobby electronics magazines and complete kits were supplied by companies such as Maplin Electronics in the UK (although often these designs were actually rebranded versions of synths originally built by hobbyists, for example, the Maplin 5600 was a creation of the Australian scientist Trevor Marshall).

Electronic organs vs. synthesizers

All organs (including acoustic) are based on the principle of additive or Fourier synthesis: Several sine tones are mixed to form a more complex waveform. In the original Hammond organ, built in 1935, these sine waves were generated using revolving tone wheels which induced a current in an electromagnetic pick-up. For every harmonic, there had to be a separate tonewheel. In more modern electronic organs, electronic oscillators serve to produce the sine waves. Organs tend to use fairly simple "formant" filters to effect changes to the oscillator tone--automation and modulation tend to be limited to simple vibrato.

Most analog synthesizers produce their sound using subtractive synthesis. In this method, a waveform rich in overtones, usually a sawtooth or pulse wave, is produced by an oscillator. The signal is then passed through filters, which preferentially remove some overtones to obtain a sound which may be an imitation of an acoustical instrument, or may be a unique tonality not existing in acoustical form. An ADSR envelope generator then controls a VCA (voltage controlled amplifier) to give the sound a loudness contour.

Other circuits, such as waveshapers and ring modulators, can change the tonality in non-harmonic ways or create distortion effects which are often not found in natural sound sources. In spite of the popularity of modern digital and software-based synthesizers, the purely analog modular synthesizer still has its proponents, with a number of manufacturers producing modules little different from Moog's 1964 circuit designs, as well as many newer variations like the Moogalicious 900, invented in 1998.

Microprocessor controlled and polyphonic analog synthesizers

Early analog synthesizers were always monophonic, producing only one tone at a time. A few, such as the Moog Sonic Six, ARP Odyssey and EML 101, were capable of producing two different pitches at a time when two keys were pressed. Polyphony (multiple simultaneous tones, which enables [chords](#)), was only obtainable with electronic organ designs at first. Popular electronic keyboards combining organ circuits with synthesizer processing included the ARP Omni and Moog's Polymoog and Opus 3.

By 1976, the first true music synthesizers to offer polyphony had begun to appear, most notably in the form of Moog's Polymoog, the Yamaha CS-80 and the Oberheim Four-Voice. These early instruments were very complex, heavy, and costly. Another feature that began to appear was the recording of knob settings in a digital memory, allowing the changing of sounds quickly.

When microprocessors first appeared on the scene in the early 1970s, they were expensive and difficult to apply.

The first practical polyphonic synth, and the first to use a microprocessor as a controller, was the Sequential Circuits Prophet-5 introduced in 1978. For the first time, musicians had a practical polyphonic synthesizer that allowed all knob settings to be saved in computer memory and recalled by pushing a button. The Prophet-5 was also physically compact and lightweight, unlike its predecessors. This basic design paradigm became a standard among synthesizer manufacturers, slowly pushing out the more complex (and more difficult to use) modular design.

One of the first real-time polyphonic digital music synthesizers was the Coupland Digital Music Synthesizer. It was much more portable than a piano but never reached commercial production.

MIDI control

Synthesizers became easier to integrate and synchronize with other electronic instruments and controllers with the invention in 1983 of MIDI, a time-coded serial interface cable. MIDI interfaces are now almost ubiquitous on music equipment, and commonly available on personal computers (PCs).

The so-called General MIDI (GM) software standard was devised in 1991 to serve as a consistent way of describing a set of over 200 tones (including percussion) available to a PC for playback of musical scores. For the first time, a given MIDI preset would consistently produce an oboe or guitar sound (etc.) on any GM-conforming device. The file format *.mid* was also established and became a popular standard for exchange of music scores between computers.

FM synthesis

John Chowning of Stanford University is generally considered to be the first researcher to conceive of producing musical sounds by causing one oscillator to modulate the pitch of another. This is called FM, or frequency modulation, synthesis. Chowning's early FM experiments were done with software on a mainframe computer.

Most FM synthesizers use sine-wave oscillators (called operators) which, in order for their fundamental frequency to be sufficiently stable, are normally generated digitally (several years after Yamaha popularized this field of synthesis, they were outfitted with the ability to generate waveforms other than a sine wave). Each operator's audio output may be fed to the input of another operator, via an ADSR or other envelope controller. The first operator modulates the pitch of the second operator, in ways that can produce complex waveforms. FM synthesis is fundamentally a type of additive synthesis and the filters used in subtractive synthesizers were typically not used in FM synthesizers until the mid-1990s. By cascading operators and programming their envelopes appropriately, some subtractive synthesis effects can be simulated, though the sound of a resonant analog filter is almost impossible to achieve. FM is well-suited for making sounds that subtractive synthesizers have difficulty producing, particularly non-harmonic sounds, such as bell timbres.

Chowning's patent covering FM sound synthesis was licensed to giant Japanese manufacturer Yamaha, and made millions for Stanford during the 1980s. Yamaha's first FM synthesizers, the GS-1 and GS-2, were costly and heavy. Keyboardist Brent Mydland of the Grateful Dead used a GS-2 extensively in the 1980s. They soon followed the GS series with a pair of smaller, preset versions - the CE20 and CE25 Combo Ensembles [2]- which were targeted primarily at the home organ market and featured four-octave keyboards. Their third version, the DX-7 (1983), was about the same size and weight as the Prophet-5, was reasonably priced, and depended on custom digital integrated circuits to produce FM tonalities. The DX-7 was a smash hit and can be heard on many recordings from the mid-1980s. Yamaha later licensed its FM technology to other manufacturers. By the time the Stanford patent ran out, almost every personal computer in the world contained an audio input-output system with a built-in 4-operator FM digital synthesizer -- a fact most PC users are not aware of.

(new 01/18/06) The GS1 and GS2 had their small memory strips "programmed" by a hardware-based machine that existed only in Hamamatsu (Yamaha Japan headquarters) and Buena Park (Yamaha's U.S. headquarters). It had four 7" monochrome video monitors, each displaying the parameters of one of the four operators within the GS1/2. At that time a single "operator" was a 14"-square circuit board -- this was of course long before Yamaha condensed the FM circuitry to a single ASIC. Interestingly, what became the DX7's 4-stage ADSR at that time actually had many break points....about 75 (which proved quite ineffective in modifying sounds, hence the subsequent regress to the analog-synth type ADSR envelope generators).

During the time period from 1981-1984, Yamaha built a recording studio on Los Feliz Boulevard in Los Angeles dubbed the "Yamaha R&D Studio". Besides operating as a commercial recording studio facility, it served as a test area for new musical instrument products sold by what then was called the "Combo" division of Yamaha.

The Japanese engineers in Hamamatsu failed to create more than a handful of pleasing sounds for the GS1 with the 4-monitor programming machine, although one of them was used on the recording of "Africa" by Toto. At one point, Mr. John Chowning was invited to try to assist in creating new sounds with FM Synthesis. He came to the Yamaha R&D Studio, and spent a long time trying to make the FM theory result in a useful musical sound in practice. He gave up by the end of the day.

Thereafter, a select group of prominent studio synthesists was hired by Yamaha to try to create the voice library for the GS1 (with that same programming tool). They included Gary Leuenberger (who at that time owned an extremely successful acoustic piano outlet in San Francisco), and Bo Tomlyn (who later founded Key Clique, a noted third-party DX7 software manufacturer).

Between Gary and Bo, they created the bulk of the voices for the GS1 and GS2 that really caught the attention of both musicians and musical instrument dealers in the Yamaha channel, through both NAMM (National Association of Music Merchants) demonstrations and in-store demonstrations. Yamaha reports indicated that only 16 GS-1's were ever produced, and they were all either showcase pieces or donated to Yamaha-sponsored artists, which included (in the U.S.) Stevie Wonder and Chick Corea. Despite the fact that it wasn't actually sold, the GS-1 bore a retail price of about \$16,000, and the GS-2 was priced around \$8,000.

The CE20 and CE25 "combo ensembles" looked like home organ market instruments, but they were actually sold through the "combo" dealer network along with other Yamaha "professional" instruments. Their sounds were programmed in Japan by some of the engineering staff members who had been working on the GS1 and GS2.

The "programmer" for the CE20/25 was a rack of breadboard electronics about the size of a telephone booth. The first DX7 print brochure distributed around the world had a picture of that programmer.

At one time, a Yamaha technician was assigned the odious task of listening to real instrument recordings, and trying to emulate them with that crude FM synthesis programmer for the CE20/25's EPROM's. That particular engineer was supposedly "locked" in a laboratory for an extended period of time, but eventually failed to produce what the U.S. market thought of as good results in terms of viable synth voices.

Despite his difficulties, there were a couple of notable recordings produced in the U.S. utilizing the CE20, including Al Jurreau's "Mornin".

The CE20 and CE25 were the very last professional Yamaha keyboards to NOT have MIDI.

While all of this was going on, the DX7 development team was working on what would be the most successful Yamaha professional keyboard to date.

They called in the Yamaha International Corporation product managers from the U.S., and held a series of critical meetings in Hamamatsu to review their design concepts.

Key to their design approach at the time (1982) was that, like the CE20 and CE25, the DX7 should be a "pre-set" synth, with only factory sounds, and no programming capability. Their rationale behind this was the extreme difficulty that the Yamaha team, Bo, Gary, and others had experienced at wielding FM synthesis and the multi-operator algorithms to make good sounds.

Luckily, the American product management staff had their way: to make the DX7 (and the relatively unsuccessful DX9) completely programmable instruments. As a result, the DX7 was an unheralded success, literally hundreds of great sounds were created, and an entire industry surrounding 3rd-party sounds was spawned. Further, as mentioned previously, OEM chipsets in PC's with the FM synthesis engine became standard fare in that industry.

Many of the preset "General MIDI" sounds in Wintel PC's are exact-DNA clones of numerous sounds originally created by Bo and Gary. Some even retain the names that were given them during the DX7 era.

When the DX7 was finally introduced in the U.S., Bo Tomlyn and other Yamaha staff went on the road to show off the product to the dealer network. Key to those seminars was training the dealers in how to operate and program the DX7....the concern raised in Hamamatsu over the difficulty level of programming the machine had still persisted.

But, demand was so high for the DX7 the first year of introduction that a "grey market" influx of units originally purchased in Akihabara (in Tokyo) became a serious concern for Yamaha U.S. management.

A rumor was propagated by unknown people at Yamaha (or dealers) that the Japanese units would "blow up" upon being plugged into 120V AC outlets in the U.S., and that the sounds were different from the U.S. version. The latter "rumor" was true. The ROM

cartridges included in the Japanese version of the DX7 **were** different than the American release....the U.S. version had many more of the pleasing sounds created by Bo and Gary.

The DX7 exceeded Yamaha's wildest expectations in terms of unit sales; it took many months for production to catch up with demand. The DX9 failed, most prominently because it was a four-operator (vs six in the DX7) FM and had a cassette tape storage system for voice loading/recording.

The rack-mounted TX216 and TX816, although relatively powerful studio instruments at that time, were also poor sellers, due to lack of support and difficult user interface.

After the successful introduction of the DX series, Bo Tomlyn, along with Mike Malizola (Yamaha product manager) and Chuck Monte (founder of Dyno-My-Piano), founded "Key Clique", which sold thousands of ROM cartridges with new FM/DX7 sounds (programmed by Bo) to DX7 owners around the world. Ironically, Key Clique's strong dominance on that marketplace was eventually eroded by people "sharing" Tomlyn voice parameter settings over Bulletin Boards on early computers.

Ironically, the Japanese engineers on the original DX7 team were right in a way. The huge library of sounds that propagated throughout the music industry were actually created by only a few programmers. For the most part, the average DX7 purchaser hardly ever wanted or needed to program his or her own voices.

At the time when Yamaha licensed FM Synthesis from Stanford, everyone thought that FM would be "long-gone" by the time the license ran out (about 1996). That turned out to be completely untrue - witness the flourishing of the technology in the OPL chipsets in the majority of PCs around the world over the past many years.

Of course, the list of prominent musical recordings utilizing the DX7 and the myriad of other FM synthesizers that were introduced later is practically endless. And, as a fitting testament to the extremely pleasing and musical nature of FM, software emulation of the DX7 voice library (including many of the Key Clique sounds) exists today in many home 'producer' studio products. The entire experience for Yamaha and the FM synthesis technology was in reality quite serendipitous.

PCM synthesis

One kind of synthesizer starts with a binary digital recording of an existing sound. This is called a PCM sample, and is replayed at a range of pitches. Sample playback takes the place of the oscillator found in other synthesizers. The sound is (by most) still processed with synthesizer effects such as filters, LFOs, ring modulators and the like. Most [music workstations](#) use this method of synthesis. Often, the pitch of the sample isn't changed, but it is simply played back at a higher speed. For example, in order to shift the frequency of a sound one octave higher, it simply needs to be played at double speed. Playing a sample at half speed causes it to be shifted down by one octave, and so on.

By contrast, an instrument which primarily records and plays back samples is called a [sampler](#). If a sample playback instrument neither records samples nor processes samples as a synthesizer, it is a rompler.

Because of the nature of digital sound storage (sound being measured in fractions of time), anti-aliasing and interpolation techniques (among others) have to be involved to get a natural sounding waveform as end result - especially if more than one note is being played, and/or if arbitrary tone intervals are used. The calculations on sample-data needs to be of great precision (for high quality, >32bits, more like 64bits at least) especially if a lot of different parameters are needed to make a specific sound: more than a few parameters, a lot of calculations need to be made, to avoid the rounding errors of the different calculations taking place.

PCM-sound is obtainable even with a 1-bit system, but the sound is terrible with mostly noise, as there are only two levels, on and off. Since the beginning of PCM synthesis (<1970), almost all number of bits from 1 to 32 have been used, but today the most common ones are 16 and 24bits, going towards 32bits as the next jump up in quality.

The physical modeling synthesizer

Physical modeling synthesis is the synthesis of sound by using a set of equations and algorithms to simulate a physical source of sound. When an initial set of parameters is run through the physical simulation, the simulated sound is generated.

Although physical modeling was not a new concept in acoustics and synthesis, it wasn't until the development of the Karplus-Strong algorithm, the subsequent refinement and generalization of the algorithm into digital waveguide synthesis by Julius O. Smith III and others, and the increase in DSP power in the late 1980s that commercial implementations became feasible.

Following the success of Yamaha's licensing of Stanford's FM synthesis patent, Yamaha signed a contract with Stanford University in 1989 to jointly develop digital waveguide synthesis. As such, most patents related to the technology are owned by Stanford or Yamaha. A physical modeling synthesizer was first realized commercially with Yamaha's VL-1, which was released in 1994.

The modern digital synthesizer

Most modern synthesizers are now completely digital, including those which model analog synthesis using digital techniques. Digital synthesizers use digital signal processing (DSP) techniques to make musical sounds. Some digital synthesizers now exist in the form of ['softsynth'](#) software that synthesizes sound using conventional PC hardware. Others use specialized DSP hardware.

Digital synthesizers generate a digital sample, corresponding to a sound pressure, at a given sampling frequency (typically 44100 samples per second). In the most basic case, each digital oscillator is modeled by a counter. For each sample, the counter of each oscillator is advanced by an amount that varies depending on the frequency of the oscillator. For harmonic oscillators, the counter indexes a table containing the oscillator's waveform. For random-noise oscillators, the most significant bits index a table of random numbers. The values indexed by each oscillator's counter are mixed, processed, and then sent to a digital-to-analog converter, followed by an analog amplifier.

To eliminate the difficult multiplication step in the envelope generation and mixing, some synthesizers perform all of the above operations in a logarithmic coding, and add the current ADSR and mix levels to the logarithmic value of the oscillator, to effectively multiply it. To add the values in the last step of mixing, they are converted to linear values.

Software-only synthesis

The earliest digital synthesis was performed by [software synthesizers](#) on mainframe computers using methods exactly like those described in digital synthesis, above. Music was coded using punch cards to describe the type of instrument, note and duration. The formants of each timbre were generated as a series of sine waves, converted to fixed-point binary suitable for digital-to-analog converters, and mixed by adding and averaging. The data was written slowly to computer tape and then played back in real time to generate the music.

Today, a variety of software is available to run on modern high-speed personal computers. DSP algorithms are commonplace, and permit the creation of fairly accurate simulations of physical acoustic sources or electronic sound generators (oscillators, filters, VCAs, etc). Some commercial programs offer quite lavish and complex models of classic analog synthesizers--everything from the Yamaha DX7 to the original Moog modular. Other programs allow the user complete control of all aspects of digital music synthesis, at the cost of greater complexity and difficulty of use.

See also

- [Computer music](#)
- [Guitar/synthesizer](#)
- [Software synthesizer](#)
- [Sound module](#)
- [Vocoder](#)

Source

- Shapiro, Peter (2000) *Modulations: A History of Electronic Music: Throbbing Words on Sound*, ISBN 189102406X.

Categories: [Electronic music instruments](#)

Synthpop

Synthpop

Stylistic origins:	Electronic art music , Post punk , New Wave
Cultural origins:	Late 1970s and early 1980s, United Kingdom
Typical instruments:	Synthesizer - Drum machine - Tape loops - Drums - Guitar (in latter incarnations were added Sequencer - Keyboard - Sampler)
Mainstream popularity:	Large, worldwide, especially in 1980s
Derivative forms:	Electroclash

[Subgenres](#)

[Electropop](#) - [Electroclash](#) - [Synthpunk](#)

Fusion genres

[Futurepop](#)

Synthpop is a style of [popular music](#) in which the [synthesizer](#) is the dominant musical instrument. It is most closely associated with an era between the end of the 1970s and early-to-mid 1980s when the synthesizer first became a practical and affordable instrument. The style developed as musicians such as Gary Numan, Ultravox, and Devo embraced the synthesizer as a lead instrument, taking advantage of its unique sound and capabilities.

Characteristics

While it might be argued that most current popular and commercial music in the industrialized world is realized via [electronic instruments](#), synthpop has its own stylistic tendencies which differentiate it from other music produced by the same means. These include the exploitation of artificiality (the synthesizers are not used to imitate acoustic instruments), the use of mechanical rhythms and "feel", the use of vocal arrangements as a counterpoint to the artificiality of the instruments, and the use of ostinato patterns as an effect. Synthpop song structures are generally the same as in "regular" [pop music](#).

History

Influences

Although synthesizers had been used in [rock music](#) in the 1960s, notably by The Beatles, the instruments were highly complex, temperamental, and expensive. Synthesizers became more widely used by progressive rock groups such as Yes, Emerson, Lake & Palmer (driven by Moog master Keith Emerson), by the mid-1970s, electronic art music musicians such as Wendy Carlos, Jean-Michel Jarre and Vangelis, and the Krautrock influenced German band Kraftwerk were among the artists who experimented with them. But hugely popular Scandinavian supergroup ABBA embraced them, and producer Giorgio Moroder used them heavily on records by disco artists, notably Donna Summer, giving rise to the subgenre terms "Eurodisco" and "Hi-NRG," further popularised in the by Moroder and fellow German producers Jack White and Harold Faltermeyer, working with predominantly female artists like Irene Cara, Laura Branigan, and Berlin in the early 1980s.

1979 and early-to-mid 1980s

The synthpop genre began to surface in 1979 and continued to evolve and expand in the early 1980s. Albums like *Replicas* by Gary Numan and *Tubeway Army*, Numan's solo LP *The Pleasure Principle*, *Dare* by the Human League and *Metamatic* by John Foxx typified the early synthpop sound.

Late 1980s, onward

In the United States, a backlash against the predominant styles of commercial pop in general and synthesized music specifically drove the synthpop genre largely underground there. Few of the genre's 1980s acts and almost none which happened upon a modicum of novelty success there in the 1990s were able to thrive commercially during this period, many dropped from their record contracts as "alternative" music rose to the forefront. A new generation of radio DJs, video jockeys and label reps dismissed synth-driven music as somehow less visceral or artistic than the emerging styles of grunge, hip-hop, and rap. However, in Europe (where the new wave movement began), as well as South America, Australia, and Asia the synthpop genre remained more widely accepted, and artists from these regions (as well as American artists temporarily expatriated there) performing music with 1980s synthpop roots have spurred minor resurgences of the genre in the U.S. (*Ace Of Base*, *Savage Garden*, and the Scandinavian-born teen pop phenomenon to name a few.)

Usage

Synthpop is sometimes confused with [electropop](#), which is generally regarded to be a particular style of synthpop that incorporates the more robotic elements and feel of [electro](#) music. The term "synthpop" has also become increasingly used in [goth](#) and [industrial](#) circles to describe various alternative electronic artists who have used influences from synthpop, particularly those in the [electronic body music](#) and [futurepop](#) genres such as Mesh, And One, Melotron, S.P.O.C.K, Beborn Beton and Wolfsheim. It is otherwise generally used in its more classic sense, referring to early/mid 1980s synthesizer driven pop acts (e.g., Depeche Mode, Erasure) as well as a variety of New Romantic pop acts from the same era (e.g., Duran Duran, Japan, and Spandau Ballet).

See also

- [New Wave music](#) - One of the main influences on synthpop music.
- [Indietronic](#) - A style of [indie music](#) that incorporates synthpop-like themes.
- Schaffel beat - triplet feel popularized in electronic music by acts like Depeche Mode, Covenant, and Goldfrapp.

Synthpop

[Electropop](#) - [Electroclash](#) - [Futurepop](#) - [Synthpunk](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) |
Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | **Synthpop**

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#) -
Synthpop/[Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#)

Categories: [Electronic music genres](#)

Synthpunk

Defining characteristics of **synthpunk** (also known as synth-punk) bands include

- being founded at the same time (late 1970s) and place (California) as many US punk bands,
- performing with those same punk bands, in those same punk clubs, with records released on those same punk labels,
- preferring electronic instruments such as organs and [synthesizers](#) over guitars.

No band called itself a synthpunk band at the time. Synthpunk as a descriptive term may have multiple points of origin, but one point of origin is the band Occupant. However, the synthpunk musical style likely started with Suicide.

The Screamers, with their Gary Panter logo, are the best-known synthpunk band. Others include Nervous Gender and The Units.

Modern day **synthpunk** bands include: The Phantom Limbs, The Sixteens, Secret Society of the Sonic Six, Black Ice, The Epoxies, Veronica Lipgloss & The Evil Eyes, The Cadavers, Hott Beat, The Skabs, Shy Child, The Network, among other bands.

[Synthpop](#)

[Electropop](#) - [Electroclash](#) - [Futurepop](#) - **Synthpunk**

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Synth pop](#) | [Punk](#)

Tagelied

The **Tagelied** (*dawn song*) is a particular form of mediaeval [lyric](#), taken and adapted from the Provençal [troubadour](#) tradition (in which it was known as the *alba*) by the German Minnesinger. Often in three verses, it depicts the separation of two lovers at the break of day.

An especially popular version of the *Tagelied* was the *Wächterlied*, or watchman's song, in which a trusted watchman warns the knight to depart. This form was introduced into German use by Wolfram von Eschenbach.

The form of the *Wechsel* (alternating verses by the knight and the lady, but not addressed directly to each other, so not quite a dialogue as now understood) was introduced by Dietmar von Aist and Heinrich von Morungen.

Important motifs of the *Tagelied* are the depiction of daybreak, the warning to depart, the lament at parting and the lady's final permission to the knight to go (the *urloup*).

Particular exponents of the genre were among others Heinrich von Morungen, Wolfram von Eschenbach, Walther von der Vogelweide and later Oswald von Wolkenstein. Modern poets who have drawn on the tradition of the *Tagelied* include Rainer Maria Rilke, Ezra Pound and Peter Rühmkorf.

See also

- [Aubade](#)

Tambourine

The **tambourine** is a [musical instrument](#) of the [percussion](#) family consisting of a single [drumhead](#) mounted on a ring with small metal jingles. It is held in the hand and can be played in numerous ways, from stroking or shaking the jingles to striking it sharply with hand or stick or using the tambourine to strike the leg or hip. It is found in many forms of music, [classical music](#), Roma music, Persian music, [gospel music](#), [pop music](#) and [rock and roll](#). The word tambourine finds its origins in the Middle Persian word tambkr "lute, drum" (via the Middle French tambour).

Riqq

Small, circular frame drum with jingles, of the Arab countries. It is used in Egypt, Iraq, Lebanon, Palestine, Sudan and Syria; in Libya, where it is rare, it is called mriqq. It is between 20 and 25 cm in diameter and is now effectively a man's instrument. Descended from the duff (see Daff), like the Tar, the riqq acquired its name in the 19th century so that it could be differentiated.

Essentially an instrument of music for the connoisseur, the riqq, which is also called daff al-zinjari in Iraq, is played in takht ensembles (Egypt, Syria) or shalghi ensembles (Iraq) where it has a particularly clearcut role, going beyond the simple rhythmic requirements of the duff, tar or mazhar, and exploding in a burst of imaginative freedom to colour the orchestra with gleaming sounds: this is quite unlike the role of the duff. In Sudan, where it seems to have been introduced recently, the riqq is also related to worship, as in upper Egypt.

The instrument is carefully made. Its delicate frame is covered on both the inner and outer sides with inlay (mother-of-pearl, ivory or precious wood, like apricot or lemon) and has ten pairs of small cymbals (about 4 cm in diameter), grouped in two slits, each having five pairs. The skin of a fish is glued on and tightened over the frame, which is about 6 cm deep. In Egypt the riqq is usually 20 cm wide; in Iraq it is slightly larger.

Traditionally, frame drums have been used to support the voices of singers, who manipulate them themselves; but the player of the riqq, like that of the doira of Uzbekistan, plays without singing. While the duff and the mazhar are held relatively still, at chest or face height, with the player seated, the riqq, because of the use of different tone-colours, may be violently shaken above the head, then roughly lowered to the knee, and played vertically as well as horizontally. The player alternates between striking the membrane and shaking the jingles, and his need for freedom of movement necessitates that he stand up. Students of the instrument are required to master the technical problems imposed by the timbre of the membrane and the jingles, both separately and in combination; aside from developing a virtuoso technique they also need to learn the many rhythmic cycles and the techniques of modifying them through creative invention.

Buben

Buben (C15= in Russian and Ukrainian, 1C10Z in Serbian, bëbŸn in Slovenian, buben in Czech, bben in Polish) is a [musical instrument](#) of the [percussion family](#), similar to a **tambourine**. A buben consists of a wooden or metal hoop with a tight membrane stretched over one of its sides (some bubens have no membrane at all). Certain kinds of bubens are equipped with clanking metal rings, plates, [cymbals](#), or little bells. It is held in the hand and can be played in numerous ways, from stroking or shaking the jingles to striking it sharply with hand. It is used for rhythmical [accompaniment](#) during dances, soloist or choral singing. Buben is often used by some folk and professional bands, as well as orchestras.

The name came from Greek language $\beta\acute{\upsilon}\beta\eta\varsigma$ (low and hollow sound) and $\beta\acute{\upsilon}\beta\eta\varsigma$ (a breed of bees) and related to Indo-Aryan bambharas (bee) and English *bee*.

Buben is known to have existed in many countries since time immemorial, especially in the East. There are many kinds of bubens, including def, dyaf, or gabal (Azerbaijan), daf or khaval (Armenia), दौर (Georgia), doira (Uzbekistan and Tajikistan), daire or def (Iran), bendeir (Arab countries), pandero (Spain). In Kievan Rus, [drums](#) and military [timpani](#) were referred to as *buben*.

Categories: [Idiophones](#) | [Membranophones](#) | [Folk instruments](#) | [Drum kit components](#)

Tango

Tango is a [social dance](#) form that originated in Buenos Aires, Argentina. The musical styles that evolved together with the dance are also known as "tango". Early tango was known as *tango criollo* or simply *tango*. Today, there are many tango dance styles including Argentine tango, ballroom tango (American and International styles), Finnish tango, Chinese tango, and vintage tangos. The Argentine tango is regarded as the "authentic" tango since it is closest to that originally danced in Buenos Aires, Argentina.

Music and dance elements of tango are popular in activities related to [dancing](#), such as figure skating, synchronized swimming, etc., because of its dramatic feeling and rich opportunities for improvisation on the eternal topic of love.

History

The dance originated in lower-class districts of Buenos Aires, during the late 19th century. The music derived from the fusion of music from Europe, the South American Milonga, and African rhythms. The word Tango seems to have first been used in connection with the dance in the 1890s. Initially it was just one of the many dances, but it soon became popular throughout society, as theatres and street barrel organs spread it from the suburbs to the working-class slums, which were packed with hundreds of thousands of European immigrants.

In the early years of the twentieth century, dancers and orchestras from Buenos Aires travelled to Europe, and the first European tango craze took place in Paris, soon followed by London, Berlin, and other capitals. Towards the end of 1913 it hit New York in the USA, and Finland.

In Argentina, the onset in 1929 of the Great Depression, and restrictions introduced after the overthrow of the Hipólito Yrigoyen government in 1930 caused Tango to decline. Its fortunes were reversed as tango again became widely fashionable and a matter of national pride under the government of Juan Perón. Tango declined again in the 1950s with economic depression and as the military dictatorships banned public gatherings, followed by the popularity of Rock and Roll. The dance lived on in smaller venues until its revival in the 1980s following the opening in Paris of the show Tango Argentino and the Broadway musical Forever Tango.

Tango styles

There are a number of styles of tango:

- Argentine Tango
 - Tango Canyengue
 - Tango Liso
 - Salon Tango
 - Tango Orillero
 - Tango Milonguero (Tango Apilado)
 - Tango Nuevo
 - Vals (the tango version of waltz)
 - [Milonga](#) (a related dance that has a faster tempo)
 - Show Tango (also known as Fantasia)
- Ballroom Tango, see [Ballroom dance](#)
 - American Style
 - International Style

Ballroom tango

Ballroom tango, divided in recent decades into the "International" (English) and "American" styles, has descended from the tango styles that developed when the tango first went abroad to Europe and America. The dance was simplified, adapted to the preferences of conventional ballroom dancers, and incorporated into the repertoire used in International Ballroom dance competitions. English Tango was first codified in October 1922, when it was proposed that it should only be danced to modern tunes, ideally at 30 bars per minute (i.e. 120 beats per minute - assuming a 4/4 measure).

Subsequently the English Tango evolved mainly as a highly competitive competitive dance, while the American Tango evolved as an unjudged [social dance](#) with an emphasis on leading and following skills. This has led to some principal distinctions in basic technique and style. Nevertheless there are quite a few competitions held in the American style, and of course mutual borrowing of technique and dance patterns happens all the time.

Ballroom tangos also use different music and styling from Argentine tangos, with more staccato movements and the characteristic "head snaps". The head snaps are totally foreign to Argentine tango.

Technique comparison

The ways that steps are taken in tango are quite different in ballroom versus Argentine tango. Ballroom tango does not use gliding steps but instead uses staccato steps. Teachers sometimes call out the steps as SLOW SLOW QUICK QUICK SLOW, where the SLOW steps are better described as QUICK-HOLD as the dancer rushes to make a step and then holds it as long as possible before rushing to make the next step. That is what gives the staccato action of the steps. This is an attempt to match the staccato accents that always appear in ballroom tango music.

In ballroom tango the feet move before the whole body weight is moved, in contrast to Argentine tango where the body center starts to move and is then supported by the movement of the feet.

Other forms of tango, including Chinese tango and Argentine tango, use more gliding steps that match the music which tends to be romantic and less staccato. The basic position is a closed position similar to that of other kinds of [ballroom dance](#). In Argentine Tango, the "close embrace" with full upper body contact is often used. In Ballroom tango, the "close embrace" involves close contact, too, but the contact is with the hips and upper thighs and *not* the upper torso. In Argentine Tango, the ball of the foot may be placed first. Alternately, the dancer may take the floor with the entire foot in a cat-like manner. In the International style, "heel leads" (stepping first onto the heel, then the whole foot) are used for forward steps. Ballroom tangos, including American and International, are based mainly on the movement of the feet across the floor, while the Argentine Tango includes various other moves such as the *gancho* (hooking one's leg around one's partner's leg), the *parada* (in which the leader puts his foot against the follower's foot), the *arrastre* (in which the leader appears to drag the follower's foot), and several kinds of *sacada* (in which the leader displaces the follower's leg, by stepping into her space).

Argentine Tango is not danced in a rigid dance position, or "frame" but inside an embrace, known as the *abrazo*. The embrace can be very close, somewhat open, or offset in a "V" position. One style that has gained popularity within the past ten years is the "milonguero" style, characterized by a very close embrace, small steps, and syncopated rhythmic footwork. It is based on the *petitero* or *caquero* style of the crowded downtown clubs of the '50s. In contrast, the tango that originated in the family clubs of the suburban neighborhoods (Villa Urquiza/Devoto/Avellaneda etc.) emphasizes long elegant steps, and complex figures. In this case the embrace may be allowed to open briefly, to permit execution of the complicated footwork. The complex figures of this style became the basis for the theatrical-performance style of Tango seen in the touring stage shows. For stage purposes, the embrace is often very open, and the complex footwork is augmented with gymnastic lifts, kicks, and drops.

A newer style sometimes called "Nuevo Tango" has been popularized in recent years by a younger generation of dancers and involves endless creativity in steps. The embrace is often quite open and very elastic, permitting a large variety of very complex figures. These dancers often enjoy dancing to rhythmic jazz- or techno-inspired music, in addition to more traditional tango compositions. Related groups preferring the identifier "Neo-Tango" dance almost exclusively to "Alternative" musical genres.

Trivia

For 1978 FIFA World Cup in Argentina Adidas designed a ball and named it Tango likely a tribute to the host country of the event. This design was also used in 1982 FIFA World Cup in Spain as *Tango Málaga*, and in 1984 and 1988 European Football Championships in France and West Germany.

Tango in film

Argentine tango is the main subject in these films:

- The Tango Bar (1988), starring Raúl Juliá
- The Tango Lesson (1997), starring Sally Potter and Pablo Verón, directed by Sally Potter
- Tango (1998), starring Cecilia Narova and Mía Maestro, directed by Carlos Saura
- Assassination Tango (2002), starring Robert Duvall, Rubén Blades and Kathy Baker, directed by Robert Duvall

A number of films show ballroom tango in several scenes, such as:

- The Four Horsemen of the Apocalypse (1921), starring Rudolph Valentino and Alice Terry, directed by Rex Ingram.
- Last Tango in Paris (1972), starring Marlon Brando and Maria Schneider, directed by Bernardo Bertolucci.
- The World's Greatest Lover (1977), starring Gene Wilder (who also directed), Carol Kane and Dom DeLuise.
- Never Say Never Again (1983), starring Sean Connery and Kim Basinger, directed by Irvin Kershner.
- Scent of a Woman (1992), Al Pacino as blind Colonel dances Argentine Tango.
- Strictly Ballroom (1992), directed by Baz Luhrmann
- Addams Family Values (1993), Raul Julia and Anjelica Huston dance a tango so sensual that it makes all the champagne bottles in the nightclub pop their corks.
- Schindler's List (1993), starring Liam Neeson
- True Lies (1994), starring Arnold Schwarzenegger and Jamie Lee Curtis, directed by James Cameron
- Happy Together (1997), directed by Wong Kar-wai
- Moulin Rouge! (2001), featuring Ewan McGregor and "El Tango de Roxanne"
- Le Tango Des Rashevski (2002)
- Chicago (2002), starring Renée Zellweger, Catherine Zeta-Jones, and Richard Gere, directed by Rob Marshall.
- Shall We Dance (2004), starring Richard Gere, Jennifer Lopez and Susan Sarandon, directed by Peter Chelsom.
- Mr. & Mrs. Smith (2005), starring Brad Pitt and Angelina Jolie, directed by Doug Liman.
- Rent (2005) had Anthony Rapp and Tracie Thoms perform a semi-elaborate ballroom tango in the song "Tango:Maureen" to describe their emotional relations and issues over a promiscuous girl they both dated.
- Take the Lead (2006), starring Antonio Banderas, directed by Liz Friedlander

Tech house

Tech house is a fusion of [house](#) and [techno](#) music.

Structure

Although it uses the same basic structure as house, elements of the house 'sound' such as realistic jazz sounds (in deephouse) and booming kick drums are replaced with elements from [techno](#) such as shorter, deeper, darker and often distorted kicks, smaller, quicker hi-hats, noisier snares and more synthetic or acid sounding synth lines.

A key feature of Tech-house is often a detailed, harsh, extremely low-pitched and intricately-designed bassline, often dubbed by fans of this genre as a 'farting' bassline.

The well known tech-house producer, Jean F. Cochois, also known as The Timewriter, has often used jazzy, soulful vocals and elements, and equally as much raw electronic sounds in his music. However, a rich techno-like kick and bassline seems to be a consistency amongst tech-house music.

Proponents

Main exponents of the genre include Mr C, Eddie Richards, Terry Francis, Gideon, Nathan Coles, Nils Hess, Asad Rizvi, Layo and Bushwacka, Morgan Page, Jean F. Cochois aka The Timewriter, Terry Lee Brown, Lee Burridge and Craig Richards.

Other exceptional artists that draw elements of tech-house into their work include James Holden, Luke Chable, Infusion and Alex Stealthy.

Some noteworthy DJ's who play tech house sets are, Carl Cox and Donald Glaude.

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Techno

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - [Schranz](#) - **Tech house**

Technical death metal

Technical death metal, or tech death for short, is a term used to describe bands in the subgenre [death metal](#). As death metal bands began further exploring the genre, they experimented with a variety of song structures, tempos, and playing techniques from other genres to create music that changed the style. As a result of such experimentation, such as the works of Cynic and Cryptopsy, the subform of tech death established itself as a complex and varied musical style.

A general explanation of technical death metal is that it incorporates a variety of influences from other genres of music to compose music that is thought to be unexpected, difficult to play and difficult to comprehend. Songs tend to be written without distinct choruses, with varied or layered time signatures, and sometimes dissonant or atonal guitar riffs. Frequently the result is the appearance of chaos followed or surrounded by a thick groove.

The experimentation of death metal bands started in the late 1980s and early 1990s in some parts of Morbid Angel, Suffocation, Monstrosity, and Vital Remains albums. The subform had its forefather, Cynic, in 1993 with they released their album 'Focus'. It incorporated influences from [jazz](#) and fusion to create a sound different from normal death metal. While Cynic became recognised for their technicality, it wasn't fully understood until the mid 1990s when other bands created music that furthered what where then the borders of death metal. By Cryptopsy's 1996 release of 'None So Vile', it was thought that certain bands were creating music that was too varied and technical to be generalized as standard death metal.

While both are considered technical, Cryptopsy and Cynic exhibited very different types of sounds. Cryptopsy displayed a natural progression of the technical nature of death metal into a more complex form; Cynic used their jazz influences to create some mellow passages that were considered as technical as they were extreme. These differences divided technical death metal into two distinct, yet equally technical styles. Those thought to of followed Cryptopsy's ideals focused on the unique drum patterns and rapid guitar solos; whereas bands following Cynic's ideals built up thought provoking melodies, various time signatures and detailed bass lines.

While there are many bands that would cite either band as an influence, some bands are considered tech death because they defy categorization as standard death metal. The result of a plethora of death metal bands is that any experimentation that uses different types of technical playing abilities in the genre is considered technical death metal.

Similar genres have been emerging as a result of the current metalcore trend. **Mathcore** (Also known as technical metalcore) are bands that use a lot of breakdowns from the hardcore scene while using many elements from genres considered extreme metal. The term "mathcore" generally refers to bands that incorporate unorthodox rhythms, chord progressions, and different elements of technical death metal.

See also

- [Mathcore](#)
- [Math rock](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Techno music

Techno

Stylistic origins: [Electro](#), [Synthpop](#), [Electronic art music](#), [Chicago house](#), [Progressive rock](#)

Cultural origins: 1980s, Detroit

Typical instruments: [Keyboard](#), [Synthesizer](#), [Drum machine](#), [Sequencer](#), [Sampler](#)

Mainstream popularity: Moderate, largely in late 1980s and 1990s Europe

Derivative forms: [IDM](#)

Subgenres

[Acid](#), Ambient, [Detroit](#), [Happy hardcore](#), [Hardcore](#), [Gabba](#), [Minimal](#), [Nortec](#), [Trance](#), [Wonky](#).

Fusion genres

[Digital Hardcore](#), [Tech house](#)

Regional scenes

Yorkshire Bleeps and Bass, Swechno

Other topics

[Electronic musical instrument](#) – [Computer music](#)

Techno is a form of electronic dance music that became prominent in Detroit, Michigan during the mid-1980s with influences from [electro](#), [New Wave](#), [Funk](#) and futuristic fiction themes that were prevalent and relative to modern culture during the end of the Cold War in industrial America at that time. Following the initial success of [Detroit Techno](#) as a musical culture -- at the very least on a regional level -- an expanded and related subset of genres in the 1990s emerged globally. The term "techno" is often mistakenly used in North America and mainland Europe as a generic term for all forms of electronic dance music. Audiophiles will break down the techno sounds into many related categories, based on instrumental hardware, beats per minute (BPM) and any number of other popular segregations.

History

Origins

Main article: [Detroit techno](#)

Techno was primarily developed in basement studios by "The Belleville Three", a cadre of African-American men who were attending college, at the time, near Detroit, Michigan. The budding musicians – former high school friends and mixtape traders Juan Atkins, Derrick May, and Kevin Saunderson – found inspiration in Midnight Funk Association, an eclectic, 5-hour, late-night radio program hosted on various Detroit radio stations including WCHB, WGPR, and WJLB-FM from 1977 through the mid-1980s by DJ Charles "The Electrifying Mojo" Johnson. Mojo's show featured heavy doses of electronic sounds from the likes of Giorgio Moroder, Kraftwerk, and Tangerine Dream, among others.

Though initially conceived as party music that was played on daily mixed radio programs and played at parties given by cliquish, Detroit high school clubs, it has grown to be a global phenomenon. High school clubs such as Snobbs, Hardwear, Brats, Comrades, Weekends, Rumours, and Shari Vari created the incubator in which Techno was grown. These young promoters developed and nurtured the local dance music scene by both catering to the tastes of the local audience of young people and by marketing parties with innovative [DJs](#) and eclectic new music. As these local clubs grew in popularity, groups of DJs began to band together and market their mixing skills and sound systems to the clubs under names like Direct Drive and Audio Mix in order to cater to the growing audiences of listeners. Locations like local church activity centers, vacant warehouses, offices and YMCA auditoriums were the early locations where the underage crowds gathered, and where the musical form was nurtured and defined.

The music soon attracted enough attention to garner its own club, the Music Institute at 1315 Broadway in downtown Detroit. It was founded by Chez Damier, Derrick May and a few other investors. Though short-lived, this club was known internationally, for its all night sets, its sparse white rooms, and its juice bar stocked with "smart drinks"(the Institute never served liquor). Relatively quickly, techno began to be seen by many of its originators and up-and-coming producers as an expression of Future Shock post-industrial angst. It also took on increasingly high tech and science-fiction oriented themes.

The music's producers were using the word "techno" in a general sense as early as 1984 (as in Cybotron's seminal classic "Techno City"), and sporadic references to an ill-defined "techno-pop" could be found in the music press in the mid-1980s. However, it was not until Neil Rushton assembled the compilation *Techno! The New Dance Sound Of Detroit* for Virgin Records (UK) in 1988 that the word came to formally describe a genre of music.

Techno has since been retroactively defined to encompass, among others, works dating back to "Shari Vari" (1981) by A Number Of Names, the earliest compositions by Cybotron (1981), Donna Summer and Giorgio Moroder's "I Feel Love" (1977), and the more danceable selections from Kraftwerk's repertoire between 1977 and 1983.

In the years immediately following the first techno compilation's release, techno was referenced in the dance music press as Detroit's relatively high-tech, mechanical brand of [house music](#), because on the whole, it retained the same basic structure as the soulful, minimal, post-[disco](#) style that was emanating from Chicago, Illinois and New York City, New York at the time. The music's producers, especially May and Saunderson, admit to having been fascinated by the Chicago club scene and being influenced by house in particular. This influence is especially evident in the tracks on the first compilation, as well as in many

of the other compositions and remixes they released between 1988 and 1992. May's 1987–88 hit "Strings Of Life" (released under the nom de plume Rhythim Is Rhythim), for example, is considered a classic in both the house and techno genres. At the same time, there is evidence that the Chicago sound was influenced by the Belleville Three — allegedly, May loaned Chicago-based house musician Keith "Jack Master Funk" Farley the equipment to make the classic track "House Nation"; early Detroit techno records reportedly sold well in Chicago; and Atkins believes that the first [acid house](#) producers, seeking to distance house music from disco, emulated the techno sound.

Derrick May is often quoted as comparing techno to "George Clinton and Kraftwerk stuck in an elevator". For various reasons, techno is seen by the American mainstream, even among African-Americans, as "white" music, even though many of its originators and producers are black. The historical similarities between techno, [jazz](#), and [rock and roll](#), from a racial standpoint, are a point of contention among fans and musicians alike. Derrick May, in particular, has been outspoken in his criticism of the co-opting of the genre and of the misconceptions held by people of all races with regard to techno.

Developments

In the late 1980s and early 1990s, different subgenres of techno music began to emerge including [hardcore techno](#), an intensified style typified by a fast tempo (160-300 bpm and up) and the rhythmic use of distorted and atonal industrial-like beats and samples, and ambient techno, with artists such as The Orb and Aphex Twin producing [dub](#) and [ambient](#) influenced techno that later had an influence on [IDM](#) and [minimal techno](#) artists. In the mid 1990s, [acid techno](#) developed, influenced by the heavy use of the Roland TB-303 for bass and lead sounds in the [acid house](#) sound. This style also went on to influence [acid trance](#). [Tech house](#) music combines the basic structure of [house music](#) with elements from techno such as shorter, often distorted kicks, smaller hi-hats, noisier snares and more synthetic or acid sounding synth lines.

Less well-known styles related to techno or its subgenres include Yorkshire bleeps and bass or "Bleep," which was prominent in the very early 1990s, [wonky techno](#), [ghettotech](#), which combines some of the aesthetics of techno with [hip-hop](#), [house music](#), and [Miami bass](#), and the subgenres of hardcore techno including [gabber](#), [speedcore](#), [terrorcore](#), [Schranz](#), [breakcore](#) and [digital hardcore](#).

Occasionally, well-funded pop music producers will formulate a radio or club-friendly variant of techno. The music of Technotronic, 2 Unlimited, and Clock were early examples of this phenomenon. Established [pop](#) stars also sometimes get techno makeovers, such as when William Orbit produced Madonna's album *Ray of Light*.

In recent years, the publication of relatively accurate histories by authors Simon Reynolds (*Generation Ecstasy aka Energy Flash*) and Dan Sicko (*Techno Rebels*), plus mainstream press coverage of the Detroit Electronic Music Festival, have helped to diffuse the genre's more dubious mythology. Techno has further expanded into the charts as more artists such as Orbital, Underworld and Moby have made the style break through to the mainstream pop culture while producers and DJs such as Laurent Garnier, Dave Clarke, Richie Hawtin and Jeff Mills have continued to explore newer sounds.

Musicology

Techno features an abundance of percussive, [synthetic](#) sounds, studio effects used as principal instrumentation, and, usually, a regular, 4/4 beat usually in the 130–140 bpm range —sometimes faster, but rarely slower. Some techno compositions have strong melodies and bass lines, but these features are not as essential to techno as they are to other dance genres, and it is not uncommon for techno compositions to deemphasize or omit them. Techno is also very [DJ](#)-friendly, being mainly instrumental, and produced with the intention of being incorporated into continuous DJ sets wherein different compositions are played with very long, synchronized segues. Although several other dance music genres can be described in such terms, techno has a distinct sound that aficionados can pick out very easily.

There are many ways to make techno, but a typical techno production is created using a compositional technique that developed to suit the genre's sequencer-driven, electronic instrumentation. While this technique is rooted in a Western music framework (as far as scales, rhythm and meter, and the general role played by each type of instrument), it does not typically employ traditional approaches to composition such as reliance on the playing of notes, the use of overt tonality and melody, or the generation of accompaniment for vocals. Some of the most effective techno music consists of little more than cleverly programmed drum patterns that interplay with different types of reverb and frequency filtering, mixed in such a way that it's not clear where the instrument's timbres end and the added effects begin.

Instead of employing traditional compositional techniques, the techno musician, called a *producer*, treats the electronic studio as one large, complex instrument: an interconnected orchestra of machines, each producing timbres that are simultaneously familiar and alien. Each machine is encouraged to generate or complement continuous, repetitive sonic patterns that come relatively 'naturally' to them, given the capabilities and limitations of early sequencers — such sequencers, especially those built-in to old drum machines, tend to encourage the production of repeating 16-step patterns with a limited number of instruments being playable at once, yet they also allow sounds to be arranged in any order, regardless of whether live musicians could easily reproduce them. Rather than just mimicking arrangements playable by live musicians, the techno producer is free to prominently feature unrealistic combinations of sounds. Most producers, however, strive to achieve a listenable, dancefloor-friendly balance of realistic and unrealistic arrangements of mostly synthetic, semi-realistic timbres, rather than a demonstration of machine-powered extremes.

Depending on how they are wired together, the machines sometimes influence each other's sounds as the producer builds up many layers of syncopated, rhythmic harmonies and mingles them together at the mixing console.

After an acceptable palette of compatible textures is collected in this manner, the producer begins again, this time focusing not on developing new textures but on imparting a more deliberate arrangement of the ones he or she already has. The producer "plays" the mixer and the sequencer, bringing layers of sound in and out, and tweaking the effects to create ever-more hypnotic, propulsive combinations. The result is a deconstructive manipulation of sound, owing as much to Debussy and the Futurist Luigi Russolo as it does to Kraftwerk and Tangerine Dream.

The techno producer's studio can be anything from a single computer (increasingly common nowadays) to elaborate banks of keyboards, synthesizers, samplers, effects processors, and mixing boards wired together. Most producers use a variety of equipment and strive to produce sounds and rhythms never heard before, yet stay fairly close to the stylistic boundaries set by their contemporaries.

Important artists

The "originators", the "first wave" artists often credited with inventing techno, are as follows:

- Juan Atkins
- Derrick May
- Kevin Saunderson

Other "second wave" Detroit-area techno producers active since 1988–1990 include the following people:

- John Acquaviva
- Blake Baxter
- Mike Clark
- Carl Craig
- Drexciya
- Eddie Fowlkes [some argue that he is an "originator"]
- Mike Banks
- Mike Grant
- Richie Hawtin
- Robert Hood [some argue that he is an "interpreter"]
- Kenny Larkin
- Jeff Mills
- Terrance Parker
- Alan Oldham
- James Pennington
- Stacey Pullen
- Kenny Dixon, Jr.
- Theo Parrish

Bibliography

Works that comprehensively explore the subject of techno music and its related culture:

Simon Reynolds: Energy Flash: a Journey Through Rave Music and Dance Culture (UK title, Pan Macmillan, 1998, ISBN 0330350560), also published in abridged form as Generation Ecstasy: Into the World of Techno and Rave Culture (North American title, Routledge, 1999, ISBN 0415923735)

Dan Sicko: Techno Rebels: The Renegades of Electronic Funk, Billboard Books, 1999 ISBN 0823084280

See also

- [Freetekno](#)

[Electronic music](#) | [Genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | **Techno** | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music genres](#) | [Music genres](#)

Technoid

Technoid is an [electronic music](#) subgenre that takes its inspiration from [IDM](#), experimental [techno](#) and [noise music](#). The end result is usually diverse IDM-influenced rhythms with varying levels of noise and [industrial](#) influence. Artists will often use non-conventional sounds within their music, such as field recordings of natural phenomena, dated 8-bit electronic equipment, or samples from artists of a wildly different genre. It is not uncommon for two albums by the same artist to have drastically different sounds and structures, resulting in a number of acts that have evolved a great distance from where they were only years ago. German label Hymen Records is largely responsible for the term and the style.

Technoid artists include Gridlock, Black Lung, Somatic Responses, Xingu Hill and DevNull. Many of these artists are backroom or unsigned, however quite a few feature on Hymen, Mirex, <UNIT> and AntZen record labels.

Category: [Electronic music genres](#)

Tejano music

Music of the United States History.

Genres: Classical - Folk - Popular: Hip hop - Pop - Rock

Awards Grammy Awards, Country Music Awards

Charts Billboard Music Chart

Festivals Jazz Fest, Lollapalooza, Ozzfest, Monterey Jazz Festival

Media *Spin*, Rolling Stone, Vibe, Downbeat, Source, MTV, VH1

National anthem "The Star-Spangled Banner" and forty-nine state songs

Ethnic music

Native American - English: old-time and Western music - African American - Irish and Scottish - Latin: **Tejano** and Puerto Rican - Cajun and Creole - Hawaii - Other immigrants

Tejano (Spanish for "Texan") or **Tex-Mex music** is the various forms of folk and popular music originating among the Mexican-descended Tejanos of Central and South Texas. In recent years artists such as La Mafia, Selena Quintanilla, Emilio Navaira, and Selena's brother A.B. Quintanilla's band, Los Kumbia Kings have transformed Tejano music from primarily a local, ethnic form of music to a genre with wide appeal in North America, Latin America, Europe, and beyond.

Usually, *Tex-Mex* refers to more the traditional styles such as its most popular sub-genre by far, norteño music. *Tejano* is usually more modern and is heavily influenced by rock, cumbia, and blues.

Central to the evolution of early Tejano music was the blend of traditional Mexican forms such as the corrido, and Continental European styles introduced by German and Czech settlers in the late 19th century. In particular, the accordion was adopted by Tejano folk musicians at the turn of the 20th century, and it became a popular instrument for amateur musicians in Texas and Northern Mexico. Small bands known as *orquestas*, featuring amateur musicians, became a staple at community dances.

Narciso Martinez (1911-1992) gave the accordion playing a new virtuosity in the 1930s, when he adopted the two button row accordion. At the same time, he formed a group with Santiago Almeida, a *bajo sexto* (twelve string bass guitar) player. Their new musical style, known as **conjunto**, soon became the popular music of the working class Tejano. Flaco Jimenez (1939-), the son of an accordionist and grandson of a man who had learned the instrument from a German immigrant, carried on Martinez's tradition of accordion virtuosity and became a fixture on the international World Music scene by the 1980s.

In the 1950s and 1960s, rock and roll and country music made inroads, and electric guitars and drums were added to *conjunto* combos. Also, performers such as Little Joe added both nuances of jazz and R&B, and a Chicano political consciousness.

The 1960's and 70's brought a new fusion of cultures. Popular Tejano musician and Producer Paulino Bernal of the legendary Conjunto Bernal discovered and introduced to the Tejano music scene , Los Relampagos Del Norte with Ramon Ayala and Cornelio Reyna on his Bego Records. His Tejano influence on their early recordings popularized this hot new act both to the Mexican-American as well as the Mexican audiences all the way until their breakup in the mid 70's. Ramon Ayala still enjoys success on both sides of the border. Cornelio Reyna enjoyed a very successful career as an actor and singer and resurfaced in the Tejano scene with a major hit with his collaboration with Tejano artist La Mafia . He toured constantly until his recent death .

In the late 80's and early 90's , Houston based artist La Mafia already with over a dozen Tejano Music Awards under their belt originated a new Tejano style later to become a Tejano standard. La Mafia combined a Pop style beat to the popular Mexican style cumbia and achieved success never before seen in the Tejano industry becoming the first Tejano artist to sell over one million albums with "Estas Tocando Fuego" in 1992 . With extensive touring of Mexico from as early as 1988 which eventually opened the doors throughout Mexico for such artist's such as Selena, Emilio Navaira and eventually, Intocable. Electronic instruments and synthesizers increasingly dominated the sound, and Tejano music increasingly appealed to bilingual country and rock fans . In the wake of her murder, Selena's music received attention from a mainstream American audience as well.

Tejano music is an American invention, born in Texas. Although it has influences from Mexico and other Latin American countries, the main influences are American. Contemporary classic Tejano artists such as Jay Perez exhibit influence from [Rock](#), [Jazz](#), [Blues](#), [Funk](#) and, [Country](#). The sound is not a mish-mash of the genres but rather an amalgam that create a definitive and unique style.

It is important to understand that the Tex-Mex/Tejano music has various categories of music and bands. Three major categories are: Conjunto, Orchestra and Modern. A Conjunto band is comprised of an accordion, a bajo sexto, a bass, and a drum. An Orchestra consists of a bass, drum, electric guitar, synthesizer and, a brass section which it relies heavily on for its sound. It can also have an accordion in the band at times. A Modern Tejano band consists of synthesizers, drums, electric guitar, bass and at times an accordion. It relies heavily on the synthesizer for its sound. Examples of Conjunto Bands are The Hometown Boys and Jaime de Anda y Los Chamacos. An example of an Orchestra is Ruben Ramos and the Texas Revolution. Modern Bands are Jay Perez and Jimmy Gonzalez and his group Mazz. Other categories consist of Progressive, Pop and Urban Tejano music. All of these categories are classified as Tejano, and one category is never seen as superior to the other.

At the turn of the 21st century, today's Tejano music, while far more pop-oriented than in its Depression era roots, is one of the most vital regional musical styles in the United States.

The term *Tex-Mex* is also used in American rock and roll for Tejano-influenced performers such as the Sir Douglas Quintet; Sam the Sham and the Pharaohs; The Mars Volta; Louie and the Lovers; The Champs with "Tequila"; the Texas Tornados, featuring Flaco Jimenez, Freddy Fender, Augie Meyers, and Doug Sahm; and Los Lonely Boys.

Texan accordion music has also influenced Basque trikitixa players.

Tex-Mex is also a type of Mexican food which originated in Texas. See Tex-Mex cuisine.

Tejanos means also blue jeans in the Spanish language of some parts of Spain, particularly Catalonia.

See also

- [Music of Mexico](#)
- [Norteño](#)
- [Chicano Rock](#)
- [Latin American music](#)

Television news music

Television news music are used by television stations to brand their news operations. Each television station uses an identifiable news theme; some themes are used by multiple stations while others are composed specifically for a certain station.

News music in the United States

In the United States, news themes used on local television stations are typically organized into news music packages, with each theme within a package sharing a similar musical signature. A typical television news music package consists of anywhere from 50 to as much as 500 cuts of music. One of the largest news music packages is Shelly Palmer's Millennium 3 combined with its two other versions, Millennium 3 with PNP Signature and Millennium 3.2, with a total over 450 cuts.

News music packages consist of the following: opens, promo beds and bumpers, IDs, stingers, utility tracks and billboards.

- **Opens:** These are the cuts used to begin a newscast or a specific segment, such as weather, sports, etc. In many cases, news opens can double as promo beds. In a news package, opens come in long credit and short credit forms.
- **Closes:** Closes also come in different formats, many of which are similar in sound to that package's open.
- **Promo beds:** These are the cuts of music used only in promos for a specific upcoming newscast. Promo beds come in four types: theme donut/theme donut open beds, ID/promo beds, end theme news open/promo beds, and ID/stingers.
- **Promo bumpers:** These are used primarily before a commercial break during a newscast. When the bumper is played, a summary of what will air later in that newscast or in an upcoming newscast will be shown.
- **In-show stingers:** Stingers are used to open various segments (bulletins, special reports, sports, weather, etc.).

Other compositions in a news package include tickers and vamps.

Stations within the same market area will typically use different music packages, unless they are related to each other in some manner. For example, the two stations may be owned by the same company (or operated by the same company under a local marketing agreement), or one station may contract out its news production to the other.

Custom made news music packages

Some news music packages are custom made for one station only, as opposed to syndicated packages which are used by multiple stations. While syndicated packages are the norm in the industry, there are some stations that still use custom made packages. Such examples include:

- KFOR-TV Oklahoma City
 - Newsmusic Central's KFOR Custom News Package (1994-1997)
 - Wow and Flutter Music's KFOR-TV News Package (1997-present)
- KTHV 11, Little Rock
 - KTHV 1995 News Package (1995-2004)
 - KTHV 2004 News Package (2004-present)
- WGN-TV 9, Chicago
 - Chicago's Very Own by John Hegner (1994-1997)
 - WGN News Theme (1997-present, a modified version is currently used)

Some packages are custom made for a specific broadcast group, or owned and operated stations and affiliates of a specific broadcast network:

- Sinclair News Music Package by Stephen Arnold (2004-present, for Sinclair Broadcast Group stations)
- Hearst-Argyle News Package by NewsMusic Central (2003/2004-present)
- The Rock by Stephen Arnold (2005-present), The Tower by 615 Music (1999-present) and The NBC Collection by Frank Gari ((1998-present) for NBC O&Os and affiliates)

Station image packages

Some news music packages are accompanied by a station image package, featuring promotional jingles which often share the same musical signature as the parent news music package. Such promotional packages first came to prominence in the United States in the 1970s, and had become widespread by the 1980s, used by many (though not all) television stations. Many memorable packages, such as Frank Gari's "Hello" and "*Stand Up and Tell 'em You're From Detroit*", were composed during this era, and some were even used on stations in Canada and Australia.

Station image packages are designed to give a positive branding method for broadcast television stations. Many such packages from the 1970s and 1980s often portrayed stations in a community-oriented light, accompanied by footages of the stations' personalities participating in recreational activities and charity events with regular everyday people. By the 1990s, many stations had adopted a more hard-hitting approach to branding, resulting in a reduced demand for traditional promotion campaigns. However, a few stations which used Gari's *Hello* campaign briefly re-introduced it in the 2000s as part of their 50th anniversary celebrations.

Tenor

Vocal ranges

Female ranges

Soprano

Mezzo-soprano

Contralto

Male ranges

Sopranist

Alto

Tenor

Baritenor

Baritone

Bass-baritone

Bass

In music, a **tenor** is a male [singer](#) with a high voice (although not as high as the modern countertenor). In four part chorale-style harmony, it is the second lowest voice, above the [bass](#) and below the [soprano](#) and [alto](#). A typical [operatic](#) tenor will have a range extending from the C below middle C to the C above middle C (C3-C5), though in choral music tenors are rarely asked to sing above Bb4 except in solos. In a mixed-gender choir, females may also sing as tenors. Generally the tenor roles are parallel to the soprano roles, in that they are usually the most sympathetic male roles; they play the hero, the lover... but there are the occasional villains (the Duke of Mantua in Rigoletto; Lt. Pinkerton and Goro in Madame Butterfly). A tenor is classified by several vocal traits, including range, tone quality, vocal lift points, and transition points within the singer's range.

Origin of the term

The name "tenor" comes from the Latin word *tenere*, which means "to hold". In [medieval](#) and [Renaissance](#) polyphony between about 1250 and 1500, the tenor was the structurally fundamental (or 'holding') voice, vocal or instrumental. All other voices were normally calculated in relation to the tenor, which often proceeded in longer note values and carried a borrowed Cantus firmus melody. Until the late 15th-century introduction of the contratenor bassus, the tenor was usually the lowest voice, assuming the role of providing a harmonic foundation. It was also in the 15th century that "tenor" came to signify the male voice that sang such parts; later it was applied not only to singers, but also instrumental parts occupying approximately the same register, such as the Tenor violin.

Other uses

In the Barbershop harmony musical style, the name "tenor" is used for the *highest* part. The four parts are known (lowest to highest) as *bass*, *baritone*, *lead*, and *tenor*. The tenor generally sings in falsetto voice (thus the term *tenor* used in barbershop terminology most closely corresponds to the term *countertenor* as used in classical music), and harmonizes above the lead, who sings the melody. The barbershop tenor range is, as notated, Bb-below-middle C to D-above-high-C (and sung an octave lower).

It is often applied to instruments to indicate their range in relation to other instruments of the same group. For instance the tenor [saxophone](#).

Also a literary term referring to part of a sentence.

Types of tenor and tenor roles in operas

In [opera](#), distinctions are made between different types of tenor:

- **Tenore drammatico, di forza or robusto**: a powerful, rich, heroic tenor
 - Calaf (Turandot)
 - Otello (Otello)
 - Radamés (Aida)
 - Rodolfo (Luisa Miller)
 - Samson (Samson et Dalila)
- **Heldentenor**: the German equivalent of the tenore drammatico, however with a more [baritone](#) quality; the typical Wagnerian protagonist
 - Apollo (Daphne)
 - Claudio (Das Liebesverbot)
 - Cola Rienzi (Rienzi)
 - Erik (Der fliegende Holländer)
 - Florestan (Fidelio)
 - Heinrich Tannhäuser (Tannhäuser)
 - Loge (Das Rheingold)
 - Lohengrin (Lohengrin)
 - Parsifal (Parsifal)
 - Paul (Die Tote Stadt)
 - Siegfried (Götterdämmerung, Siegfried)
 - Siegmund (Die Walküre)
 - Walter von Stolzing (Die Meistersinger von Nürnberg)
 - Tristan (Tristan und Isolde)
- **Tenore leggero**: a light, flexible tenor, specializing in the Mozartean repertoire, but also in the operas of Rossini, Donizetti and Bellini, and sometimes specializing in Baroque repertoire or in comical roles
 - Belmonte (Die Entführung aus dem Serail)
 - Count Almaviva (Il barbiere di Siviglia)
 - Don Ottavio (Don Giovanni)
 - Don Ramiro (La Cenerentola)
 - Ernesto (Don Pasquale)
 - Ferrando (Cosi fan tutte)
 - Gérald (Lakmé)
 - Lindoro (L'Italiana in Algeri)
 - Nemorino (L'Elisir d'Amore)
- **Tenore Buffo**: a relatively weak voice with certain limitations, with a timbre that is not entirely appealing. Specializes in comic roles such as
 - Don Basilio (Le nozze di Figaro)
 - Don Curzio (Le nozze di Figaro)
 - Gabriel von Eisenstein (Die Fledermaus)
 - Mime (Das Rheingold)
 - Monostatos (Die Zauberflöte)
 - Pedrillo (Die Entführung aus dem Serail)
- **Tenore lirico or di grazia**: a lightweight, graceful, lyric tenor
 - David (Die Meistersinger von Nürnberg)
 - Duke of Mantua (Rigoletto)
 - Edgar (Edgar)

Edgardo (Lucia di Lammermoor)
Faust (Faust)
Hoffmann (Les contes d'Hoffmann)
Idomeneo (Idomeneo)
Lensky (Eugene Onegin)
Lionel (Martha)
Macduff (Macbeth)
Nadir (Les Pêcheurs de Perles)
Rodolfo (La Bohème)
Roméo (Roméo et Juliette)
Ruggero (La Rondine)
Tamino (Die Zauberflöte)
Tito (La clemenza di Tito)
Werther (Werther)
Wilhelm Meister (Mignon)

- **Tenore (lirico) spinto**: a lyric tenor with more "punch", therefore able to play more heroic roles
 - An Italian Tenor (Der Rosenkavalier)
Benjamin Pinkerton (Madame Butterfly)
Benvenuto Cellini (Benvenuto Cellini)
Canio (I Pagliacci)
Don Carlos (Don Carlos)
Don José (Carmen)
Ernani (Ernani)
Foresto (Attila)
Manrico (Il trovatore)
Mario Cavaradossi (Tosca)
Maurizio (Adriana Lecouvreur)
Max (Der Freischütz)
Riccardo (Un Ballo di Maschera)
Turiddu (Cavalleria Rusticana)
- **Trial**: a high, thin, nasal tenor, used for character roles. Named after Antoine Trial (1736-1792), a singer at the Opéra Comique. Benoit (La Bohème)
- **Baritenor**, a lyric dark tenor, or one with a strong baritonic lower register, but tops out only a A or B below middle C.

Tenor roles in operettas and musicals

Alfred (Tanz der Vampire)
Anthony Hope (Sweeney Todd)
Adolfo Pirelli (Sweeney Todd)
Tobias Ragg (Sweeney Todd)
The Beadle (Sweeney Todd)
Barinkay (Der Zigeunerbaron)
Bat Boy (Edgar) (Bat Boy: The Musical)
Caliph (Kismet)
Candide (Candide)
Charlie (Brigadoon)
Che (Evita) (Must also have a strong lower and middle register.)
The Emcee (Cabaret)
Enjolras (Les Miserables) (Can also be played effectively by a baritone.)
Freddy Eynsford-Hill (My Fair Lady)
Frederic (The Pirates of Penzance)
Henry Jekyll / Edward Hyde (Jekyll & Hyde)
Herr Schultz (Cabaret)
Imam (Kismet)
Jean Valjean (Les Miserables)
Jesus (Jesus Christ Superstar)
Joseph (Joseph and the Amazing Technicolor Dreamcoat) (However, some baritones have played the role.)
Judas Iscariot (Jesus Christ Superstar)
Leader (Lost in the Stars)
Lt. Cable (South Pacific)
Marcellus Washburn (The Music Man)
Marius (Les Miserables) (Can also be played just as effectively by a baritone.)
Mark Cohen (Rent (musical))
Marryin' Sam (Li'l Abner)
Mr. Snow (Carousel)
Nanki-Poo (The Mikado)
Nicely-Nicely Johnson (Guys and Dolls)
Dr. Thomas Parker (Bat Boy: The Musical)
The Phantom (Erik) (The Phantom of the Opera), although baritones have also sung the part.
Pompineau (The Cat and the Fiddle)
Professor Abronsius (Tanz der Vampire)
Ralph Rackstraw (H.M.S. Pinafore)
Raoul de Chagny (The Phantom of the Opera) Can also be performed effectively by baritones
Roger Davis (Rent)
Sam Kaplan (Street Scene)
Simba (The Lion King)
Tony (West Side Story)
Tateh (Ragtime)
Mother's Younger Brother (Ragtime)
The Leading Player (Pippin)
Pippin (Pippin)

Riff Raff (The Rocky Horror Show)
Angel Dumott-Schunard (Rent)
Nicky/Trekkie Monster/Bad Idea Bear (Avenue Q)
Fiyero (Wicked)
Alex Dillingham (Aspects of Love) (Has been played successfully by baritones)
Seymour Krelbhorn (Little Shop of Horrors)
Radames (Aida (musical))
Tony (West Side Story)

Famous tenors

Classical music

[Soprano.](#)

[Alto.](#)

Tenor.

[Basso.](#)

Many of the most famous [opera](#) singers have been tenors.

There have also been some tenors who have been well known for other types of music, who have concentrated on concert performances either with orchestras, or in chamber music, such as lieder or song recitals. These performers may be better known for this kind of work than for opera.

Sources

David Fallows, Owen Jander. "Tenor", Grove Music Online, ed. L. Macy, grovemusic.com (subscription access).

See also

- [baritone](#)
- [timbre](#)

Categories: [Vocal ranges](#)

Terrorcore

Terrorcore is a term used to describe a subgenre of [hardcore techno](#). Compared to other hardcore styles like [breakcore](#), which uses the influence of [breakbeat](#), and [speedcore](#), which concentrates on exceedingly high beats per minute, terrorcore is a difficult term to define as each listener has a different definition of what terror is. Terrorcore employs the use of "scary" samples, synthesised sounds to give the tunes their "terror" edge, hip-hop/punk vocal samples, heavily distorted guitar samples, very high pitched high hats/toms and very distorted bass drums set to their maximum on the bass channels. Also terrorcore can utilize both sped-up [drum and bass](#) samples and four-to-the-floor drum patterns similar to [speedcore](#), frequently with tunes switching between both styles and then dropping with both simultaneously. The "beat" being dropped is common in this style and when a beat is dropped a vocal sample or melody is usually inserted.

Terrorcore has been used to describe:

- Tracks between 120 to 500 beats per minute.
- Tracks with varying numbers of layers to their sound. ie, a simple construction of bassline and ambient sounds versus tracks that use many sound sources, all often played at the same time (a "busy" track).
- Tracks will often contain heavy guitar samples from metal bands or from films, mainly horror or death, and other such "dark" media sources.

Hardcore

Basscore - [Bouncy techno](#) - [Breakbeat](#) - [Breakcore](#) - [Darkcore](#) - Freeform - [Gabber](#) - [Happy](#) - Industrial - Makina - Speedbass - [Speedcore](#) - **Terrorcore** - [Trancecore](#) - UK

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Techno music genres](#)

Texas blues

Texas blues is a subgenre of the [blues](#). It has had various style variations but typically has been played with more [swing](#) than other blues styles.

Texas blues began to appear in the early 1900s among African Americans who worked in oilfields, ranches and lumber camps. In the 1920s, Blind Lemon Jefferson innovated the style by using jazz-like improvisation and single string accompaniment on a guitar; Jefferson's influence defined the field and inspired later performers, like Lightnin' Hopkins and T-Bone Walker. During the Great Depression in the 1930s, many bluesmen moved to cities like Galveston, Houston and Dallas. It was from these cities that a new wave of popular performers appeared, including slide guitarist and gospel singer Blind Willie Johnson and legendary vocalist Big Mama Thornton. Duke Records and Peacock Records were the most important [labels](#) of the scene.

In the 1960s, however, the record industry moved north, reducing Texas' importance in the blues scene. The area's importance returned in the 1970s when a Texas [blues rock](#) sound developed, led by ZZ Top and the Fabulous Thunderbirds. This set the stage for the revival of the 1980s, which produced Stevie Ray Vaughan and moved Austin to being the blues capital of the state.

Performers

Albert Collins
The Fabulous Thunderbirds
Lightnin' Hopkins
Blind Lemon Jefferson
Freddie King
Jimmie Vaughan
Stevie Ray Vaughan
T-Bone Walker
Tony Vega Band
Wes Jeans
Johnny Winter
Tracy Conover
ZZ Top

Texture

In [music](#), the word **texture** is often used in a rather vague way in reference to the overall sound of a piece of music. A piece may be described as having a "thick" texture, or a "light" texture, or other terms taken from outside of music (Aaron Copland's more popular pieces are described as having an "open" texture). The perceived texture of a piece can be affected by the number of parts playing at once, the [timbre](#) of the instruments playing these parts and the [harmony](#) and [rhythms](#) used, among other things.

There are more precise terms which describe the number and relationships between voices:

- *Monophony* (base musical texture) is music with just one part (such as [Gregorian chant](#)).
- *Heterophony* is a kind of complex monophony - there is only one melody, but multiple voices each of which play the melody differently.
- *Polyphony* is music with several parts, each independent but related and each as important as the others - none of them is merely [accompaniment](#).
- *Homophony* is music in which the top part has a dominant melody and other parts are subservient to it, moving in the same, or nearly the same, rhythm.
- *Monody* is 17th century Italian song with a dominant melody and a separate accompaniment.

Note that none of these terms accurately describes the majority of western music made today, featuring a melody and rhythmically free accompaniment; in homophony the accompaniment is not rhythmically free, and monody is typically used in a historically specific way.

A [simultaneity](#) is more than one complete musical texture occurring at the same time, rather than in succession.

A more recent type of texture first used by György Ligeti is micropolyphony. Other textures include homorhythmic, polythematic, polyrhythmic, onomatopoeic, compound, and mixed or composite textures (Corozine 2002, p.34).

Source

- Corozine, Vince (2002). *Arranging Music for the Real World: Classical and Commercial Aspects*. ISBN 0786649615.

The golden age of hip hop

The golden age of hip hop, derivative of [old school hip hop](#), began with the popularity of Run-DMC's album *Raising Hell* in 1986 and ended with the popularity of [G-Funk](#) around 1993. It was characterized by ubiquitous soul and funk samples (ala James Brown and Curtis Mayfield) and Afrocentric lyrics. The golden age was overwhelmingly based in New York City.

During the golden age of hip hop, rappers like Rakim, KRS-ONE, and Chuck D advanced the wordplay, delivery, and possible subject matter of rapping. Groups such as De La Soul, A Tribe Called Quest, and Leaders of the New School combined soul-laden production with positive messages as a reaction against the predominant gangster posturing of numerous 1980s rappers. During this period, Def Jam (founded by Run of Run DMC's brother, Russell Simmons) became the first independent hip-hop [record label](#).

Socially conscious rap

Social consciousness was key to golden age hip-hop. While KRS-ONE discussed the rectification of violence and moral and ethical issues in the ghetto, De La Soul refrained from heavy-handed politics and remained in the realm of calm and secure lyrics. Groups such as A Tribe Called Quest took the two opposites and combined them into intelligent and relaxed output. For many fans of hip-hop ATCQ's *The Low End Theory* and *Midnight Marauders*, both rather sophisticated albums, are considered to be the standard of golden-age hip-hop.

Many duos in the golden age of hip-hop also fit the conscious mold. Eric B. & Rakim's Rakim furthered both technique and subject matter for generations of rappers to come, while Eric Barrier's sparse and soulful beats ingrained the stereotype of early 1990s hip-hop. Gang Starr, a consistently evolving group, started with stereotypical golden age beats courtesy of DJ Premier and tough, assertive rhymes, eventually evolving into a solo project for Guru (see *Jazzmatazz*), and reuniting again to reminisce about prior lifestyles and to criticize the current condition of hip-hop. De La Soul took a similar turn, first as a carefree group, then evolving into a street-smart, thuggish and conscious machine, and then back again as a collective critic of modern hip-hop.

Post-golden age

A few contemporary artists remain true to the golden age hip-hop standard, such as People Under The Stairs, Jurassic Five, and Little Brother. These groups are commonly referred to as "retro-rap" rather than "golden-age," perhaps due to the realization that golden-age hip-hop is no longer en vogue or relevant to current sociopolitical conditions

See also

- [Hip hop music](#)
- [Old school hip hop](#)

DJing ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Regga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Category: [History of hip hop](#)

Theme music

The **theme music** of a radio or television program is a [piece](#) that is written specifically for that show and usually played during the title sequence and/or end credits. If it is accompanied by lyrics, most often associated with the show, it is a **theme song**.

The purpose of the music is to establish a mood for the show and to provide an audible cue that a particular show is beginning, which was especially useful in the early days of radio (See also interval signal). In some cases, including *The Brady Bunch*, *Gilligan's Island*, and *The Beverly Hillbillies* the lyrics of the theme song provide some necessary exposition for people unfamiliar with the show.

In addition, some theme music uses orchestra scores or original music set mood for the show. One of the most notable of these is the *Batman: The Animated Series* theme song, which was drawn from the theme for the 1989 *Batman* film created by Danny Elfman. Others uses remixes or covers of older songs, such as the theme song of *Spider-Man: The Animated Series* (1994-1998), which featured a reworked cover of the theme song from the classic *Spider-Man* cartoon from the 1960s. The song was created and performed by Aerosmith lead guitarist Joe Perry.

Theme music has been a feature of the majority of television programs since the medium's inception, as it was for the ancestral radio shows that provided their inspiration. Programs have used theme music in a huge variety of styles, sometimes adapted from existing tunes, some composed specifically for the purpose. A few have been released commercially and become popular hits; examples would include the theme tune to *Friends*, "I'll Be There For You", was a hit for The Rembrandts and the theme from *S.W.A.T.* was a hit for Rhythm Heritage.

Other themes, like the music for *The Young and the Restless*, *Days of Our Lives*, and *Coronation Street* have become iconic mostly due to the shows' respective longevities. Unlike others, these serials have not strayed from the original theme mix much, if at all, allowing them to be known by multiple generations of television viewers.

Virtually every TV show has specific, melodic theme music, even if it's just a few notes (such as the snatch of eerie music that fades in and out in the title sequence for *Lost*). One famous exception is *60 Minutes*, which features only the ticking hand of a Heuer stopwatch.

Some series use major hit songs that were popular before the shows' creation. A well known example is the *CSI* franchise, with each series having a well known song by The Who for their theme song. Another series, *Murphy Brown*, used a different classic Motown song each week as the show's opening theme.

Also notable is the *Law & Order* series, which started out with one theme song for *Law and Order*, and remixed it for its three spinoffs (*Law & Order: Special Victims Unit*, *Law & Order: Criminal Intent*, and *Law & Order: Trial by Jury*). The related reality show *Crime and Punishment* also aired with a remix of the theme.

Radio programs with notable theme music include *Just a Minute*, which uses a high-speed rendition of the "Minute Waltz" by Frédéric Chopin.

Third Stream

Third Stream music is a term coined in 1957 by Gunther Schuller referring to the synthesis of [classical music](#) and [jazz](#). The style is notably separate from the symphonic jazz movement of the 1920s in that it involves improvisation. In 1961, Schuller defined Third Stream as "a new genre of music located about halfway between jazz and classical music." (Schuller, 114) Schuller insisted that "by definition there is no such thing as 'Third Stream Jazz.'" (Schuller, 120)

Schuller noted that while purists on both sides of Third Stream objected to tainting their favorite music with the other; more strenuous objections were typically made by jazz musicians who felt such efforts were "an assault on their traditions." Schuller writes that "by designating the music as a 'separate, third stream', the other two mainstreams could go about their way unaffected by the attempts at fusion." (Schuller, 115) Because Third Stream is involved in classical as much as jazz it is generally required that composers and performers be proficient in both genres.

Some critics have argued that Third Stream—by drawing on two very different styles—dilutes the power of each in combining them. Others reject such notions, and consider Third Stream an interesting musical development.

Schuller suggested that a similar fusion was made by Béla Bartók, who earned great acclaim after incorporating elements of Hungarian folk music into his music, which had earlier been heavily influenced by Claude Debussy and Richard Strauss.

In 1981, Schuller offered a list of "What Third Stream is not:

1. It is not jazz with [strings](#).
2. It is not jazz played on 'classical' instruments.
3. It is not classical music played by jazz players.
4. It is not inserting a bit of Ravel or Schoenberg between [be-bop](#) changes--nor the reverse.
5. It is not jazz in fugal form.
6. It is not a fugue played by jazz players.
7. It is not designed to do away with jazz or classical music; it is just another option amongst many for today's creative musicians." (Schuller, 120)

There were very early attempts to integrate jazz and classical music such as some [Ragtime](#), and symphonic pieces such as George Gershwin's 1924 Rhapsody In Blue. Some works by French composer Darius Milhaud have been classified as Third Stream, but some object to this classification, because Milhaud's pieces arguably represent jazz material in the context of Western European art music (classical music), and do not involve improvisation. Igor Stravinsky contributed to this genre many compositions, including "Ragtime", "Piano-rag Rag Music" and "The Ebony Concerto" (the latter composed for jazz clarinetist Woody Herman and his orchestra in 1945;). Another important jazz-classical fusion was Shaw's "Interlude in B-flat," recorded in 1935 with the most unusual ensemble of a string quartet, a jazz rhythm section, and Shaw on clarinet. Other notable composers in the style are John Lewis and his Modern Jazz Quartet, Gunther Schuller, J. J. Johnson, Gil Evans, and Bill Russo, George Russell, Dave Brubeck and members of his Octet and Quartets (and his brother, Howard Brubeck), Toshiko Akiyoshi, David Amram, Ran Blake, Gunther Schuller, Gil Evans, and David Baker. Many free jazz composer/performers, such as Cecil Taylor, Anthony Braxton, the band Oregon (free jazz band), and Sun Ra, were also influenced by the Third Stream school.

Third Stream proper was most popular in the late 1950s and early 1960s, though it has exerted an influence to the present. While the elements of jazz are incorporated into the

music of contemporary composers and jazz musicians likewise continue to draw on their musical context, a true Third Stream Music is extremely rare as most efforts seem to favor one stream or shift between the two throughout the composition. Examples of recordings that synthesize composed and improvised music are the albums *Miles Ahead*, Miles Davis, Gil Evans; *Focus* Stan Getz, Eddie Sauter; *Perceptions* Dizzy Gillespie, J. J. Johnson; *Alegria* Wayne Shorter; *Wide Angles* Michael Brecker. These albums feature a soloist improvising in a jazz style over a complex composed background. Third Stream Music will be realized in its truest sense when more musicians learn at least basic jazz improvisation and style (especially players of traditionally "non-jazz" instruments such as strings, horn, double reed, etc.), thus opening up the possibilities of improvisation throughout the ensemble.

Sources

- Gunther Schuller; Musings: The Musical Words of Gunther Schuller; Oxford University Press, 1986; 0195037456

Categories: [Crossover](#) | [Jazz genres](#)

Third-wave of ska

The **third-wave of ska** is a [musical genre](#) derived from the fusion of Jamaican [ska](#) and various American styles of music, such as: [rock](#), [punk rock](#), [hardcore](#), and [jazz](#). [Ska punk](#) and skacore are major sub-genres, which together comprise a majority of third-wave ska music.

History

Originating in America during the late 1980s, and gaining popularity throughout the early 1990s, the third-wave of [ska](#) is the latest incarnation of [ska](#) music to date. During the height of its popularity, some third-wave bands enjoyed major commercial success, including regular radio play and outstanding album sales. However, this success proved short-lived as [metalcore](#) and third wave [emo](#) scenes gained popularity and superseded the upbeat spirit of [ska music](#).

Third-wave [ska](#) lost much of its popularity at the turn of the millennium. Currently, it stands as a faded genre, holding the interest of a relatively small, though loyal, fanbase.

Influences

Third-wave ska artists such as Sublime , Jesse James and The Mighty Mighty Bosstones were influenced by two-tone ska revivalists from the early 1980s such as The Specials, Fishbone, and The Toasters. Third-wave music features the use of horns and a heavily accented offbeat, a common characteristic of the second wave of ska. The Third-wave lead to bands such as Five Iron Frenzy and The O.C. Supertones

See also

- [Ska](#)
- [Ska punk](#)

Categories: [Ska](#) | [Punk](#)

Thrash metal

Stylistic origins: [Hardcore Punk](#) - [Speed metal](#) - NWOBHM

Cultural origins: Early-Mid 1980s United States, Germany and Brazil

Typical instruments: [Guitar](#) – [Bass guitar](#) – [Drums](#)

Mainstream popularity: Underground in early 1980's, moderate in late 1980's and early 1990's, underground ever since

[Black metal](#) – [Death metal](#) – [Groove metal](#)

[Crossover Thrash](#) – [Grindcore](#)

Thrash metal is a subgenre of [heavy metal music](#), characterized by a [punk rock](#) beat. The origins of thrash metal are generally traced to the late 1970s and early 1980s, when a number of bands began incorporating the sound of the New Wave of British Heavy Metal with elements of [hardcore punk](#), creating a new genre. This genre is much more aggressive compared to its relative, [speed metal](#).

Beyond this, thrash metal has proven somewhat difficult to categorise. Some fans and musicians have a firm concept of genre and subgenre, but others reject such categorisation as limiting or useless. There is often significant crossover from one metal category to another, and the influence of non-metal genres, including [classical music](#) and [jazz](#), is not uncommon.

Generally, the musical base of thrash metal is composed of fast paced time signatures, and low-register, fast or complex guitar riffs, sometimes layered with high-register guitar solos, often in combination with palm muting to create a "chugging" sound. The speed and pacing of the songs is usually what defines basic thrash metal. The music tends to have a visceral, propellant feel to it due to the often intense drumming, most commonly utilizing the snare drum on the 1/2 beat, or the 2nd and 4th beats of the measure. Frantic bass drum use is also common. (Thrash drummers often use two foot-pedaled bass drums, known as "double bass").

Beginnings

1981 is seen by some fans as a critical year, though others cite earlier influences on the genre: The first riff of Black Sabbath's "Symptom of the Universe" (1975) is possibly one of the first thrash riffs, though their "Into the Void" and "Children of the Grave" (both 1971) were influential as well. Some point to another early example, Queen's Stone Cold Crazy (1974) (from their Sheer Heart Attack album), which was unusually heavy and fast for its time (and indeed for Queen as well), and ultimately covered many years later by thrash metal's most famous and successful band, Metallica.

Some suggest that Motörhead's Overkill LP (1979) would give the name to a New York band that would write what is often considered the first thrash metal song in 1981: "Unleash the Beast Within". Soon thereafter, the short-lived Southern California band Leather Charm would write "Hit the Lights". This band would break up, but the primary songwriter James Hetfield's next band, Metallica, would feature this song. The band Metal Church recorded a few rehearsals in 1980-81, which were similar to the early Metallica and Overkill efforts, though not quite as thrashy.

The first thrash metal demo may very well be Metal Church's *Red Skies* from late 1981. An instrumental demo that combined thrash, speed, and power metal, it did not receive much circulation, and was overshadowed by their October 1982 *Four Hymns* demo.

Metallica were second on the scene (the Power Metal demo, April 1982, and then No Life 'til Leather in July) and the first with a studio LP (Kill 'Em All, July 1983). Meanwhile, in Europe, Artillery recorded a demo in November, 1983. Their *We Are the Dead* took a more Black Sabbath oriented direction, resulting in a thrash metal form that was not quite as fast as that of Metallica but had similar riff ideas.

Take off

Thrash metal took off in 1984 or so, with Overkill releasing their second demo (Feel the Fire), and Slayer's seminal Haunting the Chapel EP, which featured the song "Chemical Warfare". This led to a darker and heavier sounding thrash, which was then reflected in Exodus's Bonded by Blood and Slayer's Hell Awaits in 1985. Outside of the U.S. in 1985, the German band Kreator released their debut album Endless Pain and the Brazilian band Sepultura released their EP Bestial Devastation. In Canada, Eudoxis, who performed live in full body armor, metal spikes, and the legendary six-foot long stainless steel bass drums, released the Metal Fix demo in 1985. Also, Megadeth, formed by former Metallica axeman Dave Mustaine, debuted with the release of Killing Is My Business... And Business Is Good! in 1985. Megadeth combined the riffs of thrash metal with the more fancy soloing of speed metal à la Judas Priest, and their sound would become best realised on 1990's Rust in Peace.

1986 was a landmark year for thrash metal, with some of the greatest thrash albums of all time being released in this year. Dark Angel put out the generally underrated Darkness Descends, which is one of the heaviest and fastest thrash albums ever. Slayer's Reign in Blood is universally acclaimed as a classic, and also the German band Kreator had Pleasure to Kill, which set new standards for brutality and would be a heavy influence on the death metal genre. Megadeth put out Peace Sells... But Who's Buying?, Metallica had Master of Puppets, and Nuclear Assault debuted with the punkish Game Over — an album stripped to its bare riff essentials. Hobbs' Angel Of Death emerged from Australia, playing a brand of thrash metal drawing heavily on early Slayer, yet geared towards the European market.

In 1987 Anthrax released the renowned Among the Living album. This release saw the band once again thrash metal territory (similarly to their two previous releases: Fistfull of Metal and Spreading the Disease) with fast and heavy guitars and pounding drums. Anthrax's songs can be considered slightly more "melodic" than other thrash bands of the time, due to their upbeat and catchy riffs.

Anthrax's lyrical direction was also quite different than other thrash bands of the period. Other bands took a more serious direction lyrically, while Anthrax's lyrics can be considered border-line "silly" (Notably: N.F.L. (Among the Living), I Am The Law (Among the Living), A Skeleton In The Closet (Among the Living), and Lone Justice (Spreading the Disease)). Their lyrics complemented their humorous stage appearance. (Singer Joey Belladonna wore a headress while performing the song Indians live from their Among the Living album.

On the other end of this, Testament would release their debut, The Legacy that same year. Musically, Testament generally emphasized on the more progressive elements of thrash metal, but their songs were still melodic. The lyrics on this album especially were about the occult and other Satanic topics that would no doubt influence the lyrics of [death metal](#).

Thrash metal developed in the mid 1980s to split into many sub-genres and influence a lot of bands like Death and Possessed (who are best known for guitarist Larry LaLonde, who would later join popular alternative rock group Primus). Possessed were among the first death metal bands, making a demo in mid-1984 of a more dark-sounding thrash metal. This sound would be called death metal by the band and fans, and perhaps the first example of it would be the death metal classic Seven Churches, from 1985. Some bands combined speed metal and thrash metal, like the aforementioned Megadeth, and also Helstar, Testament, and Heathen were known for their flashy lead guitar work. Watchtower's Energetic Disassembly (1985) set new standards in technical, jazzy songwriting, which

would later be further developed by the thrash metal band Coroner and also the technical death metal bands Atheist and Cynic, as well as later efforts by Death.

In 1988 Suicidal Tendencies, who had previously been a straightforward hardcore punk band, released their major label debut *How Will I Laugh Tomorrow If I Can't Even Smile Today?*. This album had very thrashy guitar riffs and an overall very metal oriented sound, with much more complicated song structure than on their previous albums, but the band still stayed true to their roots as a hardcore band in that the songs were very melodic and had catchy choruses.

By 1988 or so the genre was quite saturated with new bands, but classic albums would still be recorded and released. Sepultura's third album, *Beneath the Remains* (1989) earned them some mainstream appeal as it appeared on Roadrunner records. Vio-lence, a relative latecomer to the Bay Area thrash metal scene put out an acclaimed debut in *Eternal Nightmare* (1988), combining relentless riffage with a [hardcore punk](#) vocal delivery.

However, the genre was also filled with many bands that were not attempting to expand on the style. The progressive leaning *Rust in Peace* (1990) by Megadeth is still thought to this day to be Megadeth's finest work. ...And Justice for All (1988) by Metallica, spawned the band's first video, the WWI themed song, "One," and with it's extremely complex song structures, is considered to have pioneered progressive metal (many bands in this genre, including Dream Theater, cite Metallica as a major influence) Testament's *Practice What You Preach* album in 1989 nearly broke them into the mainstream with it's title track. Suicidal Tendencies released the highly successful *Lights...Camera...Revolution!* in 1990, which furthered the bands thrash experimentation as well as adding in funk influences (provided by future Metallica bassist Robert Trujillo), creating a then-commercially accessible sound in that it boarded the then emerging [funk metal](#) genre.

Evolution in the 1990s

Soon, post-thrash metal bands with a newer sound would continue the more innovative direction, whilst those that played *classic* thrash metal were seen as throw-backs, though the 1990s had some excellent thrash metal, for example Iced Earth's *Night of the Stormrider* (1992), which combined power-metal and thrash metal. Many bands, however, opted for a slower, more groove-oriented sound, including Machine Head and Pantera who were strongly influenced by Exhorder. This would give rise to many 1990s-metal bands.

While [alternative rock](#) was the predominant genre of the 90's, thrash managed to gain influence. Popular 90's [funk metal](#) group Primus (who featured ex-Possessed guitarist Ler LaLonde), particularly in their earlier years, blended Les Claypool's funky bass lines with considerably thrash influenced guitar riffs and songs played at an overall high speed.

In a notable change which irked many fans (but which saw their records sell more than ever), Metallica famously cut their long hair and released two albums, *Load* (1996), and *Re-Load* (1997), which had more [bluesy](#), and [Southern rock](#) influenced songs.

Thrash metal has seen something of a comeback in the late 1990s with European bands like Hypnosia (sounding much like *Pleasure to Kill*) or Carnal Forge, a fast death-thrash hybrid. Some bands also combine Swedish death metal riffs and punk influence, but these stray too far from the original ideals to be really called thrash metal bands. Meanwhile, other bands soldier on — including Overkill, who have recently put out a fourteenth studio album, *Relixiv*, and Destruction, whose *The Antichrist* (2001) is a staple of modern thrash metal — updated production values, and a classic riff sound. The recently released *Exodus* album, entitled *Tempo Of The Damned*, is another recent highlight of the genre, as is Megadeth's 'comeback' album, *The System Has Failed*. The latter, while not 'true' thrash, is a complex hybrid of thrash and power metal, reminiscent of *Rust In Peace*. Indeed, the opening track, "Blackmail the Universe", shares much in common with *Rust In Peace*'s opening track, the seminal "Holy Wars". The album's cover art also seems like a cross between 1986's *Peace Sells... But Who's Buying?* and *Rust In Peace*. The album met with commercial success, reaching #17 in the United States. *Exodus* opened for Megadeth on their 2004 *Blackmail The Universe* tour.

Members of Sepultura, Annihilator, and many others have recently performed on RoadRunner's *United* album in 2005-06. The first release of its kind combined vintage thrash talents with newer metal musicians who incorporate thrash textures into their music. There has recently been older Thrash Metal bands that have reunited and put out new albums including Nuclear Assault who has just recently released their new album *Third World Genocide*. Bay Area Thrashers Dark Angel have been attempting to reunite the band and put out a new album called "darkness returns". Recently the original line-up of the band Testament reunited and toured, there was also a live album and video released with the classic line-up playing called *Live In London*.

Often considered the four most Popular bands in this genre (especially in the US, and generally called the "Big Four of Thrash") are:

- Anthrax
- Megadeth
- Metallica
- Slayer

The three most important bands in Teutonic thrash (a metal scene in germany) are:

- Destruction
- Kreator
- Sodom

Other crucial thrash metal bands include:

Annihilator
Artillery
Coroner
Cyclone
Cyclone Temple
Dark Angel
Death Angel
Demolition Hammer
Destruction
Doomsday
Epidemic
Exhorder
Exodus
Flotsam and Jetsam
Forbidden
Hallow's Eve
Heathen
Holy Terror
Judas Priest
Lääz Rockit
Meshuggah
Metal Church
Morbid Saint
Nuclear Assault
Onslaught
Overkill
Pantera
Razor
Sabbat
Sacrifice
Sadus
Sepultura
Stormtroopers Of Death (S.O.D.)
Testament
Vengeance Rising
Vio-Lence
Voivod (Early)
Watchtower
Wrath
Xentrix
Zoetrope

Bands that play a mixture of **thrash metal** and [hardcore punk](#).

Corrosion of Conformity
D.R.I.
Suicidal Tendencies

Closely related genres of heavy metal

- [Black metal](#)
- [Death metal](#)
- [Groove metal](#)
- [Speed metal](#)

Books

- Dome, Malcolm. Thrash Metal. Omnibus Press, 1990. ISBN 0711917906.

See also

- [Thrashcore](#)
- [List of heavy metal genres](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - **Thrash metal**

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Thrashcore

Thrashcore (or **thrash**) is a fast and raw brand of [hardcore punk](#) music. Thrashcore saw its beginnings after the decline of [punk rock](#) in the early 1980s. Hardcore punk began to take off in places like Washington, D.C. and California. Early bands categorized as thrash, such as Minor Threat,edit(minor threat was never catogarized as thrash but many of the new york bands at the time were) played faster hardcore punk and they distinguished themselves from other hardcore punk bands such as Black Flag. Some bands incorporated elements of [thrash metal](#). These bands are often categorized as [crossover thrash](#). Many of the most influential crossover thrash bands started out as influential thrashcore bands. Thrashcore as a genre ties in heavily to [hardcore](#), [grindcore](#), [power violence](#), [crust](#), and other subgenres of punk rock. Today thrashcore is mostly a definition for ultra-fast hardcore punk.

625 Thrashcore, Havoc, Hardcore Holocaust, Ebullition, Crimes Against Humanity, Slap-a-Ham, Unfun Records and other labels have been known to put out thrashcore records.

The speed and intensity classification of Hardcore Punk goes like this:

Hardcore Punk (fast)--> Thrashcore (faster)--> Grindcore (fastest)

Thrashcore bands

[_____](#) | [_____](#)
[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - **Thrashcore** - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#)

Categories: [Metal subgenres](#) | [Hardcore punk](#)

Three-chord song

A **three-chord song** is a [song](#) whose [music](#) is built around three [chords](#) that are played in a certain [sequence](#). Perhaps the most prevalent type of three-chord song is the simple twelve bar blues used in [blues](#) and [rock and roll](#).

Typically, the three chords used are the chords on the tonic, subdominant, and dominant (scale degrees I, IV and V): in the key of C, these would be the C, F and G chords. Sometimes the V7 chord is used instead of V, for greater tension.

Three-chord songs are easy for the listener to remember, which can make them effective in [pop music](#). Some of the most famous songs to use three-chord patterns are "Louie Louie" by The Kingsmen, "Wild Thing" by The Troggs and "Blitzkrieg Bop" by The Ramones. Three-chord songs like these are also easier to learn than other, more complicated songs. Among others, country singer Hank Williams and folk singer Bob Dylan have written large numbers of such songs. Punk music very often features three-chord songs - sometimes called a 'three chord trash' (cf. The Ramones).

Timbre

In [music](#), **timbre**, also **timber** (French, IPA /'tæmbYr/ as in the first two syllables of [tambourine](#)), is the quality of a [musical note](#) or sound which distinguishes different types of sound production or [musical instruments](#). The physical characteristics of sound which are used in the determination of timbre are spectrum and envelope; psychoacoustics or human perception describe the perceived quality of a sound as the "sound color".

For example, timbre is what, with a little practice, people use to recognise the [saxophone](#) from the [trumpet](#) in a [jazz](#) group, even if they are playing notes at the same [pitch](#) and amplitude. Timbre has been called *the psychoacoustician's waste-basket* as it can denote many apparently unrelated aspects of a sound.

Synonyms

Tone quality is used as a synonym for *timbre*.

Tone color is also often used as a synonym. People who experience synaesthesia may see certain colors when they hear particular instruments. Helmholtz used the German Klangfarbe (tone color), and Tyndall proposed its English translation, clangtint. But both terms were disapproved of by Alexander Ellis who also discredits *register* and *color* for their pre-existing English meanings (Erickson 1975, p.7).

Colors of the optical spectrum are not generally explicitly associated with particular sounds. Rather, the sound of an instrument may be described with words like "warm" or "harsh" or other terms, perhaps suggesting that tone color has more in common with the sense of touch than of sight.

American Standards Association definition

The American Standards Association defines timbre as "[...] that attribute of sensation in terms of which a listener can judge that two sounds having the same [loudness](#) and [pitch](#) are dissimilar". A note to the 1960 definition (p.45) adds that "timbre depends primarily upon the spectrum of the stimulus, but it also depends upon the waveform, the sound pressure, the frequency location of the spectrum, and the temporal characteristics of the stimulus."

Attributes

J.F. Schouten (1968, p.42) describes the "elusive attributes of timbre" as "determined by at least five major acoustic parameters" which Robert Erickson (1975) finds "scaled to the concerns of much contemporary music":

1. The range between tonal and noiselike character.
2. The spectral envelope.
3. The time envelope in terms of rise, duration, and decay.
4. The changes both of spectral envelope (formant-glide) and fundamental frequency (micro-intonation).
5. The prefix, an onset of a sound quite dissimilar to the ensuing lasting vibration.

Spectra

The richness of a sound or note produced by a musical instrument is due to the combination of a number of distinct frequencies. The lowest frequency is called the fundamental frequency and the [pitch](#) it produces is used to name the note. For example, in western music, instruments are normally tuned to A = 440 Hz. The other frequencies are called overtones of the fundamental frequency, which may include harmonics and partials. Harmonics are whole number multiples of the fundamental frequency -- x2, x3, x4, etc. Partials are other overtones. Most western instruments produce harmonic sounds, but many instruments produce partials and inharmonic tones.

When the orchestral tuning note is played, the sound is a combination of 440 Hz, 880 Hz, 1320 Hz, 1760 Hz and so on. The balance of the amplitudes of the different frequencies is responsible for the characteristic sound of each instrument. This is used in FM synthesis.

The fundamental is not necessarily the strongest component of the overall sound. But it is implied by the existence of the harmonic series -- the A above would be distinguishable from the one an octave below (220 Hz, 440 Hz, 660 Hz, 880 Hz) by the presence of the third harmonic, even if the fundamental were indistinct. Similarly, a pitch is often inferred from non-harmonic spectra, supposedly through a mapping process, an attempt to find the closest harmonic fit.

It is possible to add artificial 'subharmonics' to the sound using electronic effects but, again, this does not affect the naming of the note.

William Sethares (2004) wrote that just intonation and the western equal tempered scale derive from the harmonic spectra/timbre of most western instruments. Similarly the specific inharmonic timbre of Thai metallophones would produce the seven-tone near-equal temperament they do indeed employ. The five-note sometimes near-equal tempered slendro scale provides the most consonance in the combination of the inharmonic spectra of Balinese metallophones with harmonic instruments such as the stringed rebab.

Envelope

The timbre of a sound is also greatly effected by the following factors: attack or interonset interval, decay, sustain, release and transients. Thus these are all common controls on [samplers](#). For instance, if one takes away the attack from the sound of a piano or trumpet, it becomes more difficult to identify the sound correctly, since the sound of the hammer hitting the strings or the first blat of the player's lips are highly characteristic of those instruments.

In music

Timbre is often cited as one of the fundamental aspects of [music](#). Formally, timbre and other factors are usually secondary to pitch. "To a marked degree the music of Debussy elevates timbre to an unprecedented structural status; already in *L'Après-midi d'un Faune* the *color* of flute and harp functions referentially," according to Jim Samson (1977). Surpassing Debussy is Klangfarbenmelodie and surpassing that the use of sound masses.

Erickson (ibid, p.6) gives a table of subjective experiences and related physical phenomena based on Schouten's five attributes:

Subjective	Objective
Tonal character, usually pitched	Periodic sound
Noisy, with or without some tonal character, including rustle noise	Noise, including random pulses characterized by the rustle time (the mean interval between pulses)
Coloration	Spectral envelope
Beginning/ending	Physical rise and decay time
Coloration glide or formant glide	Change of spectral envelope
Microintonation	Small change (one up and down) in frequency
Vibrato	Frequency modulation
Tremolo	Amplitude modulation
Attack	Prefix
Final sound	Suffix

Often listeners are able to identify the kind of instrument even across "conditions of changing pitch and loudness, in different environments and with different players." In the case of the clarinet, an acoustic analysis of the waveforms shows they are irregular enough to suggest three instruments rather than one. David Luce (1963, p.17) suggests that this implies "certain strong regularities in the acoustic waveform of the above instruments must exist which are invariant with respect to the above variables." However, Robert Erickson argues that there are few regularities and they do not explain our "powers of recognition and identification." He suggests the borrowing from studies of vision and visual perception the concept of subjective constancy. (Erickson 1975, p.11)

Further reading

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Timeline of alternative rock

This is a **timeline of [alternative rock](#)**, from its beginnings in the 1970s to the present.

1976

- Newly formed bands
 - The Cure
 - Siouxsie & the Banshees
 - U2
 - XTC
- Events
 - Rodney Bingenheimer, the DJ for the popular Los Angeles modern rock station KROQ begins hosting his midnight show *Rodney on the ROQ*.

1977

- Newly formed bands
 - The Feelies
 - X

1978

- Newly formed bands
 - Bauhaus
 - Echo and the Bunnymen
 - Public Image Ltd.
 - Pulp
- Events
 - Manchester journalist and nightclub manager Tony Wilson founds Factory Records
 - Rough Trade Records is founded.

1979

- Newly formed bands
 - Cocteau Twins
 - Hüsker Dü
 - The Replacements
 - Social Distortion
- Events
 - Bauhaus release their single for "Bela Lugosi's Dead", which is generally viewed as the first ever gothic rock song
 - Touch and Go is founded

1980

- Newly formed bands
 - Depeche Mode
 - Minutemen
 - Mission of Burma
 - Meat Puppets
 - New Order
 - R.E.M.
 - The Sisters of Mercy
- Albums
 - Bauhaus - In the Flat Field
 - Echo and the Bunnymen - Crocodiles
 - The Feelies - Crazy Rhythms
- Events
 - The first ever countdown by KROQ takes place.
 - Sub Pop is founded as the fanzine Subterranean Pop.
 - Joy Division frontman Ian Curtis hangs himself, the rest of the band continue as New Order.

1981

- Newly formed bands
 - 10,000 Maniacs
 - Dream Syndicate
 - Red Lorry Yellow Lorry
 - Sonic Youth
 - Violent Femmes

- Albums
 - Bauhaus - Mask
 - New Order - Movement

1982

- Newly formed bands
 - Beat Happening
 - Big Black
 - Butthole Surfers
 - Faith No More
 - Guadalcanal Diary
 - The Pogues
 - The Smiths
 - Spacemen 3

- Albums
 - Bauhaus - The Sky's Gone Out
 - The Cure - Pornography
 - Dream Syndicate - The Days of Wine and Roses
 - Mission of Burma - Vs.
 - R.E.M. - Chronic Town EP
 - Sonic Youth - Sonic Youth
 - Violent Femmes - Violent Femmes

- Events
 - The Hacienda nightclub opens in Manchester, England.

1983

- Newly formed bands
 - American Music Club
 - Camper Van Beethoven
 - Dinosaur Jr
 - The Flaming Lips
 - Green River - considered to be the first ever grunge band
 - The Housemartins
 - Nick Cave and the Bad Seeds
 - Red Hot Chili Peppers
 - Soul Asylum
 - They Might Be Giants
 - Throwing Muses

- Disbandments
 - Bauhaus
 - Mission of Burma

- Albums
 - Bauhaus - Burning from the Inside
 - Big Black - Bulldozer EP
 - Cocteau Twins - Head Over Heels
 - New Order - Power, Corruption & Lies
 - R.E.M. - Murmur
 - Sonic Youth - Confusion Is Sex

- Events
 - WFNX, one of the first commercial stations to play alternative rock, begins broadcasting.
 - WOXY, located outside of Cincinnati in Oxford, Ohio, begins broadcasting alternative rock in September 1983, billing itself as "97X: The Future of Rock and Roll". According to WOXY's website, it was the nation's sixth alternative rock station.
 - R.E.M.'s album Murmur is named Rolling Stone's best album of 1983.

1984

- Newly formed bands
 - Jane's Addiction
 - The Jesus and Mary Chain
 - Lemonheads
 - The Melvins
 - My Bloody Valentine
 - Primal Scream
 - Soundgarden
 - The Wedding Present
 - Ween
 - Yo La Tengo
- Albums
 - Cocteau Twins - Treasure
 - Guadalcanal Diary - Walking in the Shadow of the Big Man
 - Hüsker Dü - Zen Arcade
 - R.E.M. - Reckoning
 - The Red Hot Chili Peppers - Red Hot Chili Peppers
 - The Replacements - Let It Be
 - The Smiths - The Smiths
 - Violent Femmes - Hallowed Ground
 - Meat Puppets - Meat Puppets II
 - Minutemen - Double Nickels on the Dime
- Events
 - Alan McGee founds the label Creation Records

1985

- Newly formed bands
 - Guided by Voices
 - The Happy Mondays
 - Love and Rockets
 - The Mighty Mighty Bosstones
 - Pussy Galore
 - Screaming Trees
 - The Stone Roses

- Disbandments
 - Minutemen

- Albums
 - Big Black - Atomizer
 - Kate Bush - Hounds of Love
 - Butthole Surfers - Psychic...Powerless...Another Man's Sac
 - Camper Van Beethoven - Telephone Free Landslide Victory
 - The Cure - The Head on the Door
 - Dinosaur Jr. - Dinosaur
 - Faith No More - We Care a Lot
 - Green River - Come on Down
 - Hüsker Dü - Flip Your Wig
 - Hüsker Dü - New Day Rising
 - The Jesus and Mary Chain - Psychocandy
 - Love and Rockets - Seventh Dream of Teenage Heaven
 - Meat Puppets - Up on the Sun
 - New Order - Low-Life
 - Red Lorry Yellow Lorry - Talk about the Weather
 - R.E.M. - Fables of the Reconstruction
 - The Replacements - Tim
 - The Red Hot Chili Peppers - Freaky Styley
 - Sisters of Mercy - First and Last and Always
 - The Smiths - Meat Is Murder
 - Sonic Youth - Bad Moon Rising

- Events
 - The Minutemen's D. Boon dies in a car crash on December 22nd.
 - The Feelies reunite.

1986

- Newly formed bands
 - The Afghan Whigs
 - Galaxie 500
 - Goo Goo Dolls
 - The La's
 - Manic Street Preachers (as Betty Blue)
 - No Doubt
 - Pixies
 - Primus
 - The Sugarcubes

- Albums
 - Butthole Surfers - Rembrandt Pussyhorse
 - The Feelies - The Good Earths
 - Guadalcanal Diary - Jamboree
 - Hüsker Dü - Candy Apple Grey
 - Love and Rockets - Express
 - New Order - Brotherhood
 - R.E.M. - Lifes Rich Pageant
 - The Smiths - The Queen Is Dead
 - Sonic Youth - EVOL
 - They Might Be Giants - They Might Be Giants
 - Violent Femmes - The Blind Leading the Naked
 - XTC - Skylarking

- Events
 - MTV begins airing 120 Minutes, a program devoted to videos by alternative artists
 - NME magazine releases the C86 cassette compilation as a premium, which becomes an important release in British indie rock.

1987

- Newly formed bands
 - Alice in Chains
 - Fugazi
 - The Jesus Lizard
 - Local H
 - Nirvana
 - Slint
 - Uncle Tupelo

- Disbandments
 - Hüsker Dü
 - The Smiths

- Albums
 - 10,000 Maniacs - In My Tribe
 - Big Black - Songs About Fucking
 - Butthole Surfers - Locust Abortion Technician
 - The Cure - Kiss Me Kiss Me Kiss Me
 - Dinosaur Jr. - You're Living All Over Me
 - Faith No More - Introduce Yourself
 - Guadalcanal Diary - 2X4
 - Hüsker Dü - Warehouse: Songs and Stories
 - The Jesus and Mary Chain - Darklands
 - Love and Rockets - Earth, Sun, Moon
 - Pixies - Come on Pilgrim
 - Primal Scream - Sonic Flower Groove
 - R.E.M. - Document (breakthrough)
 - The Replacements - Pleased to Meet Me
 - The Red Hot Chili Peppers - The Uplift Mofo Party Plan
 - The Sisters of Mercy - Floodland
 - The Smiths - Strangeways, Here We Come
 - Sonic Youth - Sister

- Events
 - R.E.M.'s "The One I Love" unexpectedly becomes a Top Ten hit on the America pop charts, helping to increase alternative rock's mainstream profile and earning the band a major label deal.

1988

- Newly formed bands
 - Better Than Ezra
 - The Boo Radleys
 - The Breeders
 - Green Day
 - Live
 - Lush
 - Mother Love Bone
 - Mudhoney
 - Nine Inch Nails
 - Ride
 - The Smashing Pumpkins

- Disbandments
 - Big Black
 - Green River
 - The Housemartins

- Albums
 - Butthole Surfers - Hairway to Steven
 - Dinosaur Jr. - Bug
 - The Feelies - Only Life
 - Fugazi - Fugazi (EP)
 - The Happy Mondays - Bummed
 - Robyn Hitchcock - Globe of Frogs
 - Jane's Addiction - Nothing's Shocking
 - Morrissey - Viva Hate
 - Mudhoney - Superfuzz Bigmuff EP
 - Peter Murphy - Love Hysteria
 - My Bloody Valentine - Isn't Anything
 - Nick Cave and the Bad Seeds - Tender Prey
 - R.E.M. - Green
 - Pixies - Surfer Rosa
 - Sonic Youth - Daydream Nation
 - Soundgarden - Ultramega OK
 - The Sugarcubes - Life's Too Good
 - They Might Be Giants - Lincoln

- Events
 - Mother Love Bone and Mudhoney form from members of Green River after they break up.
 - Sub Pop begins the Sub Pop Singles Club
 - Hillel Slovak, guitarist of the Red Hot Chili Peppers dies from a heroin overdose

- *Rolling Stone* names R.E.M. "America's Best Rock 'n' Roll Band" and places them on the cover.

1989

- Newly formed bands
 - Blind Melon
 - Blur
 - Hole
 - Mazzy Star
 - Neutral Milk Hotel
 - Pavement
 - Radiohead
 - Seadoh
 - Spiritualized
 - Suede
 - Superchunk
 - Teenage Fanclub
 - Toadies
 - The Verve
- Disbandments
 - Guadalcanal Diary
 - Dream Syndicate
- Albums
 - The Cure - Disintegration
 - Faith No More - The Real Thing (breakthrough)
 - The Jesus and Mary Chain - Automatic
 - Goo Goo Dolls - Jed
 - Guadalcanal Diary - Flip-Flop
 - Fugazi - Margin Walker EP
 - Love and Rockets - Love and Rockets
 - Meat Puppets - Monsters
 - Nine Inch Nails - Pretty Hate Machine
 - Nirvana - Bleach
 - Pixies - Doolittle
 - Primal Scream - Primal Scream
 - Slint - Tweez
 - Soundgarden - Louder than Love
 - The Stone Roses - The Stone Roses
 - The Red Hot Chili Peppers - Mother's Milk
 - Violent Femmes - 3
- Events
 - New Order, Public Image Ltd., and the Sugarcubes embark on the "Monsters of Alternative Rock" tour.
 - Matador Records is founded.

1990

- Newly formed bands
 - Jon Spencer Blues Explosion
 - Pearl Jam
 - Rage Against the Machine
 - School of Fish
 - Stone Temple Pilots
 - Tool

- Disbandments
 - Camper Van Beethoven
 - Mother Love Bone

- Albums
 - The Breeders - Pod
 - Cocteau Twins - Heaven or Las Vegas
 - Fugazi - Repeater
 - Goo Goo Dolls - Hold Me Up
 - The Happy Mondays - Pills 'n' Thrills and Bellyaches
 - Jane's Addiction - Ritual de lo Habitual
 - The La's - The La's
 - Morrissey - Bona Drag
 - Mother Love Bone - Apple
 - Peter Murphy - Deep
 - Nick Cave and the Bad Seeds - The Good Son
 - Pixies - Bossanova
 - Ride - Nowhere
 - The Sisters of Mercy - Vision Thing
 - Social Distortion - Social Distortion
 - Sonic Youth - Goo

- Events
 - Andrew Wood of Mother Love Bone is found dead.
 - The KROQ Acoustic Christmas concert airs for the first time.

1991

- Newly formed bands
 - Bush
 - Candlebox
 - Luna
 - Luscious Jackson
 - Oasis
 - Sponge
 - Stereolab
- Disbandments
 - Galaxie 500
 - Jane's Addiction
 - The Replacements
 - Spacemen 3
- Albums
 - Dinosaur Jr. - Green Mind
 - Fugazi - Steady Diet of Nothing
 - The Jesus Lizard - Goat
 - Morrissey - Kill Uncle
 - My Bloody Valentine - Loveless
 - Nirvana - Nevermind (breakthrough)
 - Pearl Jam - Ten (breakthrough)
 - Pixies - Trompe le Monde
 - Primal Scream - Screemadelica
 - Primus - Sailing the Seas of Cheese
 - R.E.M. - Out of Time
 - The Red Hot Chili Peppers - Blood Sugar Sex Magik (breakthrough)
 - School of Fish - School of Fish
 - Slint - Spiderland
 - The Smashing Pumpkins - Gish
 - Soundgarden - Badmotorfinger (breakthrough)
 - Teenage Fanclub - Bandwagonesque
 - Temple of the Dog - Temple of the Dog
 - Throwing Muses - The Real Ramona
 - U2 - Achtung Baby
 - Violent Femmes - Why Do Birds Sing?
- Events
 - Nirvana releases Nevermind, popularizing grunge in the mainstream, especially due to the hit single "Smells Like Teen Spirit".
 - Temple of the Dog, made up of members of Soundgarden and the newly formed Pearl Jam, releases their only album as a tribute to Andrew Wood.

The first ever Lollapalooza takes place.

The first Grammy Award for Best Alternative Music Album is given out.

The term riot grrrl is coined by Alison Wolfe of Bratmobile.

In a legendary Manic Street Preachers interview by NME journalist Steve Lamacq (a man known for despising anything he sees as hype or contrivance), Richey James Edwards carved the words "4 Real" into his arm with a razor blade to prove the band's sincerity in music.

1992

- Newly formed bands
 - Elastica
 - Everclear
 - Our Lady Peace
 - Silverchair
 - Soul Coughing
 - Stereophonics (as Tragic Love Company)
 - Weezer

- Disbandments
 - The Feelies
 - The Happy Mondays
 - Pixies
 - The Sugarcubes

- Albums
 - Alice in Chains - Dirt
 - Alice in Chains - Sap EP
 - Blind Melon - Blind Melon (breakthrough)
 - Faith No More - Angel Dust
 - PJ Harvey - Dry
 - The Jesus and Mary Chain - Honey's Dead
 - The Jesus Lizard - Liar
 - Manic Street Preachers - Generation Terrorists
 - Morrissey - Your Arsenal
 - Nine Inch Nails - Broken EP
 - Nirvana - Incesticide
 - Pavement - Slanted and Enchanted
 - R.E.M. - Automatic for the People
 - Rage Against the Machine - Rage Against the Machine
 - Sonic Youth - Dirty
 - Soul Asylum - Grave Dancer's Union (breakthrough)
 - Stone Temple Pilots - Core
 - Sugar - Copper Blue
 - Ween - Pure Guava

- Events
 - Alternative rock fully breaks into the American mainstream consciousness, as albums and singles by bands such as Nirvana, Pearl Jam, Soundgarden, Red Hot Chili Peppers, Alice in Chains, R.E.M., Soul Asylum, and Nine Inch Nails reach the Top 40 of the Billboard charts.
 - The grunge speak hoax appears in the November 15 issue of The New York Times.

Trent Reznor founds Nothing Records.
The movie Singles is released.
The movie 1991 - The Year Punk Broke is released.
Merge Records is founded by members of Superchunk

1993

- Newly formed bands
 - Black Grape
 - Filter
 - Folk Implosion
 - Garbage
 - Modest Mouse
 - Jimmy Eat World
 - Porno for Pyros
 - Soul Coughing
 - Super Furry Animals
 - Veruca Salt
- Disbandments
 - Public Image Ltd.
- Albums
 - Blur - Modern Life Is Rubbish
 - The Breeders - Last Splash (breakthrough)
 - Butthole Surfers - Independent Worm Saloon
 - Dinosaur Jr. - Where You Been
 - The Flaming Lips - Transmissions from the Satellite Heart
 - Fugazi - In on the Kill Taker
 - Goo Goo Dolls - Superstar Carwash
 - Liz Phair - Exile in Guyville
 - PJ Harvey - Rid of Me
 - Manic Street Preachers - Gold Against the Soul
 - Mazzy Star - So Tonight That I Might See
 - Nirvana - In Utero
 - Pearl Jam - Vs.
 - Porno for Pyros - Porno for Pyros
 - Primus - Pork Soda
 - Radiohead - Pablo Honey
 - The Smashing Pumpkins - Siamese Dream (breakthrough)
 - Suede - Suede
- Events
 - The first ever KROQ Weenie Roast concert airs for the first time.
 - Pearl Jam singer Eddie Vedder appears on the cover of the October 25th issue of TIME Magazine as part of their feature article on the rising popularity of the grunge movement
 - Nirvana plays MTV Unplugged on November 18.
 - Mazzy Star has some success with the single "Fade Into You", becoming the biggest hit for dream pop in the mainstream.

1994

- Newly formed bands
 - Foo Fighters
 - Godspeed You! Black Emperor
 - Muse (as Rocket Baby Dolls)
 - Sigur Rós
 - Sleater-Kinney
 - Snow Patrol
 - Supergrass

- Disbandments
 - Nirvana
 - Uncle Tupelo

- Albums
 - Alice in Chains - Jar of Flies EP
 - Beck - Mellow Gold (breakthrough)
 - Blur - Parklife
 - Bush - Sixteen Stone
 - Dinosaur Jr. - Without a Sound
 - Green Day - Dookie (breakthrough)
 - Guided by Voices - Bee Thousand
 - Hole - Live Through This (breakthrough)
 - Jeff Buckley - Grace
 - The Jesus and Mary Chain - Stoned & Dethroned
 - Live - Throwing Copper
 - Manic Street Preachers - The Holy Bible
 - Meat Puppets - Too High to Die
 - Morrissey - Vauxhall and I
 - Nine Inch Nails - The Downward Spiral (most commercially successful album)
 - Nirvana - MTV Unplugged in New York
 - Oasis - Definitely Maybe
 - Pavement - Crooked Rain, Crooked Rain
 - Pearl Jam - Vitalogy
 - Primal Scream - Give Out But Don't Give Up
 - Pulp - His 'n' Hers
 - R.E.M - Monster
 - Soundgarden - Superunknown
 - The Stone Roses - Second Coming
 - Stone Temple Pilots - Purple
 - Suede - Dog Man Star
 - Toadies - Rubberneck (breakthrough)
 - Ween - Chocolate and Cheese
 - Weezer - Weezer (The Blue Album)

- Events

- Kurt Cobain of Nirvana dies on April 5th; his body is found April 8th.

- Kristen Pfaff of Hole dies on June 16.

- Soundgarden's "Black Hole Sun" becomes a hit single; some cite it as the last major hit of the grunge era.

- Beck's "Loser" becomes a hit single.

- The Offspring releases Smash, becoming one of the best selling albums from an independent record label of all time. Along with the release of Green Day's Dookie, it repopularizes punk rock in the mainstream.

- The term post-rock is coined by Simon Reynolds to describe the music of the likes of Stereolab and Disco Inferno

- Manic Street Preachers' Richey James Edwards is admitted to a psychiatric hospital around the release of The Holy Bible and misses some shows.

- The acclaimed Anderson/Butler songwriting partnership of Suede is ended when Butler is fired from the band by Anderson.

- Weezer hits it big with "Undone (The Sweater Song)" and "Buddy Holly". The music video for Buddy Holly is included on the Windows 95 operating system disc.

1995

- Newly formed bands
 - Days of the New
 - Matthew Good Band
 - Mogwai
 - The Rentals
 - Wilco
- Disbandments
 - American Music Club
 - Meat Puppets
- Albums
 - Alice in Chains - Alice in Chains
 - Better Than Ezra - Deluxe
 - Black Grape - It's Great When You're Straight... Yeah
 - Blur - The Great Escape
 - Dishwalla - Pet Your Friends (breakthrough)
 - Elastica - Elastica
 - Faith No More - King for a Day... Fool for a Lifetime
 - The Flaming Lips - Clouds Taste Metallic
 - Foo Fighters - Foo Fighters
 - Fugazi - Red Medicine
 - Garbage - Garbage
 - Goo Goo Dolls - A Boy Named Goo (breakthrough)
 - Green Day - Insomniac
 - PJ Harvey - To Bring You My Love
 - Mad Season - Above
 - Matthew Good Band - Last of the Ghetto Astronauts
 - Morrissey - Southpaw Grammar
 - Oasis - (What's the Story) Morning Glory
 - Pavement - Wowee Zowee
 - Primus - Tales from the Punchbowl
 - Pulp - Different Class (breakthrough)
 - Radiohead - The Bends
 - The Red Hot Chili Peppers - One Hot Minute
 - The Rentals - Return Of (The Rentals)
 - Silverchair - Frogstomp
 - The Smashing Pumpkins - Mellon Collie and the Infinite Sadness
 - Sonic Youth - Washing Machine
 - Wilco - A.M.
- Events

- Shannon Hoon of Blind Melon is found dead on October 21.
Ska becomes popular, with bands such as No Doubt, The Mighty Mighty Bosstones, and Sublime seeing commercial success.
Mad Season, a band made up of members of Alice in Chains, Pearl Jam, and the Screaming Trees, forms and breaks up in the same year.
Richey James Edwards of the Manic Street Preachers disappears on February 1.
The "Battle of Britpop" occurs between Blur and Oasis when they release their "Country House" and "Roll With It" singles on the same day.

1996

- Newly formed bands
 - A Belle & Sebastian
- Disbandments
 - The Pogues
 - Screaming Trees
 - Siouxsie & the Banshees
 - The Stone Roses
- Albums
 - Beck - Odelay
 - Belle & Sebastian - If You're Feeling Sinister
 - Better Than Ezra - Friction, Baby
 - Bush - Razorblade Suitcase
 - Butthole Surfers - Electriclarryland (breakthrough)
 - Local H - As Good as Dead (breakthrough)
 - Kula Shaker - K
 - Manic Street Preachers - Everything Must Go (first album as a three-piece)
 - Nirvana - From the Muddy Banks of the Wishkah
 - Pearl Jam - No Code
 - Porno for Pyros - Good God's Urge
 - R.E.M. - New Adventures in Hi-Fi
 - Rage Against the Machine - Evil Empire
 - Soundgarden - Down on the Upside (final album)
 - Weezer - Pinkerton
 - Wilco - Being There
- Events
 - The Smashing Pumpkins' touring keyboardist Jonathan Melvoin dies on July 12. Subsequently, drummer Jimmy Chamberlin is fired and the band continues as a three-piece until Chamberlin's return in 1999.
 - Alice in Chains makes their last appearance on MTV Unplugged.
 - Hype!, a documentary about the grunge scene of the early 1990s, is released.
 - R.E.M. sign a new deal with Warner Bros. worth \$80 million. At the time, it was the largest record contract in history.

1997

- Newly formed bands
 - Coldplay
 - Death Cab For Cutie
 - The Shins
 - The White Stripes
- Disbandments
 - Cocteau Twins
 - Porno for Pyros
 - Soundgarden - believed by many to signal the end of grunge's mainstream success.
 - Throwing Muses
- Albums
 - A - How Ace Are Buildings
 - Blur - Blur
 - Dinosaur Jr. - Hand It Over
 - Everclear - So Much for the Afterglow
 - Faith No More - Album of the Year
 - Foo Fighters - The Colour and the Shape
 - Green Day - Nimrod
 - Matthew Good Band - Underdogs
 - Modest Mouse - The Lonesome Crowded West
 - Morrissey - Maladjusted
 - Oasis - Be Here Now
 - Pavement - Brighten the Corners
 - Primal Scream - Vanishing Point
 - Primus - Brown Album
 - Radiohead - OK Computer
 - Sleater-Kinney - Dig Me Out
 - Stereophonics - Word Gets Around
 - Suede - Coming Up
- Events
 - Jane's Addiction reunites; later that year, they disband again.
On hiatus while Scott Weiland is in rehab, members of Stone Temple Pilots form Talkshow; the new band lasts for only a short time.
 - Solo artist Jeff Buckley dies on 29 May as a result of accidental drowning in the Mississippi River.
 - R.E.M. drummer Bill Berry announces his retirement; the rest of the band continue as a three-piece.

1998

- Newly formed bands
 - Black Rebel Motorcycle Club
 - Doves
 - Interpol
 - The Cooper Temple Clause
- Disbandments
 - Black Grape
 - Faith No More
 - Lush
- Albums
 - Beck - Mutations
 - Belle & Sebastian - The Boy with the Arab Strap
 - Better Than Ezra - How Does Your Garden Grow?
 - Fugazi - End Hits
 - Jerry Cantrell - Boggy Depot
 - Garbage - Version 2.0
 - Goo Goo Dolls - Dizzy Up the Girl
 - Hole - Celebrity Skin
 - Manic Street Preachers - This Is My Truth Tell Me Yours
 - Neutral Milk Hotel - In the Aeroplane Over the Sea
 - Pearl Jam - Yield
 - R.E.M. - Up
 - The Smashing Pumpkins - Adore
 - Sonic Youth - A Thousand Leaves
 - Soul Coughing - El Oso (final album)
- Events
 - For the first year since it began, Lollapalooza does not take place, and goes on hiatus for 6 years.
 - Bauhaus reunite.

1999

- Newly formed bands
 - Broken Social Scene
 - A Perfect Circle
 - The Strokes

- Disbandments
 - Blind Melon - after years of struggling to continue on without Shannon Hoon.
 - The Jesus Lizard
 - The Jesus and Mary Chain
 - Love and Rockets
 - Luscious Jackson
 - Pavement
 - The Verve

- Albums
 - A - A vs. Monkey Kong
 - Beck - Midnite Vultures
 - The Flaming Lips - The Soft Bulletin
 - Foo Fighters - There Is Nothing Left to Lose
 - Matthew Good Band - Beautiful Midnight
 - Muse - Showbiz
 - Nine Inch Nails - The Fragile
 - Pavement - Terror Twilight
 - Primus - Antipop
 - The Red Hot Chili Peppers - Californication
 - Rage Against the Machine - The Battle of Los Angeles
 - The Rentals - Seven More Minutes
 - Sleater-Kinney - The Hot Rock
 - Stone Temple Pilots - No. 4
 - Suede - Head Music
 - Wilco - Summerteeth

- Events
 - Despite rumors of disbanding, Stone Temple Pilots return to recording.
 - The No WTO Combo attempts to play at the WTO Meeting of 1999, but are unable to do so due to conflicts with the police.

2000

- Disbandments
 - Rage Against the Machine
 - The Rentals
 - The Smashing Pumpkins
 - Soul Coughing

- Albums
 - Blur - 13
 - Coldplay - Parachutes
 - The Cure - Bloodflowers
 - Elastica - The Menace
 - Green Day - Warning:
 - Modest Mouse - The Moon and Antarctica
 - Oasis - Standing on the Shoulder of Giants
 - Pearl Jam - Binaural
 - A Perfect Circle - Mer de Noms
 - Primal Scream - XTRMNTR
 - Radiohead - Kid A
 - Sleater-Kinney - All Hands on the Bad One
 - The Smashing Pumpkins - MACHINA/The Machines of God
 - The Smashing Pumpkins - MACHINA II/The Friends & Enemies of Modern Music (final album)

- Events
 - The Smashing Pumpkins have their last concert on December 2.
 - The Smashing Pumpkins release *MACHINA II/The Friends & Enemies of Modern Music* for free to music downloaders on the internet.
 - The Meat Puppets reunite.

2001

- Newly formed bands
 - Audioslave
 - Franz Ferdinand
 - The Libertines
- Disbandments
 - The Afghan Whigs
 - Elastica
 - Toadies
- Albums
 - Better Than Ezra - Closer
 - Fugazi - The Argument
 - Jimmy Eat World - Bleed American
 - Matthew Good Band - The Audio of Being
 - Manic Street Preachers - Know Your Enemy
 - Muse - Origin of Symmetry
 - New Order - Get Ready
 - R.E.M. - Reveal
 - Radiohead - Amnesiac
 - The Shins - Oh, Inverted World
 - The Strokes - Is This It
 - Weezer - Weezer (The Green Album)
 - The White Stripes - White Blood Cells
- Events
 - The Matthew Good Band breaks up. Good continues as a solo artist.
 - Manic Street Preachers become first major modern band to play a gig in Cuba. The gig is attended by Fidel Castro
 - Muse split from American record label, Maverick, after the label demands that the band make the album Origin of Symmetry more Radio-friendly for the US market.

2002

- Newly formed bands
 - Arctic Monkeys
 - Bloc Party
- Disbandments
 - Hole
 - Alice in Chains
- Albums
 - A - Hi-Fi Serious
 - Audioslave - Audioslave
 - Beck - Sea Change
 - The Breeders - Title TK (final album)
 - Coldplay - A Rush of Blood to the Head
 - The Flaming Lips - Yoshimi Battles the Pink Robots
 - Foo Fighters - One by One
 - Goo Goo Dolls - Gutterflower
 - Hot Hot Heat - Make Up the Breakdown
 - Interpol - Turn On The Bright Lights
 - The Libertines - Up the Bracket
 - Muse - Hullabaloo
 - Oasis - Heathen Chemistry
 - Pearl Jam - Riot Act
 - Primal Scream - Evil Heat
 - Red Hot Chili Peppers - By the Way
 - Sleater-Kinney - One Beat
 - Sonic Youth - Murray Street
 - Weezer - Maladroit
 - Wilco - Yankee Hotel Foxtrot
- Events
 - Layne Staley of Alice in Chains dies on April 5, the 8th anniversary of Kurt Cobain's death.
 - Jane's Addiction reunites again.
 - Nirvana's "You Know You're Right", a previously unreleased song, becomes a hit single.

2003

- Newly formed bands
 - The Arcade Fire
 - Kaiser Chiefs
- Albums
 - A Perfect Circle - Thirteenth Step
 - Blur - Think Tank
 - Cat Power - You Are Free
 - The Cooper Temple Clause - Kick Up The Fire And Let The Flames Break Loose
 - Death Cab For Cutie - Transatlanticism
 - Jane's Addiction - Strays
 - Matthew Good - Avalanche
 - Muse - Absolution
 - Radiohead - Hail to the Thief
 - The Shins - Chutes Too Narrow
 - The Strokes - Room on Fire
 - The White Stripes - Elephant
- Events
 - The first Lollapalooza in 6 years takes place.
 - Elliott Smith dies

2004

- Newly formed bands
 - The Dead 60s
 - Louis XIV
- Disbandments
 - The Mighty Mighty Bosstones
 - Stone Temple Pilots
- Albums
 - A Perfect Circle - eMOTIVE
 - The Cure - The Cure
 - Franz Ferdinand - Franz Ferdinand
 - Green Day - American Idiot
 - Interpol - Antics
 - The Killers - Hot Fuss
 - The Libertines - The Libertines
 - Modest Mouse - Good News for People Who Love Bad News (breakthrough)
 - Manic Street Preachers - Lifeblood
 - Matthew Good - White Light Rock & Roll Review
 - Morrissey - You Are the Quarry
 - My Chemical Romance - Three Cheers For Sweet Revenge
 - Nirvana - With the Lights Out box set
 - R.E.M. - Around the Sun
 - Sonic Youth - Sonic Nurse
 - TV on the Radio - Desperate Youth, Blood Thirsty Babes
 - The Used - In Love And Death
 - Wilco - A Ghost Is Born
- Events
 - Influential British DJ John Peel, whose advocacy helped increase the profiles of many punk and alternative acts, dies on October 25th.
 - The Pixies reunite and release a new single entitled "Bam Thwok".
 - Lollapalooza is cancelled due to low ticket sales.

2005

- Newly formed bands
 - Dirty Pretty Things
- Disbandments
 - Guided by Voices
- Albums
 - A - Teen Dance Ordinance
 - Audioslave - Out of Exile
 - Beck - Guero
 - Coldplay - X&Y
 - The Dead 60s - The Dead 60s
 - Death Cab For Cutie - Plans (breakthrough)
 - Jimmy Chamberlin Complex - Life Begins Again
 - Billy Corgan - TheFutureEmbrace
 - Foo Fighters - In Your Honor
 - Franz Ferdinand - You Could Have It So Much Better
 - Garbage - Bleed Like Me
 - Gorillaz - Demon Days
 - Hot Hot Heat - Elevator
 - Kaiser Chiefs - Employment
 - Louis XIV - Best Little Secrets Are Kept
 - New Order - Waiting for the Sirens' Call
 - Nine Inch Nails - With Teeth
 - Oasis - Don't Believe the Truth
 - Weezer - Make Believe
 - The White Stripes - Get Behind Me Satan
- Events
 - Billy Corgan decides to reform The Smashing Pumpkins after 5 years of disbanding. However, the statement has not yet been approved as of November 2005.
 - Death Cab For Cutie's major label debut makes #4 on the American sales chart, Audioslave become only the second major rock band to play a gig in Cuba, following Manic Street Preachers in 2001.

See also

- [Timeline of punk rock](#)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - [Dream pop](#) - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - Lo-fi - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrrl](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Timelines of music](#)

Timeline of heavy metal

This is a **timeline** of [heavy metal](#) or [hard rock](#), from its beginnings in the late 1960s to the present time.

1966

Newly formed bands

- The Jimi Hendrix Experience
Cream

Albums

- The Yardbirds - Roger the Engineer

Disbandments

Events

1967

Newly formed bands

- Iron Butterfly

Albums

The Jimi Hendrix Experience - Are You Experienced?

Disbandments

Events

1968

Newly formed bands

- Alice Cooper
- Budgie
- Deep Purple
- Led Zeppelin (Evolved from The Yardbirds)
- Rush
- UFO
- Black Sabbath

Albums

- Blue Cheer - Vincebus Eruptum
- Jeff Beck Group - Truth
- The Beatles - The White Album
- Iron Butterfly - In-A-Gadda-Da-Vida

Disbandments

- Cream

Events

1969

Newly formed bands

- Judas Priest

Albums

- Led Zeppelin - Led Zeppelin
Led Zeppelin - Led Zeppelin II
The Who - Tommy

Disbandments

Events

- The hard rock group The Who releases the concept album Tommy, about a deaf, dumb and blind boy who wins a mass following after becoming a pinball guru. The album's consistent themes, plot, story and interlinking songs set the template for many other hard-rock artists to attempt such concept albums.

1970

Newly formed bands

- Aerosmith

Albums

- Black Sabbath - Black Sabbath
Black Sabbath - Paranoid
Led Zeppelin - Led Zeppelin III

Disbandments

Events

1971

Newly formed bands

- Queen

Albums

- Black Sabbath - Master of Reality
- The Who - Who's Next
- Led Zeppelin - Untitled fourth album
- Alice Cooper - Love It to Death

Disbandments

Events

1972

Newly formed bands

- KISS

Albums

- Black Sabbath - Vol. 4
- Deep Purple - Machine Head

Disbandments

Events

1973

Newly formed bands

- AC/DC

Albums

- Aerosmith - Aerosmith
- Black Sabbath - Sabbath Bloody Sabbath
- Led Zeppelin - Houses of the Holy
- Queen - Queen

Disbandments

Events

1974

Newly formed bands

- Twisted Sister
Van Halen
Y&T

Albums

- Aerosmith - Get Your Wings
Judas Priest - Rocka Rolla
KISS - Hotter Than Hell
Queen - Queen II
Queen - Sheer Heart Attack
Rush - Rush

Disbandments

Events

- The drummer John Rutsey of Rush quits and Neil Peart joins as a permanent member.

1975

Newly formed bands

- Iron Maiden (by Steve Harris)
Motörhead
Quiet Riot
Rainbow

Albums

- Aerosmith - Toys In The Attic
Black Sabbath - Sabotage
Led Zeppelin - Physical Graffiti
Queen - A Night at the Opera
Rush - Caress of Steel
Rush - Fly by Night
KISS - Dressed to Kill
KISS - Alive!
Rainbow - Ritchie Blackmore's Rainbow

Disbandments

Events

- Motörhead's original drummer, Lucas Fox, leaves the band. He is replaced by Phil "Philthy Animal" Taylor.

1976

Newly formed bands

- Running Wild

Albums

- Aerosmith - Rocks
- Black Sabbath - Technical Ecstasy
- Black Sabbath - We Sold Our Soul for Rock 'n' Roll
- Judas Priest - Sad Wings of Destiny
- Led Zeppelin - Presence
- Led Zeppelin - The Song Remains the Same
- Queen - A Day at the Races
- Rush - 2112
- Rainbow - Rising

Disbandments

Events

- Guitarist "Fast" Eddie Clarke joins Motörhead and Larry Wallis leaves after a month.

1977

Newly formed bands

- Def Leppard

Albums

- Aerosmith - Draw The Line
- Motörhead - Motörhead
- Ted Nugent - Cat Scratch Fever
- Rush - A Farewell to Kings
- Rainbow - On Stage

Disbandments

Events

1978

Newly formed bands

- Dokken
Europe

Albums

- Judas Priest - Stained Class
Rush - Hemispheres (EP)
Van Halen - Van Halen
Rainbow - Long Live Rock 'N' Roll

Disbandments

Events

- Def Leppard's drummer Rick Allen joins at 15 as a permanent member.

1979

Newly formed bands

- Venom

Albums

- AC/DC - Highway to Hell
- Aerosmith - Night In The Ruts
- Judas Priest - Hell Bent for Leather
- Judas Priest - Unleashed in the East (live album)
- Led Zeppelin - In Through the Out Door
- Motörhead - On Parole (unofficial release from sessions recorded in 1975)
- Motörhead - Overkill
- Motörhead - Bomber
- Van Halen - Van Halen II
- Kiss - Dinasty

Disbandments

Events

- Ozzy Osbourne is kicked out of Black Sabbath due to heavy involvement and problems with drugs and alcohol

1980

Newly formed bands

- Manowar
Mercyful Fate
Overkill

Albums

- AC/DC - Back in Black
Angel Witch - Angel Witch
Black Sabbath - Heaven and Hell
Diamond Head - Lightning to the Nations
Judas Priest - British Steel
Motörhead - Ace of Spades
Van Halen - Women and Children First
Iron Maiden - Iron Maiden
Ozzy Osbourne - Blizzard of Ozz

Disbandments

- Led Zeppelin

Events

- Bon Scott, lead singer of AC/DC, dies at 33 on February 19 after a binge of heavy drinking.
John Bonham, drummer for Led Zeppelin, dies at 32 on September 25, after a binge of heavy drinking. His death was similar to Bon Scott's, and caused Led Zeppelin to disband.
April 1: Brian Johnson joins AC/DC replacing Bon Scott as lead singer.

1981

Newly formed bands

- Anthrax
- Dark Angel
- Metallica
- Slayer
- Mötley Crüe
- Ratt

Albums

- Black Sabbath - Mob Rules
- Iron Maiden - Killers
- KISS - Music from The Elder
- Mercyful Fate - Nuns Have No Fun
- Mötley Crüe - Too Fast For Love
- Motörhead - No Sleep 'til Hammersmith (live)
- Rush - Moving Pictures
- Van Halen - Fair Warning
- Venom - Welcome To Hell
- Ozzy Osbourne - Diary Of A Madman

Disbandments

Events

- Iron Maiden lead guitarist Dennis Stratton leaves and is replaced by Adrian Smith
- Eric Carr joins KISS on drums and makes his songwriting debut with "Under the Rose".

1982

Newly formed bands

- Death Angel
- Napalm Death
- Pantera
- Possessed
- W.A.S.P.
- Dio

Albums

- Black Sabbath - Live Evil
- Iron Maiden - The Number of the Beast
- Judas Priest - Screaming For Vengeance
- Led Zeppelin - Coda (album) (contained unreleased recordings before Bonham's death)
- Manowar - Battle Hymns
- Motörhead - Iron Fist
- Quiet Riot - Metal Health
- Rush - Signals
- Twisted Sister - Under the Blade
- Van Halen - Diver Down
- Y&T - Black Tiger

Disbandments

Events

- Iron Maiden's lead singer Paul Di'Anno leaves band due to heavy drinking, and is replaced by Bruce Dickinson. Iron Maiden's first album with Bruce Dickinson, The Number of the Beast, becomes the first heavy metal album to reach No.1 in the U.K. music charts.
- Motörhead's guitarist "Fast" Eddie Clarke leaves the band and is replaced by ex-Thin Lizzy guitarist Brian Robertson.
- Quiet Riot's Metal Health becomes the first heavy metal album to reach No.1 in the Billboard United States music charts and is followed by albums by Twisted Sister, and Mötley Crüe
- Judas Priest's single You've Got Another Thing Comin' becomes the first heavy metal single to break into the Billboard U.S. Top 20 Singles.

Ozzy Osbourne's guitarist Randy Rhoads dies in an aeroplane accident on the 19th of March

1983

Newly formed bands

- Bathory
- The Cult
- Death
- Helloween
- Mayhem
- Megadeth
- Metal Church
- Testament
- Fates Warning

Albums

- AC/DC - Flick of the Switch
- Black Sabbath - Born Again
- Def Leppard - Pyromania
- Dio - Holy Diver
- Iron Maiden - Piece of Mind
- Manowar - Into Glory Ride
- Metallica - Kill 'Em All
- Mercyful Fate - Melissa
- Mötley Crüe - Shout At The Devil
- Motörhead - Another Perfect Day
- Slayer - Show No Mercy
- Ozzy Osbourne - Bark At The Moon

Disbandments

Events

- At the end of the year, drummer Phil "Philthy Animal" Taylor and guitarist Brian Robertson leave Motörhead. The band is reborn with a new, four-piece line-up (Kilmister/Campbell/Burston/Gill).
Dave Mustaine, lead guitar player for Metallica, is fired for drug/alcohol abuse, and is replaced by Exodus guitarist Kirk Hammett
Mötley Crüe - Shout At The Devil Becomes a huge hit marking one of the turning points into comercialization of Heavy Metal. Often called "The Breakthrough Metal album"

1984

Newly formed bands

- Annihilator
Forced Entry
Iced Earth
Sadus
Sepultura
Soundgarden

Albums

- The Cult - Dreamtime
Dokken - Tooth And Nail
Iron Maiden - Powerslave
Judas Priest - Defenders of the Faith
KISS - Animalize
Yngwie J. Malmsteen - Rising Force
Manowar - Hail to England
Metallica - Ride The Lightning
Mercyful Fate - Don't Break The Oath
Motörhead - No Remorse
Quiet Riot - Condition Critical
Spinal Tap - This Is Spinal Tap
Twisted Sister - Stay Hungry
Van Halen - 1984
Steve Vai - Flex-Able
W.A.S.P. - W.A.S.P.
Bathory - Bathory
Voivod - War and Pain
Ratt - Out of the Cellar

Disbandments

Events

- Def Leppard's drummer Rick Allen loses his arm in a car accident on December 31st.

1985

Newly formed bands

- Blind Guardian
- Carcass
- Dream Theater
- Guns N' Roses
- Macabre

Albums

- Aerosmith - Done With Mirrors
- Anthrax - Spreading the Disease
- The Cult - Love
- Dokken - Under Lock And Key
- Iron Maiden - Live After Death
- Yngwie J. Malmsteen - Marching Out
- Megadeth - Killing Is My Business... And Business Is Good!
- Metal Church - Metal Church
- Overkill - Feel The Fire
- Possessed - Seven Churches
- Slayer - Hell Awaits
- Y&T - Down for the Count
- Voivod - Rrröööaaarr
- Ratt - Invasion of your Privacy
- Exodus- Bonded By Blood

Disbandments

- Mercyful Fate

Events

- Van Halen's former singer David Lee Roth left the band for solo career and Sammy Hagar took place for him.

1986

Newly formed bands

- Bolt Thrower
- Grave
- Immolation
- Pestilence
- Terrorizer
- Primus

Albums

- Europe - The Final Countdown
- Fates Warning - Awaken the Guardian
- Iron Maiden - Somewhere in Time
- Judas Priest - Turbo
- Yngwie J. Malmsteen - Trilogy
- Megadeth - Peace Sells... But Who's Buying?
- Metallica - Master of Puppets
- Motörhead - Orgasmatron
- Ozzy Osbourne - The Ultimate Sin
- Slayer - Reign in Blood
- Van Halen - 5150

Disbandments

Events

- Metallica's bassist Cliff Burton dies at 24 on September 27th in a bus accident in Sweden. Jason Newsted from Phoenix band Flotsam and Jetsam is hired after auditions are held.

1987

Newly formed bands

- Alice in Chains
Asphyx
Autopsy
Burzum
Cynic
Danzig
Entombed
Primordial

Albums

- Aerosmith - Permanent Vacation
Alice Cooper - Constrictor
Anthrax - Among the Living
Anthrax - I'm the Man (EP)
Black Sabbath - The Eternal Idol
The Cult - Electric
Death - Scream Bloody Gore
Def Leppard - Hysteria
Dokken - Back For The Attack
Guns N' Roses - Appetite for Destruction
Judas Priest - Priest... Live
Metal Church - The Dark
Motörhead - Rock 'n' Roll
Napalm Death - Scum
Overkill - Taking Over
Joe Satriani - Surfing With the Alien
Soundgarden - Screaming Life (EP)
Testament - The Legacy
White Lion - Pride
Y&T - Contagious
Mötley Crüe - Girls, Girls, Girls

Disbandments

- Twisted Sister

Events

- Iron Maiden headlines the Monsters of Rock festival at Donnington, England on a bill which includes KISS, Guns N' Roses, Dokken, Whitesnake and Helloween.
Motörhead's drummer Pete Gill leaves the band and Phil Taylor returns.
Mötley Crüe - Girls, Girls, Girls Debuts at #2 in the Billboard charts becoming the biggest album debut since Led Zeppelin's The Song Remains The Same

1988

Newly formed bands

- Cadaver
Carnage
Dismember
Skid Row
Nine Inch Nails

Albums

- AC/DC - Blow Up Your Video
Alice Cooper - Raise Your Fist And Yell
Anthrax - State of Euphoria
Blind Guardian - Battalions of Fear
Jason Becker - Perpetual Burn
Bolt Thrower - In Battle There Is No Law
Danzig - Danzig
Death - Leprosy
Dokken - Beast from the East
Exodus - Fabulous Disaster
Iron Maiden - Seventh Son of a Seventh Son
Judas Priest - Ram It Down
Yngwie J. Malmsteen - Odyssey
Megadeth - So Far, So Good... So What!
Metallica - ...And Justice for All
Motörhead - No Sleep at All (live)
Overkill - Under the Influence
Soundgarden - Fopp (EP)
Soundgarden - Ultramega OK
Testament - The New Order
Van Halen - OU812

Disbandments

Events

- The Monsters of Rock tour plays across the U.S. featuring Metallica, Van Halen, The Scorpions, Dokken, and Kingdom Come.

1989

Newly formed bands

- Cannibal Corpse
Comecon
Dark Tranquillity
Unanimated
Slaughter

Albums

- Aerosmith - Pump
- Alice Cooper - Trash
- Black Sabbath - Headless Cross
- Blind Guardian - Follow the Blind
- Bolt Thrower - Realm Of Chaos - Slaves To Darkness
- Cannibal Corpse - Cannibal Corpse (5-song demo cassette)
- The Cult - Sonic Temple
- Faith No More - The Real Thing
- Forced Entry - Uncertain Future
- Great White - ...Twice Shy
- Richie Kotzen - Richie Kotzen
- Macabre - Gloom
- Yngwie J. Malmsteen - Trial By Fire: Live in Leningrad
- Metal Church - Blessing in Disguise
- Mr. Big - Mr. Big
- Mötley Crüe - Dr. Feelgood
- Nine Inch Nails - Pretty Hate Machine
- Overkill - The Years of Decay
- Ozzy Osbourne - No Rest for the Wicked
- Primus - Suck on This (live)
- Rush - A Show of Hands
- Rush - Presto
- Joe Satriani - Flying in a Blue Dream
- Sepultura - Beneath the Remains
- Skid Row - Skid Row
- Soundgarden - Flower (EP)
- Soundgarden - Louder Than Love
- Testament - Practice What You Preach
- W.A.S.P. - The Headless Children
- White Lion - Big Game

Disbandments

- Dokken

Events

- Primus records their live album Suck on This at Berkeley Square in Berkeley, California on February 25 and March 5th.
Cinderella, Ozzy Osbourne, The Scorpions, Mötley Crüe, Bon Jovi, and Skid Row take part in the Moscow Music Peace Festival on August 12 & August 13, 1989.

1990

Newly formed bands

- At the Gates
- Deftones
- Fear Factory
- Infectious Grooves
- Krisiun
- Kyuss
- Lamb of God
- Opeth
- Pearl Jam
- Tool

Albums

- AC/DC - The Razor's Edge
- Alice in Chains - Facelift
- Annihilator - Never, Neverland
- Anthrax - Persistence of Time
- Black Sabbath - Tyr (album)
- Blind Guardian - Tales from the Twilight World
- Cannibal Corpse - Eaten Back to Life
- Death Angel - Act III
- Extreme - Pornograffiti
- Iron Maiden - No Prayer for the Dying
- Judas Priest - Painkiller
- Richie Kotzen - Fever Dream
- Yngwie J. Malmsteen - Eclipse
- Megadeth - Rust In Peace
- Monster Magnet - Monster Magnet
- Pantera - Cowboys From Hell
- Primus - Frizzle Fry
- Sadus - Swallowed in Black
- Slayer - Seasons in the Abyss
- Slaughter - Stick It To Ya
- Soundgarden - Screaming Life/Fopp
- Steve Vai - Passion and Warfare
- Testament - Souls of Black

Disbandments

- Quiet Riot

Events

- Judas Priest was involved in a multimillion dollar lawsuit involving two Nevada teenager suicided allegedly caused by the song "Better by you Better by me". The band won the case.
Faith No More's The Real Thing, carried by the single Epic, cracks the Billboard Top 10.

1991

Newly formed bands

- Cradle of Filth
Rage Against the Machine

Albums

- Anthrax - Attack of the Killer B's
- Bolt Thrower - War Master
- Cannibal Corpse - Butchered at Birth
- Dream Theater - Images and Words
- Death - Human
- The Cult - Ceremony
- Forced Entry - As Above, So Below
- Guns N' Roses - Use Your Illusion I and Use Your Illusion II
- Great White - Hooked
- Infectious Grooves - The Plague That Makes Your Booty Move...It's the Infectious Grooves
- Richie Kotzen - Electric Joy
- Kyuss - Wretch
- Yngwie J. Malmsteen - The Yngwie Malmsteen Collection
- Metal Church - The Human Factor
- Metallica - Metallica
- Monster Magnet - Spine of God
- Motörhead - 1916
- Mr. Big - Lean Into It
- Nirvana - Nevermind
- Ozzy Osbourne - No More Tears
- Pearl Jam - Ten
- Primus - Sailing the Seas of Cheese
- Rush - Roll the Bones
- Sepultura - Arise
- Skid Row - Slave to the Grind
- Soundgarden - Badmotorfinger
- Van Halen - For Unlawful Carnal Knowledge

Disbandments

- Death Angel

Events

- Skid Row's second album *Slave to the Grind* becomes the first and only 90s classic heavy metal album to debut at No.1 in the Billboard music charts in the 90s.
Metallica's self-titled *Black Album* becomes the first thrash metal album to hit No.1 in the Billboard music charts.
Queen singer Freddie Mercury dies of AIDS induced bronchial pneumonia.
Guns N' Roses *Use Your Illusion II* Becomes 2nd Metal Album to debut #1 The first of the Hair Metal Type.
Skid Row, Guns N' Roses, and Metallica's albums all debut #1, at that time they were all in tour together.
KISS Drummer - Eric Carr dies at 41. On November 24, 1991, Eric Carr passed away at the age of 41. As a tribute, the group's 1992 release *Revenge* featured what is said to be the only drum solo Carr ever recorded with the band, which was titled "Carr Jam 1981".
The success of Nirvana's *Nevermind* ushers in the era of Grunge.

1992

Newly formed bands

- Mourning Beloveth
Esoteric

Albums

- Alice in Chains - Dirt
Alice in Chains - Sap (EP)
Black Sabbath - Dehumanizer
Blind Guardian - Somewhere Far Beyond
Bolt Thrower - The IVth Crusade
Cannibal Corpse - Tomb of The Mutilated
Def Leppard - Adrenalize
Dream Theater - Images and Words
Faith No More - Angel Dust
Fear Factory - Soul of a New Machine
Iron Maiden - Fear of the Dark
Kyuss - Blues for the Red Sun
Yngwie J. Malmsteen - Fire and Ice
Megadeth - Countdown to Extinction
Monster Magnet - 25.....Tab (EP)
Motörhead - March or Die
Nine Inch Nails - Broken (EP)
Pantera - Vulgar Display of Power
Primus - Miscellaneous Debris (EP)
Queen - Innuendo
Rage Against the Machine - Rage Against the Machine
Sadus - A Vision of Misery
Spinal Tap - Break Like the Wind
Suicidal Tendencies - Art of Rebellion

Disbandments

- Forced Entry

Events

- KNAC airs on radio airplay in Los Angeles, California for the first time.
Motörhead's drummer Phil Taylor finally leaves after recording "Ain't No Nice Guy" for the March or Die album. The drummer on that album is Tommy Aldridge, who was replaced by Mikkey Dee after recording the album.
In March, The Freddie Mercury Tribute Concert is held. Top heavy metal acts such as Guns N' Roses, Def Leppard, Metallica, Extreme and the heavy metal parody band Spinal Tap perform, as well as heavy metal/hard rock legends such as Robert Plant (Led Zeppelin), Roger Daltrey (The Who), and Tony Iommi (Black Sabbath).
Izzy Stradlin leaves Guns N' Roses

1993

Newly formed bands

- Children of Bodom
Dark Funeral
Ko/n
Mournful Congregation

Albums

- Aerosmith - Get A Grip
Annihilator - Set the World on Fire
Anthrax - Sound of White and Noise
Cannibal Corpse - Hammer Smashed Face (EP)
Def Leppard - Retro Active
Infectious Grooves - Sarsippius' Ark
Macabre - Sinister Slaughter
Monster Magnet - Superjudge
Motörhead - Bastards
Mr. Big - Bump Ahead
Primus - Pork Soda
Rush - Counterparts
Sepultura - Chaos A.D.
Tool - Undertow
Steve Vai - Sex and Religion
Van Halen - Live: Right Here, Right Now

Disbandments

Events

- Dokken reforms and tours without a new album.
Rob Halford of Judas Priest leave the band to start his own project Fight (band)

1994

Newly formed bands

- Abscess
- Amen
- Down
- Destroyer 666
- Heavenly
- Rammstein (in January)
- Slash's Snakepit

Albums

- Alice in Chains - Jar of Flies
- Black Sabbath - Cross Purposes
- Bolt Thrower - ...For Victory
- Cannibal Corpse - The Bleeding
- The Cult - The Cult
- Deftones - Adrenaline
- Dream Theater - Awake
- Infectious Grooves - Groove Family Cyco
- King's X - Dogman
- Ko/n - Ko/n
- Kyuss - Welcome to Sky Valley
- Machine Head - Burn My Eyes
- Yngwie J. Malmsteen - The Seventh Sign
- Megadeth - Youthanasia
- Metal Church - Hanging in the Balance
- Nine Inch Nails - The Downward Spiral
- Overkill - W.F.O.
- Pantera - Far Beyond Driven
- Slayer - Divine Intervention
- Soundgarden - Superunknown
- Testament - Low
- The 3rd and the Mortal - Sorrow (EP)
- The 3rd and the Mortal - Tears Laid in Earth

Disbandments

Events

- Far Beyond Driven by Pantera debut's at No 1 on the U.S. British and Australian charts.
Soundgarden wins two grammies; Best Hard Rock Performance for Black Hole Sun and Best Metal Performance for Spoonman.

1995

Newly formed bands

- Slipknot
System of a Down
Trapt

Albums

- AC/DC - Ballbreaker
Alice in Chains - Alice in Chains
Black Sabbath - Cross Purposes Live
Black Sabbath - Forbidden
Blind Guardian - Imaginations From the Other Side
Fear Factory - Demanufacture
Forced Entry - The Shore (EP)
Kyuss - ...And the Circus Leaves Town
Yngwie J. Malmsteen - Magnum Opus
Monster Magnet - Dopes to Infinity
Motörhead - Sacrifice
Rammstein - Herzeleid
Skid Row - Subhuman Race
Soundgarden - Songs from the Superunknown
The 3rd and the Mortal - Nightswan (EP)
Steve Vai - Alien Love Secrets (EP)
Van Halen - Balance
White Zombie - Astro Creep: 2000

Disbandments

- The Cult
Kyuss (in October)

Events

- Motörhead's guitarist Michael "Wurzel" Burston leaves the band.

1996

Newly formed bands

- American Head Charge
Control Denied
Linkin Park
Mudvayne
Shadows Fall
Nightwish

Albums

- Alice in Chains - Unplugged
Cannibal Corpse - Vile
Iced Earth - The Dark Saga
Ko/n - Life is Peachy
Metallica - Load
Ministry - Filth Pig
Motörhead - Overnight Sensation
Neurosis - Through Silver in Blood
Pantera - The Great Southern Trendkill
Rush - Test for Echo
Sepultura - Roots
Soundgarden - Down on the Upside
The 3rd and the Mortal - Painting on Glass
Tool - Ænima
Steve Vai - Fire Garden
Van Halen - Best of Volume I

Disbandments

- Down
Prong
Skid Row

Events

1997

Newly formed bands

- Disturbed
Pig Destroyer
Static-X
Finntroll

Albums

- Aerosmith - Nine Lives
Black Sabbath - Reunion
Deftones - Around The Fur
Judas Priest - Jugulator
Yngwie J. Malmsteen - Facing the Animal
Megadeth - Cryptic Writings
Metallica - ReLoad
Rammstein - Sehnsucht
Soundgarden - A-Sides
The 3rd and the Mortal - In This Room
The 3rd and the Mortal - Streams (EP)

Disbandments

- Soundgarden

Events

- Black Sabbath reunites with the original line-up between Black Sabbath and Never Say Die!.

1998

Newly formed bands

- God Forbid
Rebaelliun

Albums

- Blind Guardian - Nightfall in Middle-Earth
- Bolt Thrower - Mercenary
- Cannibal Corpse - Gallery of Suicide
- Fear Factory - Obsolete
- Iron Maiden - Virtual XI
- Ko/n - Follow the Leader
- Yngwie J. Malmsteen - Concerto Suite for Electric Guitar and Orchestra in Em, Opus 1
- Yngwie J. Malmsteen - LIVE!
- Monster Magnet - Powertrip
- Motörhead - Snake Bite Love
- Queens of the Stone Age - Queens of the Stone Age
- System of a Down - System of a Down
- Van Halen - Van Halen III

Disbandments

- Faith No More

Events

1999

Newly formed bands

- Bleeding Through
Dragonforce
Five pointe o
Protest The Hero
Dream Evil
Sonata Arctica

Albums

- Alice in Chains - Nothing Safe: Best of the Box
Alice in Chains - Music Bank
Cannibal Corpse - Bloodthirst
Control Denied - The Fragile Art of Existence
Dream Theater - Scenes From A Memory
Finntroll - Midnattens Widunder
Ko/n - Issues
Yngwie J. Malmsteen - Alchemy
Motörhead - Everything Louder Than Everyone Else (live)
Nine Inch Nails - The Fragile
Rammstein - Live Aus Berlin
Slipknot - Slipknot
Static-X - Wisconsin Death Trip
Steve Vai - The Ultra Zone

Disbandments

- Death
Motley Crue (reformed in 2004)

Events

- The Cult reforms.
Skid Row reforms.

2000

Newly formed bands

- Killswitch Engage

Albums

- Alice in Chains - Live
- Cannibal Corpse - Live Cannibalism
- Deftones - White Pony
- Disturbed - The Sickness
- Infectious Grooves - Mas Borracho
- Iron Maiden - Brave New World
- Linkin Park - Hybrid Theory
- Macabre - Dahmer
- Yngwie J. Malmsteen - War to End All Wars
- Monster Magnet - God Says No
- Motörhead - We Are Motörhead
- Pantera - Reinventing The Steel
- Static-X - The Death Trip Continues

Disbandments

- Rage Against the Machine
- Primus (would reform later)

Events

- Metallica releases a song "I Disappear" that was never released on any studio albums and appears on the Mission: Impossible II soundtrack.
Vocalist Bruce Dickinson returns to the band Iron Maiden after a nearly eight year absence for the Brave New World album.

2001

Newly formed bands

- Audioslave

Albums

- Aerosmith - Just Push Play
- Alice in Chains - Greatest Hits
- Bolt Thrower - Honour - Valour - Pride
- The Cult - Beyond Good and Evil
- Fear Factory - Digimortal
- Finntroll - Jaktens Tid
- Opeth - Blackwater Park
- Rammstein - Mutter
- Slayer - God Hates Us All
- Slipknot - Iowa
- Static-X - Machine
- System of a Down - Toxicity
- Tool - Lateralus

Disbandments

Events

- Down reforms
- Rush reunites
- Death guitarist Chuck Schuldiner dies at 34 on December 13th of brain cancer.
- Metallica bassist Jason Newsted (who joined after Cliff Burton's death) officially left the band and joined Voivod.
- Linkin Park's Hybrid Theory becomes a sleeper hit a year after it's release, outselling all other records in 2001

2002

Newly formed bands

- PROBOT
Velvet Revolver

Albums

- Blind Guardian - A Night at the Opera
- Cannibal Corpse - Gore Obsessed
- Cannibal Corpse - Worm Infested (EP)
- Def Leppard - X
- Disturbed - Believe
- Down - Down II: A Bustle in Your Hedgerow
- Fear Factory - Concrete (recorded 1991, released 2002)
- Five pointe o - Untitled
- Ko/n - Untouchables
- Yngwie J. Malmsteen - Attack!!
- Yngwie J. Malmsteen - Concerto Suite LIVE
- Motörhead - Hammered
- Protest The Hero - A Calculated Use of Sound
- Rush - Vapor Trails
- System of a Down - Steal This Album!
- The 3rd and the Mortal - Memoirs
- Trapt - Trapt

Disbandments

- The Cult
- Fear Factory (until 2003)
- Megadeth

Events

- Alice in Chains singer Layne Staley dies on April 5th from an overdose of heroin.
- Prong reunites.

2003

Newly formed bands

Re-formed bands

- Primus
Judas Priest

Albums

- Cannibal Corpse - 15 Year Killing Spree
- Children Of Bodom - Hate Crew Deathroll
- Deftones - Deftones
- Dream Theater - Train of Thought
- Finntroll - Visor om Slutet
- Iron Maiden - Dance of Death
- Ko/n - "Take a Look in the Mirror
- Linkin Park - "Metemora"
- Macabre - Murder Metal
- Metallica - St. Anger
- Motörhead - Live At Brixton Academy The Complete Concert (live)
- Shadows Fall - War Within
- Static-X - Shadow Zone

Disbandments

- Coal Chamber
Five pointe o

Events

- Fear Factory reforms with all original members except for the former guitarist Dino Cazares.
- Metallica hires new bassist Robert Trujillo (from Suicidal Tendencies and Ozzy Osbourne).
- MTV2 resurrected the old Heavy Metal, Rock television program Headbangers' Ball.
- Judas Priest reunites with frontman Rob Halford.

2004

Newly formed bands

Albums

- Aerosmith - Honkin' On Bobo
- Cannibal Corpse - The Wretched Spawn
- Damageplan - New Found Power
- Dokken - Hell to Pay
- DragonForce - Sonic Firestorm
- Fear Factory - Archetype
- Finntroll - Nattfödd
- Ko/n - Greatest Hits, Volume 1
- Metal Church - The Weight of the World
- Monster Magnet - Monolithic Baby
- Motörhead - Inferno
- PROBOT - PROBOT
- Rammstein - Reise, Reise
- Rush - Feedback
- Slipknot - Vol. 3 (The Subliminal Verses)
- Static-X - Beneath, Between, Beyond
- Van Halen - The Best of Both Worlds
- Velvet Revolver - Contraband

Disbandments

Events

- Pantera lead guitarist Dimebag Darrell is murdered on December 8th by Nathan Gale while performing a Damageplan concert in Ohio.
- Van Halen reunites with Sammy Hagar (who was replaced in 1996) and toured without a new album.

2005

Newly formed bands

Albums

- Alice in Chains - The Essential Alice in Chains
- Audioslave - Out of Exile
- Bolt Thrower - Those Once Loyal
- Candlemass - Candlemass
- Children of Bodom - Are You Dead Yet?
- Deftones - B-Sides & Rarities
- Disturbed - Ten Thousand Fists
- Excentric - Greatest Hits
- Fear Factory - Transgression
- Immolation - Harnessing Ruin
- Judas Priest - Angel of Retribution
- Ko/n - See You On the Other Side
- Kreator - Enemy of God
- Yngwie J. Malmsteen - Unleash the Fury
- Motley Crue - Red, White, and Crue
- Mournful Congregation - The Monad of Creation
- Mourning Beloveth - A Murderous Circle
- Nevermore - This Godless Endeavor
- Nine Inch Nails - With Teeth
- Pray For The Soul Of Betty - Pray For The Soul Of Betty
- Primordial - The Gathering Wilderness
- Protest The Hero - Kezia
- Rammstein - Rosenrot
- Runemagick - Envenom
- Static-X - Start a War
- System of a Down - Hypnotize
- System of a Down - Mezmerize
- Steve Vai - Real Illusions: Reflections
- Dream Theater - Octavarium
- Priestess - Hello Master

Disbandments

Events

- Static-X lead guitarist Tripp Eisen was arrested in February for "lewd conduct against children", so he got fired after all.
- Korn guitarist Brian "Head" Welch leaves the band due to his becoming a born again

Christian and having conflicts with the band's subject matter.
Former Vader drummer Docent dies.
Motley Crue reunite.

2006

Newly formed bands

Albums

- Cannibal Corpse - Kill
Def Leppard - Yeah!
Dismember - The God That Never Was
Dragonforce - Inhuman Rampage
Evergrey - Monday Morning Apocalypse
In Flames - Come Clarity
Krisiun - AssassiNation
Queensrÿche - Operation: Mindcrime II
Sadus - Out for Blood
Joe Satriani - Super Colossal
Sepultura - Dante XXI
Tool - 10,000 Days
Velvet Revolver - Libertad

Disbandments

- The 22-20's

Events

- Alice in Chains reunite with the Jar of Flies line-up and singer William DuVall replaces the late Layne Staley.
The Cult reunites for the second time after a five year hiatus.

Categories: [Hard rock](#) | [Heavy metal](#) | [Timelines of music](#)

Timeline of progressive rock

This is a list of events , artists, and albums constituting a timeline of [progressive rock](#).

1965-1967

Newly formed bands

- Pink Floyd (1965)
- The Syn (1965)
- Soft Machine (1966)
- Genesis (1967)
- Jethro Tull (1967)
- The Nice (1967)

Albums

- Frank Zappa & The Mothers of Invention - Freak Out! (USA) (1966)
- Pink Floyd - Piper at the Gates of Dawn (England) (1967)
- Procol Harum - Procol Harum (England) (1967)
- The Moody Blues - Days of Future Passed (England) (1967)
- Soft Machine - Jet Propelled Photographs (England) (1967) - Demo Recordings
- The Nice - The Thoughts of Emerlist Davjack (England) (1967)
- Frank Zappa - Lumpy Gravy (USA) (1967)
- Frank Zappa & The Mothers of Invention - Absolutely Free (USA) (1967)
- Captain Beefheart & His Magic Band - Safe As Milk (USA) (1967)

Disbandments

- The Syn (1967)

Events

1968

Newly formed bands

- Caravan
Henry Cow
Rush
Yes

Albums

- Pink Floyd - A Saucerful of Secrets (England)
Caravan - Caravan (England)
Soft Machine - Volume One (England)
Procol Harum - Shine On Brightly (England)
Jethro Tull - This Was (England)
Moody Blues - In Search of the Lost Chord (England)
The Nice - Ars Longa Vita Brevis (England)
Pretty Things - S.F. Sorrow (England)
Family - Music In A Doll's House (England)
Pärson Sound - Pärson Sound (Sweden)
Frank Zappa & the Mothers of Invention - We're Only In It For The Money (USA)

Disbandments

Events

1969

Newly formed bands

- Atomic Rooster
Egg
Gong
King Crimson
Van der Graaf Generator (re-forms)
Focus

Albums

- King Crimson - In the Court of the Crimson King (England)
Pink Floyd - Ummagumma (England)
Jethro Tull - Stand Up (England)
Soft Machine - Volume Two (England)
Yes - Yes (England)
Fairport Convention - Liege and Lief (England)
Moody Blues - On the Threshold of a Dream (England)
Van Der Graaf Generator - The Aerosol Grey Machine (England)
East of Eden - Mercator Projected (England)
Frank Zappa & The Mothers of Invention - Uncle Meat (USA)
Frank Zappa - Hot Rats (USA)
Captain Beefheart & His Magic Band - Trout Mask Replica (USA)

Disbandments

Events

1970

Newly formed bands

- Emerson, Lake & Palmer
Jackson Heights
Khan
Gentle Giant

Albums

- Genesis - Trespass (England)
Emerson Lake and Palmer - Emerson Lake and Palmer (England)
Van der Graaf Generator - H To He Who Am The Only One (England)
King Crimson - In the Wake of Poseidon (England)
King Crimson - Lizard (England)
Soft Machine - Third (England)
Caravan - If I Could Do It All Over Again, I'd Do It All Over You (England)
Jethro Tull - Benefit (England)
Gentle Giant - Gentle Giant (England)
Yes - Time and A Word (England)
Pink Floyd - Atom Heart Mother (England)
Egg - The Polite Force (England)
Supersister - Present From Nancy (Netherlands)
Amon Düül II - Yeti (Germany)

Disbandments

- The Nice

Events

1971

Newly formed bands

- Matching Mole
Camel

Albums

- Yes - The Yes Album (England)
Yes - Fragile (England)
Genesis - Nursery Cryme (England)
Van der Graaf Generator - Pawn Hearts (England)
Emerson Lake & Palmer - Tarkus (England)
Jethro Tull - Aqualung (England)
Pink Floyd - Meddle (England)
Caravan - In The Land Of Grey & Pink (England)
Gentle Giant - Acquiring The Taste (England)
King Crimson - Islands (England)
Soft Machine - Fourth (England)
Comus - First Utterance (England)
Cressida - Asylum (England)
Arthur Brown's Kingdom Come - Galactic Zoo Dossier (England)
Wigwam - Fairyport (Finland)
Moving Gelatine Plates - Moving Gelatine Plates (France)
Amon Düül II - Tanz der Lemminge (Germany)
Ash Ra Tempel - Ash Ra Tempel (Germany)
Can - Tago Mago (Germany)
Faust - Faust (Germany)
Ikarus - Ikarus (Germany)
Focus - II (aka Moving Waves) (Netherlands)
Supersister - To the Highest Bidder (Netherlands)
Gong - Camembert Electrique (Various)

Disbandments

Events

1972

Newly formed bands

- Gilgamesh
Hatfield and the North

Albums

- Pink Floyd - Obscured By Clouds (England)
- Yes - Close to the Edge (England)
- Genesis - Foxtrot (England)
- Jethro Tull - Thick as a Brick (England)
- Emerson Lake & Palmer - Trilogy (England)
- Emerson Lake & Palmer - Pictures at an Exhibition (England)
- Gentle Giant - Three Friends (England)
- Gentle Giant - Octopus (England)
- Khan - Space Shanty (England)
- Renaissance - Prologue (England)
- Strawbs - Grave New World (England)
- Pekka Pohjola - Pihkasilmä Kaarnakorva (Finland)
- Moving Gelatine Plates - The World of Genius Hans (France)
- Ash Ra Tempel - Schwingungen (Germany)
- Can - Ege Bamyasi (Germany)
- Agitation Free - Malesch (Germany)
- Banco del Mutuo Soccorso - Banco Del Mutuo Soccorso (Italy)
- Banco del Mutuo Soccorso - Darwin! (Italy)
- Premiata Forneria Marconi - Storia Di Un Minuto (Italy)
- Premiata Forneria Marconi - Per Un Amico (Italy)
- Il Balleto di Bronzo - Ys (Italy)
- Franco Battiato - Pollution (Italy)
- Focus - Focus III (Netherlands)
- Älgarnas Trädgård - Framtiden Är Ett Svävande Skepp, Förankrat I Fortiden (Sweden)
- Frank Zappa and the Mothers of Invention - The Grand Wazoo (USA)

Disbandments

- Khan
Matching Mole

Events

1973

Newly formed bands

Albums

- Genesis - Selling England by the Pound (England)
- King Crimson - Larks' Tongues in Aspic (England)
- Pink Floyd - Dark Side of the Moon (England)
- Yes - Tales From Topographic Oceans (England)
- Emerson Lake & Palmer - Brain Salad Surgery (England)
- Jethro Tull - A Passion Play (England)
- Gentle Giant - In a Glass House (England)
- Hatfield & the North - Hatfield & the North (England)
- Mike Oldfield - Tubular Bells (England)
- Nektar - Remember the Future (England)
- Caravan - For Girls Who Grow Plump in the Night (England)
- Henry Cow - LegEnd (England)
- Rick Wakeman - The Six Wives Of Henry VIII (England)
- Magma - Mekanik Destruktiw Kommandoh (France)
- Embryo - Steig Aus (Germany)
- Banco del Mutuo Soccorso - Io Sono Nato Libero (Italy)
- Area - Arbeit Macht Frei (Italy)
- Le Orme - Felona e Sorona (Italy)
- Semiramis - Dedicato A Frazz (Italy)
- Museo Rosenbach - Zarathustra (Italy)
- Osanna - Palepoli (Italy)
- Samla Mamma's Manna - Måltid (Sweden)
- Gong - Angel's Egg (Various)
- Gong - Flying Teapot (Various)

Disbandments

- Jackson Heights

Events

1974

Newly formed bands

- Refugee

Albums

- Genesis - The Lamb Lies Down on Broadway (England)
- Yes - Relayer (England)
- King Crimson - Red (England)
- Camel - Mirage (England)
- Gentle Giant- The Power and the Glory (England)
- King Crimson - Starless and Bible Black (England)
- Rick Wakeman - Journey to the Center of the Earth (England)
- Gryphon - Red Queen to Gryphon Three (England)
- Robert Wyatt - Rock Bottom (England)
- Strawbs - Hero and Heroine (England)
- Supertramp - Crime Of The Century (England)
- Pekka Pohjola - Harakka Bialoipokku (B The Magpie) (Finland)
- Ange - Au-Dela Du Delire (France)
- Magma - Kohntarkosz (France)
- Tangerine Dream - Phaedra (Germany)
- Triumvirat - Illusions On a Double Dimple (Germany)
- Premiata Forneria Marconi - L'isola Di Niente (Italy)
- Area - Caution Radiation Area (Italy)
- Arti + Mestieri - Tilt (Italy)
- Focus - Hamburger Concerto (Netherlands)
- Los Canarios - Ciclos (Spain)
- Samla Mamma's Manna - Klossa Knapitatet (Sweden)
- Kansas - Kansas (USA)
- Todd Rundgren's Utopia - Utopia (USA)
- Gong - You (Various)

Disbandments

Events

1975

Newly formed bands

- National Health

Albums

- Modry Efekt - Modry Efekt & Radim Hladik (Czechoslovakia)
- Pink Floyd - Wish You Were Here (England)
- Gentle Giant - Free Hand (England)
- Camel - The Snow Goose (England)
- Van der Graaf Generator - Godbluff (England)
- Hatfield & the North - The Rotter's Club (England)
- Steve Hackett - Voyage of the Acolyte (England)
- Jethro Tull - Minstrel In The Gallery (England)
- Chris Squire - Fish Out of Water (England)
- Renaissance - Scheherazade & Other Stories (England)
- Henry Cow - In Praise Of Learning (England)
- Mike Oldfield - Ommadawn (England)
- Steve Hillage - Fish Rising (England)
- Alan Parsons Project - Tales Of Mystery & Imagination (England)
- Quiet Sun - Mainstream (England)
- Magma - Live/Hhai (France)
- Clearlight - Forever Blowing Bubbles (France)
- Carpe Diem - En Regardant Passer Le Temps (France)
- Triumvirat - Spartacus (Germany)
- Tangerine Dream - Rubycon (Germany)
- Apoteosi - Apoteosi (Italy)
- Maxophone - Maxophone (Italy)
- Premiata Forneria Marconi - Chocolate Kings (Italy)
- Area - Crac! (Italy)
- Harmonium - Si on Avait Besoin d'une Cinquieme Saison (Quebec)
- Fusion - Minorisa (Spain)
- Frank Zappa - One Size Fits All (USA)
- Kansas - Song For America (USA)
- Kansas - Masque (USA)
- Rush - Fly By Night (Canada)
- Rush - Caress of Steel (Canada)

Disbandments

- Hatfield and the North

Events

- Vocalist Peter Gabriel leaves Genesis at the end of The Lamb Lies Down On Broadway tour, and is replaced as frontman by the band's drummer Phil Collins.

1976

Newly formed bands

Albums

- Crucis - Crucis (Argentina)
- Cos - Viva Boma (Belgium)
- Rush - 2112 (Canada)
- Genesis - A Trick of the Tail (England)
- Genesis - Wind and Wuthering (England)
- Camel - Moonmadness (England)
- Jon Anderson - Olias of Sunhollow (England)
- Van der Graaf Generator - Still Life (England)
- Gentle Giant - Interview (England)
- Henry Cow - Concerts (England)
- Pulsar - The Strands of the Future (France)
- Art Zoyd - Symphonie Pour Le Jour Ou Bruleront Les Cités (France)
- Popol Vuh - Letzte Tage Letzte Nächte (Germany)
- Schicke Führs & Fröhling - Symphonic Pictures (Germany)
- Novalis - Sommerabend (Germany)
- Klaus Schulze - Moondawn (Germany)
- Picchio dal Pozzo - Picchio dal Pozzo (Italy)
- Celeste - Celeste (aka Principe Di Un Giorno) (Italy)
- Banco del Mutuo Soccorso - Come In Un'Ultima Cena (Italy)
- Far East Family Band - Parallel World (Japan)
- Pollen - Pollen (Quebec)
- Gualberto - Vericuetos (Spain)
- Kaipa - Inget Nytt Under Solen (Sweden)
- Kansas - Leftoverture (USA)
- Ethos - Ardour (USA)
- Starcastle - Starcastle (USA)

Disbandments

- 10cc: Kevin Godley and Lol Creme leave to pursue solo projects.

Events

1977

Newly formed bands

- UK

Albums

- Univers Zero - Univers Zero (aka 1313) (Belgium)
- Rush - A Farewell to Kings (Canada)
- Modry Efekt - Svitanie (Czechoslovakia)
- Mike Batt - Schizophonia (England)
- Jethro Tull - Songs From the Wood (England)
- England - Garden Shed (England)
- National Health - National Health (England)
- Bill Bruford - Feels Good to Me (England)
- Pink Floyd - Animals (England)
- Yes - Going for the One (England)
- Camel - Raindances (England)
- Van der Graaf - The Quiet Zone / The Pleasure Dome (England)
- Gentle Giant - The Missing Piece (England)
- Emerson, Lake and Palmer - Works Vol. 1 (England)
- Emerson, Lake and Palmer - Works Vol. 2 (England)
- Pulsar - Halloween (France)
- Heldon - 6 - Interface (France)
- Aksak Maboul - Onze Danses Pour Combattre le Migraine (France)
- Mona Lisa - Le Petit Violon de Mr. Gregoire (France)
- Grobschnitt - Rockpommel's Land (Germany)
- Eloy - Ocean (Germany)
- Locanda delle Fate - Forse Le Lucciole Non Si Amano Piu (Italy)
- Premiata Forneria Marconi - Jet Lag (Italy)
- Pierrot Lunaire - Gudrun (Italy)
- Maneige - Ni Vent... Ni Nouvelle (Quebec)
- Island - Pictures (Switzerland)
- Circus - Movin' On (Switzerland)
- Happy The Man - Happy the Man (USA)
- Dixie Dregs - Freefall (USA)
- Kansas - Point of Know Return (USA)
- Gong - Gazeuse (Expresso)(Various)
- Godley and Creme - Consequences (England)
- Daryl Hall - Sacred Songs (USA) - produced by Robert Fripp

Disbandments

- Abortive supergroup British Bulldog with John Wetton, Rick Wakeman and Bill Bruford only play a few rehearsals.

Events

1978

Newly formed bands

- Sky - Herbie Flowers, Tristan Fry, Francis Monkman, Kevin Peek, John Williams

Albums

- Bubu - Anabelas (Argentina)
- MIA - Cornonstipicum (Argentina)
- Rush - Hemispheres (Canada)
- FM - Black Noise (Canada)
- Fermata - Huascarán (Czechoslovakia)
- Modry Efekt - Svet Hledacu (Czechoslovakia)
- National Health - Of Queues And Cures(England)
- Art Bears - Hopes and Fears(England)
- Steve Hillage - Green (England)
- Peter Gabriel - Peter Gabriel II (scratching fingers) (England)
- Steve Hackett - Please Don't Touch (England)
- Camel - Breathless (England)
- Yes - Tormato (England)
- Genesis - And Then There Were Three (England)
- Gentle Giant - Giant For A Day (England)
- Emerson, Lake and Palmer - Love Beach (England)
- Henry Cow - Western Culture (England)
- Jethro Tull - Heavy Horses (England)
- U.K. - U.K. (England)
- Heldon - Stand By (France)
- Terpandre - Terpandre (France)
- Shylock - Ile De Fievre (France)
- Weidorje - Weidorje (France)
- Grobschnitt - Solar Music Live (Germany)
- Banco del Mutuo Soccorso - ... di Terra (Italy)
- Crack - Si Todo Hiciera Crack (Spain)
- Atila - Reviure (Spain)
- Flame Dream - Calatea (Switzerland)
- Cathedral - Stained Glass Stories (USA)
- Dixie Dregs - What If (USA)
- Happy The Man - Crafty Hands (USA)
- The Muffins - Manna / Mirage (USA)
- Pierre Moerlen's Gong - Espresso II (Various)
- Godley and Creme - L (England)

Disbandments

- Henry Cow
Emerson, Lake & Palmer

Events

1979

Newly formed bands

- The Mnemonist Orchestra (developed into Biota)
Marillion

Albums

- Univers Zero - Heresie (Belgium)
- Aksak Maboul - Un Peu de l'Âme des Bandits (Belgium)
- FM - Surveillance (Canada)
- Robert Fripp - Exposure (England)
- Bill Bruford - One of a Kind (England)
- Camel - I Can See Your House From Here (England)
- Jethro Tull - Stormwatch (England)
- Art Bears - Winter Songs (England)
- Steve Hackett - Spectral Mornings (England)
- Peter Gabriel - Peter Gabriel III(melting face) (England)
- Supertramp - Breakfast in America (England)
- U.K. - Danger Money (England)
- Pink Floyd - The Wall (England)
- Laurent Thibault - Mais on ne Peut pas Rever Tout le Temps (France)
- Albert Marcoeur - Armes et Cycles (France)
- Art Zoyd - Musique Pour l'Odyssee (France)
- Ma Banlieue Flasque - Ma Banlieue Flasque (France)
- Arachnoid - Arachnoid (France)
- Eskaton - Four Visions (France)
- Neuschwanstein - Battlement (Germany)
- Eloy - Silent Cries and Mighty Echoes (Germany)
- Le Orme - Florian (Italy)
- Stormy Six - Macchina Maccheronica (Italy)
- Itoiz - Ezekiel (Spain (Basque))
- Mezquita - Recuerdos De Mi Tierra (Spain)
- Atlas - Blå Vardag (Sweden)
- Flame Dream - Elements (Switzerland)
- Dixie Dregs - Night of the Living Dregs (USA)
- Mike Batt - Tarot Suite (England)
- Godley and Creme - Freeze Frame (England)
- Sky - Sky (England / Australia)

Disbandments

- UK

Events

1980

Newly formed bands

Albums

- Present - Triskaidekaphobie (Belgium)
- Rush - Permanent Waves (Canada)
- Genesis - Duke (England)
- Yes - Drama (England)
- Art Bears - The World as It is Today (England)
- This Heat - This Heat (England)
- Bill Bruford - Gradually Going Tornado (England)
- Jethro Tull - A (England)
- Gentle Giant - Civilian (England)
- Jon Anderson - Song of Seven (England)
- Fred Frith - Gravity (England)
- Patrick Gauthier - Bebe Godzilla (France)
- Asia Minor - Between Flesh and Divine (France)
- Eskaton - Ardeur (France)
- Art Zoyd - Generation Sans Futur (France)
- Rahmann - Rahmann (France)
- Abus Dangereux - Le Quatrieme Mouvement (France)
- Wurtemberg - Rock Fantasia Opus 9 (France)
- Picchio Dal Pozzo - Abbiamo Tutti I Suoi Problemi (Italy)
- Ain Soph - A Story of Mysterious Forest (Japan)
- Cai - Noche Abierta (Spain)
- Zamla Mammaz Manna - Familjesprickor (Sweden)
- The Muffins - Open City (USA)
- Tako - U Vreci za Spavanje (Yugoslavia)
- Sky - Sky 2 (England / Australia)

Disbandments

Events

- Sky: Francis Monkman (keyboards) departs. Replaced by Steve Gray.

1981

Newly formed bands

- Asia
Queensryche

Albums

- Univers Zero - Ceux Du Dehors (Belgium)
- Rush - Moving Pictures (Canada)
- Saga - Worlds Apart (Canada)
- Los Jaivas - Alturas de Machu Picchu (Chile)
- Genesis - Abacab (England)
- Twelfth Night - Live at the Target (England)
- Fred Frith - Speechless (England)
- Steve Hackett - Cured (England)
- National Health - D.S. Al Coda (England)
- Camel - Nude (England)
- Kultivator - Barndomens Stigar (Sweden)
- Dün - Eros (France)
- Eider Stellaire - Eider Stellaire (K001) (France)
- This Heat - Deceit (England)
- King Crimson - Discipline (England)
- Eloy - Planets (Germany)
- East - Jatekok (Hungary)
- Kayak - Merlin (Netherlands)
- Kerrs Pink - Mellom Oss (Norway)
- Pallas - Arrive Alive (Scotland)
- Cartoon - Cartoon (USA)
- The Muffins - 185 (USA)
- Mike Batt - Six Days in Berlin (England)
- Mike Batt / Autopilot - Rapid Eye Movements (England)
- Godley and Creme - Ismism (England)
- Sky - Sky 3 (England / Australia)

Disbandments

- National Health
Yes

Events

- Robert Fripp and Bill Bruford form new band Discipline, but after initial live dates Fripp decides the band constitutes a new incarnation of King Crimson.
After Yes, Chris Squire and Alan White try to put together XYZ with Jimmy Page from Led Zeppelin, but the project fails to go beyond rehearsals

1982

Newly formed bands

- In Cahoots
IQ

Albums

- Sky - Sky 4 - Forthcoming (England / Australia)
- Univers Zero - Crawling Wind (Belgium)
- Los Jaivas - Aconcagua (Chile)
- Genesis - Three Sides Live (England)
- IQ - Seven Stories into Eight (England)
- King Crimson - Beat (England)
- Twelfth Night - Fact and Fiction (England)
- Jethro Tull - Broadsword and the Beast (England)
- Camel - The Single Factor (England)
- Asia - Asia (England)
- Peter Gabriel - Security (England)
- Art Zoyd - Phase IV (France)
- Jean-Paul Prat - Masal (France)
- Etron Fou Leloublan - Les Poumons Gonflés (France)
- Radio Noisz Ensemble - Yniverze (Germany)
- Rebekka - Phoenix (Germany)
- P.L.J. Band - Armageddon (Greece)
- East - Huseg (Hungary)
- Stormy Six - Al Volo (Italy)
- Kenso - II (Japan)
- Bi Kyo Ran - Bi Kyo Ran (Japan)
- Von Zmla - Zamlaranamma (Sweden)
- Debile Menthol - Emile au Jardin Patrologique (Switzerland)
- Captain Beefheart & His Magic Band - Ice Cream For Crow (USA)
- Begnagrad - Begnagrad (Konzert for a Broken Dance) (Yugoslavia)
- Mike Batt - Zero Zero (England)

Disbandments

Events

1983

Newly formed bands

- Yes (reunited)

Albums

- Sky - Sky 5 - Live (England / Australia)
- Sky - Cadmium (England / Australia)
- Bacamarte - Depois Do Fim (Brazil)
- Genesis - Genesis (England)
- IQ - Tales from the Lush Attic (England)
- Yes - 90125 (England)
- Asia - Alpha (England)
- Marillion - Script For a Jester's Tear (England)
- King Crimson - Three of a Perfect Pair (England)
- Pink Floyd - The Final Cut (England)
- Eddie Jobson/ Zinc - The Green Album (England)
- In Spe - In Spe (Estonia)
- Kaseke - Poletus (Estonia)
- Art Zoyd - Les Espaces Inquiets (France)
- Etron Fou Leloublan - Les Sillons de la Terre (France)
- Eskaton - Fiction (France)
- Cartoon - Music From Left Field (USA)
- Von Zamla - 1983 (Various)
- Godley and Creme - Birds of Prey (England)

Disbandments

Events

1984

Newly formed bands

Albums

- Univers Zero - UZED (Belgium)
- Marillion - Fugazi (England)
- Ozric Tentacles - Erpsongs (England)
- Craft - Craft (England)
- Twelfth Night - Live and Let Live (England)
- Pallas - The Sentinel (Scotland)
- Camel - Stationary Traveler (England)
- Castanarc - Journey to the East (England)
- News From Babel - Work Resumed on the Tower (England)
- Jethro Tull - Under Wraps (England)
- Uppsala - Uppsala (France)
- Art Zoyd - Le Mariage du Ciel et l'Enfer (France)
- Solaris - Marsbeli Kronikak (The Martian Chronicles) (Hungary)
- Bi Kyo Ran - Parallax (Japan)
- Nazca - Nazca (Mexico)
- Isildur's Bane - Sagan om den Irländska Älgen (Sweden)
- Gunesh Ensemble - Looking at the Earth (Turkmenistan)
- Thinking Plague - A Thinking Plague (USA)
- Pocket Orchestra - Knebnagäuje (USA)
- Not Drowning, Waving - Another Pond (Australia)
- Roger Waters - The Pros & Cons of Hitch Hiking (England)

Disbandments

- Soft Machine

Events

- Sky: John Williams (acoustic guitar) departs. Remaining members tour Australia with Rick Wakeman.

1985

Newly formed bands

- Dream Theater
King's X

Albums

- Present - Le Poison Qui Rend Fou (Belgium)
- Marillion - Misplaced Childhood (England)
- Ozric Tentacles - Tantric Obstacles (England)
- Patrick Moraz - Bill Bruford - Flags (England)
- Pendragon - The Jewel (England)
- Eddie Jobson - Theme of Secrets (England)
- Asia - Astra (England)
- Robert Wyatt - Old Rottenhat (England)
- IQ - The Wake (England)
- Bernard Paganotti - Paga (France)
- Minimum Vital - Envol Triangles (France)
- In Spe - Typewriter Concerto in D (Estonia)
- Kenso - Music From Five Unknown Musicians (Japan)
- Kenso - Kenso III (Japan)
- Iconoclasta - Reminiscencias (Mexico)
- Gorizont (Horizont) - Summer in Town (Russia)
- Debile Menthol - Battre Campagne (Switzerland)
- Deyss - At King (Switzerland)
- 5uu's - Bel Marduk and Tiamat (USA)
- Not Drowning, Waving - The Little Desert (Australia)

Disbandments

Events

- IQ - vocalist Peter Nicholls leaves for personal reasons. Replaced by Paul Menel who debuts on 14/11/1985.
Pink Floyd - Leader, bassist and lyricist Roger Waters leaves due to internal tensions within the band, and declares the band defunct, however the remaining members still continue, releasing A Momentary Lapse of Reason in 1987.

1986

Newly formed bands

- Emerson, Lake & Powell

Albums

- Univers Zero - Heatwave (Belgium)
- Genesis - Invisible Touch (England)
- GTR - GTR (England)
- Emerson, Lake and Powell - Emerson, Lake and Powell (England)
- Camberwell Now - The Ghost Trade (England)
- Shub-Niggurath - Les Morts Vont Vite (France)
- Bellaphon - Delphi (Japan)
- Ain Soph - Hat and Field (Japan)
- Nazca - Estacion De Sombra (Mexico)
- Coda - Sounds of Passion (Netherlands)
- Miriodor - Rencontres (Quebec)
- Pallas - The Wedge (Scotland)
- Biota - Bellowing Room (USA)
- IQ - Living Proof (England) - live

Disbandments

- Emerson, Lake & Powell

Events

1987

Newly formed bands

Albums

- King Diamond - Abigail
- Yes - Big Generator (England)
- Marillion - Clutching at Straws (England)
- Jethro Tull - Crest of a Knave (England)
- Pink Floyd - A Momentary Lapse of Reason (England)
- IQ - Nomzamo (England)
- Art Zoyd - Berlin (France)
- Ezra Winston - Myth of the Chrysavides (Italy)
- Bellaphon - Firefly (Japan)
- Iconoclasta - Soliloquio (Mexico)
- Abel Ganz - Gullibles Travels (Scotland)
- Isildur's Bane - Sagan om Ringen (Sweden)
- Deyss - Vision in the Dark (Switzerland)
- Blind Owl - Debut at Dusk (USA)
- Thinking Plague - Moonsongs (USA)
- Doctor Nerve - Armed Observation (USA)
- Biota - Tinct (USA)
- Djam Karet - The Ritual Continues (USA)
- Nimal - Nimal (Various)
- Not Drowning, Waving - Cold and the Crackle (Australia)
- Roger Waters - Radio K.A.O.S. (England)

Disbandments

Events

1988

Newly formed bands

- Anderson Bruford Wakeman Howe

Albums

- Steve Hackett - Momentum (England)
- 3 - To the Power of Three (England)
- Phil Miller - Split Seconds (England)
- Halloween - Part One (France)
- Minimum Vital - Les Saison Marines (France)
- Edhels - Still Dream (France)
- Devil Doll - The Girl Who Was Death (Italy)
- Nuova Era - L'Ultimo Viaggio (Italy)
- Vermilion Sands - Water Blue (Japan)
- Miriodor - Miriodor (Quebec)
- Galadriel - Muttered Promises From An Ageless Pond (Spain)
- 5uu's with Motor Totemist Guild - Elements (USA)
- Queensryche - Operation: Mindcrime (USA)
- Phish - Junta (USA)

Disbandments

Events

- Vocalist Fish leaves Marillion and is replaced by Steve Hogarth.

1989

Newly formed bands

- Iona

Albums

- Fulano - En El Bunker (Chile)
- Jethro Tull - Rock Island (England)
- Anderson, Bruford, Wakeman, Howe - Anderson, Bruford, Wakeman, Howe (England)
- Pendragon - Kowtow (England)
- Ozric Tentacles - Pungent Effulgent (England)
- Phil Miller - Cutting Both Ways (England)
- Marillion - Seasons End (England)
- IQ - Are You Sitting Comfortably? (England)
- Peter Gabriel - Passion (England)
- Art Zoyd - Nosferatu / F.W. Murnau (France)
- Nuova Era - Dopo l'Infinito (Italy)
- After Dinner - Paradise of Replica (Japan)
- Kenso - Sparta (Japan)
- Tangle Edge - In Search of A New Dawn (Norway)
- Gorizont (Horizont) - The Portrait of a Boy (Russia)
- Isildur's Bane - Cheval - Volonte de Rocher (Sweden)
- King's X - Gretchen Goes to Nebraska (USA)
- Thinking Plague - In This Life (USA)
- Djam Karet - Reflections From the Firepool (USA)
- Biota - Tumble (USA)
- Birdsongs of the Mesozoic - Faultline (USA)
- Dream Theater - When Dream and Day Unite (USA)
- Not Drowning, Waving - Claim (Australia)

Disbandments

Events

- IQ - vocalist Paul Menel and bass player Tim Essau depart.

1990

Newly formed bands

- Tool
- Opeth

Albums

- Quaterna Requiem - Velha Gravura (Brazil)
- MCH Band - Es Reut Mich F (Czechoslovakia)
- Fish - Vigil In a Wilderness of Mirrors (England)
- Ozric Tentacles - Erpland (England)
- Ne Zhdali - Rhinoceros And Other Forms Of Life (Estonia)
- Minimum Vital - Sarabandes (France)
- Halloween - Laz (France)
- Tiemko - Ocean (France)
- Solaris - 1990 (Hungary)
- After Crying - Overground Music (Hungary)
- Ezra Winston - Ancient Afternoons (Italy)
- Devil Doll - Eliogabulus (Italy)
- Providence - And I'll Recite an Old Myth (Japan)
- Asturias - Brilliant Streams (Japan)
- Collage - Basnie (Poland)
- L'Ensemble Raye - Meme en Hiver, Comme un Pinson dans l'Eau (Switzerland)
- PFS - 279 (USA)
- Doctor Nerve - Did Sprinting Die? (USA)
- U Totem - U Totem (USA)
- Nimal - Voix De Surface (Various)
- Not Drowning, Waving - Tabaran (Australia/Papua New Guinea)
- Iona - Iona (England)

Disbandments

Events

1991

Newly formed bands

- Änglagård
Pain of Salvation

Albums

- Not Drowning, Waving - Proof (Australia) - OST
- Daniel Denis - Sirius and The Ghosts (Belgium)
- Porcupine Tree - On the Sunday of Life (England)
- Fish - Internal Exile (England)
- IQ - J'ai Pollette D'arnu (England)
- Genesis - We Can't Dance (England)
- Ozric Tentacles - Strangeitute (England)
- Galahad - Nothing is Written (England)
- Marillion - Holidays in Eden (England)
- Pendragon - The World (England)
- Deus Ex Machina - Gladium Caeli (Italy)
- Banco del Mutuo Soccorso - Da Qui Messere si Domina la Valle (Italy) - Re-recording of Banco's 1st album and Darwin!
- Kenso - Yume No Oka (Japan)
- Motoi Sakuraba - Gikyokuonsou (Japan)
- Ain Soph - Marine Menagerie (Japan)
- Miriodor - 3rd Warning (Quebec)
- Sepsis - Liturgia Bezumia (Russia)
- Echolyn - Echolyn (USA)
- Djam Karet - Suspension & Displacement (USA)
- Mastermind - Brainstorm (USA)
- Doctor Nerve - Beta 14 OK (USA)
- Djam Karet - Burning the Hard City (USA)
- Mr. Bungle - Mr. Bungle (USA)
- Yes - Union (Various)

Disbandments

Events

- IQ - Peter Nicholls (vocals) formally re-joins. Bass player John Jowitt replaces Tim Essau.

1992

Newly formed bands

- Emerson, Lake & Palmer reforms
Spock's Beard

Albums

- Jadis - More than Meets the Eye (England)
- Asia - Aqua (England)
- Emerson, Lake and Palmer - Black Moon (England)
- Casino - Casino (England)
- Mike Oldfield - Tubular Bells 2 (England)
- Iona - The Book of Kells (England)
- Roger Waters - Amused to Death (England)
- Camel - Dust and Dreams (England)
- Porcupine Tree - Voyage 34 - Phases 1/2 (EP) (England)
- Xaal - On the Way (France)
- After Crying - Megalazottak Es Megszomorítottak (Hungary)
- Eris Pluvia - Rings of Earthly Light (Italy)
- Nuova Era - Io e Il Tempo (Italy)
- Calliope - La Terra Dei Grandi Occhi (Italy)
- Sithonia - Spettacolo Annullato (Italy)
- Il Castello di Atlante - Sono io il Signore delle Terre a Nord (Italy)
- Devil Doll - Sacrilegium (Italy)
- Il Berlione - Il Berlione (Japan)
- Ars Nova - Fear & Anxiety (Japan)
- Citizen Cain - Serpents in Camouflage (Scotland)
- Galadriel - Chasing The Dragonfly (Spain)
- Ånglagård - Hybris (Sweden)
- Landberk - Riktigt Åkta (Sweden)
- Isildurs Bane - The Voyage - A Trip to Elsewhere (Sweden)
- Atavism of Twilight - Atavism of Twilight (USA)
- Dream Theater - Images and Words (USA)
- Kingston Wall - I (Finland)

Disbandments

Events

- The Yes Union tour ends and the eight-man line-up falls apart.

1993

Newly formed bands

Albums

- Not Drowning, Waving - Circus (Australia)
- Daniel Denis - Les Eaux Troubles (Belgium)
- Jethro Tull - 25th Anniversary Box Set (England)
- Ozric Tentacles - Jurassic Shift (England)
- Porcupine Tree - Up the Downstair (England)
- Porcupine Tree - Voyage 34: Remixes - Phases 3/4 (EP) (England)
- Iona - Beyond These Shores (England)
- Pendragon - The Window of Life (England)
- IQ - Ever (England)
- Kingston Wall - II (Finland)
- Philharmonie - Les Elephants Carrillonneurs (France)
- Deus Ex Machina - Deus Ex Machina (Italy)
- Montefeltro - Il Tempo di Far la Fantasia (Italy)
- Kenso - Live 92 (Japan)
- Ain Soph - Five Evolved From Nine (Japan)
- Lars Hollmer & The Looping Home Orchestra - Door Floor Something Window (Sweden)
- Anekdoten - Vemod (Sweden)
- Spacious Mind - Cosmic Minds at Play (Sweden)
- L'Ensemble Raye - Quelques Pièces Détachées (Switzerland)
- Echolyn - Suffocating the Bloom (USA)
- Echolyn - ..and Every Blossom (EP) (USA)
- Discipline - Push and Profit (USA)
- Glass Hammer - Journey of the Dunadan (USA)
- Magellan - Impending Ascension (USA)
- Iluvatar - Iluvatar (USA)
- Nimal - Dis Tanz (Various)

Disbandments

Events

1994

Newly formed bands

Albums

- Not Drowning, Waving - Hammers (Australia) - OST
- Yes - Talk (England)
- Pink Floyd - The Division Bell (England)
- Ozric Tentacles - Arborescence (England)
- Emerson, Lake and Palmer - In the Hot Seat (England)
- Jadis - Across the Water (England)
- Versailles - Le Tresor de Valliesres (France)
- Philharmonie - Nord (France)
- Halloween - Merlin (France)
- After Crying - Fold Es Eg (Hungary)
- Finisterre- Finisterre (Italy)
- A Piedi Nudi - A Piedi Nudi (Italy)
- Il Trono Dei Ricordi - Il Trono Dei Ricordi (Italy)
- Tipographica - Tipographica (Japan)
- Koenji Hyakkei - Hundred Sights Of Koenji (Japan)
- Ars Nova - Transi (Japan)
- Collage - Moonshine (Poland)
- Citizen Cain - Somewhere But Yesterday (Scotland)
- Landberk - One Man Tell's Another (Sweden)
- Pär Lindh Project - Gothic Impressions (Sweden)
- Änglagård - Epilog (Sweden)
- Roine Stolt - The Flower King (Sweden)
- 5uu's - Hunger's Teeth (USA)
- Djam Karet - Collaborator (USA)
- Enchant - A Blueprint of the World (USA)
- U Totem - Strange Attractors (USA)
- Mike Keneally - Boil That Dust Speck (USA)
- Dream Theater - Awake (USA)
- The EC Nudes - Vanishing Point (Various)
- Kingston Wall - Tri-Logy (Finland)

Disbandments

- Änglagård

Events

- King Crimson reforms as a sextet.

1995

Newly formed bands

Albums

- Pangée - Hymnemonde (Canada)
- Saga - Generation 13 (Canada)
- Porcupine Tree - The Sky Moves Sideways (England)
- Ozric Tentacles - Become the Other (England)
- Iona - Journey Into the Morn (England)
- King Crimson - Thrak (England)
- Arena - Songs From the Lion's Cage (England)
- Hoyry-Kone - Hyonteisia voi Rakastaa (Finland)
- Aufklärung - De La Tempesta.. l'Oscuro Piacere (Italy)
- Deus Ex Machina - De Republica (Italy)
- Deus Ex Machina - Non Est Ars Quae Ad Effectum Casus Venit (Italy)
- Happy Family - Happy Family (Japan)
- Tipographica - The Man Who Does Not Nod (Japan)
- White Willow - Ignis Fatuus (Norway)
- Collage - Changes (Poland)
- Anekdoten - Nucleus (Sweden)
- Landberk - Unaffected (Sweden)
- The Flower Kings - Back in the World of Adventures (Sweden)
- Birdsongs of the Mesozoic - Dancing On A'A (USA)
- Doctor Nerve - Skin (USA)
- Biota - Object Holder (USA)
- Mr. Bungle - Disco Volante (USA)
- Echolyn - As The World (USA)
- Iluvatar - Children (USA)
- Spock's Beard - The Light (USA)
- Marillion - Afraid of Sunlight (England)
- Dream Theater - A Change of Seasons (USA)
- Glass Hammer - Perelandra (USA)
- Shadow Gallery - Carved In Stone (USA)
- Opeth - Orchid (Sweden)
- Ayreon - The Final Experiment (Netherlands)

Disbandments

Events

1996

Newly formed bands

Albums

- Tool - *Ænima* (USA)
- Porcupine Tree - *Signify* (England)
- IQ - *Forever Live* (England)
- Yes - *Keys to Ascension* (England)
- King Crimson - *Thrakatak* (England)
- Pendragon - *Masquerade Overture* (England)
- Arena - *Pride* (England)
- Ageness - *Imageness* (Finland)
- Philharmonie - *Rage* (France)
- After Crying - *De Profundis* (Hungary)
- D.F.A. - *Lavori In Corso*(Italy)
- Divae - *Determinazione* (Italy)
- Deus Ex Machina - *Diacronie Metronomiche* (Italy)
- Finisterre - *In Limine* (Italy)
- Finisterre Project - *Höstsonaten* (Italy)
- Le Orme - *Il Fiume* (Italy)
- Devil Doll - *Dies Irae* (Italy)
- Koenji Hyakkei - *II* (Japan)
- Tipographica - *God Says I Can't Dance* (Japan)
- Motoi Sakuraba- *Shining the Holy Ark* (Japan)
- Cast - *Beyond Reality* (Mexico)
- Ayreon - *Actual Fantasy* (Netherlands)
- Quidam - *Quidam* (Poland)
- Miriodor - *Elastic Juggling* (Quebec)
- Ånglagård - *Buried Alive* (Sweden)
- Sinkadus - *Aurum Nostrum* (Sweden)
- Landberk - *Indian Summer* (Sweden)
- The Flower Kings - *Retropolis* (Sweden)
- Discipline - *Unfolded Like Staircase* (USA)
- Somnambulist - *Somnambulist* (USA)
- Symphony X - *Divine Wings of Tragedy* (USA)
- Spock's Beard - *Beware of Darkness* (USA)
- Enchant - *Wounded* (USA)
- Opeth - *Morningrise* (Sweden)

Disbandments

Events

1997

Newly formed bands

- Karnataka

Albums

- Genesis - Calling All Stations (England)
- Iona - Heaven's Bright Sun (England) - live
- IQ - Subteranea (England)
- Yes - Keys to Ascension 2 (England)
- Yes - Open Your Eyes (England)
- Radio Massacre International - Organ Harvest (England)
- Radiohead - OK Computer (England)
- Marillion - This Strange Engine (England)
- Hoyry-Kone - Huono Parturi (Finland)
- Townscream - Nagyvarosi Ikonok (Hungary)
- Sigur Rós - Von (Iceland)
- Gatto Marte - Danae (Italy)
- Banco del Mutuo Soccorso - Nudo (Italy)
- H2O - Unopuntosei (Italy)
- Aviolinee Utopia - Aviolinee Utopia (Italy)
- A Piedi Nudi - Eclissi (Italy)
- Happy Family - Tossco (Japan)
- Gerard - Pandora's Box (Japan)
- Cast - Angels and Demons (Mexico)
- Lizard - W Galerii Czasu (Poland)
- Pär Lindh Project - Mundus Incompertus (Sweden)
- Lars Hollmer - Andetag (Sweden)
- Isildur's Bane - MIND Volume 1 (Sweden)
- The Flower Kings - Stardust We Are (Sweden)
- Volare - The Uncertainty Principle (USA)
- 5uu's - Crisis In Clay (USA)
- Djam Karet - The Devouring (USA)
- Boud Deun - Astronomy Made Easy (USA)
- Fates Warning - A Pleasant Shade of Gray (USA)
- Crucible - Tall Tales (USA)
- Spock's Beard - Kindness of Strangers (USA)
- Dream Theater - Falling into Infinity (USA)
- Pain of Salvation - Entropia (Sweden)

Disbandments

Events

1998

Newly formed bands

Albums

- Present - Certitudes (Belgium)
- Godspeed You Black Emperor! - ~~###oo~~ (Canada)
- Nathan Mahl - The Clever Use of Shadows (Canada)
- IQ - Seven Stories Into Ninety-Eight (England) - re-issue + re-recording of formerly cassette-only debut album
- Mostly Autumn - For All We Shared (England)
- Marillion - Radiation (England)
- Arena - The Visitor (England)
- Forgas Band Phenomena - Roue Libre (France)
- Priam - 3 Distances / Irregular Signs (France)
- Deus Ex Machina - Equilibrisimo da Insofferenza (Italy)
- Höstsonaten - Mirrorgames (Italy)
- Consorzio Acqua Potabile - Robin Delle Stelle (Italy)
- Ars Nova - The Book of the Dead (Japan)
- Ayreon - Into the Electric Castle (Netherlands)
- White Willow - Ex Tenebris (Norway)
- Interférence Sardines - Mare Crisium (Quebec)
- Pallas - Beat The Drum (Scotland)
- Morte Macabre - Symphonic Holocaust (Sweden)
- Pain of Salvation - One Hour By The Concrete Lake (Sweden)
- Grovjobb - Landet Leverpastej (Sweden)
- Roine Stolt - Hydrophonia (Sweden)
- IZZ - Sliver of a Sun (USA)
- Symphony X - Twilight in Olympus (USA)
- Salem Hill - The Robbery of Murder (USA)
- Thinking Plague - In Extremis (USA)
- Tortoise - TNT (USA)
- A Triggering Myth - The Sins of Our Saviours (USA)
- Glass Hammer - On To Evermore (USA)
- Liquid Tension Experiment - Liquid Tension Experiment (USA)
- Shadow Gallery - Tyranny (USA)
- Ad Infinitum - Ad Infinitum (USA)
- Explorer's Club - Age of Impact (USA)
- Opeth - My Arms, Your Hearse (Sweden)

Disbandments

- Emerson, Lake & Palmer

Events

1999

Newly formed bands

Albums

- Present - No 6 (Belgium)
- Porcupine Tree - Stupid Dream (England)
- Ozric Tentacles - Waterfall Cities (England)
- Iona - Woven Cord (England) - live w/- orchestra
- IQ - The Lost Attic (England) - compilation of rare tracks
- Yes - The Ladder (England)
- Camel - Rajaz (England)
- Marillion - Marillion.com (England)
- Jethro Tull - J-Tull.com (England)
- NeBeLNeST - NeBeLNeST (France)
- Sotos - Sotos (France)
- Solaris - Nostradamus: Book of Prophecies (Hungary)
- Sigur Rós - Ágætis byrjun (Iceland)
- D.F.A. - Duty Free Area (Italy)
- Universal Totem Orchestra - Rituale Alieno (Italy)
- Finisterre - In Ogni Luogo (Italy)
- The Flower Kings - Flower Power (Sweden)
- Samla Mammas Manna - Kaka (Sweden)
- Opeth - Still Life (Sweden)
- Sinkadus - Cirkus (Sweden)
- Anekdoten - From Within (Sweden)
- Charming Hostess - Eat (USA)
- Mr. Bungle - California (USA)
- Spock's Beard - Day For Night (USA)
- Neal Morse - Neal Morse (USA)
- Dream Theater - Scenes from a Memory (USA)
- Iluvatar - A Story Two Days Wide (USA)
- Liquid Tension Experiment - 2 (USA)
- Mushroom - Analog Hi-Fi Surprise (USA)
- Gordian Knot - Gordian Knot (USA)
- Deadwood Forest - Mellodramatic (USA)
- Science Group - A Mere Coincidence (Various)

Disbandments

Events

2000

Newly formed bands

Albums

- Tool- Salival (USA)
- Godspeed You Black Emperor - Lift your Skinny Fists Like Antennas to Heaven (Canada)
- King Crimson - The ConstruKction of Light (England)
- Radiohead - Kid A (England)
- Iona - Open Sky (England)
- IQ - Subterrannea: The Concert (England)
- IQ - The Seventh House (England)
- Arena - Immortal? (England)
- Porcupine Tree - Lightbulb Sun (England)
- Volapuk - Polyglot (France)
- KBB - Lost and Found (Japan)
- White Willow - Sacrament (Norway)
- Pain of Salvation - The Perfect Element (Sweden)
- The Flower Kings - Space Revolver (Sweden)
- Symphony X - V (USA)
- Species Being - Orgone Therapy (USA)
- Azigza - Azigza (USA)
- Spock's Beard - V (USA)
- Kansas - Somewhere to Elsewhere (USA)
- Echolyn - Cowboy Poems Free (USA)
- Glass Hammer - Chronometree (USA)
- Transatlantic - SMPTe (Various)
- Ayreon - Universal Migrator Part 1: The Dream Sequencer (Netherlands)
- Ayreon - Universal Migrator Part 2: Flight of the Migrator (Netherlands)

Disbandments

Events

2001

Newly formed bands

- The Mars Volta

Albums

- Tool- Lateralus (USA)
- Present - High Infidelity (Belgium)
- Spaced Out - Eponymus II (Canada)
- Pendragon - Not Of This World (England)
- Radiohead - Amnesiac (England)
- Thieves' Kitchen - Argot (England)
- Magma - Trilogie Theusz Hamtaahk (France) - 3CD live album showcasing many of their 70s compositions.
- Halloween - Le Festin (France)
- One Shot - Vendredi 13 (France)
- Le Orme - Elementi (Italy)
- La Torre dell'Alchimista - La Torre dell'Alchimista (Italy)
- Koenji Hyakkei - Nivraym (Japan)
- Miriodor - Mekano (Quebec)
- Pallas - The Cross and the Crucible (Scotland)
- Isildur's Bane - Mind Volume 2 (Sweden)
- The Flower Kings - The Rainmaker (Sweden)
- Opeth - Blackwater Park (Sweden)
- Djam Karet - New Dark Age (USA)
- Shadow Gallery - Legacy (USA)
- Sleepytime Gorilla Museum - Grand Opening And Closing (USA)
- Transatlantic - Bridge Across Forever (Various)
- Yes - Magnification (USA)

Disbandments

Events

- Dream Theater releases *Live Scenes From New York* which made headlines as the album's artwork (which was released before September 11, 2001) had an image of the New York City skyline "in flames", including a depiction of the World Trade Center. After the terrorist attack, the artwork was recalled and a new version was released. The original artwork is now a rare collectible.

- Transatlantic, a progressive rock "supergroup" that consisted of members from four of progressive rock's most popular modern bands, released their follow-up studio album titled *Bridge Across Forever*. Members included Neal Morse (Spock's Beard), Roine Stolt (The Flower Kings), Pete Trewavas (Marillion), and Mike Portnoy (Dream Theater).
- Tool releases *Lateralus* and later tours with King Crimson.
- 70s progressive rock icons Yes release the album *Magnification*. The album contains no keyboardist, but includes the backing of a symphony orchestra.

2002

Newly formed bands

Albums

- Camel - A Nod and a Wink (England)
- Porcupine Tree - In Absentia (England)
- Hidria Spacefolk - Symbiosis (Finland)
- Uzva - Niitto aika (Finland)
- Sotos - Platypus (France)
- NeBeLNeST - Nova Express (France)
- Sigur Rós - () (Iceland)
- Deus Ex Machina - Cinque (Italy)
- Höstsonaten - Springsong (Italy)
- Kenso - Fabulis Mirabilibus De Bombycosi Scriptis (Japan)
- The Flower Kings - Unfold The Future (Sweden)
- Karmakanic - Entering The Spectra (Sweden)
- Mats / Morgan - On Air With Guests (Sweden)
- Kaipa - Notes From The Past (Sweden)
- Paatos - Timeloss (Sweden)
- Bubblemath - Such Fine Particles of the Universe (USA)
- IZZ - I, Move (USA)
- Spock's Beard - Snow (USA)
- Dream Theater - Six Degrees Of Inner Turbulence (USA)
- Glass Hammer - Lex Rex (USA)
- Planet X - MoonBabies (USA)
- 5uu's/Dave Kerman- Abandonship (USA)
- Echolyn - Mei (USA) - Concept album in the form of one long epic length track.
- O.S.I. - Office of Strategic Influence (Various) - Supergroup with members from Dream Theater, Fates Warning, and Pain of Salvation among others.
- Pain of Salvation - Remedy Lane (Sweden)

Disbandments

Events

- Growing in popularity since its inception in 1999, NEARfest relocates to Trenton, NJ for the next two years to an venue that seats 1,850.
- Neal Morse, the frontman and primary contributor for Spock's Beard, leaves the band and eventually pursues a solo career producing albums (progressive rock and otherwise) with strong Christian content. The band continues on without him.
- Progressive Ears, an online discussion board, grows to 1,000 members and beyond.

- Rush released their first studio album since *Test For Echo* in 1996. *Vapor Trails* will likely be better known for its controversial recording quality (critics panned it for being too loud and compressed).

2003

Newly formed bands

Albums

- King Crimson - *The Power to Believe* (England)
- Pineapple Thief - *Variations on a Dream* (England)
- Taal - *Skymind* (France)
- KBB - *Four Corner's Sky* (Japan)
- Cast - *Al-Bandaluz* (Mexico)
- Knight Area - *The Sun Also Rises* (Netherlands)
- Satellite - *A Street Between Sunrise And Sunset* (Poland) - First album from members formerly of Collage.
- Riverside - *Out of Myself* (Poland)
- Opeth - *Damnation* (Sweden)
- Anekdoten - *Gravity* (Sweden)
- Kaipa - *Keyholder* (Sweden)
- Neal Morse - *Testimony* (USA) - Morse's first album since splitting from Spock's Beard.
- Dream Theater - *Train Of Thought* (USA)
- Thinking Plague - *A History of Madness* (USA)
- Djam Karet - *A Night For Baku* (USA)
- Frogg Café - *Creatures* (USA)
- Azigza - *Kriya* (USA)
- Krakatoa - *We Are the Rowboats* (USA)
- The Science Group - *Spoors* (Various)
- The Tangent - *The Music That Died Alone* (Various)
- The Mars Volta - *De-Loused In The Comatorium* (USA)

Disbandments

Events

- The Mars Volta forms out of the punk group At The Drive-In and releases their first full studio album *De-Loused in the Comatorium*. The album mixes elements of prog, post-rock, and punk. The release is very successful and becomes an example of progressive rock success in the mainstream.
- Robert Fripp and King Crimson release *The Power to Believe*, their first studio album since 2000.
- The Tangent is formed and releases their first album *The Music That Died Alone*. The initial lineup of this "supergroup" consisted of Andy Tillison & Sam Baine (Parallel Or 90 Degrees), Roine Stolt, Jonas Reingold, & Zoltan Czorsz (The Flower Kings), David Jackson (Van der Graaf Generator), and Guy Manning (Manning). It featured the epic

track The Canterbury Sequence, which was an homage to the Canterbury scene of the 1970s.

2004

Newly formed bands

Albums

- Guapo - Five Suns (England)
- IQ - Dark Matter (England)
- Marillion - Marbles (England)
- Magenta - Seven (England)
- Ozric Tentacles - Spirals in Hyperspace (England)
- Magma - K.A (Köhntarkösz Anteria) (France)
- RPWL - World Through My Eyes (Germany)
- Ahvak - Ahvak (Israel)
- The Watch - Vacuum (Italy)
- Finisterre - Le Meccanica Naturale (Italy)
- Le Orme - L'Infinito (Italy)
- Ayreon - The Human Equation (Netherlands)
- White Willow - Storm Season (Norway)
- Panzerpappa - Farlig Vandring (Norway)
- Amarok - Quentadharken (Spain)
- The Flower Kings - Adam & Eve (Sweden)
- Pain of Salvation - Be (Sweden)
- Karmakanic - Wheel of Life (Sweden)
- Neal Morse - One (USA)
- Proto-Kaw - Before Became After (USA) - First reunion album from this pre-Kansas bunch led by Kerry Livgren
- Happy The Man - The Muse Awakens (USA)
- Sleepytime Gorilla Museum - Of Natural History (USA)
- Glass Hammer - Shadowlands (USA)
- Blackfield - Blackfield (Various)
- The Tangent - The World That We Drive Through (Various)
- Dave Bainbridge - Veil of Gossamer (England) - solo album by Iona guitarist

Disbandments

Events

- French 70s Zeuhl pioneers Magma release *K.A (Köhntarkösz Anteria)*, a long anticipated follow-up album containing material written in the 1970s.
- Happy The Man, a popular 70s American group who had reunited a few years earlier, release their first recorded studio album in 25 years titled *The Muse Awakens*.

2005

Newly formed bands

We Are The Music Makers (U.S.A.)

Albums

- Porcupine Tree - Deadwing (England)
- Van der Graaf Generator - Present (England)
- Kino - Picture (England)
- Arena - Pepper's Ghost (England)
- K2 - Book of the Dead (England)
- Miasma & The Carousel of Headless Horses - Perils (England)
- Guapo - Black Oni (England)
- Pendragon - Believe (England)
- Nil - Novo Sub Sole (France)
- Machine and the Synergetic Nuts - Leap Second Neutral (Japan)
- Koenji Hyakkei - Angherr Shisspa (Japan)
- Wobbler - Hinterland (Norway)
- Indukti - SUSAR (Poland) - With guest vocalist from Riverside.
- Satellite - Evening Games (Poland)
- Riverside - Second Life Syndrome (Poland)
- Miriodor - Parade + Live at NEARfest 2002 (Quebec)
- Pallas - The Dreams Of Men (Scotland)
- Roine Stolt - Wall Street Voodoo (Sweden)
- Opeth - Ghost Reveries (Sweden)
- The Mars Volta - Frances The Mute (USA)
- Neal Morse - ? (USA)
- Coheed and Cambria - Good Apollo, I'm Burning Star IV, Vol.1: From Fear Through The Eyes Of Madness (USA)
- Dream Theater - Octavarium (USA)
- Djam Karet - Recollection Harvest (USA)
- Frogg Café - Fortunate Observer of Time (USA)
- Echolyn - The End Is Beautiful (USA)
- Underground Railroad - The Origin of Consciousness (USA)
- Glass Hammer - The Inconsolable Secret (USA)
- Sigur Rós - Takk... (Iceland)
- KTU - 8 Armed Monkey (Various) - A collaboration between Kimmo Pohjonen and Samuli Kosminen with Pat Mastelotto and Trey Gunn of King Crimson.

Events

- 1970s progressive rock legends Van der Graaf Generator reunite and release a double CD titled *Present* which contained strong lyrical content and an entire disc of improvisations.
- Kino, a new progressive rock supergroup consisting of members from Porcupine Tree, Arena, Marillion, and It Bites is formed. They release their first album, *Picture* in 2005.
- Pink Floyd members David Gilmour, Nick Mason, and Rick Wright reunite with Roger Waters, the leading creative force of the band during its 1970s heyday, at Live 8 on July 2nd in Hyde Park, England. Waters had acrimoniously left the band in 1985, and the quartet had last played together during a performance of *The Wall* in 1981.

2006

Newly formed bands

- One
- Mother Military

Albums

- Tool- 10,000 Days (USA)
- Queensryche- Operation: Mindcrime II (USA)
- Univers Zero - Live (Belgium)
- Zaar - Zaar (France)
- Sympozion - Kundabuffer (Israel)
- The Flower Kings - Paradox Hotel (Sweden)
- A Triggering Myth - The Remedy of Abstraction (USA)
- Proto-Kaw - The Wait of Glory (USA)
- The Tangent - A Place In The Queue (Various)
- David Gilmour - On An Island (England)
- Angels and Airwaves - We Don't Need To Whisper (USA)

Disbandments

Events

- A combination of high-speed internet connections, MP3 compression, inexpensive streaming web servers, and the iPod/iTunes phenomenon has resulted in an explosion of internet radio stations devoted to playing progressive rock and other similar music. Some of these stations and radio programs have begun podcasting their programming, making it even more convenient to access music online.
- Former Soft Machine member Elton Dean died.

See also

- [Progressive Rock](#)
- [Symphonic Rock](#)
- [Avant-Progressive Rock](#)
- [Progressive metal](#)

Books

- Lucky, Jerry. *The Progressive Rock Files* Burlington, Ontario: Collector's Guide Publishing, Inc (1998), 304 pages, ISBN 1896522106 (paperback). Gives an overview of progressive rock's history as well as histories of the major and underground bands in the genre.
- Macan, Edward. *Rocking the Classics: English Progressive Rock and the Counterculture*. Oxford: Oxford University Press (1997), 290 pages, ISBN 00195098870 (hardcover), ISBN 00195098889 (paperback). Analyzes progressive rock using classical musicology and also sociology.

Category: [Progressive rock](#)

Timeline of punk rock

This is a **timeline of [punk rock](#)**, from its beginnings in the early 1960s to the present time.

1964

- Newly formed bands
 - Motor City Five (MC5)

1965

- Newly formed bands
 - Velvet Underground**

1967

- Newly formed bands
 - The Stooges

- Albums
 - The Velvet Underground - The Velvet Underground and Nico

1968

- Albums
 - The Velvet Underground - White Light/White Heat
- Events
 - MC5 plays at Democratic National Convention in Chicago

1969

- Newly formed bands
- Albums
 - MC5 - Kick Out the Jams
 - The Stooges - The Stooges
 - The Velvet Underground - The Velvet Underground

1970

- Newly formed bands
- Albums
 - MC5 - Back in the USA
 - The Stooges - Fun House

1971

- Newly formed bands
 - New York Dolls
 - Suicide
- Albums
 - MC5 - High Time
- Events
 - Writer Dave Marsh uses the word "punk-rock" to describe the music of ? and the Mysterians

1972

- Newly formed bands
 - Electric Eels
 - The Saints
 - The Strand (later became the Sex Pistols)
- Albums
- Disbandments
 - MC5
- Events
 - Original New York Dolls drummer Billy Murcia dies of alcohol poisoning while the band is touring London and is replaced with Jerry Nolan.

1973

- Newly formed bands
 - Television

- Albums
 - New York Dolls - New York Dolls
 - The Stooges - Raw Power
 - Neon Boys - Neon Boys 7"

1974

- Newly formed bands
 - Blondie
 - The Dictators
 - Rocket From The Tombs
 - The Ramones
 - The Stranglers
 - Talking Heads
 - Radio Birdman

- Albums
 - New York Dolls - Too Much Too Soon

- Disbandments
 - The Stooges

- Events
 - Television start performing at the CBGB club in New York's Greenwich Village

1975

- Newly formed bands
 - The Adicts
 - The Boomtown Rats
 - The Heartbreakers
 - Pere Ubu
 - The Sex Pistols
 - The Undertones

- Albums
 - Dictators - Go Girl Crazy!
 - Patti Smith - Horses

- Disbandments
 - New York Dolls
 - Rocket From The Tombs

- Events
 - Television records a demo tape for Island Records with Brian Eno, but the label decides not to sign the band. Richard Hell leaves the band after recording the tape to form The Heartbreakers with former New York Dolls guitarist Johnny Thunders. The Sex Pistols play their first gig at St. Martin's College in November, opening for Bazooka Joe - whose lead singer Stuart Goddard soon changes his name to Adam Ant and forms his own punk band Adam and the Ants.

1976

- Newly formed bands
 - The Adverts
 - The art attacks
 - The Buzzcocks
 - The Clash
 - The Cramps
 - The Damned
 - Eater
 - Dead Boys
 - The Flowers of Romance
 - Generation X
 - The Jam
 - London
 - Masters of the Backside
 - Metal Urbain
 - Penetration
 - Siouxsie and the Banshees
 - The Slits
 - Subway Sect
 - Wire
 - X-Ray Spex
- Albums
 - Blondie - Blondie
 - The Ramones - The Ramones
 - Modern Lovers - Modern Lovers (recorded 1971, released 1976)
 - Patti Smith Group - Radio Ethiopia
 - The Saints - (I'm) Stranded
- Events
 - The Ramones make their first non-US appearance at the Roundhouse, London, July 4, often pointed to as a galvanizing event for the UK punk scene.
 - Malcolm McLaren organizes a two day punk festival on Sunday, September 20th and Monday, September 21st at the 100 Club on Oxford Street in London. The Sunday performers were: Subway Sect, Siouxsie and the Banshees, The Clash, and the Sex Pistols. The Monday line-up consisted of the Stinky Toys, Chris Spedding and the Vibrators, The Damned, and the Buzzcocks.
 - Sniffin' Glue, Mark Perry's punk fanzine is first published, shortly after The Ramones' Roundhouse appearance. Perry would soon form the band Alternative TV.
 - The Damned, The Saints and the Sex Pistols release their first singles: "New Rose", "(I'm) Stranded" and "Anarchy in the U.K." respectively.
 - The Sex Pistols, The Damned, and The Clash begin the Anarchy Tour in November. Most of the previously booked gigs refuse to let the bands play

however.

On December 1st, the Sex Pistols and several members of the Bromley Contingent (including Siouxsie and the Banshees singer Siouxsie Sioux and bassist Steve Severin) appear live on ITV to be interviewed by television host William Grundy. The band unleashes a torrent of curse words. The following day the Daily Mirror runs the now infamous headline - "THE FILTH AND THE FURY!".

1977

- Newly formed bands
 - The Misfits
 - Alternative TV
 - Angelic Upstarts
 - Big in Japan
 - Black Flag
 - Crass
 - Desperate Bicycles
 - The Fall
 - Ebba Grön
 - Nina Hagen Band
 - The Nipple Erectors
 - The Members
 - Rezillos
 - Stiff Little Fingers
 - Warsaw (later to become Joy Division)
 - X (Australia)
 - X (United States)
- Albums
 - Blondie - Plastic Letters
 - The Boomtown Rats - The Boomtown Rats
 - The Boys - The Boys
 - Buzzcocks - Spiral Scratch (EP)
 - The Clash - The Clash UK release
 - The Damned - Damned, Damned, Damned
 - The Damned - Music for Pleasure
 - Dead Boys - Young, Loud and Snotty
 - Dictators - Manifest Destiny
 - The Heartbreakers - L.A.M.F.
 - Richard Hell and the Voidoids - Blank Generation
 - The Jam - In the City
 - The Jam - This is the Modern World
 - The Ramones - Leave Home
 - The Ramones - Rocket to Russia
 - Iggy Pop - The Idiot
 - Iggy Pop - Lust for Life
 - Radiators From Space - TV Tube Heart
 - The Saints - Eternally Yours
 - Sex Pistols - Never Mind the Bollocks, Here's the Sex Pistols
 - The Stranglers - Black and White
 - The Stranglers - The Stranglers (EP)
 - Talking Heads - Talking Heads: 77
 - Television - Marquee Moon
 - Throbbing Gristle - The Second Annual Report

Warsaw Pakt - Needle Time!
Wire - Pink Flag

- Disbandments
 - The Heartbreakers
London

- Events
 - The Roxy club opens on January 1st, 1977 in London by club owner Andrew Czeowski. The opening night the Clash play. The club is solely a venue for punk acts. The club closes in April.
Sex Pistols bassist is Glen Matlock is fired from the Sex Pistols and is replaced with Sid Vicious. Matlock forms The Rich Kids.
The Stranglers embark on a three month nationwide tour in May. They are supported by the four piece band London.
The Sex Pistols' single God Save the Queen is released on May 27, 1977 and reaches number #2 on the British charts. It is banned by the BBC's Radio 1 and the title is left blank in the chart listings.
In June, the Sex Pistols rent a boat to take them down the Thames during Queen Elizabeth II's Silver Jubilee anniversary celebration. The police force the boat to dock and several Pistols fans are arrested and injured in the meleé. Among those arrested are Pistols manager Malcolm McLaren, Vivienne Westwood, and Bromley Contingent members Tracie O'Keefe and Debbie Juvenile.
The Roxy club deejay Don Letts begins filming The Punk Rock Movie, taking video footage of the London punk scene and editing it into a documentary.
On October 28th the Sex Pistols' album Never Mind the Bollocks, Here's the Sex Pistols is released by Virgin Records and despite being banned by most of Britain's record shops, reaches #1 on the British charts.

1978

- Newly formed bands

- The Angry Samoans
- The B-52's
- Bad Brains
- Dead Kennedys
- D.O.A.
- The Descendents
- Hüsker Dü
- Optics
- Peter and the Test Tube Babies
- The Plasmatics
- Public Image Ltd (PiL)
- Vice Squad

- Albums

- Adam and the Ants - Dirk Wears White Sox
- The Adverts - Crossing the Red Sea With the Adverts
- Alternative TV - The Image Has Cracked
- Alternative TV - Vibing Up the Senile Man
- The Avengers - Avengers (EP)
- Big in Japan - From Y to Z and Never Again (EP)
- Blondie - Parallel Lines
- The B-52's - The B-52's
- The Boomtown Rats - A Tonic For The Troops
- Buzzcocks - Another Music in a Different Kitchen
- Cherry Vanilla - Bad Girl
- The Clash - Give 'Em Enough Rope
- The Cortinas - True Romances
- The Dictators - Bloodbrothers
- Wayne County and the Electric Chairs - Wayne County and the Electric Chairs
- Crass - The Feeding of the Five Thousand
- Dead Boys - We Have Come For Your Children
- Desperate Bicycles - New Cross New Cross (EP)
- Dictators - Bloodbrothers
- Eater - Get Your Yo Yos Out (EP)
- Generation X - Generation X
- The Jolt - The Jolt
- London - Animal Games
- The Lurkers - Fulham Fallout
- Johnny Moped - Cycledelic
- Penetration - Moving Targets
- Pere Ubu - The Modern Dance
- Public Image Ltd - Public Image
- The Ramones - Road to Ruin
- The Rezillos - Can't Stand the Rezillos
- The Rich Kids - Ghosts Of Princes In Towers

Sham 69 - Tell Us the Truth
Sham 69 - That's Life
Siouxsie and the Banshees - The Scream
Slaughter and the Dogs - Do It Dog Style
Talking Heads - More Songs about Buildings and Food
Television - Adventure
Television Personalities - Where's Bill Grundy Now? (EP)
Throbbing Gristle - D.o.A. The Third And Final Report
Wire - Chairs Missing
Wreckless Eric - Wreckless Eric
Wreckless Eric - The Wonderful World of Wreckless Eric
X-Ray Spex - Germ Free Adolescents

- Disbandments
 - Dead Boys
 - Sex Pistols
 - Television

- Events
 - SST Records is formed when Black Flag guitarist/founder Greg Ginn needs an outlet to release his band's music.
 - The Sex Pistols' disastrous US tour ends on January 14 after Johnny Rotten walks off stage at their Winterland concert in San Francisco, famously uttering "Ever get the feeling you've been cheated?"
 - Sex Pistols' bassist Sid Vicious is charged with murder in connection with the stabbing death of his girlfriend Nancy Spungen who was found dead on the morning of October 12th, 1978 at New York's Chelsea Hotel.
 - Rough Trade Records, a music store opened in 1976 in London begins working as a record label and signs almost exclusively punk inspired bands.
 - Film director Derek Jarman releases the cult punk-themed film Jubilee, featuring Adam Ant, Toyah Willcox, Siouxsie and the Banshees, and Malcolm McLaren protégé and early punk fashionista, Jordan.
 - Blondie finally achieve worldwide success with their third album, Parallel lines, mixing together the style of 60's vocal pop and garage and the energy of new punk rock movement. Debbie Harry becomes a new icon for the younger generations.

1979

- Newly formed bands
 - Cheese
 - Cockney Rejects
 - MDC
 - The Big Boys
 - The Rebels
 - The Replacements
 - The Teen Idles
 - TSOL
 - Social Distortion

- Albums
 - The Adverts - Cast of Thousands
 - Blondie - Eat to the Beat
 - Buzzcocks - Singles Going Steady
 - Chelsea - Chelsea
 - Cherry Vanilla - Venus D Vinyl
 - The Clash - London Calling
 - Wayne County and the Electric Chairs - Storm the Gates of Heaven
 - Wayne County and the Electric Chairs - Things Your Mother Never Told You
 - Crass - Stations of the Crass
 - The Damned - Machine Gun Etiquette
 - The Dickies - The Incredible Shrinking Dickies
 - The Dickies - Dawn of the Dickies
 - The Germs - (GI)
 - The Members - At The Chelsea Nightclub
 - Joy Division - Unknown Pleasures
 - Nina Hagen Band - Nina Hagen Band
 - The Outcasts - Self Conscious Over You
 - Public Image Ltd - Metal Box
 - The Ramones - It's Alive (live album)
 - Sham 69 - The Adventures of Hersham Boys
 - Siouxsie and the Banshees - Join Hands
 - The Slits - Cut
 - Stiff Little Fingers - Inflammable Material
 - Swell Maps - A Trip to Marineville
 - Talking Heads - Fear of Music
 - The Undertones - The Undertones
 - The Weirdos - Who? What? When? Where? Why? (EP)
 - Wire - 154
 - Wreckless Eric - The Whole Wide World

- Disbandments

- The Adverts
Penetration
X-Ray Spex

- Events

- Sex Pistols bassist Sid Vicious dies of a heroin overdose at the age of 21.

1980

- Newly formed bands
 - The Adolescents
 - Bad Religion
 - Circle Jerks
 - Ism
 - The Minutemen
 - 7 Seconds
 - Terveet Kädet

- Albums
 - Angry Samoans - Inside My Brain (EP)
 - Anti-Pasti - Four Sore Points (EP)
 - Blondie - Autoamerican
 - Circle Jerks - Group Sex
 - The Clash - Sandinista! (triple album)
 - The Damned - The Black Album
 - Dead Kennedys - Fresh Fruit for Rotting Vegetables
 - Discharge - Realities of War (EP)
 - Discharge - Fight Back (EP)
 - Discharge - Decontrol (EP)
 - Jayne County - Rock & Roll Resurrection-Live!
 - Joy Division - Closer
 - Nina Hagen Band - Unbehagen
 - The Nipple Erectors - Only the End of the Beginning
 - The Nuns - The Nuns
 - Peter and the Test Tube Babies - Pissed & Proud
 - Plasmatics - New Hope for the Wretched
 - The Ramones - End Of The Century
 - Snatch - Snatch (EP)
 - Stiff Little Fingers - Nobody's Heroes
 - Talking Heads - Remain in Light
 - The Teen Idles - Minor Disturbance (EP)
 - Toyah - Sheep Farming In Barnet
 - The Undertones - Hypnotised
 - Vice Squad - Last Rockers (EP)
 - The Weirdos - Action Design {EP}
 - X - Los Angeles

- Disbandments
 - Joy Division
 - The Teen Idles

- Events

- Joy Division lead singer Ian Curtis commits suicide on May 18, 1980 at the age of 23. The rest of the band go on to become New Order
The Germs lead singer Darby Crash commits suicide on December 7, 1980 at the age of 22.
KROQ establishes the Top 106.7 Countdowns. The Clash and Dead Kennedys both reached on it on the same year.
Documentary film-maker Penelope Spheeris captures the Los Angeles punk scene in the cult hit *The Decline of Western Civilization*. The documentary features interviews performances by Southern California punk bands Alice Bag Band, Black Flag, Catholic Discipline, Circle Jerks, Fear, The Germs, and X.
The semi-documentary *Rude Boy* is released. The film stars Ray Gange as a roadie for the Clash and splices in live performances by the band.

1981

- Newly formed bands
 - JFA

- Albums
 - The Adolescents - The Adolescents
 - Agent Orange - Living in Darkness
 - Anti-Pasti - The Last Call ...
 - Bad Religion - Bad Religion (EP)
 - Black Flag - Damaged
 - Crass - Penis Envy (EP)
 - Dead Boys - Night Of The Living Dead Boys (Live)
 - The Descendents - Fat (EP)
 - Dictators - Fuck 'Em If They Can't Take a Joke
 - Discharge - Never Again (EP)
 - The Exploited - Punks Not Dead
 - The Exploited - On Stage
 - Flux of Pink Indians - Neu Smell (EP)
 - The Minutemen - The Punch Line
 - Plasmatics - Beyond the Valley of 1984
 - Ramones - Pleasant Dreams
 - The Replacements - Sorry Ma, Forgot to Take Out the Trash
 - 7 Seconds - Socially Fucked Up (tape)
 - 7 Seconds - 3 Chord Politics (tape)
 - TSOL - T.S.O.L. (EP)
 - TSOL - Dance With Me
 - The Undertones - Positive Touch
 - Vice Squad - Resurrection (EP)
 - Vice Squad - No Cause for Concern (EP)
 - Vice Squad - Live in Sheffield (Tape)
 - X - Wild Gift

- Disbandments
 - The Weirdos
 - Throbbing Gristle

- Events
 - Henry Rollins becomes lead singer of Black Flag.

1982

- Newly formed bands
 - Agnostic Front
 - Suicidal Tendencies
 - The Vandals
- Albums
 - Angry Samoans - Back From Samoa
 - The Anti-Nowhere League - Anti-Nowhere League
 - Bad Brains - Bad Brains
 - Bad Religion - How Could Hell Be Any Worse? (full-length debut)
 - Black Flag - Everything Went Black
 - Circle Jerks - Wild in the Streets
 - The Clash - Combat Rock
 - Crass - Christ The Album
 - The Damned - Strawberries
 - The Descendents - Milo Goes to College
 - Discharge - Hear Nothing, See Nothing, Say Nothing
 - The Exploited - Troops of Tomorrow
 - Fear - The Record
 - Flipper - Generic Flipper
 - Flux of Pink Indians - Strive to Survive Causing the Least Suffering Possible
 - MDC - Millions of Dead Cops
 - The Replacements - Stink (EP)
 - Subhumans - The Day the Country Died
 - Vice Squad - Stand Strong Stand Proud
 - X - Under the Big Black Sun
- Disbandments
- Events
 - 18 December- Members of Crass, The Mob, The Apostles and others squat the Zig Zag Club in west London and put on a free all day event featuring a number of anarcho-punk bands.

1983

- Newly formed bands
 - Samhain
 - Dead Milkmen
- Albums
 - Agnostic Front - United Blood
 - Anti-Pasti - Caution in the Wind
 - Bad Brains - Rock for Light
 - Bad Religion - Into the Unknown
 - Circle Jerks - Golden Shower of Hits
 - Crass - Yes Sir, I Will
 - Die Toten Hosen - Opel-Gang
 - The Exploited - Let's Start a War ... Said Maggie One Day
 - Ism - A Diet For The Worms
 - MDC - Multi-Death Corporations
 - Minor Threat - Out of Step
 - The Minutemen - What Makes a Man Start Fires?
 - Newtown Neurotics - Beggars Can Be Choosers
 - Peter and the Test Tube Babies - The Mating Sounds Of South American Frogs
 - The Ramones - Subterranean Jungle
 - Social Distortion - Mommy's Little Monster
 - Subhumans - Time Flies ... but Aeroplanes Crash
 - Suicidal Tendencies - Suicidal Tendencies
 - Violent Femmes - Violent Femmes
 - X (US band) - More Fun in the New World
- Disbandments
 - The Jam
 - Minor Threat
 - The Misfits
 - The Undertones
- Events
 - Mick Jones is kicked out of The Clash

1984

- Newly formed bands
 - NOFX
 - Sick of it All
 - Vennaskond

- Albums
 - Agnostic Front - Victim in Pain
 - Anti-Pasti - Anti-Pasti
 - Bad Religion - Back to the Known
 - Black Flag - Slip It In
 - Flipper - Blow'n Chunks
 - Flipper - Gone Fishin'
 - Flux of Pink Indians - The Fucking Cunts Treat Us Like Pricks
 - Hüsker Dü - Zen Arcade
 - MDC - Chicken Squawk (EP)
 - The Minutemen - Double Nickels On The Dime
 - New Model Army - Vengeance
 - Talking Heads" - Stop Making Sense (live concert film and album, rereleased in 1999)
 - The Ramones - Too Tough to Die
 - The Replacements - Let It Be
 - 7 Seconds - The Crew
 - Subhumans - From the Cradle to the Grave

- Disbandments
 - Bad Religion
 - Crass
 - The Members

- Events

1985

- Newly formed bands
 - The Offspring

- Albums
 - Black Flag - Loose Nut
 - Black Flag - In My Head
 - The Clash - Cut The Crap
 - The Descendents - I Don't Want to Grow Up
 - Die Toten Hosen - Unter Falscher Flagge
 - Dead Kennedys - Frankenchrist
 - Dead Milkmen - Big Lizard in my Back Yard
 - The Exploited - Horror Epics
 - The Exploited - Live at the White House
 - Hüsker Dü - Flip Your Wig
 - Hüsker Dü - New Day Rising
 - Peter and the Test Tube Babies - The Loud Blaring Punk Rock Album
 - 7 Seconds - Walk Together, Rock Together
 - Subhumans - Worlds Apart
 - X - Ain't Love Grand!

- Disbandments
 - The Minutemen

- Events
 - D. Boon of The Minutemen dies in a car accident

1986

- Newly formed bands
 - Felis Ultramarinus
 - Good Riddance

- Albums
 - Agnostic Front - Cause for Alarm
 - Bad Brains - I Against I
 - Big Black - Atomizer
 - Dead Kennedys - Bedtime for Democracy
 - Dead Milkmen - Eat Your Paisley
 - The Descendents - Enjoy!
 - Die Toten Hosen - Damenwahl
 - Discharge - Grave New World
 - The Exploited - Totally Exploited
 - The Exploited - Jesus Is Dead (EP)
 - Gang Green - Drunk and Disorderly, Boston MA (EP)
 - Gang Green - Another Wasted Night
 - Hüsker Dü - Candy Apple Grey
 - The Ramones - Animal Boy
 - 7 Seconds - New Wind
 - Subhumans - EP-LP

- Disbandments
 - Black Flag
 - The Clash

- Events

1987

- Newly formed bands
 - Big Drill Car
 - Bouncing Souls
 - Fugazi
 - Public Nuisance
 - No Use for a Name
 - Rollins Band
 - Screeching Weasel
 - Operation Ivy

- Albums
 - Agnostic Front - Liberty And Justice For...
 - Bad Religion - Suffer
 - Dead Milkmen - Bucky Fellini
 - The Descendents - All
 - The Descendents - Liveage!
 - Die Toten Hosen - Never Mind the Hosen, Here's die Roten Rosen
 - Die Toten Hosen - Bis Zurn Bitteren Ende
 - The Exploited - Live and Loud!!
 - The Exploited - Death Before Dishonour
 - Hüsker Dü - Warehouse: Songs and Stories
 - MDC - This Blood's for You
 - Oi Polloi - Unite and Win
 - The Ramones - Halfway to Sanity
 - Subhumans - 29-29 Split Vision
 - Suicidal Tendencies - Join the Army
 - X - See How We Are

- Disbandments
 - Dead Kennedys
 - Hüsker Dü
 - Samhain

- Events
 - Bad Religion reunites
 - Social Distortion reunites
 - Drunk Punks are born

1988

- Newly formed bands
 - Anti-Flag
 - Jawbreaker
 - Pennywise
 - Public Nuisance
 - Samiam
 - Sublime
 - The Un Concern
- Albums
 - Bad Religion - Suffer
 - Big Drill Car - Small Block (EP)
 - Die Toten Hosen - Ein Kleines Bisschen Horroschau
 - The Exploited - Punk's Alive
 - Flipper - Sex Bomb Baby!
 - Fugazi - Fugazi (EP)
 - Sex Pistols - Anarchy World Wide
 - Social Distortion - Prison Bound
 - X - Live at the Whiskey a Go-Go
- Disbandments
 - Big Black
- Events
 - Bad Religion's album "Suffer" was released on the restarted Epitaph records, and is credited by some as "saving" the American hardcore scene, inspiring the second wave of American hardcore.

1989

- Newly formed bands
 - Sweet Children (later became Green Day)
- Albums
 - Agnostic Front - Live at CBGB
 - Bad Brains - Quickness
 - Bad Religion - No Control
 - Big Drill Car -- CD Type Thing
 - The Exploited - Live Lewd Lust
 - Fugazi - Margin Walker (EP)
 - NOFX - S&M Airlines
 - The Offspring - The Offspring
 - Operation Ivy - Energy
 - The Ramones - Brain Drain
 - Sick of it All - Blood, Sweat and No Tears
 - The Vandals - Peace Thru Vandalism/When in Rome Do as the Vandals
- Disbandments
 - Operation Ivy
- Events
 - Social Distortion leaves Time Bomb Recordings and signs to Epic Records.

1990

- Newly formed bands
 - Ash
 - The Casualties
 - Bikini Kill
 - Lagwagon
 - Presidents of the United States of America
- Albums
 - Bad Religion - Against the Grain
 - Dead Milkmen - Metaphysical Graffiti
 - Die Toten Hosen - 125 Jahre auf dem Kreuzzug ins Glück
 - Fugazi - 13 Songs (compilation of the two EPs)
 - Fugazi - "Repeater
 - Green Day - 1,000 Hours (EP)
 - Green Day - 1039/Smoothed Out Slappy Hours (compilation of early material)
 - Green Day - 39/Smooth (EP)
 - Green Day - Slappy (EP)
 - Green Day - Sweet Children (EP)
 - Jawbreaker - Unfun
 - Pennywise - Wildcard/A Word From the Wise (compilation of the two EPs)
 - Peter and the Test Tube Babies - The \$Hit Factory
 - Social Distortion - Social Distortion
- Disbandments
- Events
 - Dead Boys frontman Stiv Bators dies on June 4, 1990 from injuries sustained in an automotive accident.

1991

- Newly formed bands
 - AFI (A Fire Inside)
 - Glue Gun (as Glü Gun)
 - Rancid
 - Unwritten Law
- Albums
 - Bad Religion - '80-'85 (collection of old recordings)
 - Big Drill Car - Batch
 - The Casualties - "40oz Casualty EP"
 - Fugazi - Steady Diet of Nothing
 - Jawbreaker - Bivouac
 - NOFX - Ribbed
 - Operation Ivy - Energy (CD reissue)
 - Pennywise - Pennywise
 - Sublime - Jah Won't Pay the Bills (independent demo tape)
- Disbandments
 - Talking Heads
- Events
 - Punk pioneer Johnny Thunders of the New York Dolls and The Heartbreakers dies on April 23, 1991 at the age of 38 of a methadone and alcohol overdose.
 - Television reunites to record a new album for Capitol Records.
 - In the late summer 1990 Tre Cool becomes drummer for Green Day as their old drummer Al Sobrante leaves the band to focus on college

1992

- Newly formed bands
 - Blink (Later became blink-182)
MxPx
The Living End (as their original name The Runaway Boys)
Weezer
- Albums
 - Agnostic Front - One Voice
 - Bad Religion - Generator
 - blink-182 - Flyswatter (self-produced demo release)
 - Die Toten Hosen - Learning English, Lesson One
 - Flipper - American Grafishy
 - Green Day - Kerplunk!
 - Lagwagon - Duh!
 - The Ramones - Mondo Bizarro
 - Sublime - 40 Oz. to Freedom
 - Television - Television
 - Vennaskond - Rockpiraadid
- Disbandments
- Events
 - Former New York Dolls drummer Jerry Nolan dies January 14th, 1992 from a stroke while undergoing treatment for meningitis and pneumonia.

1993

- Newly formed bands
 - Millencolin
 - U.S. Bombs
 - The Unseen
- Albums
 - Agnostic Front - Last Warning
 - Bad Religion - Recipe for Hate
 - Blink-182 - Buddha (self-produced demo release)
 - Dead Milkmen - Beelzebubba
 - Die Toten Hosen - Kauf MICH!
 - Fugazi - In on the Kill Taker
 - Jawbreaker - 24 Hour Revenge Therapy
 - The Offspring - Ignition
 - Pennywise - Unknown Road
 - Rancid - Rancid (Gun Cover)
 - X - Hey Zeus!
- Disbandments
- Events
 - Bad Religion goes to the 4th Annual KROQ Acoustic Christmas.
 - Green Day leaves Lookout! Records and sings to their recent label Reprise Records before recording their next album Dookie (see 1994).

1994

- Newly formed bands
 - The Ataris
- Albums
 - Bad Religion - Stranger Than Fiction
 - Big Drill Car - No Worse for the Wear (final album)
 - Blink-182 - Cheshire Cat
 - Glü Gun - Just Glü It
 - Green Day - Dookie (breakthrough)
 - Lagwagon - Trashed
 - NOFX - Punk in Drublic
 - The Offspring - Smash (breakthrough)
 - Rancid - Let's Go!
 - Weezer - Weezer (breakthrough)
- Disbandments
- Events
 - Bad Religion goes to the 5th Annual KROQ Acoustic Christmas.
 - Green Day and The Offspring goes to the 2nd Annual KROQ Weenie Roast.
 - During the Stranger Than Fiction tour, Brett Gurewitz left Bad Religion just to concentrate on the fast growing Epitaph Records. Former Minor Threat/Dag Nasty guitarist Brian Baker is his replacement.
 - Glü Gun changes their name to Glue Gun after releasing their first album.

1995

- Newly formed bands
 - Black September
 - Fenix*TX
 - The Restarts
- Albums
 - Agnostic Front - Raw Unleashed
 - ALL - Pummel
 - Bouncing Souls - Maniacal Laughter
 - Die Toten Hosen - Love, Peace & Money
 - Face to Face - Big Choice
 - Fugazi - "Red Medicine
 - Green Day - Insomniac
 - Jawbreaker - Dear You
 - Lagwagon - Hoss
 - Lifetime - Hello Bastards
 - Millencolin - Life on a Plate
 - MxPx - Teenage Politics
 - Pennywise - About Time
 - Presidents of the United States of America - Presidents of the United States of America
 - The Ramones - ¡Adios Amigos!
 - Rancid - ...And Out Come the Wolves
 - SNFU - The One Voted Most Likely To Succeed
 - Social Distortion - Mainliner: Wreckage From the Past (recorded 1981, released 1995)
 - Mike Watt - Ball-Hog or Tugboat?
- Disbandments
 - Big Drill Car
 - Siouxsie and the Banshees
- Events
 - The Offspring releases a cover of "Smash It Up", which was originally recorded by the Damned. The song appeared on the soundtrack of Batman Forever

1996

- Newly formed bands
 - Story of the Year (as their original name Big Blue Monkey)
Sum 41
Dropkick Murphys
- Albums
 - Ash - 1977
Bad Religion - The Gray Race
Face to Face - Face to Face
Glue Gun - The Scene Is Not for Sale
MxPx - Life in General
NOFX - Heavy Petting Zoo
Presidents of the United States of America - II
Reel Big Fish - Turn the Radio Off
Social Distortion - White Light, White Heat, White Trash
Sublime - Sublime
Vennaskond - Mina ja George
Weezer - Pinkerton
- Disbandments
 - Sublime
The Ramones
- Events
 - Frontman Bradley Nowell of Sublime dies of an overdose at the age of 28 on May 25th in just 2 weeks after his marriage and birth of his first child Jakob.
Green Day takes the year off after 2 years of hard work. But, they wrote some new songs for their next album Nimrod, which was released in the year after.
The Offspring leaves Epitaph Records and signs to their latest label Columbia Records.
Bass player Jason Thirsk formerly of Pennywise dies of accidental overdose at the age of 28 on July 29th. But the group did not break up after all and recent bass player Randy Bradbury continued for him.

1997

- Newly formed bands
 - 1208
 - Long Beach Dub Allstars
 - Good Charlotte
- Albums
 - blink-182 - Dude Ranch (Breakthrough)
 - Bouncing Souls - Bouncing Souls
 - Catch 22 - Keasbey Nights
 - Green Day - Nimrod
 - Lagwagon - Double Plaidinum
 - Millencolin - For Monkeys
 - NOFX - So Long and Thanks for All the Shoes
 - The Mighty, Mighty Bosstones - Let's Face It
 - The Offspring - Ixnay on the Hombre
 - Pennywise - Full Circle
 - Save Ferris - It Means Everything
- Disbandments
 - Glue Gun
- Events
 - The Mighty Mighty Bosstones, The Offspring, Reel Big Fish and Social Distortion all went to the 5th Annual KROQ Weenie Roast.

1998

- Newly formed bands
 - The Distillers
 - Sugarcult
- Albums
 - Agnostic Front - Something's Gotta Give
 - Alkaline Trio - Goddamnit
 - At the Drive-In - In/Casino/Out
 - Bad Religion - No Substance
 - Fugazi - "End Hits"
 - Lagwagon - Let's Talk About Feelings
 - The Living End - The Living End
 - Mad Caddies - Duck And Cover
 - Millencolin - Same Old Tunes (recorded 1994, released 1998)
 - MxPx - Let It Happen
 - MxPx - Slowly Going the Way of the Buffalo
 - The Offspring - Americana
 - Presidents of the United States of America - Pure Frosting
 - Rancid - Life Won't Wait
 - Reel Big Fish - Why Do They Rock So Hard?
 - Social Distortion - Live at the Roxy
 - Unwritten Law - Unwritten Law
 - Zebrahead - Waste of Mind
 - Dropkick Murphys - Do Or Die
- Disbandments
- Events
 - Former Plasmatix singer Wendy O. Williams commits suicide on April 6th, 1998 at the age of 49.
 - Blink 182 drummer Scott Raynor is replaced by Travis Barker. The band later re-released the demo album Buddha for the first time on CD.

1999

- Newly formed bands
 - The Exit
 - Protest The Hero
 - Simple Plan
 - The Transplants
- Albums
 - 59 Times the Pain - End of the Millennium
 - 7 Seconds - Good to Go
 - A.F.I. - Black Sails in the Sunset
 - Agnostic Front - Riot! Riot! Upstart
 - Anti-Flag - A New Kind of Army
 - At the Drive-In - Vaya
 - The Ataris - Blue Skies, Broken Hearts...Next 12 Exits
 - blink-182 - Enema of the State
 - Bouncing Souls - Hopless Romantic
 - Consumed - Hit for Six
 - Death By Stereo - If Looks Could Kill I'd Watch You Die
 - Down By Law - Fly the Flag
 - Dropkick Murphys - The Gang's All Here
 - F-Minus - F-Minus
 - Face to Face - Ignorance is Bliss
 - Fenix*TX - Fenix*TX
 - The Get Up Kids - Something to Write Home About
 - Good Riddance - Operation Phoenix
 - Guttermouth - Gorgeous
 - H2O - F.T.T.W. (Finally Taste The Water)
 - Hi-Standard - Making the Road
 - The (International) Noise Conspiracy - The First Conspiracy
 - Jimmy Eat World - Clarity
 - Less Than Jake - Pesto
 - Long Beach Dub Allstars - Right Back
 - Me First and the Gimme Gimmes - Are a Drag
 - MxPx - At the Show
 - Mike Ness - Cheating at Solitaire
 - Mike Ness - Under the Influences
 - New Found Glory - New Found Glory
 - No Use for a Name - More Betterness!
 - Pennywise - Straight Ahead
 - Save Ferris - Modified
 - Saves the Day - Through Being Cool
 - Joe Strummer - Rock Art and the X-Ray Style
 - Ten Foot Pole - Insider
 - Tiger Army - Tiger Army
 - Tilt - Viewers Like You

The Unseen - So This Is Freedom
Yellowcard - Where We Stand

- Disbandments

- Events
 - Bad Religion's founding guitarist Brett Gurewitz and vocalist Greg Graffin get back together in the studio to record the song "Believe It" for their new record The New America. This is the first time the songwriting team had collaborated since 1995. The Undertones reunite with Paul McLoone replacing Feargal Sharkey, who refuses to participate.
 - Original TSOL drummer Todd Barnes dies on December 6, 1999 of an aneurysm at the age of 34.

2000

- Newly formed bands
 - Roger Miret and the Disasters
- Albums
 - 98 Mute - Slow Motion Riot
 - The (International) Noise Conspiracy - Survival Sickness
 - A.F.I. - The Art of Drowning
 - Alkaline Trio - The Alkaline Trio
 - Alkaline Trio - Maybe I'll Catch Fire
 - ALL - Problematic
 - At the Drive-In - Relationship of Command
 - Avail - One Wrench
 - Bad Religion - The New America
 - Blink-182 - The Mark, Tom, and Travis Show: The Enema Strikes Back
 - Bowling for Soup - Let's Do It for Johnny!
 - Catch 22 - Alone in a Crowd
 - The Distillers - The Distillers
 - Dynamite Hack - Superfast
 - Face to Face - Reactionary
 - Green Day - Warning:
 - Less Than Jake - Borders and Boundaries
 - The Living End - Roll On
 - Mest - Wasting Time
 - The Mighty Mighty Bosstones - Pay Attention
 - Millencolin - Pennybridge Pioneers
 - Mr. T Experience - Miracle of Shame
 - MxPx - The Ever Passing Moment
 - Nerf Herder - How to Meet Girls
 - New Found Glory - New Found Glory
 - NOFX - Pump Up the Valuum
 - No Doubt - Return of Saturn
 - The Offspring - Conspiracy of One
 - Presidents of the United States of America - Freaked Out and Small
 - Rancid - Rancid (Skull Cover)
 - Shutdown - Few and Far Between
 - Sum 41 - Half Hour of Power
 - Thursday - Waiting
 - Vürst Trubetsky & J. M. K. E. - Rotipüüdja
- Disbandments
 - Save Ferris
 - Social Distortion

- Events
 - Social Distortion guitarist Dennis Danell dies of brain aneurysm at the age of 38. Social Distortion was resurrected in months later with new guitarist Johnny Wickersham.
 - The Offspring goes to the 8th Annual KROQ Weenie Roast.
 - Weezer reunites (without previous bassist Matt Sharp).

2001

- Newly formed bands
 - The Creeps

- Albums
 - Agnostic Front - Dead Yuppies
 - Alkaline Trio - From Here to Infirmary
 - Anti-Flag - Underground Network
 - The Ataris - End Is Forever
 - Blink-182 - Take off Your Pants and Jacket
 - Bouncing Souls - How I Spent My Summer Vacation
 - The Business - No Mercy For You
 - The Damned - Grave Disorder
 - Death By Stereo - Day of the Death
 - Dropkick Murphys - Sing Loud Sing Proud
 - F-Minus - Suburban Blight
 - Face to Face - Standards & Practices
 - Face to Face - We Love Gas
 - Fenix*TX - Lechuza
 - The Fleshies - Kill the Dreamer's Dream
 - Lars Frederiksen and the Bastards - Lars Frederiksen and the Bastards)
 - Fugazi - "The Argument
 - Good Riddance - Symptoms of a Leveling Spirit
 - Guttermouth - Covered With Ants
 - The (International) Noise Conspiracy - A New Morning, Changing Weather
 - Leftover Crack - Mediocre Generica
 - MxPx - The Renaissance
 - Nerf Herder - My E.P.
 - Pennywise - Land of the Free
 - Saves the Day - Stay What You Are
 - Joe Strummer and The Mescaleros - Global a Go-Go
 - Sum 41 - All Killer No Filler
 - Tiger Army - II: Power of Moonlite
 - Tilt - Been Where? Did What?
 - The Unseen - The Anger & The Truth
 - Useless ID - Bad Story Happy Ending
 - Vendetta Red - White Knuckled Substance
 - Vennaskond - News from Nowhere
 - Weezer - Weezer
 - The Creeps - The Creeps

- Disbandments
 - At the Drive-In

- Events
 - After years on major label Atlantic Records, Bad Religion returns to their former indie label Epitaph Records. The same year longtime drummer Bobby Schayer leaves the band and is replaced by former Suicidal Tendencies drummer Brooks Wackerman.
Jism, frontman of Ism, is sentenced to 5-10 years in a New York State Prison.
The Ramones' frontman Joey Ramone dies on April 15th at 49 of lymphoma.

2002

- Newly formed bands
 - Boxcar Racer
 - Plan of Attack

- Albums
 - 1208 - Feedback is Payback
 - Agnostic Front - Working Class Heroes
 - Bad Religion - The Process of Belief
 - The Distillers - Sing Sing Death House
 - The Exit - New Beat
 - Face to Face - How to Ruin Everything
 - Goldfinger - Open Your Eyes
 - Green Day - Shenanigans
 - Guttermouth - Gusto!
 - Home Grown - Kings of Pop
 - Millencolin - Home from Home
 - Roger Miret and the Disasters - Roger Miret and the Disasters
 - Nerf Herder - American Cheese
 - Protest The Hero - A Calculated Use of Sound
 - Joey Ramone - Don't Worry About Me
 - Sum 41 - Does This Look Infected?
 - The Transplants - The Transplants
 - Unwritten Law - Elva
 - Weezer - Maladroit
 - Box Car Racer - box car racer

- Disbandments
 - Fenix*TX

- Events
 - Bad Religion, Jimmy Eat World and New Found Glory goes to the 10th Annual KROQ Weenie Roast.
 - The Clash vocalist/guitarist Joe Strummer dies on December 22nd at the age of 50 of a heart attack.
 - The Ramones' bassist Dee Dee Ramone dies on June 5th at 49 of heroin.
 - The Ramones and the Talking Heads become the first punk bands to be inducted into the Rock and Roll Hall Of Fame in Cleveland, Ohio.

2003

- Albums
 - Alkaline Trio - Good Mourning
 - Bouncing Souls - Anchors Aweigh
 - Brand New - Deja Entendu
 - Buzzcocks - Buzzcocks
 - Coheed and Cambria - In Keeping Secrets of Silent Earth: 3
 - Death By Stereo - Into the Valley of the Death
 - The Distillers - Coral Fang
 - The Exploding Hearts - Guitar Romantic
 - Lagwagon - Blaze
 - Less Than Jake - Anthem
 - Liam Lynch - Fake Songs
 - The Living End - MODERN ARTillery
 - NOFX - The War on Errorism
 - The Offspring - Splinter
 - Pennywise - From the Ashes
 - Rancid - Indestructible
 - Story of the Year - Page Avenue
 - Joe Strummer - Streetcore
 - Thrice - The Artist in the Ambulance
 - The Undertones - Get What You Need
 - The Unseen - Explode
- Disbandments
 - Face to Face
 - Box Car Racer
- Events
 - Bad Religion guitarist Brett Gurewitz forms an industrial/electronic side band called Error.
 - The Clash are inducted into the Rock and Roll Hall Of Fame.
 - Social Distortion reunites
 - Adam Cox, Matt Fitzgerald, and Jeremy Gage of The Exploding Hearts are killed in a highway crash.

2004

- Newly formed bands
 - Starving Millionaires

- Albums
 - 1208 - Turn of the Screw
 - Bad Religion - The Empire Strikes First
 - The Briefs - Sex Objects
 - Error - Error
 - Into the Sun - I wanna Blow Your Man
 - The Exit - Home for an Island
 - The Flowers of Romance - Sue Catwoman (Note that this refers to a different band than the one formed in 1976.)
 - Green Day - "American Idiot".
 - Good Charlotte - Chronicles of Life and Death
 - Jello Biafra & The Melvins - Never Breathe What You Can't See
 - Jimmy Eat World - Futures
 - Lars Frederiksen and the Bastards - Viking
 - Midtown - Forget What You Know
 - My Chemical Romance - Three Cheers For Sweet Revenge
 - Pepper - In With the Old
 - Presidents of the United States of America - Love Everybody
 - Rise Against - Siren Song of the Counter Culture
 - SNFU - In The Meantime And In Between Time
 - Social Distortion - Sex, Love and Rock 'n' Roll
 - Sugarcult - Palm Trees and Power Lines
 - Hazen Street - Hazen Street

- Disbandments

- Events
 - Richard Hell And The Voidoids guitarist Robert Quine dies on May 31st at 61.
 - The Ramones' former guitarist Johnny Ramone dies on September 15th at 55 from cancer.
 - The Nils guitarist Alex Soria dies on December 13th at 39.
 - Social Distortion's bassist John Maurer leaves the band after his 20 years of serving and Matt Freeman from Rancid takes place for him.
 - Dead Milkmen bassist Dave Schulthise takes his own life on March 10, 2004

2005

- Newly formed bands
 - Angels and Airwaves (new project of blink-182 co-frontman Tom DeLonge)
 - Plus-44 (new project of blink-182 co-frontman Mark Hoppus and drummer Travis Barker)
- Albums
 - All American Rejects- "Move Along"
 - Alkaline Trio - Crimson
 - American Hi-Fi - Hearts on Parade
 - The Aquabats - Charge!!
 - The Ataris - Welcome the Night
 - Dropkick Murphys - The Warrior's Code
 - The Epoxies - Stop The Future
 - Goldfinger - Disconnection Notice
 - Lagwagon - Resolve
 - Millencolin - Kingwood
 - MxPx - Panic
 - No Use For A Name - Keep Them Confused
 - Roger Miret and the Disasters - 1984
 - Pennywise - The Fuse
 - Story of the Year - In the Wake of Determination
 - The Transplants - Haunted Cities
 - Thrice - Vheissu
 - Unwritten Law - Here's to the Mourning
 - Weezer - Make Believe
- Disbandments
 - Tsunami Bomb
 - Wizo
 - Million Dead
 - Mclusky
- Events
 - blink-182 goes on indefinite hiatus when all members were involved with their band projects.
 - The Vandals former lead singer Stevo (Steve Jensen) passes away on August 20, 2005 at the age of 46.

2006

- Albums
 - NOFX - Wolves in Wolves' Clothing
 - Angels and Airwaves - We Don't Need to Whisper
 - Yellowcard - Lights and Sounds
 - Anti-Flag - For Blood and Empire
 - Bracket - Requiem

- Disbandments
 - Mest
 - The Transplants

- Events
 - Glue Gun reunites and their singer Bob Oedy is now the remaining member of the band.

See also

- [Timeline of alternative rock](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk](#) | [Timelines of music](#)

Timelines of music

Timpani

Timpani are [musical instruments](#) in the [percussion](#) family. A type of [drum](#), they consist of a skin called a head stretched over a large bowl commonly made of copper. They are played by striking the head with a special drum stick called a timpani stick or timpani mallet. Unlike most drums, they produce a definite pitch when struck. Timpani evolved from military drums to become a staple of the classical orchestra in the 17th century. Today, they are used in many types of [musical ensembles](#) including [concert](#), [marching](#), and even [rock bands](#).

Timpani is an Italian plural, the singular of which is ***timpano***. This is rarely used in informal English speech, however, as a timpano is typically referred to as simply a *drum* or a *timpani*. An alternative spelling, ***tympani***, is occasionally encountered in older English texts. It is derived from the Latin word *tympanum*, from which the Italian word descends. A [musician](#) who plays the timpani is known as a ***timpanist***. While the word *timpani* has been widely adopted in the English language, some English-speaking composers choose to use the word ***kettledrums***. The native German word for timpani is ***Pauken***, and the native French word is ***timbales***.

The instrument

The basic timpano

The basic timpano consists of a drumhead stretched across the opening of a bowl typically made of copper or, in less expensive models, fiberglass. The drumhead is connected to a hoop, which is then attached to the bowl via a number of tuning screws called *tension rods* placed regularly along the circumference. The head's tension can be adjusted by loosening or tightening the rods. Most timpani have six to eight tension rods.

The shape of the bowl contributes to the tone quality of the drum. For example, hemispheric bowls produce brighter tones while parabolic bowls produce darker tones. Another factor that affects the timbre of the drum is the quality of the bowl's surface. Copper bowls may have a smooth, machined surface or a rough surface with many small dents hammered into it.

Timpani come in a variety of sizes from about 84 centimeters (33 inches) in diameter down to piccolo timpani of 30 centimeters (12 inches) or less. A 33-inch drum can produce the C below the bass clef, and speciality piccolo timpani can play up into the treble clef. In Darius Milhaud's [ballet](#) *La création du monde*, the timpanist must play the F sharp at the bottom of the treble clef!

Each individual drum typically has a range of a perfect fifth to an octave.

Machine timpani

Changing the pitch of a timpano by turning each tension rod individually is a laborious process. In the late 19th century, mechanical systems to change the tension of the entire head at once were developed. Any timpani equipped with such a system may be called *machine timpani*, although this term commonly refers to drums that use a single handle connected to a spider-type tuning mechanism.

Pedal timpani

By far the most common type of timpani used today are *pedal timpani*, which allow the tension of the head to be adjusted using a pedal mechanism. Typically, the pedal is connected to the tension screws via a spider-like system of metal rods.

There are three types of pedal mechanisms in common use today:

- The *ratchet-clutch* system uses a ratchet and clutch to hold the pedal in place. The timpanist must first disengage the clutch before using the pedal to tune the drum. When the desired pitch is achieved, he must reengage the clutch.
- In the *balanced action* system, a spring is used to balance the tension on the timpani head so that the pedal will stay in position and the head will stay at pitch. The pedal on a balanced action drum is sometimes called a *floating pedal* since there is no clutch holding it in place.
- The *friction clutch, post and clutch*, or *Berlin* system uses a clutch that moves along a post. When the player disengages the clutch, he frees it from the post allowing the pedal to move without restraint.

Any pedal drums that are tuned using the spider system can be called *Dresden* timpani, though the term is most often used for drums whose design is similar to the original pedal timpani built in Dresden (see *below*). These drums may also be called *Ringer*-style timpani after Günther Ringer, who revived the original Dresden design. Dresden timpani typically have a fine-tuning handle using to make small adjustments to the head's tension.

The drums most professional timpanists use are Dresden timpani, commonly with a ratchet-clutch or friction clutch pedal. Most school bands and orchestras below the university level use cheaper, more durable timpani. The mechanical parts of these timpani are almost completely contained within the frame and bowl of the drum. They may use any of the pedal mechanisms, though the balanced action system is by far the most common, followed by the friction clutch system. Many professionals also use these drums for gigs and outdoor performances because of their durability.

Chain timpani

On *chain timpani*, the tension rods are connected by a roller chain much like the one found on a bicycle, though some manufacturers have used other materials, including steel cable. In these systems, all the tension screws can then be tightened or loosened by one handle. Though far less common than pedal timpani, chain and cable drums still have practical uses. Occasionally, a player is forced to place a drum behind other items so that he cannot reach it with his foot. Professional players may also use exceptionally large or small chain and cable drums for special low or high notes.

Other tuning mechanisms

A rare tuning mechanism allows the pitch of the head to be changed by rotating the drum itself. A similar system is used on rototoms. Jenco, a company better known for mallet instruments such as vibraphones and orchestra bells, made timpani tuned in this fashion.

Early 20th century German *travel timpani* are tuned with a handle, or less commonly a pedal, that connects to the base, which raises and lowers the bowl, adjusting the tension against the stationary head.

Timpani heads

Like most drumheads, timpani heads can be found made from two materials: animal skin (typically calfskin) and plastic (typically PET film). Plastic heads are durable, weather resistant, and relatively inexpensive. Thus, they are more commonly used than calfskin heads. However, many professional players prefer natural skin heads because they feel that skin heads produce a warmer, better quality [timbre](#).

Timpani sticks

Timpani are typically struck with a special type of drumstick fittingly called a timpani stick or timpani mallet. Timpani sticks are used in pairs. They have two components: a shaft and a head. The shaft is typically made from wood – usually hickory, cherry, birch, or maple – or bamboo, but may also be made from aluminum or graphite. The head of the stick can be constructed from a number of different materials, though felt wrapped around a wood core is the most common. Other core materials include felt and cork, and other wrap materials include leather. Sticks can also have exposed wood heads. These are used as a special effect and in authentic performances of [Baroque music](#).

Although it is not commonly written in the music, timpanists will change sticks – often many times within the same piece – to suit the nature of the music. However, choice of stick during performance is entirely subjective and depends on the timpanist's own preference, and occasionally, the wishes of the conductor. Thus, most timpanists own a great number of timpani sticks. The weight of the stick, the size of the head, the materials used for the shaft, core, and wrap, and the method used to wrap the head all contribute to the timbre the stick produces.

Timpani in the modern ensemble

A set of timpani

A standard set of timpani consists of four drums: roughly 80 cm (32 in), 75 cm (29 in), 66 cm (26 in), and 61 cm (23 in) in diameter. The range of this set is roughly the D below the bass clef to the top-line bass clef A. A great majority of the orchestral repertoire can be played using these four drums. However, Igor Stravinsky writes for the B below middle C in *The Rite of Spring*, and Leonard Bernstein requires the timpanist to execute both a top-line bass clef A flat and the B flat above it on the same drum in the *Overture to Candide*. Adding a 51 cm (20 in) piccolo timpano to the standard set of four extends the range to middle C. Beyond this extended set of five, any added drums are nonstandard. Many professional orchestras and timpanists own multiple sets of timpani consisting of both pedal and chain drums allowing them to execute music that cannot be performed correctly using a standard set of four or five drums.

Many schools and ensembles that cannot afford to purchase equipment regularly only have a set of three timpani. This was the standard set until the second half of the 20th century. It consists of 75 cm (29 in), 66 cm (26 in), and 61 cm (23 in) drums. Its range extends down only to the F below bass clef.

The drums are set up in an arc or horseshoe around the performer. Traditionally, North American timpanists set their drums up with the lowest drum on the left and the highest on the right, and German and Austrian players set them up the opposite way. Over time, that distinction has blurred: German and European players have adopted the North American layout and vice versa.

Timpanists

Throughout their education, timpanists are trained as percussionists, and they learn to play all instruments of the percussion family along with timpani. However, when a timpanist is appointed to a position in a professional orchestra or concert band, he is not required to play any other percussion instruments. In his book *Anatomy of the Orchestra*, Norman Del Mar writes that the timpanist is "king of his own province", and that "a good timpanist really does set the standard of the whole orchestra."

Most pieces of music call for one timpanist playing one set of timpani. However, occasionally composers seeking a thicker texture or a greater palette of pitches ask for multiple players to perform on one or many sets of timpani. Gustav Mahler writes for two timpanists in six of his symphonies. Gustav Holst uses two timpanists to achieve the range of notes needed to echo the main theme in "Jupiter" from *The Planets* suite. Two timpanists is relatively common in late Romantic and 20th century works for large orchestras, although the early Romantic composer Hector Berlioz took multiple timpanists to the extreme in his *Requiem*, which calls for eight pair of timpani played by ten timpanists.

Timpani concerti

Although it is not common, there have been concerti written for timpani. The 18th century composer Johann Fischer wrote a symphony for eight timpani and orchestra, which requires

the solo timpanist to play eight drums simultaneously. In the year 2000, American composer Philip Glass wrote his Concerto Fantasy for two timpanists and orchestra, which has its two soloists each playing seven timpani.

Performance techniques

Striking the drum

For general playing, a timpanist will beat the head approximately 4 inches in from the edge. Beating at this spot produces the round, resonant sound commonly associated with timpani.

A timpani roll is executed simply by rapidly striking the drum, alternating between left and right sticks. In general, timpanists do not use multiple stroke rolls like those played on the snare drum.

The tone quality of the drum can be altered without switching sticks or fiddling with the tuning of the drum. For example, by playing closer to the edge of the head, the sound becomes thinner. A more staccato sound can be produced by beating the drum with the heads of the sticks as close together as possible. When playing rolls, the sticks may be placed farther apart to cause as much of the head as possible to vibrate. There are many more variations in technique a timpanist uses during the course of playing to produce subtle timbral differences.

Occasionally, composers will ask the timpanist to strike the drum at specific spots. Béla Bartók writes a passage "to be played at the edge of the head" in his Violin Concerto.

Tuning

Prior to playing the instruments, the timpanist must *clear* the heads by equalizing the tension at each tuning screw. This is done so every spot on the head is tuned to exactly the same pitch. When the head is clear, the timpano will produce a beautiful, in-tune sound. If the head is not clear, the pitch of the drum will rise or fall after the initial impact, and the drum will produce different pitches at different dynamic levels.

In performance, tuning is typically accomplished with a method called *interval tuning*. Timpanists who are not blessed with absolute pitch obtain a reference pitch from a tuning fork, pitch pipe, or even a note played by another instrument in the course of the performance, then use musical intervals to arrive at the desired note. For example, to tune the timpani to G and C, a timpanist may sound an A with a tuning fork, then sing (or think) a minor third above that A to tune the C, and then sing a perfect fourth below the C to tune the G. Timpanists are required to have a very well developed sense of relative pitch.

Some timpani are equipped with tuning gauges, which provide a visual indication of the drum's pitch. They are physically connected either to the counterhoop, in which case the gauge indicates how far the counterhoop is pushed down, or the pedal, in which case the gauge indicates the position of the pedal. These gauges can be useful. However, every time the drum is moved, the overall pitch of the head changes, thus the pitches must be re-marked on the gauges before every performance. Gauges are especially useful when performing music that involves fast tuning changes that do not allow the player to listen to the new pitch before playing it. Many good timpanists prefer to tune by ear and will rely on gauges only if absolutely necessary.

Timpanists are commonly required to tune in the middle of a piece of music, thus all timpanists must develop techniques to tune undetectably and accurately in the midst of other music.

Occasionally, players use the pedals to retune a drum while playing it. Portamento effects can be achieved by changing the pitch of the drum while it can still be heard. This is

commonly called a glissando, though this use of the term is not strictly correct. The most effective glissandos are those from low notes to high notes and those performed during rolls. One of the first composers to call for a timpani glissando was Carl Nielsen, who used two sets of timpani, both playing glissandos at the same time, in his Symphony No. 4 ("The Inextinguishable").

Pedaling refers to changing the pitch of the drum with the pedal; it is an alternate term for *tuning*. In general, timpanists reserve this term for passages where the performer must change the pitch of a drum in the midst of playing – for example, playing two consecutive notes of different pitches on the same drum. In Samuel Barber's *Medea's Meditation and Dance of Vengeance*, the timpanist must play A–B–C–D in consecutive sixteenth notes. There is no way to place this passage across a common set of four drums, thus the timpanist must use the pedal to change the notes while playing. *Nocturne*, by Benjamin Britten, contains a longer chromatic passage using the same technique.

Muffling

Muffling or *damping* is an implicit part of playing timpani. Often, timpanists will muffle notes so they only sound for the length indicated by the composer. However, early drums did not resonate nearly as long as modern timpani, so composers often just wrote a note when the timpanist was to hit the drum without worrying about the sustain. Today, timpanists must use their ear and the [score](#) of the piece to determine the actual length the note should sound.

The typical method of muffling is to place the pads of the fingers against the head while holding onto the timpani stick with the thumb and index finger. Timpanists are required to develop techniques to stop all vibration of the drumhead without making any sound from the contact of their fingers.

Muffling is often referred to as *muting*, which can also refer to playing the drums with mutes on them.

Extended techniques

- It is typical for only one timpano to be struck at a time. Occasionally, composers will ask for two notes to be struck at once. This is called a *double stop*. Ludwig van Beethoven uses this effect in the slow movement of his Ninth Symphony.
- Although timpanists only have two hands, it is possible to play more than two timpani at once. One way to do this is by holding two sticks in one hand much like a marimbist. Another is by adding the hands of more timpanists. Hector Berlioz achieves fully voiced chords on timpani in his Requiem ("Grande messe des morts") by employing eight timpanists, each playing a pair of timpani.
- When the timpani are struck directly in the center of the head, the drums have a sound that is almost completely devoid of tone. George Gershwin uses this effect in *An American in Paris*.
- Often, when one drum is struck, another will vibrate quietly. In orchestral playing, timpanists must actively avoid this effect, but composers have exploited this effect in solo pieces, such as Elliot Carter's *Eight Pieces* for four timpani.
- Sometimes composers will specify that timpani be played *con sordino* (*with mute*) or *coperti* (*covered*), both of which indicate that mutes should be placed on the head. Timpani mutes are typically small, rectangular pieces of felt or leather. The degree the head is dampened can be altered by placing the mute at different spots on the head. Barber specifies that the timpani be played *con sordino* in a section of *Medea's Meditation and Dance of Vengeance*. Mutes are also often used to dampen the

sympathetic vibrations generated by external factors such as the sound produced by other instruments.

- Composers will sometimes specify that the timpani should be struck with implements other than timpani sticks. It is common in timpani etudes and solos for performers to play with their hands or fingers. Leonard Bernstein calls for maracas on timpani in both the "Jeremiah" Symphony and Symphonic Dances from West Side Story. Edward Elgar attempts to use the timpani to imitate the engine of an ocean liner in his "Enigma" Variations by requesting the timpanist play with snare drum sticks. However, snare drum sticks tend to produce too loud a sound, and since this work's premiere, the passage in question has been performed by striking the timpani with the edges of coins.
- Robert W. Smith's *Songs of Sailor and Sea* calls for a "whale sound" on the largest timpano. This is achieved by moistening the thumb and rubbing it from the edge to the center of the drumhead.
- Another technique used primarily in solo work is striking the copper bowls of the timpani. This technique is used in the first movement of John Beck's *Sonata for Timpani*. Timpanists tend to be reluctant to use this effect at loud dynamic levels or with hard sticks, since copper can be dented easily.
- Occasionally a composer will ask for an upside-down [cymbal](#) to be placed upon the drumhead and then struck, usually rolled while executing a glissando on the drum.

History

Pre-orchestral history

Arabic nakers, the direct ancestors of timpani, were brought to 13th century Europe by Crusaders and Saracens. These drums, which were small (around 20–22 cm or 8–8½ in in diameter) and mounted to the player's belt, were used primarily for military ceremonies. This form of timpani remained in use until the 16th century.

In 1457, a Hungarian legation sent by King Ladislaus V carried larger timpani mounted on horseback to the court of King Charles VII in France. This variety of timpani had been used in the Middle East since the 12th century. These drums evolved together with trumpets to be the primary instruments of the cavalry. This practice continues to this day in sections of the British Army, and timpani continued to be paired with trumpets when they entered the [classical orchestra](#).

Over the next two centuries, a number of technical improvements were made to timpani. Originally, the head was nailed directly to the shell of the drum. In the 15th century, heads began to be attached and tensioned by a counterhoop that was tied directly to the shell. In the early 16th century, the bindings were replaced by screws. This allowed timpani to become tunable instruments of definite pitch.

Timpani in the orchestra

Jean-Baptiste Lully is the first known composer to score for timpani, which he included in the orchestra for his 1675 opera *Thésée*. Other 17th century composers soon followed suit. In music of this time, timpani are almost always tuned to the tonic and dominant notes of the piece – a perfect fourth apart. Interestingly, timpani are often treated as [transposing instruments](#) in the music of this period: the notes were written as C and G with the actual pitches indicated at the top of the score.

Ludwig van Beethoven revolutionized timpani music in the early 19th century. He not only wrote for drums tuned to intervals other than a fourth or fifth, but he gave a prominence to the instrument as an independent voice. For example, his *Violin Concerto* opens with five timpani strokes, and the scherzo of his *Ninth Symphony* pitches the timpani against the orchestra in a sort of call and response.

The next major innovator was Hector Berlioz. He was the first composer to indicate the exact sticks that should be used – felt-covered, wooden, etc. In several of his works, including *Symphonie fantastique*, he demanded the use of several timpanists at once.

Until the late 19th century, timpani were hand-tuned; that is, there was a sequence of screws with T-shaped handles, called taps, which altered the tension in the head when turned by players. Thus, tuning was a relatively slow operation, and composers had to allow a reasonable amount of time for players to change notes if they wanted to be sure of a true note. The first pedal timpani originated in Dresden in the 1870s and are called Dresden timpani for this reason. However, since vellum was used for the heads of the drums, automated solutions were difficult to implement since the tension would vary unpredictably across the drum. This could be compensated for by hand-tuning, but not easily by a pedal drum. Mechanisms continued to improve in the early 20th century.

Despite these problems, composers eagerly exploited the opportunities the new mechanism had to offer. By 1915, Carl Nielsen was demanding glissandos on timpani in his *Fourth Symphony* – impossible on the old hand-tuned drums. However, it took Béla Bartók

to more fully realize the flexibility the new mechanism had to offer. Many of his timpani parts require such a range of notes that it would be unthinkable to attempt them without pedal drums.

Timpani outside the orchestra

Later, timpani were adopted into other classical music ensembles such as [concert bands](#). In the 1970s, [marching bands](#) and [drum and bugle corps](#), which evolved both from traditional marching bands and concert bands, began to include marching timpani. Each player carried a single drum, which was tuned by a hand crank. Marching timpani were heavy and awkward to play, as the drumhead was almost at the player's chest. Often, during intricate passages, all the timpani players would put their drums on the ground, and they would be played more like conventional timpani. In the early 1980s, Drum Corps International, a drum corps governing body, allowed timpani and other percussion instruments to be grounded. This was the beginning of the end for marching timpani: Eventually, standard concert timpani found their way onto the football field as part of the marching band's [front ensemble](#), and marching timpani fell out of common usage.

As [rock and roll](#) bands started seeking to diversify their sound, timpani found their way into the studio. In 1964, Ringo Starr played timpani on the song "Every Little Thing" from The Beatles album Beatles for Sale. Beginning in 1969, John Bonham employed timpani both in the studio and onstage with the release of the debut Led Zeppelin album Led Zeppelin 1, as well as the intro of "In The Evening" off their 1979 album In Through The Out Door and his solo percussion masterpiece single "Bonzo's Montreux", later re-released on Coda. Early in the next decade, progressive rock bands began utilizing all sorts of percussion instruments, including timpani. Mike Oldfield's 1973 album Tubular Bells featured timpani along with other percussion instruments that were traditionally part of the orchestra. Green Day also used timpani in their song "Homecoming" for the album American Idiot. Also, Queen drummer Roger Taylor would perform a tympani solo during Queen concerts from October of 1978 to November of 1981.

[Jazz](#) musicians also experimented with timpani. In 1964, Elvin Jones incorporated timpani into his drum kit on John Coltrane's four-part composition A Love Supreme.

Jonathan Haas is one of the few timpanists who markets himself as a soloist. Haas, who began his career as a solo timpanist in 1980, is notable for performing music from many genres including jazz, rock, and classical. In fact, he released an album with a rather unconventional jazz band called *Johnny H. and the Prisoners of Swing*.

References

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- Del Mar, Norman. *Anatomy of the Orchestra*. University of California Press, 1984. ISBN 0520050622
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Categories: [Drums](#)

Tonal memory

In [music](#), **tonal memory** is the recollection of a previously sounded tone (Gorow 2002, p.35). It is an important skill that assists with staying in tune and is developed through [ear training](#). Extensive tonal memory is often used as an indication of potential [compositional](#) ability (Haroutounian 2002, p.74).

Sources

- Gorow, Ron (2002). *Hearing and Writing Music: Professional Training for Today's Musician (2nd Edition)*. ISBN 0962949671.
- Haroutounian, Joanne (2002). *Kindling the Spark : Recognizing and Developing Musical Talent*. ISBN 0195129482.

Topical song

A **topical song** is a song that comments on current political and social events. Typically, these songs offer a mix of narrative and commentary, although some (such as Neil Young's song "Ohio", reacting to the Kent State shootings) assume that the events are so well known that only commentary is called for.

Topical songs are often (but needn't be) [protest songs](#). Two examples whose titles should be self-explanatory in this respect are "Talkin' John Birch Paranoid Blues" by Bob Dylan (c. 1963) and "The Marines Have Landed on the Shores of Santo Domingo" by Phil Ochs (1965). However, they may also celebrate the events described, such as the 1936 calypso "FDR in Trinidad" (a.k.a. "Roosevelt in Trinidad") recorded by several artists in Trinidad at the time (probably most famously by a singer who went by the name Atilla) and covered decades later by Ry Cooder, or Joni Mitchell's "Woodstock", about the Woodstock Festival.

Generally speaking, one would call a song "topical" only if the events referred to were at least reasonably recent at the time the song was written. Thus, Al Stewart's songs about historical events are generally not considered topical. However, "Biko" by Peter Gabriel, written in 1980, three years after Steve Biko's death in a South African prison, would generally be considered topical because the anti-apartheid struggle of which Biko was part was still in full flower when the song was written.

Tom Lehrer's 1965 album *That Was the Year That Was* consisted entirely of satirical topical songs on topics ranging from Nuclear proliferation ("MLF Lullaby") to the Second Vatican Council ("The Vatican Rag"). He originally wrote these songs for the television show *That Was the Week That Was*; most of them were written and first performed in the very week of the events referred to. The album also contains a song — "Folk Song Army" — which takes a satirical look at protest songs.

Although English-language topical songs are more associated with the political left than the right, this is by no means a given. Two examples of right-wing topical songwriters are Staff Sergeant Barry Sadler who had a hit in 1966 with "Ballad of the Green Beret" or Toby Keith, who has written numerous songs in favor of aggressive U.S. military policies in reaction to the September 11, 2001 attacks. Although Merle Haggard is not particularly on the right politically, his 1969 song "Okie from Muskogee" was seized upon by the cultural right for its putdown of hippies.

The tradition of topical songs extends to many parts of the world. Some examples from non-English-speaking countries include "Rock 'n' Roll-Arena in Jena" by the Udo Lindenberg of Germany, "Criogenia salveaz România" ("Cryogenia saves Romania") by the Romanian band Taxi and "Fora da ordem" ("Out of order") by the Brazilian musician Caetano Veloso.

Tortured artist

The **Tortured artist** is a stock character and stereotype, who is in constant ferment due to frustrations with art and other people. The tortured artist feels alienated and misunderstood due to what he/she perceives as the ignorance or neglect of others who do not understand them, and the things they feel are important. They sometimes smoke, are sexually frustrated, and appear overwhelmed by their own emotions and inner conflicts. The tortured artist is often mocked in popular culture for being attention seeking, narcissistic, or just adverse to happiness.

Examples in culture

Todd Cleary in 2005 movie Wedding Crashers
Russell Corwin on tv show Six feet under
Charlie Kaufman in 2002 movie Adaptation

See also

- [Emo](#)

Categories: [Emo](#)

Totalism

In music, **totalism** is some people's term for a style of music that arose in the 1980s and '90s as a developing response to [minimalism](#) - parallel to post-minimalism, but generally among a slightly younger generation, born in the 1950s. In the early 1980s, many young composers began writing music within the static confines of [minimalism](#), but using greater rhythmic complexity, often with two or more tempos (or implied tempos) audible at once. The style acquired a name circa 1990, when it became evident to composers working in New York City that a number of them - John Luther Adams, Glenn Branca, Rhys Chatham, Kyle Gann, Michael Gordon, Arthur Jarvinen, Diana Meckley, Ben Neill, Larry Polansky, Mikel Rouse, Evan Ziporyn, among others - were employing similar types of global tempo structures in their music. The term *totalist* refers to the aims of the music, in trying to have enough surface rhythmic energy (often emulating pop) to attract unsophisticated listeners, but also to contain enough background complexity to satisfy connoisseurs. There is also an echo in the term of [serialism](#)'s "total organization," here drawn not from the 12-tone row, but from Henry Cowell's theories about using the same structuring devices for rhythm that have been traditionally used for pitch. For instance, the traditional ratio between frequencies of a major second interval is 9:8, and 9-against-8 is an important tempo contrast in many totalist pieces, achieved by having some instruments play dotted eighth-notes while others play triplet quarter-notes. In practice, totalist music can either be consonant, dissonant, or both, but generally restricts itself to a small number of sonorities within a given piece.

Some major works in the totalist idiom include:

- Mikel Rouse: *Quick Thrust*, *Failing Kansas*, *Dennis Cleveland* (a talk-show opera)
- Michael Gordon: *Thou Shalt!/Thou Shalt Not!*, *Van Gogh Video Opera*, *Trance*
- Rhys Chatham: *An Angel Moves Too Fast to See*
- John Luther Adams: *Dream in White on White*, *Clouds of Forgetting*, *Clouds of Unknowing*, *The White Silence*
- Kyle Gann: *Long Night*, *Custer and Sitting Bull*
- Ben Neill: *678 Streams*, *ITSOFOMO*
- Arthur Jarvinen: *Murhpy-Nights*, *The Paces of Yu*

Categories: [Musical movements](#)

Trad jazz

Trad jazz, short for "traditional" jazz is a [music genre](#) popular in Britain and Australia from the 1940s onward through the 1950s and which still has enthusiasts today. It represented a recreation of the sounds and playing styles of New Orleans [dixieland](#) jazz. British and Australian bands of this genre copied the playing style of such artists as Sidney Bechet or King Oliver.

Opinions are divided about whether "trad jazz" is a valid name because one point of view would have it that jazz is a folk music tradition like any other, while the opposite point of view holds that jazz playing breaks loose from traditions and conventions so that, therefore, "traditional jazz" is a contradiction in terms.

In Britain during the 60's trad jazz was used to dance skip jive, a descendent of jive and [swing dance](#).

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

For definition, many aficionados today consider trad to be the traditional playing of a piece with solo after solo leading up to a finish. Some feel that "hot jazz" though similar to trad, and indeed containing many of the same tunes, was more ensemble playing with less individual virtuosity brought to the forefront. Early King Oliver pieces define hot jazz to many. As individual performers began stepping to the front as soloists, the music changed. Ironically, one of ensemble players in King Oliver's Original Creole Band, Louis Armstrong, was by far, the most influential of the soloists, creating a big demand for the new style of jazz in the late 1920's and early 1930's. Other influential stylists who are still revered in trad jazz circles today include Sidney Bechet, Bix Beiderbecke and Muggsy Spanier.

Categories: [Jazz genres](#)

Traditional bluegrass

Traditional bluegrass, as the name implies, emphasizes the traditional elements of [bluegrass music](#), and stands in opposition to [progressive bluegrass](#). Traditional bluegrass musicians are likely to play [folk songs](#), songs with simple traditional [chord progressions](#), and use only acoustic instruments. In the early years, traditional bluegrass sometimes included instruments no longer accepted in mainstream bluegrass, such as washboards and mouth harps. Traditional bands may use bluegrass instruments in slightly different ways (clawhammer style of [banjo](#) playing, or multiple [guitars](#) or [fiddles](#) within a band). In this sub-genre, the guitar rarely takes the lead (the notable exception being gospel songs), remaining a rhythm instrument. Melodies and lyrics tend to be simple, and a I-iv-V chord pattern is very common.

Traditional pop music

Traditional pop music is a neologism for Western [popular music](#) which encompasses music that succeeded [big band music](#) and preceded [rock and roll](#) as the most popular kind of music in the United States, most of Europe, and some other parts of the world. Its heyday is considered to be from the late 1940s to early 1960s. It evolved from big band music as a result of the emphasis shifting from the band to the singer.

Singers and groups who typified this genre include:

Male singers	Female singers	Male groups	Female groups
Tony Bennett	Teresa Brewer	The Ames Brothers	The Andrews Sisters
Don Cherry	Alma Cogan	The Crew-Cuts	The Chordettes
Nat "King" Cole	Rosemary Clooney	The Four Aces	The Fontane Sisters
Perry Como	Doris Day	The Four Lads	The McGuire Sisters
Bing Crosby	Connie Francis	The Hilltoppers	
Don Cornell	Georgia Gibbs	The Lettermen	
Eddie Fisher	Connie Haines	The Mills Brothers	
Jack Jones	Joni James	The Vogues	
Frankie Laine	Kitty Kallen		
Julius LaRosa	Vera Lynn		
Dean Martin	Jane Morgan		
Tony Martin	Patti Page		
Guy Mitchell	Dinah Shore		
Johnnie Ray	Jo Stafford		
Jimmie Rodgers	Kay Starr		
Frank Sinatra	Gale Storm		
Frankie Vaughan	Margaret Whiting		

The Jimmie Rodgers mentioned above is not to be confused with an earlier [country music](#) singer of the same name. He, Connie Francis, The Lettermen, and The Vogues were from a somewhat later era than most of the singers listed above; however, their style is closer to traditional pop than to the rock and roll typical of their era. However, it should be noted that the Vogues began as a pop/rock group with hits like "You're The One" and "Five O'Clock World" before embracing a softer sound in the late 1960s, and Connie Francis' early catalog of hits includes some rock and roll tunes, including "Stupid Cupid" and "Lipstick On Your Collar."

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#) - [Synthpop](#)/[Electropop](#) - Teen pop - **Traditional pop**

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#)

Category: [Pop music genres](#)

Tramen

The **tramen** is a drum loop which is very popular in [drum and bass](#), made by combining several other classic [breakbeats](#).

History

Although also known by various other names (including the firefright, dramen and domen), tramen is easily the most widespread name. The name came by combining "Trace" (the artist who first popularised the break) and "[amen](#)" (the component break which is most distinctive and recognisable).

However, whilst the break is frequently credited to Trace, this is in fact an oft-repeated fallacy. The original creator was Dom and Roland, as Trace explained himself:

It is a beat Dom made, that he hadn't used yet. When I heard it I was like, "That's the beat we need to use for Mutant Jazz Revisited. I then used it on Sonar and on Sniper where it was left it clean for 16 bars on the intro - this is where everyone ripped it from. As long as people know that it's a Dom beat. Because I used it on 3 tracks I got associated with it... The Tramen tag is something that Fresh started when he started rinsing it after we made Nitrous."

The tramen is generally known as a combination of the [Amen break](#) (from "Amen Brother", by The Winstons) with the break from "Tighten Up" (James Brown). However in an interview with Knowledge Magazine, Dom confirmed it also used a third, harder to hear, element: the "Pulp Fiction" break, which was itself a second-generation breakbeat, made by Alex Reece for a remix of Model 500's "The Flow".

Artists who are particularly notable for their use of the tramen include Trace, Dom and Roland, Bad Company and Technical Itch.

Trance fusion

Trance Fusion A style of music that incorporates the structure and sound of electronica trance, but is played with traditional rock/jazz instruments allowing for more versatility in a live setting.

One of the most popular and possibly the first trance fusion band is the The Disco Biscuits. There is now a fairly good number of trance fusion groups, or groups with strong trance fusion influences. Such groups include Sound Tribe Sector 9 and The New Deal (band).

Some say Marc Brownstein came up with the name for this genre; others say Frank Zappa did in the late '80s.

Category: [Electronic music genres](#)

Trance music

Trance

Stylistic origins: [Techno](#), [House](#), [Electronic art music](#), [Industrial](#)
Cultural origins: Early 1990s, Europe, particularly Germany, The Netherlands, Belgium and UK
Typical instruments: [Synthesizer](#), [Keyboard](#), [Drum machine](#), [Sequencer](#), [Sampler](#)
Mainstream popularity: High

Subgenres

[Acid](#), [Euro](#), [Goa](#), [Hard](#), [Hardcore](#), Progressive, [Psychedelic](#), [Uplifting](#), [Vocal](#)

Fusion genres

Deep, [Futurepop](#), [Hardstyle](#), [Trancestep](#), Tech

Other topics

[Raves](#)

Trance is a style of [electronic dance music](#) that developed in the 1990s. Trance music is generally characterized by a tempo of between 130 and 160 bpm, featuring repeating melodic [synthesizer](#) phrases, and a [musical form](#) that builds up and down throughout a track, often crescendoing or featuring a breakdown. Sometimes vocals are also utilised. The style is arguably derived from a combination of largely [techno](#) and [house](#) as well as being heavily influenced by [Goa trance](#). 'Trance' received its name from the repetitious morphing beats, and the throbbing melodies which would presumably put the listener into a trance-like state. As this music is almost always played in nightclubs at popular vacation spots and in inner cities, trance can be understood as a form of club or house music.

History

Origins

Early [electronic art music](#) artists such as Klaus Schulze have proven to be a significant influence on trance music. Throughout the 1970s Schulze recorded numerous albums of atmospheric, sequencer-driven electronic music. Also, several of his albums from the 1980s include the word "trance" in their titles, such as the 1981 *Trancefer* and 1987 *En=Trance*.

Elements of what became modern club music also known as trance music were also explored by [industrial](#) artists in the late 1980s. Most notable was Psychic TV's 1989 album *Towards Thee Infinite Beat*, which featuring drawn out and monotonous patterns with short looping voice samples and is considered by some to be the first trance record. The intent was to make sound that was hypnotic to its listeners, this would also lead to a strain of trance known as Euphoria being developed which caused an uplifting sensation among its listeners who became somewhat euphoric during listening.

These industrial artists were largely dissociated from rave culture, although many were interested in the developments happening in [Goa trance](#) which is a much 'heavier' sound than what is now known as trance. Many of the trance albums produced by industrial artists were generally experiments, not an attempt to start a new genre with an associated culture - they remained firmly rooted culturally in industrial and avant-garde music. As trance began to take off in [rave](#) culture, most of these artists abandoned the club style.

Trance begins as a genre

Main articles: [acid trance](#), [Goa trance](#)

The earliest identifiable trance recordings came not from within the trance scene itself, but from the UK acid house movement, and were made by The KLF. The most notable of these were the original 1988 / 1989 versions of 'What Time Is Love' and '3AM Eternal' (the former indeed laying out the entire blueprint for the trance sound - as well as helping to inspire the sounds of hardcore and rave) and the 1988 track 'Kylie Said Trance'. Their use of the term 'pure trance' to describe these recordings reinforces this case strongly. These early recordings were markedly different from the releases and re-releases to huge commercial success around the period of the 'White Room' album (1991) and are significantly more minimalist, nightclub-oriented and 'underground' in sound.

The trance sound beyond this acid-era genesis is said to have begun as an off-shoot of [techno](#) in German clubs during the very early 1990s. Frankfurt is often cited as a birthplace of Trance. Some of the earliest pioneers of the genre included DJ Dag (Dag Lerner), Oliver Lieb, Sven Väth and Torsten Stenzel, who all produced numerous tracks under multiple aliases. Trance labels like Eye Q, Harthouse, Superstition, Rising High, FAX +49-69/450464 and MFS Records were Frankfurt based. Arguably a fusion of techno and house, early trance shared much with techno in terms of the tempo and rhythmic structures but also added more melodic overtones which were appropriated from the style of house popular in Europe's club scene at that time. This early music tended to be characterized by hypnotic and melodic qualities and typically involved repeating rhythmic patterns added over an appropriate length of time as a track progressed.

At about the same period of time in the late 1980's and early 1990s, a musical revolution was happening in [Goa](#), India. [Electronic body music](#) (EBM) bands like Cabaret Voltaire and

Front 242 came to Goa and began influencing artists like Goa Gil, Eat Static, Doof, and Man With No Name who heard the psychedelic elements of EBM, expanded on them minus the vocals and guitars to create [Goa trance](#). Goa music is heavily influenced by Indian culture and psychedelic drugs, as seen in numerous references to both in track and album titles.

The sound of modern trance

By the mid-1990s, trance, specifically progressive trance, which emerged from acid trance much as progressive house had emerged from [acid house](#), had emerged commercially as one of the dominant genres of dance music. Progressive trance set in stone the basic formula of modern trance by becoming even more focused on the anthemic basslines and lead melodies, moving away from hypnotic, repetitive, arpeggiated analog synth patterns and spacey pads. Popular elements and anthemic pads became more widespread. Compositions leaned towards incremental changes (aka progressive structures), sometimes composed in thirds (as BT frequently does). Buildups and breakdowns became longer and more exaggerated. The sound became more and more excessive and overblown. This sound came to be known as anthem trance.

Immensely popular, trance found itself filling a niche as 'edgier' than house, more soothing than [drum and bass](#), and more melodic than techno, something that makes it accessible to many people. Artists like Paul van Dyk, Ferry Corsten, and Armin van Buuren came to the forefront as premier producers and remixers, bringing with them the emotional, "epic" feel of the style. Meanwhile, DJs like Paul Oakenfold, DJ Tiësto, and DJ Jean were championing the sound in the clubs and through the sale of pre-recorded mixes. By the end of the 1990s, trance remained commercially huge, but had fractured into an extremely diverse genre. Some of the artists that had helped create the trance sound in the early and mid-1990s had, by the end of the decade, abandoned trance completely (artists of particular note here are Pascal F.E.O.S. and Oliver Lieb).

Perhaps as a consequence, similar things were happening with the DJs as well. For example, Sasha and Digweed, who together had helped bring the progressive sound to the forefront, all but abandoned it by 2000, instead spinning a darker mix of the rising "deep trance" and "tech-trance" style they pioneered along with producers and DJ's like Slacker and Breeder. Sasha and John Digweed might argue that their 2000 release "Communicate" not be called trance at all.

Trance in the mainstream

As trance has entered the mainstream it has alienated many of its original fans. As the industry became bigger, companies (especially Ministry of Sound) and DJs began to alter their sound to that of a more pop based one, so as to make the sound more accessible to an even wider, and younger, audience. Vocals in particular are now extremely common in mainstream trance, adding to their poppy sound.

Musicology and styles

Trance is a form of music best characterized by quarter note drum patterns, and 16th/32nd note rhythm synthesizer patterns. It has a meter of 4/4, with a quarter note bass drum acting as metronome, and quarter note high-hat hits on upbeats. This unwavering drum mechanism may be constantly tweaked with for effect, with the Attack, Decay, Sustain, Release (ADSR) all given liberal treatment. The tempo is generally around 130-160 beats per minute (bpm).

The arrangement consists mostly of a repeating 16th note sequencing arpeggio, and a bass section of whole notes usually drifting through the aeolian or natural minor scale. Harmonic structure is typically minimalist, with often no more than 2-4 chords. Iterations of the i-iv-v progression (A minor, D minor, and E minor, for example) lend a dark feel by eschewing major chords entirely. Additional rhythm sections are added and subtracted every 16 measures (sometimes 8, and sometimes 32) to add weight and anticipation to the composition. The bass chord will usually change every 4 measures.

There is a lead synth, and it will be a simple minor scale melody of 8th notes, looping every 4 measures (some have 2, some have 8. Some even have 16). Trance is produced with [keyboards](#), computerized [synthesizers](#), [drum machines](#), and [music sequencer](#) software connected via MIDI. The average trance song has a polyphony of 8. The most busy will have 16.

Some sub-genre classifications of trance include:

- [Acid trance](#): An early '90's style. Characterized by the use of a Roland TB-303 bass machine as the lead synth.
 - Artists: Hardfloor, Art of Trance, Eternal Basement, Solar Quest
- Anthem trance (also known as uplifting trance): Style of trance that emerged in the wake of progressive trance in the late 90's. Characterized by extended chord progression in all elements (lead synth, bass chords, treble chords), extended breakdowns, and relegation of arpeggiation to the background while bringing wash effects to the fore.
 - Artists: Vincent de Moor, Ronski Speed, Tiësto, System F, Super8, Ayla, Paul van Dyk, Armin van Buuren, ATB, Blank & Jones, Airbase, M.I.K.E, Nu NRG, Tony Burt vs. Mat Silver, Matt Darey.
- Classic trance: Original form of trance music, said to have originated in the very early 90's. Characterized by less percussion than techno, more melody, arpeggiated melody, and repetitive melodic chords/arpeggios.
 - Artists: Resistance D, Progressive Attack, Arpeggiators, LSG (Oliver Lieb), Union Jack, Dance 2 Trance, Jam and Spoon, Terra Ferma, Moogwai, Nostrum.
- [Euro-Trance](#): Euro-Trance is a hybrid of hard trance and [Eurodance](#) music incorporating hardstyle bass drums and trance elements. The trance synths at times sound like techno hoovers with trancey effects and strings backing it up. The vocals are often pitched up for the most part, but sometimes they can be heard as in normal pitch range. This is often confused as vocal trance because of its use of vocals. The lyrical content is usually pretty simple, containing an introduction to the song with usually no or little drums, and often includes renderings of classic [happy hardcore](#) anthems or melodies.
 - Artists: DJ Trancemaster, Groove Coverage, Jan Wayne, Starsplash, Rob Mayth, Special D, DJ Volume, Rocco, Sven-R-G vs. Bass-T.
- [Goa trance](#): A complexly melodic form of trance named for Goa, India, and originating in the early 90's. Often uses the [Raga](#).

- Artists: Psygone, mfg, S.U.N. Project, Man With No Name, Astral Projection, Juno Reactor
- [Hard Trance](#): Aggressive sounding, Originating in Frankfurt, includes influences from hardcore and hard house.
 - Artists: DJ Scot Project, Darude, JS16, Dallas Superstars, Bostik, Mighty 44, DJ Wag, Yoji Biomehanika, Cosmic Gate, Hennes & Cold, DuMonde, Uberdruck, Alphazone, Dave 202 vs. Phil Green, Marcos, JK Walker.
- [Hardstyle](#): Closely related to nu style [gabber](#) and hard trance. Its sound is usually characterized by a mix of gabber and hardcore like kick/bass sounds, trance like synth stabs and sweeps and miscellaneous samples. However, Hardstyle usually has a lot slower BPM (between 140 and 150).
 - Artists: Blutonium Boy, Lady Dana, DJ Pavo, DJ Neo, DJ Virus.
- Progressive trance (aka Progressive House): Style of trance that originated in the early-mid 90's. Differentiated from the then "regular" trance by bass chord changes that gave the repeating lead synth a feeling of "progression".
 - Artists: BT, Cosmic Baby, Art of Trance, Sasha, John Digweed, ATB, Marc O'Tool, Lemon8.
- [Psychedelic trance](#): Better known as [psytrance](#); ambiguously synonymous with Goa trance, less melodic and more abstract and futuristic.
 - Artists: Shiva Chandra, Etnica, Infected Mushroom, Astrix, Phacelift, Total Eclipse
- Progressive psytrance: Emerged from both progressive house and psytrance. Identified by slower BPM range (roughly between 125 and 138), deep, low bass line, similarities to house in percussion, track structure and other things as well as psychedelic trance depth and relative musical unpredictiveness.
 - Artists: Buzzmonx, Magnetrixx, Ticon, Beat Bizarre, Phony Orphants, Antix, Freq, Lish
- Tribal: A trance derivative that took classic trance and overlaid it with polyrhythmic percussive beats, ethnic samples, bongo sounds. It emphasizes the rhythmic core of trance. It shares many things with early Goa trance and Balearic House. Tribal can also be understood not so much as a style in itself, but as a component of any other trance style that has a bongo polyrhythm to it.
 - Artists: Parks and Wilson, Etnoscope, Tarentella
- [Vocal trance](#): Broad term referring to trance with a full set of lyrics, which may or may not be any of the above genres. Oftentimes an artist will borrow a singer's talents as opposed to the singer herself (vocalists are typically female), or sample from/remix more traditional pop music. Note that there is some debate as to where the divide lies between vocal trance and pop or Eurodance.
 - Artists: 4 Strings, Lange, Ian Van Dahl, Above & Beyond, Fragma, Paradise, Lost Witness, Armin Van Buuren, Chicane, Milk, Inc., Lasgo.
- Euphoric trance:
- Deep trance:

Notable trance records

1988

- ***What Time Is Love (Original Version)*** by The KLF

One of the KLF's groundbreaking proto-trance recordings from the acid house era.

1989

- ***System*** by Force Legato

An early production of Oliver Lieb and one of the first trance tracks

1990

- ***Q*** by Mental Cube

Huge, early FSOL production, which helped secure the UK's dance music production credentials.

- ***Techno Trance*** by D-Shake

A driving piece of early tech-trance.

- ***Pacific*** by 808 State

A classic anthem from the Madchester scene.

- ***Age Of Love*** by Age Of Love

Many DJs and fans of the time as well as trance historians consider this record a trance classic, even before trance became a genre of its own. The ethereal sound of this record is the foundation of the trance sound.

1991

- ***Lock Up*** by Zero B: This UK hardcore techno / rave piece spelled out exactly how the big, uplifting trance / dance breakdown should (and would) go for years to come. They didn't get bigger than this, and still struggle to do the same. The central riff is a trance classic, the rest of the track pure rave - all ahead of its time by years whichever angle you observe it from...
- ***Papua New Guinea*** by Future Sound Of London

A classic rave-era, UK progressive breaks track that also defined a huge part of trances later sound, direction and high production values. FSOL were established at last.

- **Go** by Moby

Moby's most famous track before he found fame from his album *Play*.

- **No Fate** by Zyon

The first successful trance release on Eye Q. One of the most renowned tracks of the label.

- **We Came In Peace** by Dance 2 Trance

The classic trance record which very probably officially gave a name to the genre in Germany, where the sound was first emulated and produced by subsequent German artists, and played in underground clubs and raves; never alone, but always with another genre of electronic music, as the DJ's back then never played only one style of music.

1992

- **Perfect Day** by Visions of Shiva

Cosmic Baby and Van Dyk sure started on a high with this piano-fuelled-delicacy-turns-monster...

- **Liquid Is Liquid** by Liquid

This is a prime example of atmospheric "old skool" trance, with its continuous arpeggios and haunting sound. One of the first tracks to enjoy anthem status. 11 years later it was revamped by Scooter in their album *The Stadium Techno Experience*.

- **Rave Generator** by Toxic Two

The title says it all really, as to which direction this first true commercial trance track took... 'generates the ecstasy in you', anyone!?!?

- **Stella** by Jam and Spoon

A classic Balearic trance track.

- **Pacific Symphony** by Transformer 2

Big rave / trance hybrid piece from 1992, epic strings with cheesy vocals.

- **Camargue** by CJ Bolland

Strings, chords and elegant techno-trance from the ex-hardcore man who would bring the darkside in 1992's 'Mantra' and the seminal, groundbreaking 'The Fourth Sign' LP (1992)

1993

- ***How much Can You Take?*** by Visions Of Shiva

Cosmic Baby and Van Dyk get deeper, darker and more driving with this highly musical track.

- ***Love Stimulation*** by Humate

The Paul van Dyk Lovemix is easily considered a defining moment in art of remixing, giving an otherwise plain tune "classic" status.

- ***Outface*** by Komakino

Outface is in the middle of the road between techno and trance and serves as a perfect guide in order to understand the evolution from one genre to the other.

- ***Abduction*** by Eat Static

One of the very first Goa trance artist albums. This album set a standard for future releases in this genre.

- ***Café Del Mar*** by Energy 52

Has become one of the most well known trance tunes of all time. Remains one of the most popular and energetic trance records to this day sprouting off numerous remixes.

- ***The First Rebirth*** by Jones & Stephenson

Perhaps the first [hard trance](#) track, at least the first well known one, with a very deep bassdrum and possibly one of the most recognisable melody lines in trance music.

- ***Vernon's Wonderland*** by Vernon

A huge hit back in the day, this track has become a cornerstone of trance music.

1994

- ***The Milky Way*** by Aurora Borealis

A fast and hard trance track, originated in France

- ***For an Angel*** by Paul van Dyk

An early trance classic it defined a style and a sound that continued for a decade. Paul van Dyk continues to play it.

- ***The Orange Theme*** by Cygnus X

This Cygnus X (aka A.C.Boutsen) classic continues to be played even today and has been remixed countless times. It is notable for the number of [scales](#) the main theme is

played.

1995

- **Oasis** by Paragliders

One of the last major classic-style trance tracks before the progressive sound emerged.

- **Twisted** by Hallucinogen

Considered to be one of the most original and innovative psychedelic goa trance albums. Completely representative of psychedelic goa trance at that time (others such as Astral Projection and X-Dream are typical of a slightly later sound (1996 onwards)), and some claim that it defines the sound of psychedelic trance music, it has been highly influential. This was one of the first Goa Trance albums to sell over 50,000 copies.

- **Mahadeva** by Astral Projection

This is considered by many the greatest ever goa trance track. Mahadeva catapulted Astral Projection to the top of the genre and brought to prominence the Israeli psy-trance scene.

- **Children** by Robert Miles

A powerful dream trance/house hit that has received acclaim from critics both inside and outside trance. This is a song which has introduced many music lovers into the world of dream trance and is widely considered one of the greatest trance songs of all time.

1996

- **Flaming June** by BT

A widely-accepted classic. Example of progressive trance. Composed in thirds, the structure of this tune represents the evolving, progressive structure of mid-1990s progressive trance.

1997

- **Open your eyes** by At the villa People

a venerable club classic, At the Villa people came from the rather underground club "At the Villa, which at this time was located in a church in Belgium, the original location, which was a true villa, had burned down.

- **Desert Storm** by Desert Storm

originated from Germany, a slow paced, heavy bass tune, very long, and very deep. Originally released in 1994, but re-released in 1997 on the At the Villa compilation maxi bundle called "At the Villa Laurence, Music from the Club".

- **No Access** by Hondy

The Salone Margherita mix, at this time played often by Pete Tong on BBC Radio 1 is a key example of trance at its peak demonstrating its amazing symphonic and anthemic qualities.

1998

- **1998** by Binary Finary

An epic trance monster that took Binary Finary (producers Matt Laws and Stuart Matheson) worldwide within a year and became an all time classic overnight. Famously influenced by goa and psytrance.

- **El Niño** by Agnelli & Nelson

The famous trance track popularized by Oakenfold's album "Tranceport". A genre-defining tune of epic trance.

- **Someone (Slacker's Rolling mix)** by Ascension

Massive epic trance club hit, which heralded in the use of female vocals and vocal trance which would soon come to dominate the mainstream aspect of the genre. Initially popularized on Paul Oakenfold's seminal Tranceport mix CD, which featured the superior "Slacker's Rolling mix" of the track.

- **Words** by Paul Van Dyk

Another widely accepted classic of Paul Van Dyk's. Considered by many to be a stronger track than even his ultimate classic "For an Angel."

- **Madagascar** by Art of Trance

This track from the Platipus label was composed by Simon Berry and has been remixed several times since its first release.

- **Purple (Sasha vs. The Light mix)** by Gus Gus

One of the first breaktrance tracks ever released, and still a highlight of the genre for its distinctive layered melodies. Also famous as the track to popularize "cut-up" vocals in the genre.

- **Greece 2000** by Three Drives

Widely considered to be one of the greatest anthems of progressive trance, as well as a perennial favorite in Ibiza. Still played by many DJs to this day.

1999

- **Sandstorm/Feel The Beat/Out Of Control** by Darude

This track blew up on the Finnish, UK and US club scene and helped bring recognition to Hard Trance. Darude originally found fame as an online unsigned band on the now demised mp3.com site. As well, relatively unknown musically, Finland also became prominent on the Dance music scene with JS16 producing this track and the subsequent album in 2000, *Before The Storm*.

- ***Better Off Alone*** by Alice DeeJay

A UK #2 and a debut hit by Dutch Trance act Alice DeeJay in July 1999. The track and the band are similar to Finnish act Darude. It was a big headline hit for Dance festivals that summer.

- ***Another Way*** by Paul van Dyk

An amazing and awe-inspiring journey through the mind and beats by one of the true pioneers of the genre.

- ***Universal Nation*** by Push

Belgian immortal trance and club classic by Push aka M.I.K.E.

- ***Carte Blanche*** by Veracocha

This driving epic trance track was produced by Vincent de Moor & Ferry Corsten and is regarded as one of the tracks that defines epic trance.

- ***Out of the Blue*** by System F

This track has become a huge success, giving trance a big popularity boost.

- ***Saltwater*** by Chicane

This uplifting, epic track was produced by the British DJ Nick Bracegirdle and is widely regarded as one of the greatest trance singles ever.

- ***Ayla (Veracocha mix)*** by Ayla

A high energy trance classic remixed by Veracocha.

- ***Barber's Adagio for Strings (Ferry Corsten Remix)*** by William Orbit

This Ferry Corsten treatment of William Orbit's rendition of the Adagio For Strings by Samuel Barber, has been one of the most successful marriages to date of classical music and trance.

- ***Xpander*** by Sasha

This track is probably the highlight of Global Underground 13: Ibiza, arguably the best GU album that was released at the height of popularity of progressive trance.

2001

- ***Urban/Suburban Train*** by DJ Tiesto

This is a widely regarded classic released by Dutch DJ Tiesto at the height of his career.

2002

- ***Ligaya*** by Gouryella

A relatively recent track that has been an important addition with its euphoric and emotional melody to any dj's sonic arsenal.

2003

- ***Music/Next To You*** by Darude

Finnish trance artist Darude does it again with his new album *Rush* in which his two most popular singles, *Music* and *Next To You* brought about the same popularity of his 1999/2000 offerings *Sandstorm*, *Feel The Beat* and *Out Of Control*. It is widely stated that the Bostik Radio Edit version of *Music* from the *Rush* album is considered to be the best version, even over the original album version.

[Electronic music](#) | [Genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | **Trance** | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music genres](#) | [Trance music](#) | [Music genres](#)

Trancestep

A sub-genre of [Drum and Bass](#) Music, "trancestep" is the combination of riveting drums, deep, rolling basslines, and melodic synth sequences. Sometimes accompanied by vocals, tracks are generally upbeat, around 140 - 160 BPM.

See also

- [Clownstep](#)
- [Darkstep](#)

Transposing instrument

A **transposing instrument** is a musical instrument whose music is written at a [pitch](#) different from the actual "concert pitch". Concert pitch is the pitch as notated for piano (or any other non-transposing instrument) - e.g., the note "C" on piano is a concert C. On a transposing instrument, a concert C is written as another note. On the surface, this may be confusing, but there are several reasons for the existence of transposing instruments. The difference between a transposing instrument and a non-transposing instrument is only in whether or not the music is written at its sounding (concert) pitch.

Transposing keyboards such as transposing [harmoniums](#) or electronic keyboards with a transpose function can have a similar effect, but are not usually called transposing instruments. These instruments allow the player to change the instrument's transposition electronically or mechanically. This is different from the instruments discussed in this article, which have set pitches but merely do not read their music at concert pitch.

Reasons for transposing

At first sight it might seem awkward to use transposing instruments. The B \flat clarinet and the C clarinet, for example, are identical except for being a few centimetres different in length. The use of the transposing instrument entails more work for the composer or arranger. There are, however, some clear reasons for preferring a transposing instrument:

Families of instruments

Some instruments belong to a family of instruments of different sizes (and, therefore, sounding at different pitches), such as the [clarinet](#) or the [saxophone](#) family. Musicians can read the same notes on the page for each instrument in the family without having to learn new fingerings. For example, the note that is written as middle C for the alto saxophone and the tenor saxophone is fingered the same on each instrument, but the alto's sounding pitch will be higher than the tenor's.

Transposing at the octave

If an instrument has a range that is too high or too low for their music to be easily written on the staff, the music may be written either an octave higher or lower than it sounds, in order to reduce the use of ledger lines. Instruments that “transpose at the octave” are not playing in a different [key](#) from concert pitch instruments, but sound an octave higher or lower than written.

Historical reasons

Historically, some instruments have come to be accepted (and widely manufactured) with a certain transposition as a standard.

Tone and sound quality

Because of tone quality issues, some C (concert pitch) instruments — saxophones in C (the C melody and C soprano) and the C soprano clarinet, for example — have declined in popularity in favor of the currently more standard versions (B \flat soprano and tenor sax, E \flat alto and baritone; B \flat and A clarinets).

Families of instruments

Transposing instruments are often members of a family of instruments that are identical in every way but for their size. As a result they have differing ranges, with the larger instruments sounding lower than the smaller ones. It is desirable for these instruments all to have the same fingering for each written pitch, so that a player who wishes to switch between different instruments in a family does not have to learn new fingerings for each one.

Instruments that transpose this way are often referred to as being in a certain key, such as the A clarinet (clarinet in A), or the [F horn](#) (horn in F). The "key" an instrument is said to be in tells how far from concert pitch an instrument's music is written. Specifically, the given key tells which note is the sounding pitch when the player reads a note written as C. A player of a B \flat clarinet who reads a C on the music will sound a B \flat , while an F horn player will read the same note and sound an F.

One example of an instrument family with different transpositions is the flutes. The standard concert [flute](#) has a range from middle C up about 3 octaves. The alto flute is a very similar instrument, but longer, and hence pitched lower, with a range starting from the G below middle C. The fingering that would on a normal flute sound a C produces a G a [fourth](#) lower on the alto flute. If alto flute music were written at sounding pitch, flute players wishing to learn to play alto flute would have to re-learn fingerings for each written pitch.

Instead, the music for the alto flute is transposed up a fourth so that the player may play the alto flute using the same fingering for the written notes, but the resulting pitches are a fourth lower. The result of this is that the flute player can easily learn the new instrument, and can easily switch back and forth between the two (a common requirement in orchestra music) without risking confusion between two different fingering systems. The alto flute is then a 'transposing instrument in G', sounding a fourth lower than written.

A similar thing happens in other instrument families. For example, [clarinets](#) come in various sizes and hence pitches (A, B \flat , C, E \flat), but the music is transposed appropriately for each size of instrument so that the player can easily move from one to the other. Expert clarinet players often use a different instrument than the transposition of their parts calls for, transposing the parts at sight instead; expert [trumpet](#) players may do this also.

In some families of instruments, the non-transposing C version had fallen into disuse; the [clarinet](#) family is one example, where only the B \flat and A members are common but, in recent years, there is a tendency to utilize the C clarinet when called for. Horns are another example.

Some families containing transposing instruments:

- the [clarinet](#) family (piccolo clarinet in A \flat ; soprano clarinet in E \flat , D, B \flat and A; basset horn in F; alto clarinet in E \flat ; bass clarinet in B \flat ; and A; contra-alto clarinet in E \flat ; contrabass clarinet in B \flat)
- some members of the [oboe](#) family (oboe d'amore, cor anglais)
- the [saxophone](#) family (either B \flat or E \flat)
- most [brass instruments](#), notably the [trumpet](#) and [horn](#).

The [horn](#) is a particularly interesting case. Before valves became common about 1800, horns could only play the notes of the overtone series from a single fundamental pitch. However, this fundamental could be changed by inserting one of a set of crooks into the instrument, shortening or lengthening the total length of its sounding tube. As a result, all horn music was written as if for a fundamental pitch of C, but the crooks could make a single instrument a transposing instrument into almost any key. Changing the crooks was a

time-consuming process, so it only took place between pieces or movements. The introduction of valves made this process unnecessary, but Richard Wagner (1813-1883) wrote horn parts as if crooks were still in use. Furthermore, even though an F transposition became standardized in the early 19th century, composers were inconsistent in whether they expected the instruments to transpose down a fifth or up a fourth, especially when written in treble clef.

There are a few families of instruments which have instruments of various sizes and ranges, but whose music is rarely or never transposed. The recorder family is one of these. The higher members of the family (alto and above) transpose at the octave, as do the bass instruments (bass and great bass). However, they are referred to as "C-fingered" or "F-fingered" depending on the lowest note, which is fingered the same on all sizes. A player may go from one C-fingered instrument to another easily, and from one F-fingered instrument to another easily, but switching between the two requires learning a new set of fingerings.

Transposition at the octave

Many instruments whose ranges are extremely high or low transpose at the octave in order to make their written music easier to read. While these are technically transposing instruments, they are a special case, since their written C, for example, still sounds as a concert C, just an octave away from the written pitch. They are therefore in the same [key](#) as concert pitch instruments, but their music is notated an octave higher or lower than actual pitch.

For example, the contrabassoon and the double bass both play in the extreme low ranges. Their music is written one octave higher than it sounds on the bass staff. The [piccolo](#) and the soprano recorder, which are extremely high-pitched, are written an octave lower than they sound so that their music can be written easily on the treble staff. If these instruments did not transpose at the octave, most of their notes would have to be written with many ledger lines above or below the staff, making reading extremely cumbersome by comparison.

Historical reasons

Prior to the adoption of the equal-tempered scale (around the time of J.S. Bach), all instruments had to be specifically built or tuned to the key in which they were to be playing. For instance, if a trumpet was to play a work in D major, the trumpet had to be built so that its fundamental frequency sounded the note D. Since brass instruments of that time had no valves, they could only play notes in the overtone series. This set a precedent for the idea of using transposing instruments.

Tone and sound quality

Once the equal-tempered scale was generally adopted, this was no longer necessary. However, it was found that sometimes instruments sounded better when built in certain keys. For instance, the C clarinet was not a very pleasant sounding instrument, nor was the D or the Eb clarinet; it was generally agreed that the Bb clarinet was the most pleasant sounding, and for this reason was the one which remained in dominant use in the present day. This is also true of the Bb trumpet, as well as several other instruments, such as the French horn and the trombone.

Mechanical and physical considerations

On [woodwind instruments](#) there is one major scale whose execution involves (more or less) simply picking up each finger sequentially from the bottom to top. This is usually the scale which reads as a C scale (the major scale with no sharps or flats) on that instrument. If it is a transposing instrument, the note written as C sounds as the note of the instrument's transposition - on an E \flat alto saxophone, that note sounds as a concert E \flat , on an A clarinet, that note sounds as a concert A. The [bassoon](#) is an exception; it is not a transposing instrument, yet its "home" scale is F.

[Brass instruments](#), when played with no valves engaged (or, for [trombones](#), with the slide all the way in) play a series of notes which form the overtone series based on some fundamental pitch. e.g., the B \flat [trumpet](#), when played with no valves being pressed, can play the overtones based on B \flat . Usually, that pitch is the note which indicates the transposition of that brass instrument. [Trombones](#) are an exception - they do not transpose, instead reading at concert pitch, although tenor and bass trombones are pitched in B \flat , alto trombone in E \flat .

In both cases above, there is some reason to consider a certain pitch the "home" note of an instrument, and that pitch is usually written as C for that instrument. The concert pitch of that note is what determines the how we refer to the transposition of that instrument.

On the conductor's score

In conductors' scores, most often the music for transposing instruments is written in transposed form, just as in the players' parts; but a few publishers, especially of contemporary music, provide conductors with music which is all at concert pitch. The argument for the latter practice is that it makes the pitch relationships of the entire sound easier for the conductor to read. The advantage of traditional practice is that it facilitates spoken communication in rehearsal since conductor and player are looking at the same notation.

List of instruments by transposition

- Instruments in C - 15ma (sounds two octaves above what is written)
 - Glockenspiel
- Instruments in high Dm - high (sounds a minor ninth above what is written)
 - [Piccolo](#) in Dm
- Instruments in C - 8va (sounds an octave above what is written)
 - [Piccolo](#)
 - Celeste
 - Soprano (descant), sopranino, bass, great bass recorder
 - Tin whistle
 - [Xylophone](#)
- Instruments in Bm - high (sounds a minor seventh above what is written)
 - Piccolo trumpet (may also be tuned to A)
- Instruments in Am - high (sounds a minor sixth above what is written)
 - Am piccolo clarinet
- Instruments in Em - high (sounds a minor third above what is written)
 - Em soprano clarinet
 - Sopranino saxophone
- Instruments in D - high (sounds a major second above what is written)
 - D soprano clarinet
 - [D trumpet](#) (may also be tuned to Em)
- A selection of Instruments in C - unison (sounds as written; these are *nontransposing instruments*)
 - [Piano](#)
 - [Vibraphone](#)
 - [Flute](#)
 - [Oboe](#)
 - [Bassoon](#)
 - Alto trombone
 - Tenor trombone

- Bass trombone
 - Euphonium or Baritone horn when written in bass clef
 - [Tuba](#)
 - [Violin](#)
 - [Viola](#)
 - [Cello](#)
- Instruments in B_m (sounds a major second below what is written)
 - B_m soprano clarinet
 - Soprano saxophone
 - [Trumpet](#)
 - [Cornet](#)
 - Flugelhorn
- Instruments in A (sounds a minor third below what is written)
 - Oboe d'amore
 - A soprano clarinet
 - A [Trumpet](#)
- Instruments in G (sounds a perfect fourth below what is written)
 - Alto flute
 - so-called Turkish clarinet
- Instruments in F (sounds a perfect fifth below what is written)
 - English horn
 - [Horn](#)
 - Basset horn
- Instruments in E_m (sounds a major sixth below what is written)
 - Alto clarinet
 - Alto saxophone
- Instruments in C - 8vb (sounds an octave below what is written)
 - [Guitar](#)
 - Bass flute
 - Double bass
 - [Bass guitar](#)
 - Contrabassoon
- Instruments in B_m - low (sounds an octave and a major second below what is written)
 - B_m Bass clarinet
 - Tenor saxophone
 - Euphonium or Baritone horn when written in treble clef

- Instruments in A - low (sounds an octave and a minor third below what is written)
 - A Bass clarinet (obsolete)

- Instruments in Em - low (sounds an octave and a major sixth below what is written)
 - Em Contra-alto clarinet
 - Baritone saxophone

- Instruments in Bm - super low (sounds two octaves and a major second below what is written)
 - Bm contrabass clarinet
 - Bass saxophone

Note: Many instruments read different clefs upon different occasions, also brass instruments can often be written as transposing instruments in various times depending on the ensemble (usually in Bm or Em plus adjusting for the octave of the instrument).

Category: [Musical instruments](#)

Triangle

The **triangle** (also known as the "180-degree tri-pointed noisemaker," or "1/5 sides of a pyramid with a hollowed out centre") is an [idiophonic musical instrument](#) of the [percussion](#) family. It is a bar of metal, usually steel in modern instruments, bent into a [triangle](#) shape. One of the angles is left open, with the ends of the bar not quite touching - this causes the instrument to be of indeterminate [pitch](#). It is usually suspended from one of the other corners by a piece of thin wire or gut, leaving it free to vibrate. It is usually struck with a metal beater, giving a high-pitched, ringing tone. In [folk music](#) it is more often hooked over the hand so that one side can be damped by the fingers to vary the tone. The pitch can also be modulated slightly by varying the area struck and more subtle damping.

The exact origins of the instrument are unknown, but a number of paintings from the Middle Ages depict the instrument being played by angels, which has led to the belief that it played some part in church services at that time. Other paintings show it being used in [folk bands](#). Some triangles have jingling rings along the lower side.

Although the instrument is nowadays generally in the form of an equilateral triangle, these early instruments were often isosceles triangles.

The triangle has been used in the western [classical](#) orchestra since around the middle of the 18th century. Wolfgang Amadeus Mozart, Joseph Haydn and Ludwig van Beethoven all used it, though sparingly, usually in imitation of Janissary bands. The first piece to make the triangle really prominent was Franz Liszt's Piano Concerto No. 1, where it is used as a solo instrument in the second movement.

The triangle appears to require no specialist ability to play and is often used in jokes and one liners as an archetypal instrument that even an idiot can play (see also Drummer jokes). The Martin Short sketch comedy character Ed Grimley is the best known example. However, triangle parts in classical music can be very demanding, and James Blades in the Grove Dictionary of Music and Musicians writes that "the triangle is by no means a simple instrument to play". In the hands of an expert it can be a surprisingly subtle and expressive instrument.

Most difficulties in playing the triangle come from the complex rhythms which are sometimes written for it, although it can also be quite difficult to control the level of volume. Very quiet notes can be obtained by using a much lighter beater — knitting needles are sometimes used for the quietest notes. Composers sometimes call for a wooden beater to be used instead of a metal one, which gives a rather "duller" and quieter tone.

Categories: [Idiophones](#) | [Latin percussion](#)

Tribal house

Tribal House

Stylistic origins: [House music](#), Funky house

Cultural origins: 1990s, South America, Africa, Spain

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#)

Mainstream popularity: Medium

Subgenres

[Acid](#) - [Chicago](#) - [Deep](#) - [Garage](#) - [Microhouse](#) - Progressive - Dream - Amsterdam - Amyl - Gabber - [French](#) - Happy - Hard - Italo - Latin - [Minimal](#) - NY - Oriental - [Pumpin'](#) - UK Hard - US Hard - [Vocal](#)

Tribal house is a form of electronic dance music derived from [house music](#) but being highly drum-centric and often without a core melody.

In many tribal house tracks, it is rare to find a core melody or prolonged [synth](#) sound, such as those found in [techno music](#) and similar electronic music styles. Instead, tribal house tracks rely on sophisticated drum patterns for their rhythm. A track can consist of several different drum sounds.

There is no clear-cut definition of tribal house music, instead tracks are usually classified or perceived as tribal because of their 'live' sound. Tribal house is reminiscent of the ethnic music of various tribes of Africa and South America, and it is not unusual for this music to feature chanting and ululation as acappellas. Tribal music can be produced with either live (ie. with real drums and instruments) or digital instrumentation: however, live-produced music of this sort in the purest sense is seen as 'ethnic', while digital tribal music is called 'tribal house'.

Tribal house is a fusion of various styles of EDM. It is an extension of the 'funky house' genre, and is usually uplifting and cheerful (see Latin House and African House). It can sometimes distort the boundaries between 'dark house', which is an offshoot of 'progressive house', and '[tech-house](#)', a more techno-like, yet jazzy kind of house, as if mixing [IDM](#) and minimal techno. Tribal music can be produced in such a way that it absorbs the characteristics of all styles of house music.

Proponents of this genre

Some artists and disc jockeys that support this type of music include: Sander Kleinenberg, Del Horno, Superchumbo, DJ Tarkan, Rick Pier 'O Neil, Eric Entrena, DJ Kramer, D-Formation, Marcelo Castelli, Dave Seaman, Alex Santer, Ralphi Rosario, Saeed Younan, Palash, Victor Calderone, Junior Vasquez, DJ Vibe, Antoine Clamaran, Frank Bailey, Robbie Rivera, Simon & Shaker, Peace Division.

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Tribute album

A **tribute album** is a recorded collection of [cover versions](#) of a specific artist's songs. An example is *Sharin' in the Groove*, which consists entirely of Phish covers by various artists. *Sharin' in the Groove*, like many tribute albums, is a charity fundraising project.

The birth of the 'modern' tribute album is often credited to record producer Hal Willner with the *Amarcord Nino Rota* LP in 1981. He followed up with tributes to Thelonious Monk, Disney cartoons, Kurt Weill, Charles Mingus and Harold Arlen.

Some tribute albums are created with a further conceptual twist than a simple collection of covers. These include:

Albums which aid the artist whose work is being covered. These include *Where the Pyramid Meets the Eye*, a tribute Roky Erickson, whose cult fame has not led to financial success, as well as the 2CD *Orphans of God*, a tribute to the late Mark Heard, a singer/songwriter whose work has been praised by fellow artists such as Bruce Cockburn, Victoria Williams, Sam Phillips and T-Bone Burnett.

Albums consisting of one artist performing only songs by another artist, such as *Great Zeppelin*, a tribute album for Led Zeppelin, performed solely by Great White or *Wicked Grin*, a collection of Tom Waits songs performed by John Hammond Jr..

Albums consisting cover songs done in one style of music, often another style than that of the person being tributed. These include *Is It Rolling Bob?: A Reggae Tribute to Bob Dylan* and *Goth Oddity 2000: A Tribute to David Bowie*.

Albums which recreate a specific album with cover versions of songs from that album. These include *Legacy: A Tribute to Fleetwood Mac's Rumours*. and *More Oar: A Tribute to Alexander "Skip" Spence*, which recreates Spence's only album *Oar*.

Albums consisting of cover songs sung in another language. These include *Tributo a the Cure - Porque No Puedo Ser Tu* (1999) and *Tributo a Queen: Los Grandes del Rock en Espanol* (1997).

Albums consisting of cover songs performed by artists who influenced the band being covered, rather than those influenced by that band. These include *Sharin' in the Groove: Celebrating the Music of Phish*.

Tribute band

A **tribute band** (sometimes **tribute group**) is a musical group created in order to specifically play the music of a well-known band, often one which has disbanded or ceased touring. A tribute band rarely includes any members of the original band whose music is being honoured.

The typical tribute band differs from a cover band that simply plays songs by other artists by striving to capture every nuance of the imitated artist's actions and appearance for a perfect imitation. Some tribute bands imitate the appearance but re-interpret the original works in a particular genre or for comic effect. For example Dread Zeppelin plays Led Zeppelin songs in a reggae style with a lead singer who looks like Elvis Presley, while Gabba perform the songs of ABBA in the style of The Ramones.

History

The first tribute bands to emerge may have been Beatles tribute bands, who attempt to look and sound like The Beatles while playing their songs. However, one might argue that Elvis impersonators qualify as well.

Although initially created to honour the original bands, many tribute bands have grown to have their own fan base. Tribute band names are often a pun on the original name or the names of band members, or are derived from a famous track or record album released by the original band.

Those bands and artists that have inspired a cult following in their fans tend to have a significant tribute band presence as well, such as Led Zeppelin, Pink Floyd, Kiss, Madonna, The Grateful Dead, Van Halen, ABBA, The Rolling Stones, and Neil Diamond. At the 2003 Edinburgh Fringe Festival the Japanese Beatles appeared, accompanied on a few songs by someone billed as the Japanese Eric Clapton. It made for an incongruous sight, since the former wore the familiar Beatle suits while their guest dressed in contemporary clothes.

One of the most well-known members of a tribute band is Tim "Ripper" Owens, who went from singing in a Judas Priest tribute band to becoming the group's actual lead singer in 1996. This story was used as the basis for the 2001 movie *Rock Star* starring Mark Wahlberg, although neither Owens nor Judas Priest assisted in the film's production. Owens recorded two studio albums and a live album with Judas Priest before leaving in 2003 to make way for the band's reunion with former frontman Rob Halford. Owens would later become the singer for the band Iced Earth.

In 2000, filmmakers Jeff Economy and Darren Hacker produced a documentary film *...An Incredible Simulation* that examined the tribute band phenomenon. Produced separately and independently in 2001 was the documentary *Tribute* by directors Kris Curry and Rich Fox which also covered the movement.

An exception to the impersonation style are The Muffin Men, who play the music of Frank Zappa in their own style, do not look like, or attempt to look like original members, and often tour with former band members. Jimmy Carl Black is a regular in the band, and they have in the past played, recorded and toured with Ike Willis, Bunk Gardner, and Don Preston.

In 2004, tribute band Beatallica received attention when they were sued over their unique interpretation of Beatles songs done in a Metallica style. They won their legal battle, and still record and tour today

See also

- [Cover version](#)
- [Cover band](#)
- [Tribute album](#)

Categories: [Musical groups](#)

Trip hop

Stylistic origins: [Hip hop](#), [Downtempo](#), [House](#), [Breakbeat](#), [Acid jazz](#), [Reggae](#)

Cultural origins: 1990s Bristol

Typical instruments: Keyboards (especially Rhodes), turntables, samplers, brass, flutes, strings

Mainstream popularity:

Derivative forms: Dream pop

N/A

N/A

Bristol

Trip hop (also known as the **Bristol sound**) is a term coined by British dance magazine Mixmag, to describe a musical trend in the mid-1990s; trip hop is downtempo electronic music that grew out of England's hip hop and house scenes. Sometimes characterized by a reliance on breakbeats and a sample-heavy sound pioneered by Coldcut's remix of Eric B. & Rakim's "Paid in Full", trip hop gained notice via popular artists such as Portishead, Massive Attack, Thievery Corporation, Tricky, and rock-influenced sound groups such as Ruby, California's DJ Shadow, and the UK's Howie B.

Londoners Morcheeba and Glideascope are also often associated with this sound. The latest additions to this line of performers are Jem and Australia's Spook. The Bristol Sound came out of the wider Bristol Urban Culture scene.

The "trip" in "trip hop" refers to the "out-of-this-world" state following the use of a drug. This provides insight into trip hop's strong connection with the senses. Furthermore, the "hop" in "trip hop" indicates its roots in [hip hop](#).

The style is perhaps typified by Massive Attack's piece "Unfinished Sympathy" which has frequently been described as one of the best songs of all time, according to polls produced by MTV2, NME, and various other magazines and reviewers. A reviewer for the BBC has said that: "More than a decade after its release it remains one of the most moving pieces of dance music ever, able to soften hearts and excite minds just as keenly as a ballad by Bacharach or a melody by McCartney."

Trip hop originated in the 90's in Bristol, England, during a time when American hip hop was taking over Europe's music industry. British DJs decided to put a local spin on the international phenomenon and developed hip hop into a different style, marking the birth of trip hop. The originators in Bristol developed hip hop with a laid-back beat (down tempo). Bristol hip hop (trip hop's predecessor) is characterized by the emphasis on slow and heavy drum beats and a wide open sound that draws heavily on [acid jazz](#), Jamaican [dub music](#) and [electronica](#). Massive Attack's first album "Blue Lines" in 1991, is often seen as the first manifestation of the "Bristol hip hop movement" (known as the "First Coming of Bristol Sound"), but in fact Massive Attack drew heavily on the pre-existing British hip hop scene, and their sound is remarkably similar to that pioneered earlier by Marxman, an Irish-Jamaican hip hop crew that was popular in the UK in the 1980's.

1994 and '95 saw trip hop near the peak of its popularity. Massive Attack released their second album entitled "Protection." Those years also marked the rise of Portishead and Tricky. Portishead's female lead singer Beth Gibbons' sullen voice was mixed with samples of music from the '60s and '70s, as well as sound effects from LPs, giving the group a

distinctive style. Tricky's style was characterized by murmuring and low-pitched singing. Artists and groups like Portishead and Tricky led the second wave of the Bristol Movement (a.k.a. "Second Coming of Bristol Sound"). This second wave produced music that was dreamy and atmospheric, and sometimes deep and gloomy. The British press termed this style of music "trip hop," referring to this evolved style of hip hop.

Incidentally Massive Attack, Portishead and Tricky actually had a common history. Massive Attack's three members used to work with Tricky, under the group "The Wild Bunch" (headed by Nellee Hooper in 1982), explaining why many Massive Attack songs feature Tricky. Portishead member Geoff Barrow also previously helped produce Massive Attack's "Blue Lines."

The Bristol sound

The Bristol sound was the name given to a number of [bands](#) from Bristol, England, in the 1990s. These bands spawned the musical genre trip-hop, though many of the bands shunned this name when other British and international bands imitated the style and preferred not to distinguish it from [hip-hop](#).

It is characterised by a slow, spaced-out sound that a number of artists in the early and mid 1990s made synonymous with the city. These artists can include the aforementioned original Bristolians Massive Attack, Portishead and Tricky and others such as Way Out West, Smith and Mighty, Up, Bustle & Out, and The Wild Bunch.

The Bristol Sound was part of the wider Bristol Urban Culture scene.

Post trip hop

Early Trip-Hop lacked diversity and variety, as the genre was in its early stages of development. As electronic music became developed and pioneers like Massive Attack, Portishead and Tricky released new albums in '94 and '95, a new generation of trip hop artists emerged. "Post trip hop" artists included Morcheeba, Alpha, Mono, The Aloof, Glideascope, Cibo Matto, etc. These artists integrated trip hop with [Ambience](#), [R&B](#), Brit-Hop, [Breakbeat](#), [Drum 'n' Bass](#), [Acid Jazz](#), [New Age](#), etc. Furthermore, vocals expanded beyond melancholy female voices. Eventually trip hop developed into a diversified genre that was no longer limited to the "deep, dark style" of the early years, eliminating the original impression of trip hop as "dark and gloomy."

Abstract hip hop

James Lavelle, founding member of UNKLE and owner of the famous trip hop label Mo'Wax used to say, "British hip hop lacks the lyrical skills of U.S. counterparts, but British kids have got the musical side." This offers insight as to why trip hop artists like DJ Shadow, DJ Krush, and DJ Cam often choose to strip out vocals in their works. The absence of vocals produces an effect that emphasizes the intrinsic nature of the music, allowing the listener to step into unknown territory (just like viewing an abstract painting). Though this style of music is coined "trip hop," many artists (including DJ Shadow) frown upon this term, disagreeing with the interpretation. DJ Cam calls this style of music "abstract hip hop."

Musicology

Trip hop is known for its moody, dark, yet lyrical sound.

The trip hop sound relies on jazz samples, usually taken from old vinyl jazz records. This reliance on sampling has changed the way record labels deal with clearing samples for use in other people's tracks. Trip hop tracks often sample Rhodes pianos, [saxophones](#), [trumpets](#), and [flutes](#), and develops in parallel to hip hop, each inspiring the other.

Trip hop production is historically [lo-fi](#), relying on analog recording equipment and instrumentation for an ambiance. Portishead, for example, record their material to old tape from real instruments, and then sample their recordings rather than recording their instruments directly to a track. They also tend to put their drums through considerable compression.

Later artists have taken inspiration from many other sources including world and orchestral influences

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Trombone

Trombone

en:, fr:, it:, nl:, no: *trombone*, de: *Posaune*, es: *trombón*, sv: *Basun*

Classification

- [Wind](#)
- [Brass](#)
- [Aerophone](#)

Playing range

Related instruments

- [Trumpet](#)
- Bass Trumpet
- Baritone horn
- Euphonium
- [Tuba](#)

A lip-reed [aerophone](#) with a predominantly cylindrical bore, the **trombone** is a [musical instrument](#) in the [brass](#) family. The trombone is usually characterised by a telescopic slide with which the player varies the length of the tube. A person who plays the trombone is referred to as a trombonist.

The word *trombone* derives from Italian *tromba* (trumpet) - and -one (a suffix meaning large). Thus, quite literally, a trombone is a "large trumpet". The trombone is often referred to by its name in other languages, e.g. *Posaune*, *trombón*, *Pasuuna*, *Puzon*, *Basun*. The most frequently encountered trombones are the tenor and bass counterparts of the trumpet.

Construction

The trombone consists of a cylindrical tube bent into an elongated "S" shape in a complex series of tapers, the smallest being at the mouthpiece receiver, and the largest being at the throat of the bell, before the flare for the bell begins. (Careful design of these tapers is crucial to the intonation of the instrument.) As with other [brass instruments](#), sound is produced by blowing air through closed lips producing a vibration that creates a standing wave in the instrument.

The detachable cup-shaped mouthpiece, closely related to that of the [trumpet](#), is inserted into the mouthpiece receiver in the slide section, which consists of a leadpipe, inner and outer slide tubes, and bracing, known as inner and outer slide *stays*. While the stays are soldered nowadays, sackbuts were made with loose, unsoldered stays, which remained the pattern for German trombones until the mid-20th century. The leadpipe contains the *venturi*, which are a small constriction of the air column, adding a certain amount of resistance and to a great extent dictating the tone of the instrument; leadpipes may be soldered in permanently or interchangeable, depending on the maker.

The telescopic 'slide', the defining feature of the trombone (c.f. valve trombone below) allows the player to extend the length of the air column, lowering the pitch. In order to prevent friction from slowing the action of the slide, additional sleeves were developed during the [Renaissance](#) and these *stockings* were soldered onto the ends of the inner slide tubes. Nowadays, the stockings are incorporated into the manufacturing process of the inner slide tubes and represent a fractional widening of the tube to accommodate the necessary method of alleviating friction. This part of the slide is of necessity lubricated on a frequent basis. Additional tubing connects the slide to the bell of the instrument through a neckpipe, and bell or back bow (U-bend). The joint connecting the slide and bell sections is furnished with a ferrule to secure the connection of the two parts of the instrument, though older models from the early 20th century and before were usually equipped with friction joints and no ancillary mechanism to tighten the joint.

The adjustment of intonation is most often accomplished with a tuning slide that is a short slide between the neckpipe and the bell incorporating the bell bow (U-bend); this device was designed by the French maker François Riedlocker during the early nineteenth century and applied to French and British designs and later in the century to German and American models, though German trombones were built without tuning slides well into the 20th century.

As with the [trumpet](#), the trombone is considered a cylindrical bore instrument since it has sections of tubing, principally in the slide section, that are of continuous diameter. This is in contrast to conical bore instruments like the [cornet](#), euphonium, and [tuba](#), whose only cylindrical tubing is in the valve section. Tenor trombones typically have a bore of 0.450" (small bore) to 0.547" (large or *orchestral* bore) after the leadpipe and through the slide. The bore expands through the neck pipe and backbore to the bell which is typically between 7" and 8½". A number of common variations on trombone construction are noted below.

History

Until the early 18th century, the trombone was called the sackbut in English, a word with various different spellings ranging from sackbut to shagbolt and derived from the Spanish *sacabuche* or French *sacqueboute*. This was not a distinct instrument from the trombone, but rather a different name used for an earlier form. Other countries used the same name throughout the instrument's history, viz. Italian trombone and German Posaune. The sackbut was built in slightly smaller dimensions than modern trombones, and had a bell that was more conical and less flared. Today, *sackbut* is generally used to refer to the earlier form of the instrument, commonly used in early music ensembles. Sackbuts were (and still are) made in every size from alto to contrabass, though then as now the contrabass is very rare.

Renaissance & Baroque periods

The trombone was used frequently in 16th century Venice in canzonas, sonatas, and ecclesiastical works by Andrea Gabrieli and his nephew Giovanni Gabrieli, and also later by Heinrich Schütz in Germany. While the trombone was used continuously in Church music and in some other settings (i.e., as an addition to the opera house orchestra or to represent the supernatural or the funerary) from the time of Claudio Monteverdi onwards, it remained rather rare in the concert hall until the 19th century. During the Baroque period, Johann Sebastian Bach and George Frideric Handel used the trombone on few occasions; Bach used it in combination with the cornett to evoke the *stile antica* in some of his many cantatas and Handel used it in the Dead March from *Saul, Samson, and Israel in Egypt*, all of which were examples of a new oratorio style popular during the early 18th century.

Classical period

The repertoire of trombone solo and chamber literature has its beginnings in Austria in the Classical Era where composers such as Leopold Mozart, Georg Christoph Wagenseil, Johann Albrechtsberger, Johann Ernst Eberlin and Sodio Mandersio (in late 18th century Spain) were featuring the instrument, often in partnership with a voice. Joseph Haydn and Wolfgang Amadeus Mozart used the trombones in a number of their sacred works, including two extended duets with voice from Mozart, the best known being in the *Tuba Mirum* of his *Requiem*. The inspiration for many of these works was no doubt the virtuosic playing of Thomas Gschladt who worked in the court orchestra at Salzburg, although when his playing faded, so did the general composing output for the instrument. The trombone retained its traditional associations with the opera house and the Church during the 18th century and was usually employed in the usual alto/tenor/bass trio to support the lower voices of the chorus, though Viennese court orchestra Kapellmeister Johann Joseph Fux rejected an application from a bass trombonist in 1726 and restricted the use of trombones to alto and tenor only, which remained the case almost until the turn of the 19th century in Vienna, after which time a second tenor trombone was added when necessary. The construction of the trombone changed relatively little between the [Baroque period](#) and [Classical period](#) with the most obvious feature being the slightly more flared bell than was previously the custom.

Romantic Period

During the late [Classical](#) and Romantic eras, composers from across Europe and beyond wrote for the instrument. The first example of its use in a symphony was in 1807 in a Symphony in E flat by the Swedish composer Joachim Nikolas Eggert, though the composer usually credited with its introduction into the symphony orchestra was Ludwig van Beethoven in the last movement of his Symphony No. 5 in C minor (1808); he also used the trombones in Symphony No. 6 in F major ("Pastoral") and Symphony No. 9 ("Choral").

Leipzig, in particular, became a centre of trombone pedagogy as for the first time in centuries the trombone began to be taught at the new Musikhochschule founded by Felix Mendelssohn Bartholdy. Mendelssohn's bass trombonist, Karl Traugott Queisser, was the first in a long line of distinguished professors of trombone at the academy in Leipzig and several composers penned works for him, including Ferdinand David (Mendelssohn's concertmaster), Ernst Sachse and Friedrich August Belcke, whose solo works all remain popular today in Germany. Queisser almost single-handedly helped to re-establish the reputation of the trombone in Germany and began a tradition in trombone-playing that is still practised there today. He championed and popularised Christian Friedrich Sattler's new tenorbass trombone during the 1840s, leading to its widespread use in orchestras throughout Germany and Austria. Sattler's influence on trombone design is not to be underestimated; he introduced a significant widening of the bore (the most important since the Renaissance), the innovations of Schlangenzierungen (snake decorations), the bell garland and the wide bell flare, all of which are features that are still to be found on German-made trombones today and were widely copied during the 19th century.

Many composers were directly influenced by Beethoven's use of trombones and the 19th century saw the trombones become fully integrated in the orchestra, particularly by the 1840s, as composers such as Franz Schubert, Franz Berwald, Johannes Brahms, Robert Schumann, Felix Mendelssohn Bartholdy, Richard Wagner, Hector Berlioz, Gioacchino Rossini, Giuseppe Verdi, Giacomo Puccini, Franz Liszt, Richard Strauss, Anton Bruckner, Gustav Mahler, Piotr Ilyich Tchaikovsky, Nikolai Rimsky-Korsakov, Alexander Borodin, Bedřich Smetana, Antonín Dvořák, Charles Gounod, César Franck, Claude Debussy, Camille Saint-Saëns and many others included trombones in their operas, symphonies and other orchestral compositions.

The 19th century also saw the erosion of the traditional alto/tenor/bass trombone trio in the orchestra. While the alto/tenor/bass trombone trio had been paired with one or two cornetts during the Renaissance and early Baroque periods, the disappearance of the cornett as a partner and eventual replacement by oboe and clarinet did not fundamentally alter the *raison d'être* for the trombones, which was to support the alto, tenor and bass voices of the chorus (typically in an ecclesiastical setting), whose harmonic moving lines were more difficult to pick out than the melodic soprano line. The introduction of the trombones into the orchestra, however, allied them more closely with the trumpet and it did not take long for the alto and bass trombones to be replaced by tenor trombones, though the Germans and Austrians held on to the alto trombone and long F or E flat bass trombone somewhat longer than the French, who came to prefer a section of three tenor trombones until after the Second World War.

By the time the trombone gained a regular footing in the orchestra, players of the instrument were no longer usually employed by a cathedral or court orchestra and were therefore expected to provide their own instrument, though while military musicians were provided with instruments by the army and instruments like the long F or E flat bass trombone remained in use there until approximately the time of the First World War, the orchestral musician understandably took to the instrument with the widest range which could be most easily applied to play any of the three trombone parts usually scored in any given work - the tenor trombone. The appearance of the valve trombone during the mid-19th century did little to alter the make-up of the trombone section in the orchestra and though it remained popular almost entirely to the exclusion of the slide instrument in countries such as Italy and Bohemia, the valve trombone was ousted from orchestras in

Germany and France. The valve trombone continued to enjoy an extended period of popularity in Italy and Bohemia and composers such as Giuseppe Verdi, Giacomo Puccini, Bedřich Smetana and Antonín Dvořák scored for a section of valve trombones.

Especially with the ophicleide or later the tuba subjoined to the trombone trio during the 19th century, parts scored for the bass trombone rarely descended as low as the parts scored before the addition of either of these new low brass instruments and only later in the early 20th century did it regain a degree of independence. Experiments with different constitutions of the trombone section during the 19th and early 20th centuries, including Richard Wagner's addition of a contrabass trombone in *Der Ring des Nibelungen* and Gustav Mahler's and Richard Strauss' occasional augmentation by adding a second bass trombone to the usual trio of two tenor trombones and one bass trombone, have not had any lasting effect as the vast majority of orchestral works are still scored for the usual mid to late 19th century low brass section of two tenor trombones, one bass trombone and one [tuba](#).

Twentieth century

In the [20th Century](#), the trombone maintained its important position in the orchestra with prominent parts in works by Richard Strauss, Gustav Mahler, Arnold Schoenberg, Alban Berg, Maurice Ravel, Darius Milhaud, Olivier Messiaen, Igor Stravinsky, Dmitri Shostakovich, Sergei Rachmaninov, Sergei Prokofiev, Ottorino Respighi, Edward Elgar, Gustav Holst, Ralph Vaughan Williams, Benjamin Britten, William Walton, Jean Sibelius, Carl Nielsen, Leoš Janáček, George Gershwin, Aaron Copland, Leonard Bernstein and Béla Bartók.

In the second half of the century, new composers began giving back to the trombone a level of importance in solo and chamber music. Pieces such as Edgar Varèse's *Octandre*, Paul Hindemith's *Sonata* and Luciano Berio's *Sequenza V* led the way for lesser-known composers to build a wider repertoire. Popular choices for recital music today include Stjepan Sulek's *Vox Gabrieli*, Jacques Casterède's *Sonatine* and Jean Michel Defaye's *Deux Danses*. The best known trombone concertos from this period include works by Derek Bourgeois, Lars-Erik Larsson, Launy Grøndahl, Jan Sandström and Gordon Jacob.

Numerous changes in construction have occurred during the 20th century, including the use of different materials, increases in mouthpiece, bore and bell dimensions, new valve types and the innovation of different mute types.

Today, the trombone can usually be found in [wind ensembles/concert bands](#), [symphony orchestras](#), [marching bands](#), [military bands](#), [brass bands](#), brass choirs, etc. It can be part of smaller groups as well, such as [brass quintets](#), quartets, or trios, or trombone trios, quartets, or choirs (though the size of a trombone choir can vary greatly from five or six to twenty or more members). Trombones are also common in [swing](#), [jazz](#), salsa, and [ska](#) music, though it is in jazz and swing music that it has arguably made the greatest advances since the turn of the 20th century with famous artists such as Kid Ory, Jack Teagarden, Trummy Young, Tommy Dorsey, Glenn Miller, Ted Heath, Kai Winding, J. J. Johnson, Bill Watrous, Urbie Green, Frank Rosolino, Carl Fontana, Stan Kenton and Don Lusher.

Types of trombones

The most frequently encountered trombones today are the tenor and bass, though as with other Renaissance instruments such as the recorder, the trombone has been built in every size from piccolo to contrabass. These several instruments are described below.

Tenor trombone

The tenor trombone has a fundamental note of B flat (though tenor trombones with C as their fundamental note were almost equally popular during the mid-19th century in Britain and France) and is usually treated as a non-transposing instrument (see below). As the trombone in its simplest form has neither crooks, valves nor keys to lower the pitch by a specific interval, trombonists use seven chromatic *slide positions*, each of which progressively increases the length of the air column, thus lowering the pitch.

The slide is in "first position" when it is retracted all the way and in "seventh position" when it is fully extended. Note that in practice first position is played with the slide extended a slight amount to prevent injury to the musician through repeatedly impacting the lips with a hard metal object and to allow vibrato. Extending the slide from one position to the next lowers the pitch by one semitone. Thus, for each note in the harmonic series a downwards interval of up to a tritone may be added to the first position note, making the lowest note of the standard instrument an E natural. However, most professional trombonists can play lower "falset" notes and much lower pedal notes (first partials or fundamentals, which have a peculiar metallic rumbling sound) on the instrument. Table 1 below illustrates the seven positions of the trombone slide and the harmonic series associated with each. It may be noted that these positions are subject to adjustment, compensating for imperfections in the tuning of different harmonics. The fifth partial is rather flat on most trombones and usually requires a minute shortening of the slide position to compensate; other small adjustments are also normally required throughout the range. Note that trombonists also make frequent use of alternative positions (shown to the right of the dividing line in the diagram below); for instance, Bb4 may be played in first or fifth positions. This allows a skilled player opportunity to produce a perfect legato - the basic positions often putting him in danger of unwanted glissandi (portamento between adjacent notes).

The range of the B flat tenor trombone (excluding fundamentals or pedal notes) is therefore E2 to F5, though is typically not written higher than D5, though jazz players are often able to produce notes as high as B flat6.

Tenorbass trombone

Modern tenor trombones often include an extra attachment of tubing which can be activated by a trigger or valve. This device was invented by German instrument maker Christian Friedrich Sattler during the late 1830s and patented in 1839. It took its rise at a time when the old German E flat and F bass trombones had fallen out of favour with orchestral players and were replaced by a B flat tenor trombone with a larger bore and bell. This instrument, known as the *tenorbass* trombone (German *Tenorbaßposaune*) by virtue of the fact that it was a tenor trombone in B flat built with the bore and bell dimensions of the bass trombone and used to play either tenor or bass trombone parts, was adapted by Sattler to include the rotary valve attachment in order to provide a method of bridging the gap between the first partial (fundamental) B flat in closed position and second partial E with the slide fully extended in seventh position. The valve attachment allowed players access to

low E flat, D, D flat, C and B, thus making the full range of the old bass trombone in 12' F available once more and extending the chromatic range of the tenor trombone through the fundamentals to E1. Sattler's intention was not to create a trombone that would replace the older F and E flat bass trombones, but rather to provide an instrument with the ability to cover the range of the bass and tenor trombones seamlessly. In the event, however, his invention did come to be used as a replacement for the older bass trombones and modern bass trombones are B flat/F trombones that are now used universally to play parts originally conceived for the bass trombone in G, F or E flat.

Although the tenorbass or B flat/F trombone is equipped with a valve, it is not called a *valve trombone*. Engaging the valve attachment tubing by depressing a metal lever or trigger (known colloquially in Britain and the Commonwealth as *the plug*) adds approximately 3'¹/₁₆ of tubing to the total length of the instrument and lowers the pitch from 9' B flat to 12' F. This facilitates, among many things, the playing of fast passages and legato sections, as well as extending the low range of the tenor trombone into that of the bass trombone. The distance between each position is longer with the valve attachment engaged; there are only six positions available to the player instead of the standard seven as the slide is too short for what is effectively now an instrument equivalent to a bass trombone in 12' F; the distance between positions is 4/3 as long as for a B flat instrument. It should be noted that on this variation of the instrument, the low B (two leger lines below the bass staff) is impossible to play, unless the F attachment is tuned to E by extending the tuning slide in the attachment tubing.

The range of the *tenorbass* trombone is therefore E1 to B flat², then C² to D5.

Bass trombone

The modern bass trombone is pitched in B flat. It is identical in length to the 9' B flat tenor trombone and was developed from the 19th century *tenorbass* trombone, but has a wider bore to aid in the production of a fuller, weightier tone in the low register and one or two valves which, when engaged, lower the key of the instrument to 12' F (and if a second valve is fitted, to G, G flat, E, E flat or D, depending on the design), allowing the player to bridge the gap between the first partial (fundamental) with the slide in first or closed position and the second partial with the slide fully extended in seventh position. 19th and early 20th century examples of the modern bass trombone were sometimes made with a valve attachment in E rather than F, or with an alternative tuning slide for the attachment tubing enabling the pitch to be lowered to E flat. Bore sizes of the bass trombone are generally slightly larger than those of the largest tenor trombones. Typical specifications include a bore size of 0.562" in the slide and 0.580" through the valve attachment tubing, with a bell from 9" to 10.5" in diameter.

The configuration of the valves falls into one of three categories on the modern bass trombone: a simple B flat/F instrument (of larger dimensions than the B flat/F tenor trombone) equipped with one valve; a B flat/F instrument equipped with a second *dependent* valve, which relies on the first to be engaged before the ancillary tubing is deployed; a B flat/F instrument equipped with a second *independent* or *in-line* valve, which acts independently from the first and may be used to lower the pitch to G or G flat individually, or to E flat or D when used in combination with the first valve.

The range of the modern bass trombone is fully chromatic from the lowest fundamental with the valve attachment tubing deployed, potentially as low as C¹ or B flat¹, up to C⁵ or higher, depending on the player. It is usually scored in the range B flat² to B flat⁵.

There is usually one bass trombone in a standard symphony [orchestra](#) (some works call for two) and it is also seen in brass bands, swing bands, wind ensembles, and a variety of brass groups; the bass trombone is usually played by the third or fourth trombonist in a trombone section, the first two or three parts usually being for tenor (and possibly alto) trombones.

Bass trombones in G, F, E flat, etc.

Older, obsolete versions of the bass trombone were of smaller bore than the modern bass trombones described above. They were pitched in G, F, E, E flat, D or C and had a longer slide and a handle attached to the outer slide stay to allow for full extension of the slide. These older types of bass trombone were used in Europe and the British Empire.

The oldest of these instruments were the E, D and C bass trombones, which were used in Europe during the Renaissance and early Baroque periods; by the 18th century the F and E flat bass trombones were used in Germany, Austria and Sweden and the E flat bass trombone in France, though these fell out of favour in the early nineteenth century and began to be replaced by the tenor trombone, later (after 1840) the *tenorbass* trombone with F rotary valve attachment.

The bass trombone in G (the orchestral version was in G equipped with a rotary valve attachment actuating D or C, extending the range to A₂ or A flat₁) enjoyed a period of extended popularity in France during the second half of the nineteenth century, and in Great Britain and the British Empire from approximately 1850 to the 1950s, though it lingered on in some parts of Britain until the 1970s and 1980s and is still occasionally to be seen there in brass bands and period instrument orchestras.

The range of the E flat bass trombone is A₂ to B flat₅, that of the F bass trombone is B₂ to C₅ and that of the G bass trombone is D flat₂, or A₂ or A flat₁ with a D or C valve attachment (the C attachment being used expressly for playing parts written for the contrabass trombone), to D₅.

Contrabass trombone

The contrabass trombone is usually pitched in 12' F a perfect fourth lower than the modern tenor or bass trombone and has been through a number of changes in its history. Its first incarnation during the Renaissance was in 24' F, one octave below the modern pitch of 12' F, or 18' B flat. During this period it was built as an oversized bass trombone with a long slide and extension handle to reach the lower positions. The innovation of the double slide, in which the slide is wound back on itself to produce four tubes, each of which moves in tandem with its partner and halves the usual length of the slide shifts, took place towards the end of this period and was applied to the bass and contrabass trombones. During the nineteenth century, the contrabass trombone enjoyed a revival and it was constructed according to the double slide principle.

Wagner's *Der Ring des Nibelungen* (1876, though the individual operas were performed separately before the entire cycle saw its première in 1876) employed the contrabass trombone for the first time in the opera house and was followed by Strauss' *Elektra* in 1908 and Schoenberg's mammoth cantata *Gurrelieder* (scored for a section of seven trombones including alto and contrabass) in 1913, although generally the contrabass trombone has not proven to be a permanent addition to the opera or concert orchestra and is only required in a small number of mainly 20th century works.

In 1921 Ernst Dehmé, a German inspector of orchestras and bass trombonist from Berlin, patented a new design of contrabass trombone utilising the old German military band bass trombone in F equipped with two independent rotary valves to replace the handle required on the long slide and to fill in the missing notes between the first partial (fundamental) in closed position and the second partial with the slide fully extended. This bass-contrabass instrument is the precursor of the modern contrabass trombone, which is still largely constructed according to the same principles and to all intents and purposes completely replaced the older double slide variety, which is very rarely seen today. Bore sizes for the slide of the contrabass trombone are typically in the 0.567" to 0.635" range; the most common sizes on contrabass trombones in F are between 0.567" and 0.580" as the larger sizes are usually reserved for the contrabass trombone in low B flat. The bell diameter is typically 10"-11".

The range of the contrabass trombone (excluding fundamentals or pedal notes) demanded by Wagner is from E1 to E4, though composers since then have required even lower notes - even as low as B flat. Given that the older B flat contrabass is less common nowadays in professional ensembles, the F contrabass trombonist produces notes below G flat1 as fundamentals, allowing full access to the range of the older B flat contrabass trombone and extending the range even lower.

The use of a contrabass trombone almost always requires the addition of a fourth player to the trombone section and while in the past parts for the instrument were sometimes played on a tuba or, more recently, a bass trombone, it is nowadays considered unacceptable to use anything but a contrabass trombone to play these parts, at least in professional settings. Most opera house orchestras and some symphony orchestras require the bass trombonist to double on the contrabass trombone.

Alto trombone

The alto trombone is pitched in E flat (occasionally with a D or B flat rotary valve attachment) or F, a perfect fourth or fifth higher than the tenor trombone and was commonly used from the 16th to the 18th centuries as the highest voice in the brass choir, though it declined in popularity from the early 19th century, when the trumpet acquired valves and trombones became an established section in the symphony orchestra, and it was replaced by a tenor trombone as the range of the parts can usually be covered by the tenor instrument. While some first trombonists have used the alto trombone as indicated, it was unfashionable from the mid-19th century to the late 20th and has only recently enjoyed something of a revival.

As the slide is shorter, the positions are different from the tenor and bass trombones and as most players are familiar with the slide positions of the B flat trombone, it is easy to appreciate why the instrument fell out of favour, especially with the increase in upper range and flexibility cultivated by and demanded of first trombonists in the 19th and 20th centuries. The tone of the alto is more brilliant than that of the tenor or bass trombone. The bore of an alto trombone is similar to that of a small tenor trombone - usually around 0.450"-0.500", with a 6.5" or 7" bell.

The range of the E flat alto trombone (excluding fundamentals or valve attachments) is A3 to B flat6, though it is typically not scored any higher than F5, this being already quite an exalted region for this instrument.

The alto trombone is primarily used in choral, orchestral and operatic settings, although it has enjoyed a history as a solo instrument, primarily in 18th century Vienna. Modern composers have rediscovered the instrument and the alto trombone has begun making more appearances in modern compositions. Nowadays professional orchestral tenor trombonists are expected to play the alto trombone and famous works scored for this instrument include several Mozart masses including the Great Mass in C minor, Requiem, Don Giovanni and Die Zauberflöte, Haydn's Die Schöpfung and Die Jahreszeiten, Beethoven's Symphonies Nos. 5, 6 & 9 and Missa Solemnis, Schubert's Symphonies Nos. 7, 8 & 9, Mass No. 5 in A flat and Mass No. 6 in E flat, Berlioz' Symphonie Fantastique, Mendelssohn's Symphony No. 2 "Lobgesang", Symphony No. 5 "Die Reformation", Elijah, incidental music to A Midsummer Night's Dream and Ruy Blas, Schumann's Symphonies 1, 2, 3 & 4, Brahms' Symphonies 1, 2, 3 & 4, Akademische Festouvertüre, Tragische Ouvertüre, and Ein deutsches Requiem, as well as a handful of 20th century works including Schoenberg's mammoth cantata Gurrelieder (scored for a section of seven trombones including alto and contrabass) and Britten's The Burning Fiery Furnace.

Soprano trombone

The soprano trombone is usually pitched in B flat an octave above the tenor and built with a bore size of between 0.450" and 0.470" and a [trumpet](#)-sized bell. It appears to have been created in the late 17th century, from which the earliest surviving examples date. It was used in German-speaking lands to play the treble part in chorales, and this tradition survives in the Moravian trombone choir at Bethlehem, Pennsylvania. During the 20th century some manufacturers made soprano trombones as doubling instruments for jazz cornet players, dubbing them *slide cornets*, or as a novelty, but the instrument has never been widely used or enjoyed much popularity. It rather lacks its own character and historically had little validity as it was easily replaced by the cornett or woodwind instruments and the short shifts make it difficult to play in tune. Soprano trombone slides being so short, there are often only six positions on the slide rather than seven. The soprano trombone is usually played by a trumpeter owing to the high pitch of the instrument.

The range of the B flat soprano trombone is E3 to C6, though is not usually written higher than B flat6.

Sopranino and piccolo trombones

The sopranino and piccolo trombones are even smaller and higher instruments than the soprano; they are also extremely rare. Sopranino and piccolo are pitched in high E flat and B flat respectively, one octave above the alto and soprano trombones. They are called for in some trombone choir literature, the sopranino, for example, being used in the Moravian trombone choirs in the USA. Bore sizes vary between 0.430" and 0.400" respectively, with bells approximately 4" in diameter. Owing to the very high pitch of these instruments, they are played exclusively by trumpeters.

The range of the E flat sopranino trombone is A4 to E flat6; that of the B flat piccolo trombone is E4 to F7.

Valve trombone

Valve trombones always have the same tonal range as their slide trombone equivalents, though a somewhat different attack, as they are shaped more like very large trumpets. They are built in either short or long form. Some musicians consider them difficult to play in tune, although a small minority prefer them to the more common slide trombone. The valve trombone has been built in every size from alto to contrabass, though it is principally the tenor valve trombone which has seen the most widespread use.

The valve trombone enjoyed its greatest popularity in the 19th century when the technology of rotary valve and piston valve instruments was developing rapidly. With the mass production of better quality, reliable, slide trombones starting at the end of the 19th century, the slide trombone regained its popularity during the late 19th century. Despite the increase in popularity of the slide trombone, these instruments have remained popular, for example, in Austria, Italy, Bohemia, Moravia, Slovakia, Spain, Portugal, South America and India, almost to the exclusion of the slide trombone. Sharp-eyed fans of Western films may spot one in *The Good, the Bad and the Ugly*.

Certain passages of music are significantly easier to play on a valve trombone, while others are easier on a slide trombone. A bass or contrabass version of the valve trombone is the cimbasso and is used mainly in operatic works by Giuseppe Verdi and Giacomo Puccini.

It is much easier to play fast musical figures on a valve trombone than on a slide trombone, although many players consider the tone of a valve trombone more stuffy and less open and it is not used in orchestral settings, though Giuseppe Verdi in particular made extensive use of the ability of the valve trombone to negotiate its way through fast passages in his works. As the B flat tenor valve trombone uses the same fingering as the B flat

trumpet, it is also a natural doubling instrument for some jazz trumpeters. Notable jazz musicians who play the B flat tenor valve trombone include Bob Brookmeyer, Juan Tizol of the Duke Ellington Orchestra, and Bob Enevoldsen.

An unusual variation has both a slide and valves. This was first manufactured in the early 20th century, has sometimes been known as a *valide trombone*, but is now best known as a superbone, thanks to the influence of jazz musician Maynard Ferguson, who used it in his band.

Technique

As with all brass instruments, progressive tightening of the lips and increased air pressure allow the player to move to a different partial in the harmonic series. In the first or closed position on a B flat trombone, the notes in the harmonic series begin with the pedal or fundamental B flat1, followed by B flat2 (one octave higher), F3 (a perfect fifth higher), B flat3 (a perfect fourth higher), D4 (a major third higher), F4 (a minor third higher), A flat4 (a minor third higher - this note is always flat and is not usually played in this position, though it has been the practice in Germany and Austria to do so), B flat4 (a major second higher), C5 (a major second higher), D5 (a major second higher), E flat (a minor second higher, but very sharp), F5 (a major second higher). Theoretically a very skilled player could go higher than this, to G5, A flat5, A5 and B flat5, but this is by no means easy and only a few trombonists have been heard to venture as high as this.

In the lower range, significant movement of the slide is required between positions, which becomes more exaggerated on lower pitched trombones, but for higher notes the player need only use the first four positions of the slide since the partials are closer together, allowing higher notes to be played in alternate positions. As an example, F4 (at the bottom of the treble clef) may be played in both first, fourth and sixth positions on a B flat trombone. The note E1 (or the lowest E on a standard 88-key piano keyboard) is the lowest attainable note on a 9' B flat tenor trombone, requiring a full 2.24 metres of tubing, but the repertoire seldom demands anything below G1. On trombones without an F attachment, there is a gap between B flat1 (the fundamental in first position) and E2 (the first harmonic in seventh position). Skilled players can produce so-called "falset" notes between these, but the sound is relatively weak and not usually used in performance.

Notation

Unlike most other brasses, the trombone is not usually a [transposing instrument](#). Prior to the invention of valve systems, most brasses were limited to playing one overtone series at a time; altering the pitch of the instrument required manually replacing a section of tubing (called a "crook") or picking up an instrument of different length. Their parts were transposed according to which crook or length-of-instrument they used at any given time, so that a particular note on the staff always corresponded to the a particular partial on the instrument. Trombones, on the other hand, have used slides since their inception. As such, they have always been fully chromatic, so no such tradition took hold, and trombone parts have always been notated at concert pitch (with one exception, discussed below).

Trombone parts are typically notated in bass clef; it is also common for trombone music to be written in tenor clef or alto clef. The use of alto clef is usually confined to orchestral first trombone parts intended for the alto trombone, with the second (tenor) trombone part written in tenor clef and the third (bass) part in bass clef. As the alto trombone declined in popularity during the 19th century, this practice was gradually abandoned and first trombone parts came to be annotated in the tenor or bass clefs. Taking their cue from Robert Schumann, the first composer to practise writing for the alto and tenor trombones on one staff annotated in the alto clef, some composers of Russian and Eastern European orchestral music have both first and second trombones annotated in the alto clef, which is all the more confusing given that the instruments scored for are two tenor trombones. Examples of this practice are evident in scores by Igor Stravinsky, Sergei Prokofiev, Dmitri Shostakovich. Trombone parts can often contain both bass and tenor clef or bass and alto clef sections, sometimes changing clef for the sake of a single note and then back again.

Some music publishers (especially Dutch) often include trombone parts in transposing bass clef in B flat, perhaps for the only reason that the trombone section in a band will refer to transposed note names and key signatures along with the rest of the brass section.

Brass bands

In brass band music, however, the trombone is treated like all the other members (except the bass trombone) as a transposing instrument in B flat and reads the treble clef. This puts the notes in exactly the same stave position as they would be if the music were written in a (non-transposing) tenor clef, though the key signature must be adjusted. This is no mere coincidence, for brass bands used to employ a section of alto, tenor and bass trombones in the early to mid-19th century, later replacing the alto with a tenor trombone, all the while annotated in the corresponding clefs. Eventually a decision was taken in the early 20th century to replace the tenor clef with the transposing B flat treble clef in order to aid new starters to integrate more quickly and effectively into the brass band, though the bass trombone, then in G, remained (and is still) annotated in concert pitch bass clef. An accomplished performer today is expected to be proficient in reading parts annotated in bass clef, tenor clef, alto clef, and (more rarely) treble clef in C, with the British brass band performer expected to handle treble clef in B flat as well.

Mutes

A variety of mutes can be used with the trombone to alter its timbre. Many are held in place with the use of cork grips, including the straight, cup, harmon and pixie mutes. Some fit over the bell, like the bucket mute. In addition to this, mutes can be held in front of the bell and moved to cover more or less area for a wah-wah effect - such as the "hat" (a metal mute shaped like a bowler), and plunger, which looks like (and often is) the rubber suction cup from a sink or toilet plunger. On occasion real hats have been used, as have soap dishes, saucepans, water glasses and even stranger objects, though the most commonly used are straight and cup.

Variations in construction

Bells

Trombone bells (and sometimes slides) may be constructed of different brass mixtures to achieve slightly different [timbres](#). The most common material is yellow brass, comprising 70% copper and 30% zinc, though other materials used include gold brass (85% copper, 15% zinc) and red brass (90% copper, 10% zinc). These different materials affect the tone quality of the instrument and change the timbre quite considerably. Some manufacturers now offer interchangeable bells so that the player can select which bell he prefers according to the artistic requirements. Tenor trombone bells are usually between 7" and 9" in diameter, the most common being sizes from 7½" to 8½". The smallest sizes are found in small jazz trombones and older narrow bore instruments, while the larger sizes are common in orchestral models. Bass trombone bells can be as large as 10" or more. The bell may be constructed out of two separate brass sheets or out of one single piece of metal and hammered on a mandrel until the part is shaped correctly. The edge of the bell may be finished with or without a piece of bell wire to secure it, which also affects the tone quality; most bells are built with bell wire.

Valve attachments

Valves

Some trombones have valves instead of a slide: see *valve trombone* above. Slide trombone valve attachments may be fitted with rotary valves or sometimes with piston or disc valves, which are modern variations on types of valve invented during the 1820s, but discarded at the time in favour of the rotary valve and the Périnet or piston valve.

Tubing

More often than not, tenor trombones with an F attachment have a larger bore through the attachment than through the *straight* section (the portion of the trombone through which the air flows when the attachment's trigger is not depressed). Typically, for orchestral instruments, the slide bore is 0.547" and the attachment tubing bore is 0.562". A wide variety of valve attachments and combinations are available. Valve attachment tubing usually incorporates a small tuning slide so that the attachment tubing is able to be tuned separately from the rest of the instrument. Most B flat/F tenor and bass trombones include a tuning slide, which is long enough to lower the pitch to E with the valve tubing engaged, enabling the production of low B.

Tuning

Some trombones (principally bass trombones) are tuned through a mechanism in the slide section (Tuning-in-the-Slide or "TIS") rather than via a separate tuning slide in the bell section. This method preserves as long and smooth as possible an expansion from the start of the bell section to the bell flare. The tuning slide in the bell section requires two portions

of cylindrical tubing in an otherwise conical part of the instrument, which of necessity affects the tone quality. For the sake of convenience and ease of production, most trombones feature this device, which in instruments with no valve attachment is often completed by the addition of a counterbalance weight to offset the weight of the slide.

Slides

Common and popular bore sizes for trombone slides are 0.500", 0.508", 0.525" and 0.547" for tenor trombones, and 0.562" for bass trombones. The slide may also be built with a *dual bore* configuration, in which the bore of the second leg of the slide is slightly larger than the bore of the first leg, producing a step-wise conical effect. The most common *dual bore* combinations are 0.500"-0.508", 0.508"-0.525", and 0.525"-0.547", 0.547"-0.562" for tenor trombones, and 0.562"-0.578" for bass trombones.

Regional variations

Germany & Austria

German trombones have been built in a wide variety of bore and bell sizes and differ substantially from American designs in many aspects. From the mouthpiece to the bell, there is a great deal of difference in how the traditional German *Konzertposaune* is constructed. The mouthpiece is typically rather small and is placed into a slide section that uses very long leadpipes of at least 12"-24". The whole instrument is often constructed of gold brass and this naturally characterises the sound, which is usually rather dull compared with British, French or American designs. While bore sizes were considered large in the 19th century, German trombones have altered very little over the last 150 years and are now typically somewhat smaller than their American counterparts. Bell sizes remain very large in all sizes of German trombone and in bass trombones may exceed 10" in diameter. Valve attachments in tenor and bass trombones were traditionally constructed to be engaged via a thumb-operated rotary valve equipped with a leather thong rather than a metal lever. Older models are still to be found with this feature, though modern variants use the metal lever. As with other German and Austrian brass instruments, rotary valves are used to the exclusion of almost all other types of valve, even in valve trombones. Other features often found on German trombones include long waterkeys and snake decorations on the slide and bell U-bows.

France

French trombones were built in the very smallest bore sizes up to the end of the Second World War and whilst other sizes were made there, the French usually preferred the tenor trombone to any other size. French music, therefore, usually employed a section of three tenor trombones up to the mid-20th century. Tenor trombones produced in France during the 19th and early 20th centuries featured bore sizes of around 0.450", small bells of not more than 6" in diameter, as well as a funnel-shaped mouthpiece slightly larger than that of the [cornet](#) or [horn](#). French tenor trombones were built in both C and B flat, altos in D flat, sopranos in F, piccolos in high B flat, basses in G and E flat, contrabasses in B flat.

Didactics

In recent years, several makers have begun to market compact B flat/C trombones that are especially well suited for young children learning to play the trombone who cannot reach the outer slide positions. Their fundamental note is C, but they have a short valve attachment that puts them in B flat and is *open* when the trigger is *not* depressed. While they have no seventh slide position, C and B natural may be comfortably accessed on the first and second positions by using the trigger. A similar design ("*Preacher model*") was marketed by C.G. Conn in the 1920s, also under the Wurlitzer label. Currently, B flat/C trombones are available from German makers Günter Frost, Thein and Helmut Voigt as well as the Japanese Yamaha Corporation.

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See also

- [Brass instrument](#)

Categories: [Brass instruments](#)

Troubadour

A **troubadour** was a composer and performer of songs during the Middle Ages in Europe.

The etymology of the word troubadour is controversial. In general, the argument breaks into two camps. Romanists argue that the root of the word can be found either in the Occitan verb trobar, 'to compose, invent, or devise', or in the Vulgar Latin tropare, 'to say with tropes'. By contrast, Arabists posit an Arabic origin in the word *taraba*, 'to sing'.

The word is used to designate poet-musicians who spoke Occitan (or langue d'oc); their style spread to the trouvères in the north of France, who spoke langues d'oïl. The tradition began to flourish during the 11th century. The earliest troubadour whose work survives is Guilhem de Peitieu (Guillaume d'Aquitaine or William IX, Duke of Aquitaine, 1071-1127). However, Peter Dronke, author of *The Medieval Lyric*, notes that "[his] songs represent not the beginnings of a tradition but summits of achievement in that tradition." [1] His name has been preserved because he was a Duke, but his work plays with already established structures; Eble le chanteur is often credited as a predecessor, though none of his work survives. The style flourished in the eleventh century and was often imitated in the thirteenth. Many troubadours traveled for great distances, aiding in the transmission of trade and news.

The texts of troubadour songs deal mainly with themes of chivalry and courtly love. Many songs addressed a married lover, perhaps due to the prevalence of arranged marriages at the time. The [aubade](#) formed a popular genre.

A complementary role was filled at the same period by performers known as *joglares* in Occitan, *jongleurs* in French (minstrels in English). Jongleurs are often addressed in troubadour lyrics. Their profession was that of popular entertainer; as such jongleurs sometimes performed troubadour compositions but more often other genres, notably *chansons de geste* (epic narratives).

The German Minnesingers are closely related to - and inspired by - troubadours, but have distinctive features of their own.

Troubadours whose works have survived to the present day include Bernart de Ventadorn, Arnaut Daniel and Jaufré Rudel.

See also

- [Medieval music](#)

References

1. Peter Dronke, *The Medieval Lyric*, Perennial Library, 1968. p. 111.

Further reading

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Categories: [Medieval music](#)

Trumpet

Trumpet

en: *Trumpet*, es: *Trompeta*, fr: *Trompette*, it: *Tromba*, de: *Trompete*, pt: *Trompete*

Classification

- [Wind](#)
- [Brass](#)
- [Aerophone](#)

Playing range

in Bb: sounds a whole tone lower

Related instruments

Flugelhorn, [Cornet](#), Bugle,

Natural trumpet, Bass trumpet, Post horn, Roman tuba, Bucina, Shofar, Conch, Lur

The **trumpet** is the highest [brass instrument](#) in register, above the [horn](#), [trombone](#), euphonium, and [tuba](#). A musician who plays the trumpet is called a *trumpet player* or *trumpeter*.

The most common trumpet by far is a [transposing instrument](#) pitched in B \flat – the note read as middle C sounds as the B \flat a whole step below – but there are several other trumpets in this family of instruments (see Types of trumpets below)

Construction

The trumpet is made of brass tubing bent into a rough spiral. The bore is, roughly speaking, cylindrical, but more precisely a complex series of tapers, smaller at the mouthpiece receiver and larger just before the flare of the bell begins. Careful design of these tapers is critical to the intonation of the instrument. Sound is produced by blowing air through closed lips, producing a "buzzing" sound into the mouthpiece and starting a standing wave vibration in the air column inside the trumpet. The trumpet player can select the pitch from a range of overtones or harmonics by changing the lip aperture. There are three piston valves, each of which increases the length of tubing when engaged, thereby lowering the pitch. The first valve lowers the instrument by a whole step, second valve by a half step, and third valve by one-and-a-half steps. This makes the instrument fully chromatic, i.e., able to play all twelve pitches of Western music. The sound is projected outward by the bell.

The mouthpiece has a circular rim which provides a comfortable environment for the lips' vibration. Directly behind the rim is the cup, which channels the air into a much smaller opening (the backbore or shank) which tapers out slightly to match the diameter of the trumpet's lead pipe. The dimensions of these parts of the mouthpiece affect the [timbre](#) or quality of sound, the ease of playability, and player comfort. A wider and deeper cup are often best suited for a fuller, more expansive sound, while shallow-cupped "pea-shooter" mouthpieces can facilitate execution in the extreme high register (e.g. double high c). A larger rim allows for more assured striking of the notes, making it less likely for the player to split the note. A smaller rim improves endurance but decreases flexibility.

Types of trumpets

Trumpets are pitched in several keys relative to concert pitch, which makes them (except for the trumpet in C) [transposing instruments](#). The most common is the B♭ trumpet, but C, D, E♭, E, F, G and A trumpets are also available. The C trumpet is most commonly used in orchestral playing, where its slightly smaller size gives it a brighter, more lively sound than the B♭ trumpet. Because music written for early trumpets required the use of a different trumpet for every key (they did not have valves and were therefore not chromatic), and also because a player may choose to play a particular passage on a different trumpet from the one indicated on the written music, orchestra trumpet players are generally adept at transposing music at sight. Being able to play music written for the B♭ trumpet on the C trumpet, and vice-versa, is fairly common. Each trumpet's range extends from the written F♯ immediately below middle C, up to about three octaves higher. Standard repertoire rarely calls for notes beyond this range, and the fingering tables of most method books peak at the C (high C) two octaves above middle C. Fingerings above this are generally the same as those for the notes an octave lower. Several trumpeters have achieved fame for their proficiency in the extreme high register, among them Arturo Sandoval, Dizzy Gillespie, Bill Chase and Maynard Ferguson, who helped make well-known the term double high C to describe the next octave above high C. It is also possible to produce pedal tones below the low F♯, although this technique is more often encountered as a sound-production exercise rather than as a written trumpet part. It is possible to play up to 3 octaves below middle C. Trumpets equipped with a fourth valve (which lowers the pitch by a perfect fourth) can produce these notes 'normally', i.e. not as pedal tones.

The smallest trumpets are referred to as *piccolo* trumpets. The most common of these are built to play in both B♭ and A, with separate leadpipes for each key. The tubing in the B♭ piccolo trumpet is exactly one-half the length of that in a standard B♭ trumpet. Piccolo trumpets in G, F and even high C are also manufactured, but are more rare. Many players use a smaller mouthpiece on the piccolo trumpet. The tone is metallic and clean. Because of the smaller mouthpiece size, the player's embouchure is affected much more severely than when playing a regular trumpet; endurance is often limited to very short periods of playing per day. Many piccolo trumpets have four valves instead of the usual three: the fourth valve takes the instrument down in pitch, usually but not always by a fourth, to allow the playing of lower notes which are otherwise hard to obtain on a three-valve instrument. Among its best-known proponents are Maurice Andre, Wynton Marsalis and Hakan Hardenberger.

The bass trumpet is usually played by a [trombone](#) player, being at the same pitch and using a similar mouthpiece.

The slide trumpet is a B♭ trumpet that has a slide instead of valves. It is very similar to a soprano trombone.

The pocket trumpet is a compact B♭ trumpet. The bell is usually smaller than a standard trumpet, and the tubing is more tightly wound, to reduce the instrument size without reducing the total tube length. Because of their contorted shape, the intonation is severely hindered.

There are also rotary-valve, or German, trumpets, as well as alto and Baroque trumpets.

The trumpet is often confused with its close relative, the [cornet](#), which has a more conical tubing shape compared to the trumpet's more cylindrical tube. This, along with additional bends in the cornet's tubing, gives the cornet a slightly mellower tone, but the instruments are otherwise nearly identical. They have the same length of tubing and, therefore, the same pitch, so music written for cornet and trumpet is interchangeable. Another relative, the flugelhorn, has tubing that is even more conical than that of the cornet, and an even richer

tone. It is sometimes augmented with a fourth valve to extend the lower range of the instrument.

History

The first trumpets reputedly came from Egypt, and were primarily used for military purposes (Joshua's shofar, blown at the battle of Jericho, came from this tradition) like the bugle as we still know it, with different tunes corresponding to different instructions. In medieval times, trumpet playing was a guarded craft, its instruction occurring only within highly selective guilds. The trumpet players were often among the most heavily guarded members of a troop, as they were relied upon to relay instructions to other sections of the army. Eventually the trumpet's value for musical production was seen, particularly after the addition of valves around the mid 1830s, and its use and instruction became much more widespread. The Arabic word for trumpet was naffir. The Spanish used the Arabic name al naffir and changed it into anafil, while the French gave the trumpet its own name, buisine, derived from the Latin word buccina. (Trompet.nl, 2005)

Today, the trumpet is used in nearly all forms of music, including [classical](#), [jazz](#), [rock](#), [blues](#), [pop](#), [ska](#), [polka](#) and [funk](#). Among the great modern trumpet players are Maurice André, Louis Armstrong, Miles Davis, Jon Faddis, Maynard Ferguson, Adolph "Bud" Herseth, Wynton Marsalis, Philip Smith, Doc Severinsen and James Morrison. See 20th century brass instrumentalists for a more comprehensive list.

Instruction and method books

Perhaps the most well-known trumpet method is Jean-Baptiste Arban's Complete Conservatory Method for Trumpet (Cornet Or E-flat Alto, B-flat Tenor, Baritone, Euphonium and B-flat Bass in Treble Clef). Copies of the text can be purchased new (copyright 1982 by Carl Fisher, Inc.) but include much of the unmodified original text from the 1894 edition.

Other well-known method books include those written by Herbert L. Clarke, Saint-Jacome, Claude Gordon, and Colin. A common method book for beginners is the "Walter Beeler Method", and there have been several fine instruction books written by virtuoso Allen Vizzutti. In many schools, the Breeze Eazy method is used to teach younger students, as it includes lots of musical background information as well as trumpet related info.

Selected Instruction Books

Arban, Jean-Baptiste (1894, 1936, 1982). Arban's Complete Conservatory Method for TRUMPET. Carl Fischer, Inc. ISBN 0-8258-0385-3.

Callet, Jerome, and Civiletti, Bahb (2002). Trumpet Secrets: The Secrets of the Tongue-Controlled Embouchure. New York: Royal Press Printing Company.

H.L. Clarke (1984). TECHNICAL STUDIES FOR THE CORNET. Carl Fischer, Inc. ISBN 0-8258-0158-3.

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Technique

As with all musical instruments, there are physical challenges to playing the trumpet. The knowledge of operating the instrument is called *technique*. Almost all aspects of technique are controversial, since different people have different problems to overcome, and different successes to celebrate.

Several important aspects of technique:

1. Breathing properly (abdominal support of air). "This is one of the areas of brass playing that causes a great deal of confusion. Much discussion about the importance of the diaphragm has sent many a player down the road to confusion, inability, and bleeding lips. The upper part of the torso contains a large family of muscles that all have been designed to function in a teamwork fashion specially when we do something requiring forced exhalation, eg. blowing out candles, spitting something out of our mouth, or **blowing into a wind instrument**.

"There are 3 layers of abdominal muscles from the groin to the sternum (breastplate); there are 2 layers of muscles (inner and outer) in between the ribs; there are back muscles from the lumbar region upward to the shoulders; there is the diaphragm just below the lung sacs; and there are muscles coming-down diagonally from behind the ear which connect to the top of the rib cage . When a person does a "forced exhalation", the entire family is activated as a "one- family" movement. They ALL simultaneously increase their tension levels in order to raise the internal compression level (PSI) in the lung chambers. This moves the air FASTER which is one of the first necessary things that must occur when a player moves "upward" in the register.

The area that the player needs to become aware of is NOT in the diaphragm but in the center of the abdominal muscles, approximately near the navel. The body has a natural way of centering itself if you only just try to blow suddenly as if spitting a piece of rice or blowing out a candle. By learning to control the variance of tension, either isometric for holding a compression level or by tightening and relaxing the degrees of tension based upon what you are playing, one discovers that it is really the abdominal support that controls the air. This ab support certainly influences the diaphragm but it is NOT the diaphragm alone that moves the air. It is the FAMILY of muscles, all guided by the abdominal centering." (Bobby Shew)

As the lower abdominal muscles pull up and in; the internal organs are all slightly moved the same direction. These push against the diaphragm and pressurize the air by making the chest cavity smaller. The farther you move the abdominal muscles and the faster that you do it; then the stronger the air support is.

1. Strengthening the embouchure (muscles of the face, sometimes "chops" in common slang). Some commonly accepted ways to do this are:
 1. **Lip slurs**: playing exercises that change notes without changing the fingering. This forces all of the work to come from the facial and tongue muscles as well as changes in breathing.
 2. **Tonguing exercises**: playing exercises that have many notes started with a sharp definition produced by the tongue.
 3. **Practicing on the mouthpiece**: playing exercises on the mouthpiece only, without the trumpet. Without the resonating chamber of the rest of the instrument, the pitch

may vary much more freely. To be able to play something requires development of control. Also, this may reduce the amount of pressure one can apply. This was a favorite exercise of the famous Rafael Mendez.

4. **Playing high:** playing in the upper register, at the top of the player's comfortable range. This is an excellent way to increase one's range, as eventually the higher notes will become easier and the player can move on to progressively higher top notes.
5. **Reducing pressure.** To play higher notes on the trumpet requires compression of the embouchure (the muscles of the face and lips), as well as air pressure to provide the energy for the vibration of the lips. One way to compress the lips is to press the mouthpiece firmly onto them, however this is counterproductive in the long run and is not an effective way of playing in the upper register. Blood cannot flow into the lips, so they become stiff and swollen, unable to vibrate. Also, the other muscles necessary to play without pressure are not sufficiently developed.
6. **Soft Playing.** Another aspect is playing really, really softly. Herbert L. Clarke was the first person to really teach soft playing. In his first exercise in the Clarke Technical Studies, he recommends starting pianissimo and decrescendoing until you can barely hear it. When you play it really softly, it teaches you how to focus your lip aperture to a fine point so there's just a thread of air coming through.

1. Avoiding bad habits. There are many bad habits that can develop while learning trumpet that can ultimately lead to slower improvement, a poorly developed sound, lessened endurance, or even pain. Common bad habits include pressing the mouthpiece to the lips (as explained above), uneven pressure, inflating cheeks when blowing (although this is debated - some of the greatest jazz trumpeters such as Dizzy Gillespie, Harry James, and Charlie Shavers were known for it and it is essential to circular breathing, a technique necessary to play continuously for any significant period of time), playing with poor posture, and closing the throat (tensing of the throat muscles, resulting in partially choking the air flow.).
2. Having too tense a posture is another bad habit . Producing notes becomes easier when the body, especially the embouchure and shoulders, are relaxed. Try not to extend the arms more than 90 degrees from the elbows.
3. Keeping neutral corners. Keep the corners of the mouth in a neutral position to avoid stretching or compressing the aperture too much. Pulling the corners back too much (into a smile) pushes the lips together thereby restricting vibration. Pushing them front too much pulls the lips apart too much, also restricting vibration.
4. Not resting the pressure of the mouthpiece evenly on both lips. One wants to find the ideal mouthpiece placement that allows maximum vibration. Experiment with different angles and positions until the best possible one for vibration is found. This position may vary in extreme registers.

Fingering

On any trumpet, cornet, or flugelhorn, pressing the valves indicated by the numbers below will produce the written notes shown - "OPEN" means all valves up, "1" means first valve, "1-2" means first and second valve simultaneously and so on. The concert pitch which sounds depends on the transposition of the instrument. Engaging the fourth valve, if present, drops any of these pitches by a perfect fourth as well. Within each overtone series, the different pitches are attained by changing the embouchure, or *lip position* and *tightness*, along with increasing air velocity. Standard fingerings above high C are the same as for the notes an octave below (C# is 1-2, D is 1, etc.).

Note that the fundamental of each overtone series does not exist - the series begins with the first overtone. Notes in parentheses are the sixth overtone, representing a pitch with a frequency of seven times that of the fundamental; while this pitch is close to the note shown, it is slightly flat and use of those fingerings is therefore discouraged.

The fingering schema arises from the length of each valve's tubing (air passing through longer lengths of tubing produces a lower pitch). Valve "1" increases the tubing length enough to lower the pitch by one whole step, valve "2" by one half step, and valve "3" by one and a half steps. This schema and the nature of the overtone series create the possibility of alternate fingerings for certain notes. For example, third-space "C" can be produced with no valves engaged (standard fingering) or with valves 2-3. Also, any note produced with 1-2 as its standard fingering can also be produced with valve 3 - each drops the pitch by 1-1/2 steps. Alternate fingerings may be used to improve facility in certain passages. Extending the third valve slide when using the fingerings 1-3 or 1-2-3 further lowers the pitch slightly to improve intonation.

Orchestral Excerpts

If you wish to apply for a job in an orchestra playing trumpet, there are certain excerpts of orchestral works that you must know.

Petrushka -- Ballerina's Dance and Waltz; occasionally "Petrushka's Ghost" from the end.

Pines of Rome -- Movement II, offstage solo

Mahler's 5th Symphony -- First movement

Pictures at an Exhibition -- Opening Promenade, Samuel Goldenberg & Schmyule

Beethoven's Leonore Overtures -- No. 2 & 3

Mahler's 3rd Symphony-Posthorn Solo

Bizet-Carmen

Ravel-Piano Concerto in G, rehearsal No. 2 - 3 and 36 to the end.

Categories: [Brass instruments](#)

Tuba

Tuba

en: *Tuba*, it: *Tuba*, fr: *Tuba*, de: *Tuba*, sp: *Tuba*

Classification

- [Wind](#)
- [Brass](#)
- [Aerophone](#)

Playing range

Related instruments

Euphonium, Sousaphone, Contra bass bugle

The **tuba** is the largest of the low-[brass instruments](#) and is one of the most recent additions to the modern symphony orchestra, first appearing in the mid-19th century, when it largely replaced the ophicleide.

Role of tuba

There is usually only one tuba in an orchestra, and it is used as the bass of the brass section, though its versatility means that it can be used to reinforce the strings and woodwind, or increasingly as a solo instrument. *Symphonie Fantastique* by Hector Berlioz was the first major work orchestrated for tuba. It was originally scored for two ophicleides, but Berlioz changed it after hearing the newly invented tuba. Other composers such as Richard Strauss [*Also Sprach Zarathustra*, *Eine Alpensinfonie*], Shostakovich [4th Symphony] and Stravinsky [*The Rite of Spring*] have also used two tubas.

Concertos for Tuba have been written by Ralph Vaughan Williams, Edward Gregson, John Williams, Robert Fleming, Gary Kulesha, Josef Horovitz, and Samuel Jones.

Tubas are also used in wind and concert bands and in British style brass bands, although in the latter instance both Eb and BBb tubas are used, usually two of each.

Types and construction

Tubas are found in various pitches, most commonly in F, Eb, C, or Bb in "brass band" pitching. The main bugle of Bb tubas is approximately 18 feet long, while C tubas are 16 feet, Eb tubas 13 feet, and F tubas 12 feet in tubing length without adding any valve branches. Tubas are considered to be conical in shape as from their tapered bores, they steadily increase in diameter along their lengths. If the tubing is wrapped for placing the instrument on the player's lap, the instrument is usually called a tuba or concert tuba. It may have a bell pointing forward instead of upward, in which case it is often called a *recording tuba* because of its popularity in the early days of recorded music. When wrapped to surround the body for marching, it is traditionally known as a *helicon*. A *sousaphone* is a helicon with a bell pointed up, or then curved to point forward (really, a recording sousaphone).

When reading bass clef music, all of which is usually in concert pitch, all tubas play the notes as they sound and must know the correct fingerings for their instrument, because the fingerings are different for instruments in each of the four tuba pitches. Music for brass band is written on the treble clef, usually a ninth above the sounded note, to facilitate music interchangeability with other brass band instruments. The CC tuba is the common professional instrument in the United States and is used as the default instrument in American orchestras. In the United Kingdom, the Eb tuba is the default professional instrument, though many will supplement it with the C tuba in orchestral applications for big works. In Europe, the F tuba is the common default instrument in orchestras, though American practice is taking hold in some European orchestras. In Germany, Austria and Russia in particular, orchestral tuba players will use an Bb tuba when extra weight is desired. In military or concert bands and brass bands, the BBb tuba is preferred because its intonation better matches that of other wind instruments in Bb or Eb. Players of the Eb tuba often find themselves in demand from brass bands, where they read music in treble clef pitched in Eb, as well as orchestras where they read music in bass clef at concert pitch (C).

The lowest pitched tubas are the contrabass tubas, pitched in C or Bb; (referred to as CC and BBb tubas respectively, based on a traditional distortion of a now-obsolete octave naming convention). The BBb is almost exclusively used in brass bands because the other instruments are usually based on Bb. The CC tuba is used as an orchestral instrument in the U.S. because they are perceived to tune more easily with other orchestral instruments, but BBb tubas are the contrabass tuba of choice in German, Austrian, and Russian orchestras. Most beginners play BBb tubas to start with, and the Bb tuba is still the standard adult amateur instrument in the United States. Most professionals (and those trained or training to be professionals) in the U.S. play C tubas, but most also are trained in proficiency of all four pitches of tubas.

The next smaller tubas are the bass tubas, pitched in F or Eb (a fourth above the contrabass tubas). The Eb Tuba often plays an octave above the contrabass tubas in brass bands, and the F tuba is commonly used by professional players as a solo instrument and, in America, to play higher parts in the classical repertoire. In most of Europe, the F tuba is the standard orchestral instrument, supplemented by the C or Bb only when the extra weight is desired. In the United Kingdom, the Eb is the standard orchestral tuba. The euphonium is sometimes referred to as a tenor tuba, and is pitched one octave higher than (in Bb) than the BBb contrabass tuba. The "French tuba" corresponds to the tenor tuba, but is pitched in C and has 6 valves.

Though extremely rare, there have been larger BBBb subcontrabass tubas created. There were at least four known examples created. The first two were built by the Gustav Besson on the suggestion of American Bandmaster John Philip Sousa. The monster

instruments were not completed until just after Sousa's death. Later, in the 1950's British musician Gerald Hoffnung commissioned the London firm of Paxman to create a subcontrabass tuba for use in his comedic music festivals. These three instruments were all pitched in BBBb, one octave below the standard Bb tuba. Also, a tuba pitched in FFF was made in Kraslice by the manufacturer Bohlad & Fuchs probably already in the years 1910/1911 and was destined for the World Exhibition in New York in 1913. This tuba is "playable", but two persons are needed; one presses the valves and one blows.

Tubas come in both piston and rotary valve models. Rotary valves are based on a design that derived from the Berlinerpumpen used on the very first bass tuba patented by Wilhelm Wieprecht in 1835. Cerveny of Graslitz was the first to use true rotary valves, starting in the 1840's or 1850's. Piston valves are based on valves developed by Perinet for the Saxhorn family of instruments promoted by Adolphe Sax around the same time. Pistons may either be oriented to point to the top of the instrument (top-action, as pictured at left) or out the front of the instrument (front-action or side-action). Debate abounds as to the advantages and disadvantages of each piston style, with assertions concerning sound, speed, and clarity commonly proclaimed but with little or no scientific measurement. The German tradition prefers rotary valves; the British and American traditions favor piston valves (top-action in the case of British; front-action in the case of American), but this is not absolute and choice of valve types remains up to the performer.

Tubas generally have from three to six valves, though some rare exceptions exist. Three-valve tubas are generally the least expensive and are almost exclusively used by beginners and amateurs, and the sousaphone (a marching instrument which is just a different way to wrap the tubing of a Bb tuba) almost always has three valves. Among more advanced players, four and five valve tubas are by far the most common choices, with six valve tubas being relatively rare except for F tubas intended to be used by European orchestral performers.

The valves add tubing to the bugle of the instrument, thus lower its fundamental pitch. The first valve lowers the bugle by a whole step (two semitones), the second valve by a semitone, and the third valve by three semitones. Used in the combination, the valves are too short and the resulting pitch tends to be sharp. For example, a Bb bugle becomes an Ab bugle when the first valve is depressed. The third valve is long enough to lower a Bb bugle by three semitones, but it is not long enough to lower an Ab bugle by three semitones. Thus, the first and third valves used in combination lower the bugle by something *just short* of five semitones, and the first three valves used in combination are nearly a quarter tone sharp.

The fourth valve is used in place of combinations of the first and third valves, and the second and fourth used in combination are used in place of the first three valves in combination. The fourth valve can be tuned to accurately lower the pitch of the main bugle five semitones, and thus its use corrects the main problem of combinations being too sharp. By using the fourth valve by itself to replace the first and third combination, or the fourth and second valves in place of the first, second and third valve combinations, the notes requiring these fingerings are more in tune.

The fifth and sixth valves are used to provide alternative fingering possibilities in the low register of the instrument where all the valves will be used in combination to fill the first octave between the fundamental pitch and the next available note on the open bugle.

Since the bass tuba in F is pitched a fifth above the BBB tuba and a fourth above the CC tuba, it needs additional tubing length beyond that provided by four valves to play securely down to a low F as required in much tuba music. The fifth valve is commonly tuned to a flat whole step, so that when used with the fourth valve, it gives an in-tune low Bb. The 6th valve is commonly tuned as a flat half step, allowing the F tuba to play low G as 1-4-5-6 and low Gb as 1-2-4-5-6. In CC tubas with five valves, the fifth valve may be tuned as above or tuned to replace the 2-3 combination depending on the instrument selected.

Some believe that the external finish of the tuba can play an important role in the tone production, though this has never been objectively measured. Performers have individual preferences on the finish that they select, and will sometimes have horns in more than one finish for different musical settings. However, tone quality is subjective and there is no

scientific basis for these claims. Tubas are generally finished in raw brass, lacquered brass, or silver-plated brass.

Some piston-valved tubas have a compensating system to allow accurate tuning when using several valves in combination to play low notes, simplifying fingering and removing the need to constantly adjust slide positions. The most common approach is to plumb the valves so that if the fourth valve is used, the bugle is sent back through a second set of branches in the first three valves to compensate for the combination of valves. This does have the disadvantage of making the instrument significantly more 'stuffy' or resistant to air flow when compared to a non-compensating tuba. This is due to the need for the air to flow through the valve block twice. It also makes the instrument heavier. But many prefer this approach to additional valves or to manipulation of tuning slides while playing to achieve perfect intonation within an ensemble.

Jazz

Tubas have been used in [jazz](#) from the music's beginning. In the earliest years, bands often used a tuba for outdoor playing and a double bass for indoor jobs. In this context, the tuba was sometimes called "brass bass," as opposed to the double bass, which was called "string bass"; it was not uncommon for players to double on both instruments.

In modern jazz, the role of the two bass instruments remains similar. Tubas are usually featured in a supporting role, although it is not uncommon for them to take solos. Many jazz bands actually use a sousaphone, commonly if technically incorrectly called a "tuba" in this context. One of the most prominent tubists specializing in jazz is the New York City-based Marcus Rojas, who has performed frequently with bandleader Henry Threadgill. Another notable group is the Modern Jazz Tuba Project, which consists of tubas and euphoniums.

The tuba has also played a large role in [ragtime](#) music, and in [big band](#) music, the tuba (usually bass tuba pitched in Eb) would provide a walking bass similar to that of a double bass, but with a larger range.

Notable jazz tubists

Chink Martin Abraham
Dave Bargeron
Roger Bobo
Ron Caswell
Ray Draper
Michel Godard
Howard Johnson
Sam Pilafian
Marcus Rojas
Jim Self
Patrick Sheridan
Cyrus St. Clair
Bob Stewart
Jonathan Sass
Sergio Carolino
William Wolfgang
Matt Perrine, a.k.a. "Tubop"

Miscellaneous

Former Chicago Symphony Orchestra tuba player Arnold Jacobs was well-known for his breathing techniques and teachings.

Some tubas are capable of being converted into a marching style. A leadpipe can be manually screwed on next to the valves. The tuba is then usually rested on the left shoulder (although some tubas allow use of the right shoulder), with the bell facing directly in front of the player. However, many players usually opt for the much easier alternative, the sousaphone.

Category: [Brass instruments](#)

Tubular bell

Tubular bells (also known as **chimes**) are [musical instruments](#) in the [percussion](#) family. Each [bell](#) is a metal, typically brass, tube, 30–38 mm (1¼–1½ inches) in diameter, tuned by altering its length. Tubular bells are typically hung vertically in chromatic sets of 1½ octaves with a range from C5 to F6. Two-octave sets that extend to F4 do exist, but they are extremely heavy and not commonly used.

Tubular bells are typically struck on the top edge of the tube with a rawhide- or plastic-headed hammer. They are commonly used to mimic the sound of heavy and impractical church bells in programmatic classical music pieces such as Berlioz's *Symphonie Fantastique*, Sousa's "Liberty Bell" March and Tchaikovsky's 1812 Overture. The bands of the Indian Army uses these bells when playing the beautiful Hymn Abide With Me. Tubular bells are used in popular music, as well. Mike Oldfield used tubular bells in his 1973 debut album, *Tubular Bells*, the title song of which was used as part of the score for *The Exorcist*.

The tubes used provide a purer tone than solid cylindrical chimes, such as those on a mark tree.

Tumbi

The **tumbi** is a traditional South-Asian instrument from the Punjab region. The high pitched, single [string](#) plucking instrument is associated with folk music of Punjab and presently very popular in Western [Bhangra](#) Music.

The tumbi was popularized by the Punjabi folk-singer Yamla Jatt (also spelled 'Jamla Jatt'). The instrument is made of a wooden stick mounted with a Toomba or wooden resonator covered with skin. A metallic string is passed on a resonator over a bridge and tied to the key at the end of the stick. The string is struck with the continuous flick and retraction of the forefinger.

"Get your freak on" by Timbaland and Missy Elliot saw the introduction of the distinct tumbi sound into the popular mainstream music scene.

"Mundeya tou bach ke rahi" (Beware of Boys) from Panjabi MC, a huge hit in the UK charts, is perhaps the most widely-known example of the use of tumbi in popular music.

Turntablism

Turntablism is the art of manipulating sound and creating music using **phonograph turntables** and an audio mixer. Beat mixing, scratching, and beat juggling are some of the elements in a *Tablist's* arsenal.

Turntablism is a subgenre of [hip hop](#), emphasising manipulation of a vinyl record. One who engages in turntablism is a *turntablist*: A term created in 1994 by DJ Supreme, to describe the difference between a [DJ](#) who just lets records play, and one who actually manipulates the sounds of a record. This term was later popularized by DJ Babu (of the Beat Junkies and Dilated Peoples) who inscribed his mixtapes as "mixed by Babu the Turntablist."

Turntablists [DJ's](#) use turntable techniques like scratching or beat juggling in the composition of original [musical](#) works. Turntablism is generally focused more on turntable technique and less on mixing. Some turntablists seek to have themselves recognized as a legitimate musician capable of interacting and [improvising](#) with other performers.

History

Turntables were first used as musical instruments in the 1940's and 1950's by musique concrète and other experimental composers, such as John Cage and Pierre Schaeffer, who used them in a manner similar to digital sampling. (Even earlier, Edgard Varese experimented with turntables in 1930, though he never produced any works using them.) Modern experimental turntablists include Christian Marclay, Otomo Yoshihide, Phillip Jeck and Janek Schaefer.

Hip hop DJ's developed independently of the earlier techniques, and the sounds produced by these experimental composers are quite different from later hip hop turntablism.

Old school

Hip hop turntablism can be traced to the 1970s. DJ Kool Herc and Grandmaster Flash laid some of the groundwork, but it was DJ Grand Wizard Theodore who accidentally isolated the single most important technique in turntablism: he put his hand on a record one day, to silence the music while his mother was calling out to him. He thus accidentally discovered the sound of scratching-moving the record back and forth under the stylus.

DJ Grand Mixer DXT is credited with inventing turntablism, the rhythmic scratching of a record on one or more (usually two) turntables, then using different velocities to alter the pitch of the note or sound on the recording, making the turntable a fully performable and improvisational instrument (Alberts 2002). DXT appeared (as DST) on Herbie Hancock's hit song "Rockit", perhaps the first non-rap use of scratching.

More sophisticated methods of scratching were developed later, which involve moving the fader on the mixer in a rhythmic manner while scratching, giving a wide variety of different sounding scratch effects. Others still have used effect pedals to alter or manipulate the sound.

One of the earliest academic studies of the turntable (White 1996) argued for its designation as a legitimate electronic musical instrument -- a manual analog sampler -- and described turntable techniques such as backspinning, cutting, scratching and blending as basic to the repertoire of the virtuoso hip hop DJ. White demonstrated that the proficient hip hop DJ must possess many of the same skills required by trained musicians, including a keen sense of timing, sharply-developed hand-eye coordination, technical competence and creativity with his material.

New DJs/turntablists/crews like DJ Craze, Roc Raida, Dj Focus, DJ Q-bert, Gunkhole, A-Trak, Noisy Stylus, D-Styles, Birdy Nam Nam and Kid Koala owe a distinct debt to Old School DJs like DJ Kool Herc, Grand Wizard Theodore, Grandmaster Flash, Afrika Bambaataa and DJs of [the golden age of hip hop](#), who originally developed many of the concepts and techniques that evolved into modern turntablism.

New school

Within the realm of hip hop, notable modern turntablists are the cinematic DJ Shadow, who influenced Diplo and RJD2, among others, and the experimental DJ Spooky, whose *Optometry* albums showed that the turntablist can perfectly fit within the classic jazz setting.

Cut Chemist and DJ Nu-Mark, members of old school hip hop collective Jurassic 5, and Mix Master Mike, who collaborated with the Beastie Boys on 1998's *Hello Nasty*, are also known as virtuosi of the turntables.

Turntable contests

Like many other musical instrumentalists, turntablists compete to see who can develop the fastest, most innovative and most creative approaches to their instrument. The selection of a champion comes from the culmination of battles between turntablists.

Battling involves each turntablist performing a routine (A combination of various technical scratches, beat juggles, and other elements, including body tricks) within a limited time period, after which the routine is judged by a panel of experts. The winner is selected based upon score. These organized competitions evolved from actual old school "battles" where DJs challenged each other at parties, and the "judge" was usually the audience, who would indicate their collective will by cheering louder for the DJ they thought performed better. Often, the winner kept the loser's equipment and/or records.

See also

- [Hip_hop_music](#)
- [Beatmatching](#)

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[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#) | [Musical instruments](#) | [Musical techniques](#)

Twee pop

Stylistic origins: [Bubblegum pop](#), [Punk rock](#), [New wave](#), [Indie rock](#), 1960's [Girl groups](#)
Cultural origins: mid 1980s, United Kingdom
Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)
Mainstream popularity: Largely underground, with some acts gaining a cult following.

England - Scotland - Wales - Ireland

[Timeline of alternative rock](#)

Twee pop is a type of [indie pop](#) that is known for simple, sweet melodies and lyrics, often with jangling guitars and a noted emphasis on childlike naivete. The genre began in 1986, when New Musical Express released C86, a compilation of bands including the Pastels and Primal Scream.

The 1970s-1980s [Post-Punk](#) Band The Television Personalities are often cited as a major influence on the genre, along with Buzzcocks and The Ramones. This was more evident in the more punk influenced bands, like Shonen Knife.

In the United Kingdom, where twee pop was most popular, Sarah Records was home to most of the bands in the field, including Heavenly and the Orchids. In the United States, the movement was championed by K Records out of Olympia, Washington and was headed by the band Beat Happening.

Although 'twee pop' is a widely accepted term for this style of music it did not come into use until the 1990s. In the 1980s 'twee' bands were simply described to as 'indie' or 'shambling'.

Although Belle & Sebastian have been described as a twee pop band, this is a description the band have rejected.

"Twee", a baby-talk alteration of "sweet", is an English term for something that is overly sweet or knowingly cute.

A more punk-influenced, North American variant of twee pop is also sometimes referred to as **cuddlecore** and is exemplified by bands such as Cub and Go Sailor.

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop](#)/[Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - **Twee pop**

[History](#) - [Indie \(music\)](#)

Twelve tone technique

Twelve-tone technique (also **dodecaphony**) is a method of musical [composition](#) devised by Arnold Schoenberg. Music using the technique is called **twelve-tone music**. Josef Matthias Hauer also developed a similar system using unordered hexachords, or tropes, at the exact same time and country but with no connection to Schoenberg. Other composers have created systematic use of the chromatic scale, but Schoenberg's method is historically most significant.

Schoenberg himself described the system as a "method of composing with 12 notes which are related only to one another".

The technique

The basis of twelve-tone technique is the tone row, an ordered arrangement of the twelve notes of the [chromatic scale](#) (the twelve equal tempered pitch classes). The tone row chosen as the basis of the piece is called the prime series (P). Untransposed, it is notated as P₀. Given the twelve pitch classes of the chromatic scale, there are 12! (12 factorial, i.e. 479,001,600) unique tone rows.

When twelve-tone technique is strictly applied, a piece consists of statements of certain permitted transformations of the prime series. These statements may appear serially, or may overlap, giving rise to [harmony](#).

Appearances of P can be transformed from the original in three basic ways:

- transposition up or down, giving P_Ç.
- reversal in time, giving the *retrograde* (R)
- reversal in pitch, giving the *inversion* (I): I(Ç) = 12 - P_Ç.

The various transformations can be combined. The combination of the retrograde and inversion transformations is known as the [retrograde inversion](#) (RI).

RI is:	RI of P,	R of I,	and I of R.
R is:	R of P,	RI of I,	and I of RI.
I is:	I of P,	RI of R,	and R of RI.
P is:	R of R,	I of I,	and RI of RI.

thus, each cell in the following table lists the result of the transformations in its row and column headers:

	RI:	R:	I:
RI:	P	I	R
R:	I	P	RI
I:	R	RI	P

More recently, composers such as Charles Wuorinen have also used multiplication of the row. However, there are only a few numbers which one may multiply a row by and still end up with twelve tones. Multiplication is indicated by MX, X being the multiplier. As with the other compound operations multiplication is carried out and then transposition. P₀ = M1₀, I₀ = M11₀, M7₀=I(M5₀). Thus, for the untransposed form of all:

M1:	M5:	M7:	M11:
M5:	M1	M11	M7
M7:	M11	M1	M5
M11:	M7	M5	M1

Even numbers remain unchanged under M7 and all odd numbers become transposed by a tritone. The chromatic scale may be mapped onto the circle of fourths with M5, and the circle of fifths with M7.

Suppose the prime series is as follows:

Then the retrograde is the prime series in reverse order:

The inversion is the prime series with the [intervals](#) inverted (so that a rising minor third becomes a falling minor third):

And the retrograde inversion is the inverted series in retrograde:

P, R, I and RI can each be started on any of the twelve notes of the chromatic scale, meaning that 47 permutations of the initial tone row can be used, giving a maximum of 48 possible tone rows. However, not all prime series will yield so many variations because transposed transformations may be identical to each other. This is known as invariance. A simple case is the ascending chromatic scale, the retrograde inversion of which is identical to the prime form, and the retrograde of which is identical to the inversion (thus, only 24 forms of this tone row are available).

When rigorously applied, the technique demands that one statement of the tone row must be heard in full (otherwise known as aggregate completion) before another can begin. Adjacent notes in the row can be sounded at the same time, and the notes can appear in any octave, but the order of the notes in the tone row must be maintained. Durations, dynamics and other aspects of music other than the pitch can be freely chosen by the composer, and there are also no rules about which tone rows should be used at which time (beyond them all being derived from the prime series, as already explained).

Schoenberg's idea in developing the technique was for it to act as a replacement for tonal harmony as a basic grounding force for music. As such, twelve-tone music is usually atonal, and treats each of the 12 semitones of the chromatic scale with equal importance, as opposed to earlier classical music which had treated some notes as more important than others (particularly the tonic and the dominant note).

History of the technique's use

Founded by Austrian composer Arnold Schoenberg around the late 1910s, the method was used during the next 20 years almost exclusively by the Second Viennese School (Alban Berg, Anton Webern, Hanns Eisler and Arnold Schoenberg himself). Rudolph Reti, an early proponent says: "To replace one structural force (tonality) by another (increased thematic oneness) is indeed the fundamental idea behind the twelve-tone technique," arguing it arose out of Schoenberg's frustrations with free atonality (Reti, 1958). The technique became widely used by the fifties, taken up by composers such as Luciano Berio, Pierre Boulez, Luigi Dallapiccola and, after Schoenberg's death, Igor Stravinsky. Some of these composers extended the technique to control aspects other than the pitches of notes (such as duration, method of attack and so on), thus producing [serial music](#). Some even subjected all elements of music to the serial process.

In practice, the "rules" of twelve-tone technique have been bent and broken many times, not least by Schoenberg himself. For instance, in some pieces two or more tone rows may be heard progressing at once, or there may be parts of a composition which are written freely, without recourse to the twelve-tone technique at all. Offshoots or variations may produce music in which:

- the full chromatic is used and constantly circulates, but permutational devices are ignored
- permutational devices are used but not on the full chromatic

Charles Wuorinen claimed in a 1962 interview that while, "most of the Europeans say that they have 'gone beyond' and 'exhausted' the twelve-tone system," in America, "the twelve-tone system has been carefully studied and generalized into an edifice more impressive than any hitherto known." (Chase 1992, p.587)

Derivation

Derivation is transforming segments of the full chromatic, less than 12 pitch classes, to yield a complete set, most commonly using trichords, tetrachords, and hexachords. A derived set can be generated by choosing appropriate transformations of any trichord except 0,3,6, the diminished triad. A derived set can also be generated from any tetrachord that excludes the interval class 4, a major third, between any two elements. The opposite is partitioning, the use of methods to create segments from sets, most often through registral difference.

Combinatoriality

Combinatoriality is a side-effect of derived rows where combining different segments or sets such that the pitch class content of the result fulfills certain criteria, usually the combination of hexachords which complete the full chromatic.

Invariance

Invariant formations are also the side effect of derived rows where a segment of a set remains similar or the same under transformation. These may be used as "pivots" between

set forms, sometimes used by Anton Webern, see George Perle.

Other

Also, some composers have used cyclic permutation, or rotation, where the row is taken in order but using a different starting note.

Although usually atonal, twelve tone music need not be - several pieces by Berg, for instance, have tonal elements.

One of the best known twelve-note compositions is *Variations for Orchestra* by Arnold Schoenberg. "Quiet", in Leonard Bernstein's *Candide*, satirizes the method by using it for a song about boredom.

Further reading

- *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern* by George Perle, ISBN 0520074300
- *Simple Composition* by Charles Wuorinen, ISBN 0938856065.

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Two Tone

2 Tone (or **Two Tone**) is a style of music created by fusing elements of [punk rock](#) and [ska](#). The sound was pioneered in the late 1970s by English bands such as The Specials, The Selecter, The Beat and Madness. Many of these bands were signed to 2 Tone Records, Stiff Records and Go Feet Records and were based around the West Midlands area in the UK.

The term 2 Tone was coined by Jerry Dammers of the Specials from Coventry and summed up the West Midlands scene at that time.

The name that Dammers chose for his label had two meanings: It referred both to the black-and-white suits favored by ska-loving "rude boys", and it symbolized solidarity between blacks and whites at a time when racial tensions among the British working class were at an all-time high.

Dammers had long had a dream of starting his own label, similar to Motown, that The Specials could release their own records on. With the assistance of The Specials' bassist, Horace Panter, he composed some artwork that was soon to become central to the 2 Tone world, and in fact feature as the label on all their releases. The logo was based on an early album cover picture of Peter Tosh (which itself was inspired by a photograph of The Impressions), and with the signature black and white checks dropped in for good measure, *Walt Jabsco* was born.

The label also released two albums by legendary Jamaican trombonist Rico Rodriguez (who had appeared on first two albums by The Specials).

Complete list of 2 Tone acts

The Apollinaires
The Beat (aka The English Beat in the U.S.)
The Bodysnatchers
Elvis Costello & The Attractions (for one unreleased single (CHS TT7) only)
The Friday Club
The Higsons
JB's Allstars
Madness
Rhoda
The Selecter
The Special AKA
The Specials
The Swinging Cats
Bad Manners

[Ska](#) - [Dub](#) - [Roots reggae](#) - [Two Tone](#)

[Skinheads](#)

[Skinhead](#) - [Ska](#) - [Reggae](#) - [Oi!](#) - [Northern Soul](#) - [Punk Rock](#) - [Streetpunk](#) - [Hardcore](#)

Categories: [Ska](#) | [Skinhead](#) | [Punk genres](#)

Types of bagpipes

Europe

British Isles

Great Highland Bagpipe : perhaps the most well-known bagpipe.
Uilleann pipes : bellows-blown bagpipe with keyed chanter, from Ireland.
Northumbrian smallpipe : a smallpipe with a closed end chanter played in a staccatto style.
Border pipe : Also called the "Lowland Bagpipe," commonly confused with Smallpipes, but much older. Played in the Lowlands of Scotland.
Scottish smallpipe : a modern reinterpretation of an extinct instrument
Cornish pipes: formerly extinct double chanter bagpipe from Cornwall (southwest England), currently undergoing a revival.
Welsh pipes (pibe cyrn, pibgod): Of two types, one a descendant of the pibgorn, the other loosely based on the Breton Veuze. Both mouthblown with one bass drone.
Lancashire Great-pipe: another formerly extinct English bagpipe currently undergoing a revival
Pastoral bagpipe : ancestor of the Irish bagpipe, also played by the Scots and northeast English.

Eastern Europe

Gaida (also the large kaba gaida from the Rhodope Mountains in Bulgaria): Southern Balkan (i.e. Bulgarian and Macedonian) and Greek bagpipe with one drone and one chanter
Gajdy or gajde: the name for various bagpipes of Eastern Europe, found in Poland, Serbia, Slovakia, Croatia.
Dudy (also known by the German name "Bock") : Czech bellows-blown bagpipe with a long, crooked drone and chanter that curves up at the end. There are at least three Polish traditions, generically known as "dudy," and the region of Zakopanie on the border with Slovakia is the home of the best known tradition.
Magyar Duda or Hungarian duda (also known as tömlösíp, börduda and Croatian duda) has a double chanter (two parallel bores in a single stick of wood) with single reeds and a bass drone. It is typical of a large group of pipes played in the Carpathian Basin.
Istarski mih (Piva d'Istria), a double chantered, single drone bagpipe whose side by side chanters are cut from a single rectangular piece of wood. They are typically single reed instruments, using the istrian scale.
Torupill, of Estonia, with a single chanter and drone.

France

Musette de cour : French ancestor of the Northumbrian pipes, used in folk music as well as classical compositions in the 18th century French court. The shuttle design for the drones was recently revived and added to a mouth blown Scottish

smallpipe.

Biniou (or Biniou Koz (old style bagpipe): a mouth blown bagpipe from Brittany, a Celtic region of France. It is the most famous bagpipe of France. The great Highland bagpipe is also used in marching bands called "bagadou" and known as "Biniou Braz" (great bagpipe).

Veuze, found in Vendee, close to Galician gaitas.

Cabrette, played in Auvergne.

Chabrette or chabretta, found in Limousin.

Bodega, found in Languedoc, made of an entire goat skin.

Boha, found in Gascogne.

Musette bressane, found in Bresse.

Bagpipes of central France: called in French cornemuse du centre or musette du centre) are of many different types, some mouth blown. It can be found in the Bourbonnais, Nivernais, and Morvan regions of France and in different tonalities. "Chabrette poitevine", found in Poitou but extremely rare nowadays.

The Low Countries

Flanders and the Netherlands

- Doedelzak: the type of bagpipe made famous in the paintings of Pieter Brueghel the Elder

Wallonia

- Muchosa or muchosac, found in Hainaut.

Germany

- Dudelsack : German bagpipe with two drones and one chanter

Greece

- Tsampouna (also tsambouna, tsabouna, etc.) : Greek island bagpipe with a double chanter, no drone and a bag made from an entire goatskin.

Iberia (Spain and Portugal)

Iberic gaitas: Gaita, gaita-de-fole or gaita de fol is a generic term for "bagpipe" in Spanish, Portuguese, Galego, and Asturian, for distinct bagpipes used in Galicia (Spain), Asturias (Spain), Cantabria (Spain), Catalonia (Spain) and Trás-os-Montes (Portugal). Just like "Northumbrian smallpipes" or "Great Highland bagpipes," each country and region attributes its toponym to the respective gaita name: gaita galega (Galicia, Spain), gaita transmontana (Trás-os-Montes, Portugal), gaita asturiana (Asturias, Spain), gaita sanabresa (Sanabria, Spain), sac de gemecs (Catalunya) etc. Most of them have a conical chanter with a partial

second octave, obtained by overblowing. Folk groups playing these instruments have become popular in recent years, and pipe bands for some models.
Sac de gemecs : used in Catalonia. In the Balearic Islands, Mallorca, Minorca, (but not Ibiza), this same bagpipe is called a "Xeremie" and is played in a duet with a Flabiol (one handed) whistle and drum.
Galician gaita is a traditional bagpipe used in Galicia and Minho.

Italy

Zampogna : A generic name for an Italian bagpipe, with different scale arrangements for two chanters (for different regions of Italy), and from one to three drones (single drone versions can sound a fifth, in relation to the chanter keynote). Other drones are tuned higher or lower than the chanters, and the drones, like the chanters, can be single or double reeded. The double reeded version of the Zampogna is generally played with the Piffero [called "biffera" in the Ciociaria] (a shawm, or folk oboe), which plays the melody and the Zampogna provides chord changes, "vamping" or rhythmic harmony figures or a bass line and a soprano harmony as an accompaniment. This double reed tradition would include the Ciociaria (Latium, southern Abruzzo and Molise), that of southern Basilicata (Pollino) and nearby areas of Calabria, and some areas of Sicily (Siracusa, Palermo). Single reed versions are played solo in the Calabrian tradition of the "surdullina"(Cosenza), and a version with a plugged chanter called the "surdullina Albanese," and the Sicilian "chiamedda" or "chiamella" (Messina). The chanters and drones vary, according to the tradition, from a few inches long (surdullina) to two meters in length, such as used in the cathedral of Monreale (Palermo) and nearly every size in between. The word "tzipounas/tsimponas" still used for bagpipe in Pontic Greek and Turkish (Trebizond region of northeast Anatolia; its Romanian counterpart is "cimpoi", which also means symphony or "many sounds played together").
Piva, used in northern Italy (Bergamo, Emilia). A single chantered, single drone instrument, with double reeds, often played in accompaniment to a shawm, or piffero.
Launeddas of Sardinia. While not strictly a bagpipe in that it is played in the mouth by circular breathing, it is nonetheless a cousin and likely ancestor of the Italian zampogna, in that it has two chanters and a drone, all single reed. They vary, according to the tradition, from about a foot long to almost a meter in length.

Sweden

- Säckpipa : Also the Swedish word for 'bagpipe' in general, this instrument was on the brink of extinction in the first half of the 20th century. It has a cylindrical bore and a single reed, as well as a single drone at the same pitch as the bottom note of the chanter.

Switzerland

- Schweizer Sackpfeife (Swiss bagpipe): In Switzerland, the "Sackpfeife" was a common instrument in the folk music from the middle-ages to the early 18th century –

documented by iconography and in written sources (one or two drones and one chanter with double reeds).

Southwest Asia and North Africa

Anatolia

Dankiyo: An ancient word for bagpipe in Trebizond area in the text of Evliya Çelebi (17. century, Ottoman Era)"The Laz's of Trebizond invent bagpipe called dankiyo..." Etymology: < Ancient Greek *To ankiyo*, *angion* (ἀγκύριον) "skin, bagpipe" Source: Öztürk, Özhan (2005). *Karadeniz: Ansiklopedik Sözlük*. 2 Cilt. Heyamola Yayınları. İstanbul. p. 300 ISBN 975-6121-00-9.
Tülüm : skin bag; Turkish bagpipe featuring two parallel chanters, (and no drone) usually played by the Laz and Hamsheni people.

North Africa

- Mizwad (Arabic مِزْوَاد / plural مِزْوَادَات / *mazwid*): Tunisian bagpipes; often referred to as *mezoued*, a French form of the Arabic word. *Mizwad* literally means "sack". The *mizwad* is also known as the *zukah* (مِزْوَادَات / pl. مِزْوَادَات *zukah*), a word literally meaning "(wine)skin".

Categories: [Bagpiping](#)

Ukulele

The **ukulele** (pronounced /ˈukulele/, or the Anglicised /ɪjʊkˈuːleɪli/), or **uke**, is a fretted [string instrument](#) which is, in its construction, essentially a smaller, four-stringed version of the [guitar](#). In the early 20th century, the instrument's name was often rendered as "ukelele", a spelling still used in Great Britain. The Hawai'ian spelling **‘ukulele** is also sometimes seen.

History

It is commonly associated with [music](#) from Hawaii where the name roughly translates as "jumping flea" and was developed there in the 1880s as a combination of the Madeiran Portuguese braguinha and rajão. A braguinha is a cavaquinho-like instrument built in the city of Braga and named after it; the Brazilian cavaquinho is usually tuned in D-G-B-D, a G-major chord. The Madeiran rajão is tuned D-G-C-E-A, in other words, the D and G strings are both re-entrant, i.e., tuned an octave higher than expected in the normal low-to high course of strings. The GCEA strings of the rajão are the source of the re-entrant tuning of the modern ukulele.

In 1879 the three men generally credited as the first ukulele makers arrived from Portugal in Hawai'i, sailing into Honolulu on the ship Ravenscrag. These were Manuel Nunes, José do Espírito Santo, and Augusto Dias. One of these, Manuel Nunes, was the neighbor of famous ukulele player Bill Tapia. He sold Bill his first instrument for 75¢ many years later in 1915.

The ukulele comes in four sizes, (from smallest to largest): soprano (the original size), concert, tenor (created in the 1920s), and baritone (created in the late 1940s). On a tenor instrument, the strings may be doubled : six strings (where first and third strings are doubled) or eight strings (where all fourth strings are doubled with second and fourth course). In traditional Hawaiian tuning, first and third courses are tuned in an octave.

In the United States, soprano and concert ukes are usually tuned in the [chord](#) of C6: G-C-E-A from low to high, with the G-string traditionally tuned an octave up (re-entrant), so it is [pitched](#) between the E- and A-strings. In the past, it was not uncommon for the soprano to be tuned a whole step higher in the [chord](#) of D6: A-D-F#-B, with the lowest [note](#) being D (the A is a whole step below the B). This tuning was very popular in vaudeville in the days before amplification. The tension and tone are a little brighter and louder. This tuning is still used today by some known personalities in ukulele circles.

The baritone ukulele, which was not invented (or developed) until the 1940s at the request of Arthur Godfrey, is usually tuned in G (like the top four strings of a guitar, D-G-B-E) which makes it as much a tenor guitar as a ukulele.

The tenor ukulele can be tuned either way, and in C tuning is sometimes tuned with the G-string an octave lower, so it's pitched below the C-string, where you might expect it. Some historians say such a tuning makes it a small guitar, since the re-entrant tuning is the characteristic that most identified the original ukulele.

An alternative tuning is Bm-Em-G-C (raised a semitone to the key of E flat). Either of these tunings, and the C tuning above, may be referred to jocularly as "My dog has fleas", because the strings sounded in order are the same as the phrase in the song My Dog Has Fleas.

Other tunings are in use today. Some more creative-minded ukulele players tune their ukuleles to the key of Bm, F, or any tuning they see the need to utilize. Some even tune their ukuleles to E-A-D-G—the bottom four strings of a guitar. These never became popular, but because the ukulele is a stringed instrument, it can be tuned to the player's specifications.

Tuning a Ukulele

Since the ukulele is a stringed instrument, it can be tuned with a guitar tuner or a pitch pipe. Like all stringed instruments, the ukulele becomes detuned if not frequently tuned. When the strings are new, the ukulele cannot hold a tune for more than a few seconds. It can take up to two weeks for new strings to stretch out and hold a tune. If old strings are put on a ukulele, it will still take some time before the strings can hold a tune, but it usually only takes two days or less, depending on how much the string has been stretched in the past.

Ukulele musicians

Musicians and entertainers, both past and present, particularly known for playing the ukulele include:

Former Beatle George Harrison became very excited about the ukulele in the last few years of his life in particular. He was reported to have always travelled with two ukuleles so that he could play with someone, including producer and musician Jeff Lynne and fellow former Beatle Paul McCartney. Other famous people known to have dabbled with the ukulele are Joni Mitchell, Jimi Hendrix, David Byrne, Chrissie Hynde, Neil Armstrong, Warren Buffet, Loudon Wainwright, Tony Blair and Elvis Presley.

Tahitian ukulele

The Tahitian ukulele is significantly different from other ukuleles because it does not have a sound box. The body—including the head and neck—is carved from a single piece of wood, with a wide conical hole bored through the middle. At the back, the bore is about 4 cm in diameter; at the front it is about 10 cm in diameter. The hole at the front is covered with a thin piece of wood, on which the bridge sits, so the instrument works rather like a wooden-skinned banjo. Indeed some of these instruments are referred to as Tahitian banjos. The strings are usually made from light-gauge fishing line—usually green in colour (usually around 40-50 lb test).

The instrument seems to be a relatively recent invention, popular in eastern Polynesia, particularly French Polynesia. It is reported to have been introduced to the Cook Islands in 1990 by the band Te Ava Piti as a newly invented instrument.

Tuning a Tahitian ukulele

These instruments may have just four strings—or some strings may be paired, so that the instrument has six or eight strings.

The strings or pairs ("courses") are tuned to $A_6 D_6 F\#_6 B_5$ or $G_6 C_6 E_6 A_5$

After the Hawaiian ukulele was invented, the Hawaiians referred to a similar, eight-string instrument tuned GCEA as a taro-patch fiddle. Before the invention of the ukulele, taro-patch fiddle referred to the rajão.

Those who are familiar with ukulele chords will find that the same chord shapes will fit these tunings, but that the chords will be transposed and inverted.

Categories: [String instruments](#)

Underground gabber

Underground gabber or **real gabber** refers to non-commercial [gabber](#) music created mostly for artistic expression and not for monetary purposes. Some underground [DJs](#), after some years off of the non-commercial stage, did find a way to make money through their music and even began to change the music style to [rave](#), [trance music](#), [hip hop music](#) or [happy hardcore](#). This was partly the product of discovering new musical skills and also because of different music influences. This situation caused some underground gabber fans to name their music **real gabber** instead of [gabber](#).

Categories: [Techno music genres](#)

Uplifting trance

Uplifting trance, also known as **anthem trance**, is a subgenre of [trance music](#) that emerged in the wake of progressive trance in the late 1990s. Characterized by extended [chord progression](#) in all elements (lead synth, bass chords, treble chords), extended breakdowns, and relegation of arpeggiation to the background while bringing wash effects to the fore.

Genre

Uplifting trance, while commonly referred to as "anthem trance" or "epic trance", is a subgenre of trance electronica forming in the mid-to-late 90's. Uplifting trance is derived partially from progressive trance, but is characterized by its own unique chord progressions. Uplifting trance songs usually have longer breakdowns than progressive trance, and contain melodies that are similar to that of [happy hardcore](#), giving it the nickname "happy trance". They tend to keep a steady beat around 140 BPM throughout the song (excluding occasional breakdown breakbeats) Many uplifting trance [DJs](#) seek to be independent of epic and anthem trance, relying solely on the more joyous progressions of underground trance songs. Since the uplifting trance scene was only popular in the late 1990s, today's uplifting DJs have little club exposure especially in the western hemisphere, and thus uplifting trance has become more and more underground in the 2000's. This has led to a strong decrease in the number of famous uplifting DJs, though some still exist.

[Trance](#)

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#) - **Uplifting** - [Vocal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Trance music](#)

Uptempo

Uptempo (sometimes **UpTempo** or **up tempo**) is an umbrella term for a quick-paced [electronic music](#) style. Other than for example [Downtempo](#), Uptempo is usually intended more for dancing than relaxing and socializing, as most releases are produced for the dance floor.

Examples are Holly Valance's "Downboy" and Sarah Connor's "One Nite Stand (Of Wolves And Sheep)" featured Wyclef Jean.

Urban Folk

Urban Folk is a form of [folk music](#) which combines elements of traditional folk and [post-punk/new wave](#) influences. It got its name from the fact that the songs often reflect urban life. The style borrows more from the "Feeling" of punk (i.e. the directness and, often, the political subject matter) than the actual sound. It is closely related to [anti-folk](#).

[Folk music](#)

[American folk music](#) - [Anti-folk](#) - [Celtic music](#) - Counterfolk - Filk music - [Folk metal](#) - [Folk punk](#)
[Folk-rock](#) - [Folktronica](#) - [Neofolk](#) - Pop-folk - [Psych folk](#) - [Roots revival](#) - **Urban Folk**
[Folk dance](#) - [Instrumentation](#) - [Protest song](#) - [Singer-songwriter](#) - [Traditions](#) - [World music](#)

Categories: [Folk music](#) | [Punk genres](#) | [Folk Punk](#) | [Post-punk](#) | [Music genres](#)

Urban jazz

Urban jazz is the fusion of [smooth jazz](#) and [R&B/hip-hop](#) music. Urban jazz usually contains strong R&B percussion and bass lines. The better known urban jazz artists are Boney James, Urban Jazz Coalition , Wayman Tisdale, and Paul Jackson, Jr.

Due to the natural progression from jazz to hip hop and hip hop's sampling of jazz, it only made sense to cover [hip hop](#) and [R&B](#) with jazz musicians.

Some of the more successful releases in this genre have been more creative while other more laidback releases have struggled. One great release Hidden Beach Unwrapped featured Paul Jackson Jr, Mike Phillips, and vocalists covering Notorious BIG and other hip hop acts. This led to a series of imitation releases including the lackluster Streetwize.

A genre that is definitely growing, urban jazz has an increasing audience on non conventional radio, TV and especially the internet.

Categories: [Jazz](#) | [Jazz genres](#)

Urban Pasifika

Urban Pasifika is a sub-genre of [hip hop](#) which combines American style hip hop or [R&B](#) rhyming and beats with Pacific Island or Maori instrumentation (such as [ukulele](#) samples) and Pacific Island or Maori language [singing/rapping](#).

It originated in Auckland, New Zealand in around 1993 with the release of the album **Urban Pasifika - Pioneers of a Pasifikan Frontier** on an Auckland based [record label](#) started by Phillip Fuemana called Urban Pasifika Records. This [record label](#) is widely credited with creating the genre.

Urban Pasifika can also be called *Pasifikan Hiphop* and has close links with New Zealand hip hop.

Main artists active in this sub-genre include:

- Che Fu
- King Kapisi
- Dei Hamo
- Adeaze
- Savage (rapper)
- Deceptikonz

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - West - South)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Regga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Varnam

Varnam is one of the most important parts of [Carnatic music](#).

It has two types:

- Tana varnam
- Pada varnam

On the concert stage, the varnam occurs quite often. At the opening of any concert, one varnam will be performed.

Varnams are considered vocal exercises in a particular [raga](#). The patterns in a varnam are considered to be characteristic patterns of a particular raga or scale. Varnams are considered the most complex of the vocal exercises in Carnatic Music. They are designed to help develop voice culture and proper control of rhythm. Indeed, varnams are often practiced in double and triple speeds and proper rhythmic control (tala) must be kept.

Tana varnams are considered pure vocal exercises, and pada varnams are generally sung to accompany South Indian classical dance (bharatanatyam). Pada varnams generally contain much more text and lyric content than the tana varnam. The tana varnam is composed of just a few lines, and words may be extended through many notes. For example, many varnams contain the lyric "Smi", meaning God, may be extended to "sa a a a a m i i i i i i"... and so on.

The varnam is subdivided into several sections:

- Pallavi: the first line, sung with lyric
- Anupallavi: a sort of recapitulation, sung with lyric
- Muktyi Swaram: sung completely with syllables -- or swaras -- (like *sa ri ga ma pa da ni sa*)
- Charanam: sung with lyric
- Charanam Swaras: sung completely with syllables. In a Pada varnam, there are lyrics which correspond to the Charanam swaras. The swaras occur in several groups or stanzas.

Generally, a varnam is sung as follows:

- Pallavi
- Anupallavi
- Muktyai Swaram
- Pallavi (in double speed)

Repeat, then Pallavi sung in triple speed, or in original speed.

- Charanam
- Charanam Swara Group 1
- Charanam
- Charanam Swara Group 2
- Charanam
- Charanam Swara Group 3
- Charanam
- Charanam Swara Group 4

- Charanam

There are generally 3-5 swara groups in every varnam. In a concert, the entire charanam section is sung at approximately 1.5 speed.

Varnams are generally sung in 2 varieties of talas, or metric systems, *Adi Tala* (8 beat cycle) and *Ata Tala* (14 beat cycle), where *Ata Tala* varnams are generally more complicated and advanced.

Famous *adi tala tana* varnams include "Smi Ninne" in *raga Sree* and "Valachi Vacchi" in a *navargamlika*, or 9 ragas. Famous *ata tala* varnams are "Viriboni" in *raga Bhairavi*, and "Nera Nammi" in *raga Knada*. A famous *adi tala pada* varnam is "Chalamela" in *raga Nttakurinji*.

Category: [Carnatic music](#)

Venetian polychoral style

The **Venetian polychoral style** was a type of music of the late [Renaissance](#) and early [Baroque](#) eras which involved spatially separate [choirs](#) singing in alternation. It represented a major stylistic shift from the prevailing polyphonic writing of the middle Renaissance, and was one of the major stylistic developments which led directly to the formation of what we now know as the Baroque style. A commonly encountered term for the separated choirs is *cori spezzati*—literally, separated choirs.

History of the style

The style arose from the architectural peculiarities of the imposing Basilica San Marco di Venezia, also known as St. Mark's, in Venice. Aware of the sound delay caused by the distance between opposing choir lofts, composers began to take advantage of that as a useful special effect. Since it was difficult to get widely separated choirs to sing the same music simultaneously (especially before modern techniques of conducting were developed), composers such as Adrian Willaert, the *maestro di cappella* of St. Mark's in the 1540s, solved the problem by writing antiphonal music where opposing choirs would sing successive, often contrasting phrases of the music; the stereo effect proved to be popular, and soon other composers were imitating the idea, and not only in St. Mark's but in other large cathedrals in Italy. This was a rare but interesting case of the architectural peculiarities of a single building influencing the development of a style which not only became popular all over Europe, but defined, in part, the shift from the Renaissance to the Baroque era. The idea of different groups singing in alternation gradually evolved into the [concertato](#) style, which in its different instrumental and vocal manifestations eventually led to such diverse musical ideas as the [chorale cantata](#), the [concerto grosso](#), and the [sonata](#).

The peak of development of the style was in the late 1580s and 1590s, while Giovanni Gabrieli was organist at San Marco and principal composer, and while Gioseffo Zarlino was still *maestro di cappella*. Gabrieli was the first to specify instruments specifically, including large choirs of brass; he also began to specify dynamics, and to develop the "echo" effects for which he became famous. The fame of the spectacular, sonorous music of San Marco at this time spread across Europe, and numerous musicians came to Venice to hear, to study, to absorb and bring back what they learned to their countries of origin. Germany, in particular, was a region where composers began to work in a locally-modified form of the Venetian style, though polychoral works were also composed elsewhere, such as the many masses written in Spain by Tomás Luis de Victoria.

After 1603, a basso continuo was added to the already considerable forces at San Marco—orchestra, soloists, choir—a further step towards the Baroque cantata. Music at San Marco went through a period of decline, but the fame of the music had spread far, and transformed into the concertato style. In 1612 Claudio Monteverdi was appointed *maestro di cappella*, and though he brought the musical standards back to a high level, the vogue of the polychoral style had passed; concertato music, much with solo voice, was now the norm; the productions of this late period are identifiably Baroque.

Representative composers

Adrian Willaert
Cipriano de Rore
Giuseppe Zarlino
Claudio Merulo
Giovanni Gabrieli
Andrea Gabrieli
Claudio Monteverdi
Hans Leo Hassler

Examples of the style

- Adrian Willaert, *salmi spezzati*
- Andrea Gabrieli, *Psalmi Davidici*
- Giovanni Gabrieli, *sacrae symphoniae*
 - *in ecclesiis*
 - *Sonata pian' e forte*

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See also

[Venetian School](#)

Categories: [Musical techniques](#) | [Renaissance music](#) | [Baroque music](#)

Venetian School

In music history, the **Venetian School** is a term used to describe the [composers](#) working in Venice from about 1550 to around 1610; it also describes the music they produced. The Venetian polychoral compositions of the late 16th century were among the most famous musical events in Europe, and their influence on musical practice in other countries was enormous. The innovations introduced by the Venetian school, along with the contemporary development of monody and [opera](#) in Florence, together define the end of the musical [Renaissance](#) and the beginning of the musical [Baroque](#).

Two major factors came together to create the Venetian School. The first, and most important, was the existence of the splendid Basilica San Marco di Venezia (commonly known as St. Mark's), with its unique interior with opposing choir lofts. Because of the spacious architecture of this basilica, it was necessary to develop a musical style which exploited the sound-delay to advantage, rather than fought against it: thus the [Venetian polychoral style](#) was developed, the grand antiphonal style in which groups of singers and instruments played sometimes in opposition, and sometimes together, united by the sound of the organ. The first composer to make this effect famous was Adrian Willaert, who became maestro di cappella of St. Mark's in 1527, and remained in the position until his death in 1562. Gioseffo Zarlino, one of the most influential writers on music of the age, called Willaert "the new Pythagoras," and Willaert's influence was profound, not only as a composer but as a teacher, since most of the Venetians who followed studied with him.

The other factor which promoted the rich period of musical creativity was printing. In the early 16th century Venice, prosperous and stable, had become an important center of music publishing; composers came from all parts of Europe to benefit from the new technology, which then was only a few decades old. Composers from northern Europe—especially Flanders and France—were already renowned as the most skilled composers in Europe, and many of them came to Venice. The international flavor of musical society in the city was to linger into the 17th century.

In the 1560s, two distinct groups developed within the Venetian school: a progressive group, lead by Baldassare Donato, and a conservative group, led by Zarlino who was then maestro di cappella. Friction between the two groups came to a head in 1569 with a dramatic, public fight between Donato and Zarlino during the Feast of St. Mark. Members of the conservative branch tended to follow the style of Franco-Flemish polyphony, and included Cipriano de Rore, Zarlino, and Claudio Merulo; members of the progressive group included Donato, Giovanni Croce, and later Andrea and Giovanni Gabrieli. An additional point of contention between the two groups was whether or not Venetians — or at least Italians — should be given the top job of maestro di cappella at St. Mark's. Eventually the group favoring local talent prevailed, ending the dominance of foreign musicians in Venice; in 1603, Giovanni Croce was appointed to the job, followed by Giulio Cesare Martinengo in 1609 and Claudio Monteverdi in 1613.

The peak of development of the Venetian School was in the 1580s, when Andrea and Giovanni Gabrieli composed enormous works for multiple choirs, groups of brass and string instruments, and organ. These works are the first to include dynamics, and are among the first to include specific instructions for ensemble [instrumentation](#). Organists working at the same time included Claudio Merulo and Girolamo Diruta; they began to define an instrumental style and technique which moved to northern Europe in the succeeding generations, culminating in the works of Sweelinck, Buxtehude, and eventually J.S. Bach.

The term **Venetian School** is sometimes used to distinguish it from the contemporary, and very different, [Roman School](#). Other important centers of musical activity in Italy at the same time included Florence (the birthplace of opera), Ferrara, Naples, Padua, Mantua and Milan.

Composers

Major members of the Venetian school include:

Adrian Willaert (c.1490-1562)
Jacques Buus (c.1500-1565)
Andrea Gabrieli (c.1510-1586)
Nicola Vicentino (1511-c.1576)
Cipriano de Rore (c.1515-1565)
Gioseffo Zarlino (1517-1590)
Baldassare Donato (1525-1603)
Annibale Padovano (1527-1575)
Costanzo Porta (c.1529-1601)
Claudio Merulo (1533-1604)
Gioseffo Guami (c.1540-1611)
Vincenzo Bellavere (d.1587)
Girolamo Diruta (c.1554-after 1610)
Girolamo Dalla Casa (d.1601)
Giovanni Gabrieli (c.1555-1612)
Giovanni Croce (c.1557-1609)
Giovanni Bassano (c.1558-1617)
Giulio Cesare Martinengo (c.1561-1613)

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See also

[Venetian polychoral style](#)

Categories: [Renaissance music](#) | [Baroque music](#)

Verdiales

Verdiales are a [Flamenco](#) music style, and song form belonging to Canté Chico.

Originating near the Spanish port of Málaga in Andalusia, it is based upon the [fandango](#). For this reason, the Verdiales are sometimes known as *Fandangos de Málaga*.

Normally played in the key of E major (rarely, A minor), the Verdiales have a 12-count rhythm similar to the Soleares, and [Bulerias](#).

Categories: [Flamenco styles](#)

Verse

Verse is writing which uses meter as its primary organizational mode, as opposed to prose, which uses grammatical and discursal units like sentences and paragraphs. Verse may also use rhyme and other technical devices that are often associated with poetry.

Not all verse is poetry. Generally speaking, what separates the two is that in poetry language achieves the highest possible level of condensation.

Holy books such as the Bible or Qur'an are divided into small verses.

Popular music

In [popular music](#) a **verse** roughly corresponds with a poetic stanza. It is often sharply contrasted with the chorus or [refrain melodically](#), [rhythmically](#), and [harmonically](#), and assumes a higher level of dynamics and activity, often with added instrumentation.

VGM

VGM (**V**ideo **G**ame **M**usic) is a [audio format](#) for multiple video game platforms, such as Sega's Master System, Game Gear, Mega Drive/Genesis, SG-1000 Mark III, and possibly many others in the future.

The normal filename extension is .vgm, but files can also be Gzip compressed into .vgz files. Technically, .vgz files should be named .vgm.gz, but because some popular operating systems' file managers cannot handle file name suffixes that themselves contain a dot, .vgz is used in order to launch a VGM player (eg. Winamp with the proper plugin) and not a data compression program such as WinZip or WinRAR.

On November 20, 2005, VGM 1.50 was officially announced, and a new version of the input plugin released. The new version of the format now supports PCM optimization for the Yamaha YM2612 sound chip, what makes sound files using the chip a lot smaller - sometimes with over 75% of size reduction. The first YM2612 VGM archive, Project 2612, optimized all of its packages soon after.

Vibraphone

The **vibraphone**, sometimes called the **vibraharp** or simply the **vibes**, is a [musical instrument](#) in the [percussion](#) family.

It is similar in appearance to the [xylophone](#), although the vibraphone uses metal bars instead of the wooden bars on the xylophone. The standard modern instrument has a range of three octaves, from the F below middle C. Larger four octave models from the C below middle C are also becoming more common. The vibraphone is commonly played with cord or yarn mallets.

Below each bar is a resonator, a resonant metal tube, with a metal disc of a slightly smaller diameter located at the top. The discs in each tube are connected via a rod which can be made to rotate with an electric motor. When the motor is on and a note is struck, the notes acquire a tremolo sound as the resonators are covered and uncovered by the rotating discs. The player can vary the speed of the tremolo. At slower speeds, the effect sounds more like a "wah-wah-wah." At faster speeds the tremolo is more pronounced. With the motor off, the vibraphone has a mellow, bell-like sound. The "vibrato" sound effect is what the vibraphone was named after. Because the amplitude is what varies, not the pitch, the name of the instrument is somewhat of a misnomer. The sound is dated and many modern vibists eschew the effect altogether.

The vibraphone also has a sustain pedal similar to that used on a piano. When the pedal is up, the bars are all damped and the sound of each bar is quite short; with the pedal down, they will sound for several seconds, so frequent rapid pedalling is common when playing a vibraphone.

The vibraphone was invented in the United States in 1921. It has a long history as a [jazz](#) instrument. However, the vibraphone has since been used in many other musical idioms, including [popular music](#).

For a list of famous players, see vibraphonist.

Technique

As with the [xylophone](#), early vibraphonists such as Lionel Hampton and Milt Jackson used two mallets to play the instrument. The instrument was primarily featured as solo instrument and contributed little to harmonic accompaniment. Modern vibraphonists such as Gary Burton, Mike Mainieri, Victor Feldman, Jerry Tachoir, Joe Locke and Dave Samuels, among others, use four mallets and the instrument has joined the modern jazz [rhythm section](#) as an accompaniment instrument. Often the vibes can substitute for a guitarist or pianist in this respect. The most common four-mallet grip used on the vibraphone is the Burton Grip named after Gary Burton. Five and six mallet grips are possible, but not as common, because using more mallets tends to adversely impact the player's ability to easily play melodic lines.

Phrasing is a constant consideration for the player due to the mechanics of the instrument. Vibraphone bars have an extremely long sustain time, often rivaling that of the electric guitar or piano. Unlike the piano, the vibraphone only allows for one sustain and dampening system: the sustain pedal and single dampening bar. With the pedal up, the notes played have an extremely staccato sound. Legato playing requires that the pedal be depressed, however this can lead to the notes bleeding together. To promote clarity in legato phrasing and prevent the notes of a melody from bleeding together, modern vibists employ the technique of mallet dampening. To do this, the vibist holds the pedal down and dampens the previous note in a melody with the head of the mallet when playing the subsequent note. This also allows the player to let a chord ring out while playing a melody line above it. This is another technical innovation introduced by Gary Burton.

One experimental technique is a note bend effect by sliding a mallet from the node (the portion of the bar through which the string passes) to the middle of the bar. While it does not actually bend the pitch, it does have the effect of filtering out the overtones. Another is using the bows of stringed instruments (such as a double bass bow) as an alternative way to cause the bars to vibrate.

Mike Mainieri, in 1964 invented the first pickup system for amplifying the vibes by glueing hot dot pickups on each nodal point of the bar. In the 70's Mainieri introduced the first monaural midi vibraphone and then in the 80's developed a polyphonic system that could trigger any synthesizer with a midi input. Since then other vibists have also experimented with incorporating electronics to the instrument. Some third-party companies market kits to add pickups to the bars, allowing electronic amplification and midi control.

Vibraphone performers

Gary Burton
Lionel Hampton
Bobby Hutcherson
Milt Jackson
Reg Kehoe and his Marimba Queens
Cal Tjader
Steve Shapiro
Roy Ayers

See also

- [Xylophone](#)

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Categories: [Idiophones](#)

Computer and video game music

Video game music is any of the musical pieces or [soundtracks](#) from computer and video games.

History

8-bit machines and chip music

Arcade games in the 1970s often contained [music](#) of some sort, but it was typically monotonous and so indistinct that it was easily dismissed and parodied. Often this music was simply folk songs which were transcribed by the programmers, who might have known little about music. This trend continued in arcade games well into the 1980s, and in early home consoles and computers until the release of the Commodore 64 and the Nintendo Entertainment System (NES). Previous game systems and home computers had for the most part continued the beeps and boops of early arcade games (except for the Magnavox Odyssey, which was silent). There were some exceptions however, and arcades often generally led the industry in technological innovation. For example some early games played fully sampled soundtracks from tapes, and many games by Exidy featured fully sampled digitized soundtracks.

The capabilities of the Commodore 64 and NES (not to mention numerous other 8-bit gaming computers and consoles of 1980s) were not up to what most people today would ever consider listening to, but the ability to play multiple tones simultaneously (effectively multiple instruments) at higher quality than had usually been possible before allowed composers to be much more creative with their music.

On the Commodore 64 it was composers such as Rob Hubbard and Martin Galway who started to compose video game music with catchy and profound melodies. Some people consider Hubbard's wildly spirited music for *Monty on the Run* (1985) as the beginning of profound computer game music. Martin Galway's music for *Rambo II* (1986) is another early milestone that relies on a strong melody. The C64's SID chip was highly advanced when the computer was released in 1982 and it took years before programmers (such as Hubbard and Galway) learned to fully utilize its capabilities.

Many melodies originally composed for the NES have become classics, notably music from the *Super Mario Bros.* (1985), *Legend of Zelda* (1986), *Dragon Quest* (1986), *Castlevania* (1986), *Mega Man* (1987), *DuckTales* (1989), *Fire Emblem* (1990) and *Final Fantasy* (1987). One of the most important NES-composers was Koji Kondo, who wrote themes for *Mario* and *Zelda*.

In the field of arcade games that were often played in noisy atmosphere, the quality of music got less attention with some notable exceptions like music by composer Hiroshi Miyauchi who wrote soundtracks for *Out Run* and *Afterburner*.

One notable case during this period was Atari's POKEY sound chip, which was used in 8-bit Atari computers such as the Atari 800 since 1979. The chip was highly advanced - excelling in the playback of digital samples in comparison to the SID, but no game composers tried to utilize its potential and the music of 8-bit Atari computers remained of low quality while able composers concentrated on the Commodore 64. The chip remained unused until the 1990s, when amateur composers started to explore the possibilities of the Pokey chip and compose music for it.

16-bit machines and digitized sound

The first computer to feature a digital sound processor was the Commodore Amiga released in 1985. Until the appearance of the Amiga, video game music often sounded characteristically "bleepy", (although some home computer sound chips, like the

Commodore 64's SID, partly ameliorated this). This was due to the use of basic sine wave synthesis instead of FM Synthesis or digitized sound.

The Amiga's 8364 "Paula" chip featured four independent 8-bit D/A converters. This gave the Paula four mono audio channels, or two stereo channels when two channels are combined. This meant for the first time a computer could play digital samples from memory without heavy CPU usage by using clever software tricks.

This was another evolutionary step in the progress of video game music technology, but a critical one that made it much easier for developers to put music that sounds like "real music" into their games. However, it took some years before Amiga game designers learned to wholly utilize digitized sound effects in music. In the early years of Amiga there was just few games (a notable case being the title music of text adventure game *The Pawn*, 1986), that used well made digitized instrument samples in their music. Also, by this time computer music had already begun to form its own identity, and thus many music makers intentionally tried to produce music that sounded like what was heard on the Commodore 64, which resulted in the [chiptune](#) genre.

The release of a freely distributed program named *Sound Tracker* by Karsten Obarski in 1987 started the era of MOD-format which made it easy for anyone to produce music based on digitized samples. MOD-files were made with programs called "trackers" after Obarski's *Sound Tracker*. This MOD/tracker -tradition continued with PC computers in 1990s. Good examples of Amiga games using digitized instrument samples include David Whittaker's soundtrack for *Shadow of the Beast*, Chris Hülsbeck's soundtrack for *Turrican 2* and Matt Furniss's tunes for *Laser Squad*. Richard Joseph also composed some theme songs featuring vocals and lyrics for games by Sensible Software most famous being *Cannon Fodder* (1992) with a song "War has never been so much fun" and *Sensible World of Soccer* (1994) with a song "Goal Scoring Superstar Hero." These songs used long vocal samples.

The Amiga's arch rival, Atari's own 16-bit computer the Atari ST, utilized the Yamaha YM2149 sound chip. Though many professional musicians used Atari ST as a MIDI device (ST was notable for having built-in midi ports), the computer's own YM2149 chip was not revolutionary. In some respects it was actually less advanced than the C64's SID. Of course, this did not mean that Atari ST music was bad - as many good tunes were composed for the ST. Although the ST's hardware was not designed for digital audio playback, programmers later learned to get digitized sound out of ST, but at the expense of processor time. Digitized sound was seldom heard on ST games. Towards the end of the ST's production, programmers were able to emulate the unique sound of the SID, again by using CPU intervention.

In the field of game consoles, the Sega Mega Drive/Sega Genesis was a huge step forward in sound quality from previous game console systems, but still had a limited variety of sounds due to its use of FM-synthesis. The SNK Neo Geo was also a big step forward, but its capabilities were less noticeable because it was primarily an arcade system, the home version of the Neo Geo failing to sell well due to its price. Nintendo's 16-bit console SNES finally brought music used in game consoles to a level of audio fidelity that most people would accept. With its Sony SPC700 chip, the SNES brought digitized sound effects to game consoles, spawning the modern age of this field of applied acoustics as exemplified by games such as the later *Final Fantasy* titles, *Chrono Trigger*, *Castlevania IV*, and *ActRaiser*. Since the Amiga's popularity was mostly limited to Europe, it was the SNES that brought digitized music for gamers in Japan and the USA. It was the first game console capable of producing sequenced audio which could fool an untrained ear into believing it had been recorded live. As in the case of Amiga, many SNES games did not utilize the potential of machine's sound capabilities very well, and thus many SNES games actually did not have essentially better sounding music than games for competing platforms. The quality of sequenced music on game consoles has also continued to improve on later systems as sound chips and increased storage space allow; the advent of CD-based consoles allowed some titles to include particularly impressive music, such as that found in *Final Fantasy VII* on the Sony PlayStation, or *Panzer Dragoon II* on the Sega Saturn.

The arrival of CD-quality sound

From the point of view of game music listeners, digitized music was not entirely worthless. The old machines in 1980s had sound chips that produced personal sounds (see: [chiptune](#)) that are not heard anywhere else (the Atari XL is famous for its "metallic" bass-sounds). Despite sounding "bleepy" to gamers' parents, many gamers themselves liked these kinds of sounds. Amiga and SNES, though supporting digitized sound, still did not have CD-quality audio and lacked the large amounts of disk/ROM-space needed to store long pieces of digitized sound. Thus the music of Amiga and SNES still sounded very different compared to "ordinary" commercial music most of the time. But when the CD-ROM era and sound cards supporting 16-bit/44 kHz samples arrived, computer and video game music started to sound more and more like ordinary commercial music. It is a matter of opinion whether this is a good or bad thing, but the nature of video game music changed completely.

Video game music can be stored in several ways. The two most common are for it to be sequenced together from stored samples, or from computer-generated tones; or for the music to be prerecorded in either a standard CD format, or some streaming audio format. Sequenced music has been around from the start. Prerecorded music had previously been prohibitively expensive to use in video games, even in arcade games. When Teenage Mutant Ninja Turtles first appeared in the arcades, its recorded title screen song seemed amazing. Before that, some Amiga games had already included commercial music converted for Amiga (most notably in Xenon 2 by Bomb the Bass and in Gods by Nation 12) but that music, though sounded almost "real", was made by using long and numerous 8-bit samples in MOD-files.

The first widespread use of genuinely prerecorded music came with the release of the Turbograft 16/PC Engine CD system. This console never really caught on in the US, but was very long-lived in Japan. Other companies also released CD-based systems, which often had music saved in a standard CD format which one could listen to by putting the discs into any CD player. This Red Book audio format had a disadvantage in that it didn't allow the consoles of the time to access other data while playing music, and it took up a lot of space. Eventually, with the release of the Sega Saturn and Sony PlayStation, streaming audio formats were introduced (look for the .XA files on a Saturn or PlayStation disc). They use much less disc space and can be accessed much more quickly and randomly, and can contain loops. From early times, and continuing today, much video game music comes in the form of loops, music which repeats continually without interruption. This isn't always the case, and loops saw a particular decline with the popularity of CD-based game systems. Looped music is deemed necessary by many game designers, due to the uncertain time constraints in which a game will be played.

IBM PC compatible computers became a major format for gamers during the first half of 1990s when Commodore's and Atari's empires started to decline. It took quite a while for average PC computers to have a good support for digitized sound. Originally IBM PC was not made for gaming and it did not have any sound support except an ill-fated beeper gadget called PC speaker. Roland released a very good synthesizer module MT-32 used in PCs already in late 1980s but it was too expensive for the home user. The only affordable alternative available was the AdLib card which produced very acceptable FM synthesis but did not support digital sound. Soon afterwards, Creative's Sound Blaster cards came out, becoming the most popular sound cards during the first half of 1990s. The Sound Blaster had support for Adlib's FM synthesis and support for 8-bit digital audio. Eventually the Sound Blaster 16 came out (1992) which supported 44 kHz/16-bit sound, giving full CD quality. This happened about same time as CD-ROM drives arrived to homes. The gap between video game music and "real music" started to decline quickly - though CD-ROM drives and 16-bit sound cards did not put an immediate stop for using low-quality FM-synthesis of PC's sound cards on PC games (for example, the famous Doom game still used FM-music in 1993). Even though the hardware existed for MOD type songs in games and CD music, many games, especially action games, preferred to use FM synthesis

because it did not waste CPU cycles, which at the time were very limited. With an increase in CPU power every year, the eventual change for using CD music on games happened during the second half of 1990s (on Amiga this problem did not appear. Due to different kind of technology, MOD playing did not waste Amiga's CPU time and thus MOD format was widely used in Amiga games despite of computer's 7.14 MHz Motorola processor). The same kind of easy replay was also possible on PC's equipped with the Gravis Ultrasound, which provided hardware sample mixing - despite this, however, very few games supported the GUS, most remarkably those made by Apogee and Epic. Epic later put the module music into good use again with the release of Unreal and Unreal Tournament, thus allowing to have significantly better audio quality than its contemporaries.

Recent years' developments

The storage media and file formats which have allowed the use of pre-recorded music have contributed to a trend towards using the music of well-known artists in video games. An early example would be *Way of the Warrior* on the 3DO, with music by White Zombie. A more well known example would be Trent Reznor's score for Quake. More recent games, especially sports and racing games produced in the US even more commonly use not only music composed by popular artists, but previously-released popular songs of theirs.

There have been games developed in recent years which actually use the music as a necessary component of the game. The most notable of these is the popular Dance Dance Revolution series, where players step on arrow buttons on a dance pad in time to the music. This genre is known as rhythm games.

Also in recent years, a trend towards combining the two approaches has begun. Games for the PC such as Republic: The Revolution (music composed by James Hannigan) and Command & Conquer: Generals (music composed by William Brown) have utilised sophisticated systems governing the flow of incidental music by stringing together short phrases based on the action on screen and the player's most recent choices. An earlier, more primitive use of this sort of technique (called iMuse) was created at LucasArts and utilised in such games as Monkey Island 2: LeChuck's Revenge on PC, Amiga & Macintosh, and X-Wing and TIE Fighter on PC. LucasArts also pioneered a technique in their Dark Forces series which allowed the game to dynamically mix the audio from "dramatic" and "standby" loops, attempting to mimic the musical cues found in movies.

Microsoft's Xbox console provided gamers with the ability to copy music from their own CDs onto the system's hard drive. This feature, called "Custom Soundtrack," allows users to play their stored music on any Xbox videogame which supports it, such as Major League Baseball 2k5 or Tony Hawk's Underground 2. The new Xbox 360 platform also has the Custom Soundtrack feature. Some games on the Xbox 360 and possibly other future consoles will have the ability to stream live internet radio during the game if the console is connected to the internet. This feature will most likely be taken advantage of during racing/driving games under the guise of a car radio.

Game music as a genre

Many of the games made for the Nintendo Entertainment System and other early game systems featured a similar style of music which may come closest to being described as the "video game genre" in terms of musical composition, as opposed to simply "video game music" for being in a video game or being played on a video game console. Some compositional features of this genre continue to influence certain music today, though, game soundtracks currently tend to emulate movie soundtracks more-so than this classic genre. This genre's compositional elements may have developed due to technological restraints. Features of this genre include:

- Songs almost always have main sections or "verse sections" consisting of [chord progressions](#) of four or more chords (similar to much of J-Pop and 1980's Western Pop), as opposed to the two chord progressions found in most Western Pop verses. The "chorus" of the songs also often contain four or more different chords in their chord progressions. Often many songs feature a chord progression which is extremely popular in J-Pop, which (in the key of c) could be given as: F minor, C minor, G major, C minor, with C major quickly inserted before the series repeats again. Overall, there would be generally a higher number of sections of a song than a comparable pop song, as this helps to reduce the repetitive aspect of the music, which was generally played as a continuous loop. This also sets it apart from even J-Pop music or most other forms of popular music.
- Songs feature a heavy amount of synchronization between instruments, in a way that would be difficult for a human to play. For example, although the tones featured in NES music can be thought of emulating a traditional four piece rock band (triangle wave used as a bass, two pulse waves analogous to two guitars, and an affected white noise channel used for drums), and although video game music was influenced by rock or pop music at the time, composers would often go out of their way to compose complex and rapid sequences of notes. That has been compared to music composition during the [baroque](#) period, where it is believed that composers compensated for instruments such as the harpsichord (which do not allow for musical expression based on the volume of the sound) by focusing more on musical embellishments. Composers were also limited in terms of polyphony, or the amount of notes that can be played at once. Only three notes can be played at once on the Nintendo Entertainment System. A great deal of effort was put into creating the illusion that more notes are playing. As of the late 1990s, musical groups covering these melodies have sprung up. One such group is The Minibosses, who attempt to emulate these melodies as closely as possible using real instruments. Another such group is The NESkimos, who opt to explore these songs artistically, and create entirely new songs out of them.
- The bassline of a large percentage of tunes during the 8-bit period consisted of notes played in the rhythm of a quarter note followed immediately by two eighth notes on most beats. The particular note played would often be the root of the chord.

Fan culture

The Final Fantasy series, including the Kingdom Hearts series, has some of the most popular music of any modern video game series, especially the pieces that are part of the work of Nobuo Uematsu, and it has been widely recognized for its soundtracks. Japanese game companies routinely make CD soundtracks, called OSTs (Original Soundtrack), for their games as they do with anime, and also make sheet music books for their games. Like animé soundtracks, these soundtracks and sheet music books are usually marketed exclusively in Japan. Therefore, interested non-Japanese gamers have to import the soundtracks and/or sheet music books through on or offline firms specifically dedicated to video game soundtrack imports. There are plenty of such firms, mostly online.

The Dragon Quest series music has one of the largest following in Japan. Every year there is at least one Dragon Quest Concert, conducted by Koichi Sugiyama. The Dragon Quest music has been performed by various orchestras, including the Tokyo Philharmonic Orchestra, NHK Symphony, and London Philharmonic Orchestra. There are more albums of Dragon Quest music released in Japan than those of any other video game series worldwide.

Some of those firms also offer animé soundtrack imports. Listening to video game music outside gaming, especially *Final Fantasy* music, along with animé music, is getting more and more popular among non-Japanese gamers. *Final Fantasy* has, in May 2005, become the first Japanese series to mass market music to the US (some soundtracks have had limited runs in speciality stores), offering its soundtracks on iTunes, and performing a series of live concerts. Video game music is performed by orchestras around the world, such as the London Symphony Orchestra or the FILMharmonic Orchestra in Prague. Final Fantasy music is enjoyed not only by gamers, but also by music lovers. The video game soundtrack market is growing and may extend to overseas markets. Many games, such as Fire Emblem, have a special feature, the Sound Room, where players can listen to unlocked game music.

Video game soundtracks are frequently "ripped" electronically through emulation in formats such as NSF, GBS, SID, HES, VGM, SPC, PSF, and PSF2, and can be played through modern media players like Winamp. Modern video game music is traditionally done in classical orchestra or techno music genres. A number of video game critics are known to prefer digitized recordings of orchestrated music in games as opposed to [synthesized](#) music. An example of orchestrated classical music in video games can be heard in *Super Smash Bros. Melee*, with its score performed by the aptly named Orchestra Melee.

On November 17, 2003, Square Enix launched the Final Fantasy Radio on America Online. The radio station has initially featured complete tracks from Final Fantasy XI and Final Fantasy XI: Rise of Zilart and samplings from Final Fantasy VII through Final Fantasy X. Inclusion of video game music on America Online Radio network, iTunes or on other online radio stations may contribute to the increase of realization of video games as a form of media or artwork.

Several video game music concerts have taken place. Five Orchestral Game Concerts were performed in Tokyo, Japan, from 1991 to 1996. In August 20, 2003 the first event of the European Symphonic Game Music Concert series took place at the Gewandhaus zu Leipzig in Germany, performed by the Czech National Symphony Orchestra. This sold-out concert appeared to be the first of its kind ever to occur outside of Japan. The concert was repeated in 2004 and 2005 as part of the Leipzig Games Conference.

A Final Fantasy concert was scheduled for the first time in the United States, and it was performed by the Los Angeles Philharmonic Orchestra at Walt Disney Concert Hall in Los Angeles, California, on May 10, 2004. The concert was a one-day sell-out: all seats were

sold out on a single day. That popularity led the concert, "Dear Friends: Music from Final Fantasy", to be performed at various cities across the United States. On July 6, 2005, the Los Angeles Philharmonic Orchestra also held a "Video Games Live" concert at the Hollywood Bowl. This concert featured a variety of video game music, ranging from Pong to Halo 2. It also incorporated real-time video feeds that were in sync with the music, as well as laser and light special effects.

Also notable is an a capella music group from the University of Wisconsin known as Redefined, who performed (and acted) an a capella medley of songs from popular Nintendo games including Super Mario Bros., Tetris, Mortal Kombat, and The Legend of Zelda. A video clip of the entire performance was widely circulated on the Internet in 2005.

Video game music is so popular that online cultures have been created, dedicated to bring new life to both old and new songs. These scenes vary from people who transcribe video game music to midi along with other scenes who remix video game music and release MP3 files. There are several websites (listed below) which serve this community.

Video game music timeline

- 1980: Sega releases *Carnival*, the first game to have continuous background music. Previously, some games used prerecorded cassettes for music.
- 1983: Exidy releases *Crossbow*, the first game to feature fully digitized sounds (no music).
- 1984: The recording company known as "Yen" releases the first album with game music ever. *Video Game Music* contained music from various Namco games, including *Pole Position*, *Xevious*, *Pac-Man*, *New Rally X*, amongst others. This compilation of original Namco arcade music was released on LP (YLR-20003) and CT (YLC-20003).
- 1985: Yen, the world's first company to release a game music album, was discontinued after only two releases. The sequel to *Video Game Music* was released by Alfa.
- 1986: Game Music Organization was formed as Yen's successor. Abbreviated to G.M.O., it was the first major label recording company to release only game music. They released many albums for many Japanese developers, almost all with titles along the lines of: *[company] Game Music (vol. #)*. Example: *Sega Game Music Vol. 1*.
- 1987: The first video game orchestral concert is taken place at Suntory Hall, Tokyo, Japan. Named *Dragon Quest in Concert*, it is conducted by composer Koichi Sugiyama and features music from *Dragon Quest I* and *Dragon Quest II*.
- 1989: Game Music Organization is put to an end and Scitron becomes its successor. Scitron was put under Pony Canyon, instead of Alfa, as Game Music Organization was. Scitron didn't keep all the companies Game Music Organization had control over; Falcom and Konami went to King Records, Namco used Victor more and more, and many smaller development houses used King Records instead. Before, the game music industry was centered around Game Music Organization only, but now started to spread out. DATAM, Polystar's label for game music was also established now. KOEI creates the world's first in-house game music recording company.
- 1991: The first Orchestral Game Concert takes place in Tokyo, Japan, with music performed by the Tokyo Philharmonic Orchestra. The concert is repeated in 1992, 1993, 1994 and 1996. The series of concerts features music from games such as *Dragon Quest*, *Final Fantasy*, *Mario*, *The Legend of Zelda*, *Chrono Trigger* and many more.
- 1993: *Mortal Kombat II* is released with the DCS soundsystem, featuring the highest-quality music and sound effects in the arcade environment at the time.
- 1997: *The Lost World: Jurassic Park* is released on PlayStation with the first ever fully orchestral soundtrack in a video game. The first *Sakura Taisen* game featured some orchestra earlier, and *Heart of Darkness* was developed earlier, but not released until later.
- 2001: Accomplished Hollywood film composer Harry Gregson-Williams is hired to score *Metal Gear Solid 2: Sons of Liberty*.
- 2003: The first Symphonic Game Music Concert outside of Japan takes place in Leipzig, Germany, with music performed by the Czech National Symphony Orchestra and conducted by video game composer Andy Brick. The concert is repeated in 2004 and 2005. The series of concerts features music from games such as *Final Fantasy*, *Dragon Quest*, *Mario*, *Silent Hill*, *The Legend of Zelda*, *Metal Gear Solid*, *ActRaiser*, *The Elder Scrolls III: Morrowind*, *Turrican*, *Shenmue*, *Hitman* and many more. The concerts feature special performances by Shakespearan actor James Walker, piano virtuoso Seiji Honda, the rock band -123min. and percussionist Rony Barrak.

Composers such as Nobuo Uematsu, Yuzo Koshiro, Akira Yamaoka, Jason Hayes, Chris Huelsbeck, Rob Hubbard and many others attend the concerts.

- 2004: The first major U.S. concert featuring video game music takes place. A Final Fantasy Concert gets presented in Los Angeles, with music performed by the Los Angeles Philharmonic and the Los Angeles Master Chorale.
- 2004: During the 2004 Summer Olympics, the United States synchronized swimming duet of Alison Bartosik and Anna Kozlova wins the bronze medal whilst using two songs from Final Fantasy VIII in the second half of their routine.
- 2005: Composers Tommy Tallarico and Jack Wall introduce Video Games Live, the first U.S. Video Game Concert with playing from various games such as Mario, The Legend of Zelda, Halo, Metal Gear Solid, Warcraft, Myst, Final Fantasy, Castlevania, Medal of Honor, Sonic, Donkey Kong and many more. The L.A. Philharmonic Chorus and the L.A. Symphony Orchestra play at the concert, and features such guests as Martin Leung (AKA Video Game Pianist), and many more. Most of the announced 24 concerts get cancelled.
- 2005: The first worldwide videogame concert tour gets announced by the production team behind the Dear Friends - Music from Final Fantasy concerts. The name of the tour is PLAY! A Video Game Symphony (Video Game Symphony).

Related music genres

- [European classical music](#)
- [Electronic art music](#)
- [Chiptunes](#)

Video single

A **video single** is a [music single](#) in the form of a videotape. Although the format has existed in form since the early 1980s in the form of Video 45s, the format gained higher levels of mainstream popularity when Madonna released "Justify My Love" as a video single in 1990 following the blacklisting of the video by MTV. U2 also released "Numb", the lead single from their 1993 album Zooropa as a video single.

Despite the success of these releases, the video single struggled as its releases were relatively periodical, and it was replaced by the DVD Single by the early 2000s.

Viking metal

Viking metal is a cross-genre reference usually used to describe the lyrical and thematic elements of bands rather than the music itself. The bands that are associated with viking metal cover a broad range of musical genres and influences, such as [folk metal](#), [death metal](#), [black metal](#), and in some cases [power metal](#).

The origin of Viking Metal can be traced to the Swedish metal band Bathory, with the release of their fourth album in 1988, entitled Blood Fire Death. The album blended the aesthetics of [black metal](#), with an atmosphere rich in imagery of war and Norse mythology. Quorthon (The mastermind of Bathory) explains some of the philosophy behind the musical and lyrical changes from [black metal](#) to viking metal in Bathory for the official website .

Bathory would continue on to innovate the genre further with their next release in 1990, titled Hammerheart. The album further explored the romantic elements of the previous album, and experimented with Scandinavian folk instruments and musical form. Along with Skyclad's The Wayward Sons of Mother Earth, Hammerheart helped form the metal subgenre [folk metal](#). The album is regarded by many as an important and influential release in viking metal's history.

While viking metal cannot technically be categorised as a specific sub-genre with unique musical aspects, it does share similar themes and values. Common among all viking metal is a reverence for pagan Germanic, or Viking culture, as well as a rejection of contemporary Christianity, and disdain of the Christianisation of Northern Europe in favour of a pre-Christian, Pagan world. Thus, most viking metal bands are native Scandinavians and Germans, and often associate themselves with pagan and Ásatrú belief. The music is often highly romanticised and epic in composition similar to Norse folklore itself, and creates an atmosphere rich both in Germanic heroic and metal music tradition.

Some prominent viking metal bands include: Enslaved, midperiod Bathory, Moonsorrow, Ensiferum, Einherjer, Amon Amarth, Falkenbach, early Borknagar, early Vintersorg, Thyrfing, Týr, and Windir.

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Villancico

Villancico (or **Vilancete**, in Portuguese) was a common lyric form of the Iberian Peninsula, in the [Renaissance](#) epoch. The villancicos could also be adapted to music: many iberian composers of the 15th and 16th century, like Juan del Encina or Pedro de Escobar composed musical villancicos.

This type of poem has a *mote* - the beginning of the poem, which functions, when in music, as a refrain - followed by one or more intervening stanzas - the *volta*, *copla* or *glosa* - each one with 7 verses. The difference between the villancico and the *canción* (*cantiga*) depends on the number of verses in the mote: if there are 2 or 3 it is a *villancico*, if there are 4 or more it is a *canción*.

Each verse of a villancico is usually divided in five or seven metric syllables ("old measure").

When the last verse of the mote is repeated at the end of each stanza, the villancico is "perfect".

Here is an example of a Portuguese villancico, written by Luís de Camões:

(Mote:)

Enforquei minha Esperança;
Mas Amor foi tão madraço,
Que lhe cortou o baraço.

(Volta:)

Foi a Esperança julgada
Por setença da Ventura
Que, pois me teve à pendura,
Que fosse dependurada:
Vem Cupido com a espada,
Corta-lhe cerce o baraço.
Cupido, foste madraço.

As you can see, the rhyme scheme is: abb cddc cbb, which is the most common one.

The theme of a Villancico was usually about the *saudade*, about the countryside and the shepherds, about 'the perfect woman' and about non-returned love and consequent suffering. Iberian poets were strongly influenced by Francesco Petrarca, an Italian poet.

Villanella

In music, a **villanella** (pl. **villanelle** — not to be confused with the French poetic form villanelle) is a form of light Italian secular vocal music which originated in Italy just before the middle of the 16th century. It first appeared in Naples, and influenced the later [canzonetta](#), and from there also influenced the [madrigal](#).

The subject matter is generally rustic, comic, and often satirical; frequently the mannerisms of art music, such as the madrigal, are a subject of parody. The rhyme scheme of the verse in the earlier Neapolitan forms of the villanelle is usually abR abR abR ccR. The villanelle became one of the most popular forms of song in Italy around mid-century.

The music of the early villanella is invariably for three unaccompanied voices. The first composers of villanellas were the Neapolitans Giovanni Domenico da Nola and Giovan Tomaso di Maio; later composers of villanellas, no longer from Naples, included Adrian Willaert, Luca Marenzio, Adriano Banchieri, Orlande de Lassus and others.

References and further reading

- Denis Arnold. "Villanella", *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), xix, 770-773.
- Gustave Reese, *Music in the Renaissance*. New York, W.W. Norton & Co., 1954. ISBN 0393095304
- *The New Harvard Dictionary of Music*, ed. Don Randel. Cambridge, Massachusetts, Harvard University Press, 1986. ISBN 0674615255

Categories: [Musical forms](#) | [Renaissance music](#) | [Baroque music](#)

Viola

The **viola** (in French, *alto*; in German *bratsche*) is a stringed [musical instrument](#) played with a bow which serves as the middle voice of the [violin family](#), between the upper lines played by the higher violin (soprano register) and the lower lines played by the deeper [cello](#) (bass) and double bass.

The viola has an extremely rich sonority, much more full-bodied than the violin, dark-toned and earthy. Being frequently used for playing inner harmonies, the viola does not enjoy the wide solo repertoire of the violin, and though its deep mellow voice has its own beauty, the viola is sometimes underrated. In the right hands, it is both capable of expressing a mournful, penetrating melancholia and a dignified, joyous voice, unique and delightful in its restrained clarity. There are very powerful soloists who play the viola with tremendous volume and energy as well as very challenging pieces of music for viola which demand flair and the entire range of emotions one might expect to be drawn from any instrument.

The form of the viola

The viola is similar in material and construction to the [violin](#) but is larger in size and more variable in its proportions. Unlike the violin, there is no standard "full size" viola. The reason for this is that the ideal viola size for the "best" tone quality (disregarding the craftsmanship of the instrument) would not fit on the player's shoulder. Therefore, violists compensate by playing the largest instrument practicable for the musician, and viola makers often compensate by tweaking the proportions or shape of the instrument in order to make a viola with a shorter string length and lighter weight which still has a large enough sounding box. It is increasingly common to see professional violists playing on instruments which, at first glance, bear little resemblance to the traditional shape of violins (see External Links). On average, the "full size" viola's body length is between one and four inches greater than the full size violin's.

The viola's four strings are tuned in fifths: the C an octave below middle C is the lowest, with G, D and A above it. This tuning is exactly one fifth below the violin, so that they have three strings in common — G, D, and A — and is one octave above the [cello](#).

Playing the viola

While it may appear to be similar to the violin's, the technique required for playing viola has subtle but important differences. The most notable of these spring from the size of the viola.

- When a player switches from violin to viola (or vice versa), the viola will generally have a larger body as well as a longer string length. The most immediately noticeable accommodations a player must make are to use wider-spaced fingerings, a wider and more "extreme" vibrato in the left hand, and to place the bow farther away from the player's body (right arm). The player must also bring the left elbow farther forward or around, so as to reach the lowest string. This allows the fingers to be firm and create a clearer tone.
- The viola bow is slightly shorter (74.0 rather than 74.5 cm) than that of the violin, with a wider band of horse-hair, particularly noticeable near the frog (or 'heel' in the UK). Viola bows (70 to 74 g) are heavier than violin bows (58 to 61 g). Bowing technique differs from violin bowing in that more weight must be applied to pull sound from the strings. One reason for the extra weight requirement is that the viola's heavier strings and larger construction necessitate more energy to initiate vibration, thus the sound. (In the picture at right, the viola bow has a "Parisian" eye on the frog, with a metal ring around the shell eye.)
- The viola is usually strung with thicker strings than the violin. This, combined with its larger size and lower pitch range, results in a tone much more mellow and deep. However, a thicker string gauge also means that the viola "speaks" more slowly than its soprano cousin. Practically speaking, if a violist and violinist are playing together, the violist has to begin moving their bow a fraction of a second sooner than the violinist does to produce a sound that starts at the same moment as the violinist's sound.

Tuning

Violas are tuned by turning the pegs near the scroll, around which the strings are wrapped. Tightening the string will raise the note (make it sharper) while loosening the string will lower the note (making it flatter). The A string is tuned first, typically to 440 Hz (see [Pitch \(music\)](#)). The other strings (D,G,C) are then tuned to it in intervals of perfect fifths, bowing two strings simultaneously. Some violas also have *adjusters* (also called *fine tuners*) that are used to make finer changes. These permit the tension of the string to be adjusted by rotating a small knob at the opposite end of the string, at the tailpiece. Such tuning is generally easier to learn than using the pegs, and adjusters are usually recommended for younger players. Adjusters work best, and are most useful, with higher tension metal strings. It is common to use one on the A-string even if the others are not equipped with them. The picture above shows normal stringing of the pegs. Some violists reverse the stringing of the C and G pegs, so the thicker C string does not turn so severe an angle over the nut.

Small, temporary tuning adjustments can also be made by stretching a string with the hand. A string may be flattened by pulling it above the fingerboard, or sharpened by pressing the part of the string in the pegbox. These techniques may be useful in performance, reducing the ill effects of an out-of-tune string until the arrival of a rest or other opportunity to tune properly.

The tuning C-G-D-A is used for the great majority of all viola music. However, other tunings are occasionally employed (for example, tuning the C string up to D), both in [classical music](#) (where the technique is known as *scordatura*) and in some [folk](#) styles.

Viola music

Historically, the viola was used less often for solo concerti and [sonatas](#) than the violin and the cello. This was often attributed to its sound, which, being mellower and less brilliant than that of the violin, is less suited to virtuoso display. As the violist was usually also a violinist, the brighter instrument was usually picked as the solo instrument.

[Music](#) written for the viola differs from that of other instruments in that it primarily uses alto clef, which is otherwise rarely seen. Viola sheet music also frequently employs the treble clef for higher registers.

In [orchestral](#) music prior to the middle of the 19th century, the viola part is frequently limited to the filling in of [harmonies](#) with little [melodic](#) material assigned to it. When the viola gets melodic parts in music of that era, it might be duplication in unison or octaves of whatever other strings are playing.

A rare example of a piece written before the 20th century which features a solo viola part is Hector Berlioz's *Harold in Italy*, though there are also a few [Baroque](#) and [Classical](#) concerti, for example those by Telemann (one of the earliest viola concertos known) and Carl Stamitz.

The viola plays an important role in [chamber music](#). In the [string quartet](#), the function of the viola can be comparable to its function in the orchestra; filling in the inner harmonies. Mozart succeeded in liberating the viola somewhat when he wrote his six [string quintets](#), which are widely considered to include some of his greatest works. The quintets use two violas, which frees the instrument (especially the first viola) for solo passages and increases the variety and richness of the ensemble. Johannes Brahms wrote two greatly admired sonatas for viola and [piano](#), his Opus 120 (1894); these Brahms transcribed from the originals for the [clarinet](#). Brahms also wrote Two Songs for [Alto](#) with Viola and Piano (Zwei Gesänge für eine Altstimme mit Bratsche und Pianoforte), Op. 91, "Gestillte Sehnsucht" or "Satisfied Longing" and "Geistliches Wiegenlied" or "Spiritual Lullaby," which was a present for the famous violinist Joseph Joachim and his wife, Amalie. Antonín Dvořák played the viola, and was alleged to have said it was his favorite instrument; his chamber music is rich with important parts for the viola. Another Czech composer, Bedřich Smetana, included a significant viola part in his quartet "From My Life"; indeed the quartet begins with an impassioned statement by the viola.

The viola has also occasionally had a major role in orchestral music. An example of this is in the sixth variation of the *Enigma Variations* by Edward Elgar, called "Ysobel".

While the viola repertoire is quite large, the amount written by well-known pre-twentieth century composers is relatively small. Violists therefore choose to play arrangements of works originally written for the violin, cello or other instruments. Many solo viola pieces are transcribed from violin or cello.

In the earlier part of the 20th century, more composers began to write for the viola, encouraged by the emergence of specialised soloists such as Lionel Tertis. William Walton and Béla Bartók both wrote well-known viola concertos. One of the few composers to write a substantial amount of music for the viola was Paul Hindemith, who was a violist himself, often playing the premiere. Debussy's Sonata for Flute, Viola and Harp has inspired a significant number of composers to also write for this combination. Elliot Carter writes well for the viola. His *Elegy* is one of many fine compositions employing the viola, subsequently transcribed for clarinet. Ernst Toch wrote an Impromptu (opus 90b) for solo viola. Rebecca Clarke was a 20th century composer who also wrote extensively for the viola. In the latter part of the 20th century a substantial repertoire has been produced for the viola with many composers writing a [Viola Concerto](#), however most of these works struggle to establish themselves in the repertoire receiving only a limited number of performances.

Although rare, the viola is sometimes used in contemporary popular music, mostly in the avante-garde. The influential group Velvet Underground famously used a viola, as do some modern groups such as Defiance, Ohio and others. [Jazz](#) music has also seen its share of violists, from those used in string sections in the early 1900's to a handful of quartets and soloists emerging in from the 1960s onward.

The viola is also an important accompaniment instrument in Hungarian and Romanian folk string band music, especially in Transylvania. Here the instrument usually has four strings tuned g - d' - a - c (note that the a is an octave lower than found on the classical instrument), and the bridge is flattened with the instrument usually playing triads in a strongly rhythmic manner.

Violists

There are only a few really well known viola virtuosos, likely owing to the bulk of the music featuring the instrument having been written in the twentieth century. Among the better known violists from the twentieth century are Lionel Tertis, Paul Hindemith, William Primrose, Joseph de Pasquale, Lillian Fuchs and Walter Trampler. More recent well-known violists include Yuri Bashmet, Kim Kashkashian, Garth Knox, Roberto Diaz, Wolfram Christ, Tabea Zimmermann, Nobuko Imai, Rivka Golani, Paul Neubauer, Karen Dreyfus, Patricia McCarty and, from the younger generation, Roland Glassl, Viacheslav Dinerchtein, Cathy Basrak, Paul Coletti and Antoine Tamestit.

Among the great composers, several preferred the viola to the violin when playing in ensembles, notably J. S. Bach and Wolfgang Amadeus Mozart. Numerous other composers also chose to play the viola in ensembles, including Joseph Haydn, Ludwig van Beethoven, Franz Schubert, Felix Mendelssohn, Antonin Dvorak, Benjamin Britten, and Rebecca Clarke.

Violas and violists are the target of the musical, intellectual, and moral equivalent of the blonde joke. This is probably the result of the mostly obsolete practice in nineteenth- and early twentieth-century orchestras of demoting to the viola section violinists who lose their playing ability as a result of age or lack of practice.

The term *violist* is not universally used in English; some players, generally British, prefer *viola player*.

The viola in popular music

The viola sees limited use in popular music. It was sometimes part of popular dance orchestras in the period from about 1890 to 1930, and orchestrations of pop tunes from that era often had viola parts available. The viola largely disappeared from pop music at the start of the [big band](#) era. With the Charlie Daniels Band, Charlie Daniels has played viola instead of violin for some of the fiddling "Redneck Fiddlin' Man".

John Cale, a classically trained violist, played the instrument to great effect (amplified and often distorted) on two Velvet Underground albums, The Velvet Underground and Nico and White Light/White Heat.

Dave Swarbrick of the English Folk-Rock group Fairport Convention has been known to contribute viola among other stringed instruments to the band, most notably on the Liege & Lief album on the track "Medley..." where he plays violin with an overdubbed viola playing the same part an octave lower.

The viola has made a slight comeback in modern pop music; aided and abetted by string groups, Bond and Wild. In her latest album, Lonely Runs Both Ways, Alison Krauss uses the viola in many of her songs.

Most people will recall the melody presented by the Viola in the pop hit, Dust in The Wind.
Categories: [String instruments](#) | [Bowed instruments](#)

Viola concerto

The **viola concerto** is a [concerto](#) contrasting a [viola](#) with another body, usually a full [orchestra](#) or [string orchestra](#) but sometimes smaller. Early examples of the viola concerto include among others Georg Philipp Telemann's concerto in G, and several concertos by Carl Stamitz. The first concertante work to use the viola without caution — though extreme virtuosity only later became identified as **the** value desired in a concerto soloist — was the violin and viola Sinfonia Concertante of Mozart.

The viola has not been a popular instrument, and like the [cello](#) suffers from problems of projection against an orchestral ensemble. According to, for instance, Alfred Einstein among others, the essence of the concerto is not the display of virtuosity but conflict and resolution, and the viola is less suited than the piano, or even the violin, to balance itself against an orchestra that is not deliberately underused by the composer. One must consider also that viola players were often violinists retreated in ranks, and viola soloists few, until fairly recently! William Walton unleashed, though he did not necessarily begin, a more substantial output of viola works in the 20th century for newer and more capable players, and these in turn — Lionel Tertis for instance — arranged works originally for other (such as Edward Elgar's cello concerto.)

See also

- [Viola](#)
- [Concerto](#)
- [Clarinet concerto](#)
- [Harpsichord concerto](#)
- [Piano concerto](#)
- [Violin concerto](#)
- [Violoncello concerto](#)

Viola sonata

The **viola sonata** is a [sonata](#) for [viola](#), sometimes with other instruments, usually [piano](#). The earliest viola sonatas are difficult to date for a number of reasons:

- in the [Baroque](#) era, there were many works written for the viola da gamba, including sonatas (the most famous being Johann Sebastian Bach's three, now most often played on the [cello](#))
- in the [Classical](#) era and early [Romantic](#), there were few works written with viola specifically in mind as solo instrument; it was more typical to publish a work or set, like Georges Onslow's opus 16 cello sonatas, or Johannes Brahms's opus 120 clarinet sonatas in the late 19th century, that specified the viola as an alternate.
 - The Brahms may be the first repertory sonatas for the instrument, alternates with an independent life and a performance history.

See also

- [Bassoon sonata](#)
- [Cello sonata](#)
- [Clarinet sonata](#)
- [Piano sonata](#)
- [Violin sonata](#)

Violin

The **violin** is a bowed [stringed musical instrument](#) that has four strings tuned a perfect fifth apart. The range of the violin is from the G just below middle C to the highest notes of the [piano](#). It is the smallest and highest-tuned member of the [violin family](#), of string instruments, which also includes the [viola](#) and [cello](#). (A related bowed string instrument, the double bass, technically belongs to the similar but distinct viol family.)

A violin is sometimes informally called a fiddle, no matter what sort of music is played on it. The words "violin" and "fiddle" come from the same Latin root, but "violin" came through the Romance languages and "fiddle" through Germanic languages.

A person who plays violin is called a violinist or fiddler, and a person who makes or repairs them is called a luthier, or simply a violinmaker.

History

The violin first emerged in northern Italy in the early 16th century. Most likely the first makers of violins borrowed from three different types of current instruments: the rebec, in use since the 10th century (itself derived from the Arab rebab), the Renaissance fiddle, and the lira da braccio. The Indian Ravanastron is also a predecessor of the violin. The earliest explicit description of the instrument, including its tuning, was in the *Epitome musical* by Jambe de Fer, published in Lyons in 1556. By this time the violin had already begun to spread throughout Europe.

It is said that the first real violin was built by Andrea Amati in the first half of the 16th century by order of the Medici family, who had asked for an instrument that could be used by street-musicians, but with the quality of a [lute](#), which was a very popular instrument among the noble in that time. Needless to say, the violin immediately became very popular, both among street-musicians and the nobility, illustrated by the fact that the French king Charles IX ordered Amati to build a whole orchestra in the second half of the 16th century.

The oldest surviving violin, dated inside, is the "Charles IX" by Andrea Amati, made in Cremona in 1564. "The Messiah" or "Le Messie" (also known as the "Salabue") made by Antonio Stradivari in 1716 remains pristine, never having been used. It is now located in the Ashmolean Museum of Oxford.

The most famous violin makers, called luthiers, between the late 16th century and the 18th century included:

- Amati family of Italian violin makers, Andrea Amati (1500-1577), Antonio Amati (1540-1607), Hieronymous Amati I (1561-1630), Nicolo Amati (1596-1684), Hieronymous Amati II (1649-1740)
- Guarneri family of Italian violin makers, Andrea Guarneri (1626-1698), Pietro of Mantua (1655-1720), Giuseppe Guarneri (Joseph filius Andreae) (1666-1739), Pietro Guarneri (of Venice) (1695-1762), and Giuseppe (del Gesu) (1698-1744)
- Antonio Stradivari (1644-1737) of Cremona
- Jacob Stainer (1617-1683) of Absam in Tyrol

It is still believed, perhaps erroneously, that at the beginning of the 18th century, the violin was built in a way that can be expressed as "perfect." It is commonly asserted that "Never since that time has a major improvement been made to the instrument", but changes *have* occurred, particularly to do with the length and angle of the neck, as well as a heavier bass bar. The majority of old instruments have undergone these modifications, and hence are in a significantly different state than when they left the hands of their makers, doubtless with differences in sound and response.

Nevertheless, instruments of approximately 300 years of age, especially those made by Stradivari and Guarneri del Gesù, are the most sought after instruments (for both collectors and performers). In addition to the skill and reputation of the maker, an instrument's age can also influence both price and quality.

Violin construction and mechanics

Construction

A violin typically consists of a spruce top, maple ribs and back, two endblocks, a neck, a [bridge](#), a soundpost, four strings, and various fittings, optionally including a chinrest, which may attach directly over, or to the left of, the tailpiece. A distinctive feature of a violin body is its "hourglass" shape and the arching of its top and back. The hourglass shape comprises an upper bout, a lower bout, and two concave C-bouts at the "waist," providing clearance for the bow.

The voice of a violin depends on its shape, the wood it is made from, the "graduation" (the thickness profile) of both the top and back, and the varnish which coats its outside surface. The varnish and especially the wood continue to improve with age, making the fixed supply of old violins much sought-after. Loose parts or open seams may cause buzzes and should be professionally attended to; in particular, no adhesive other than animal hide glue should ever be used on a violin. A well-tended violin can outlive many generations of players, so it is wise to take a curatorial view when caring for a violin.

The purfling running around the edge of the spruce top is said to give some resistance to cracks originating at the edge. It is also claimed to allow the top to flex more independently of the rib structure. Painted-on faux purfling on the top is usually a sign of an inferior instrument. Ideally the top is glued on with slightly diluted hide glue, to make future removal possible. The back and ribs are typically made of maple, most often with a matching striped figure, called "flame."

The neck is usually maple with a flamed figure compatible with that of the ribs and back. It carries the fingerboard, typically made of ebony, but often some other wood stained or painted black. Ebony is considered the preferred material because of its hardness, beauty, and superior resistance to wear. The maple neck alone is not strong enough to support the tension of the strings without distorting, relying for that strength on its lamination with the fingerboard. For this reason, if a fingerboard comes loose (it happens) it is vital to slacken the strings immediately. The shape of the neck and fingerboard affect how easily the violin may be played. Fingerboards are dressed to a particular transverse curve, and have a small lengthwise "scoop," or concavity, slightly more pronounced on the lower strings, especially when meant for gut or synthetic strings.

Some old violins (and some made to appear old) have a grafted scroll, or a seam between the pegbox and neck itself. Many authentic old instruments have had their necks reset to a slightly increased angle, and lengthened by about a centimeter. The neck graft allows the original scroll to be kept with a [Baroque](#) violin when bringing its neck to conformance with modern standard.

The [bridge](#) is a carefully carved piece of maple, having several purposes: its top curve holds the strings at the proper height from the fingerboard in an arc allowing each to be sounded separately by the bow. It also transmits the vibrations of the strings to the body of the violin. The sound post, or "soul post", fits precisely between the back and top, and may be moved slightly when adjusting the tone of the instrument.

The tailpiece anchors the strings to the lower bout of the violin by means of the tailgut, which loops around the endpin, which fits into a tapered hole in the bottom block. Very often the E string will have a fine tuning lever worked by a small screw turned by the fingers. Fine tuners may also be applied to the other strings, and are sometimes built in to the tailpiece.

At the scroll end, the strings wind around the tuning pegs in the pegbox. Strings usually have a colored "silk" wrapping at both ends, for identification and to provide friction against

the pegs. The tapered pegs allow friction to be increased or decreased by the player applying appropriate pressure along the axis of the peg while turning it. Various brands of peg compound or peg dope help keep the pegs from sticking or slipping.

Strings

Strings were first made of sheep gut, stretched, dried and twisted. Modern strings may be solid steel, stranded steel, or various synthetic materials, wound with various metals.

Violinists carry replacement strings with their instruments to have one available in case a string breaks. A teacher can advise students how often to change strings, as it depends on how much and how hard one plays. Apart from obvious things, such as the winding of a string coming undone from wear, a player will generally change a string when it no longer plays "true", with a negative effect on intonation.

Acoustics

See also Sound production (string instruments)

The arched shape, the thickness of the wood, and its physical qualities govern the sound of a violin. Patterns of the nodes (places of no movement) made by sand or glitter sprinkled on the plates with the plate vibrated at certain frequencies, called "Chladni patterns", are occasionally used by luthiers to verify their work before assembling the instrument.

Sizes

Children learning the violin often use fractional sized violins, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{10}$, and $\frac{1}{16}$. Occasionally, even a $\frac{1}{32}$ sized instrument is used.

The body length (not including the neck) of a 'full-size' or $\frac{4}{4}$ violin is about 14 inches (35 cm) or smaller in some models of the 17th century. A $\frac{3}{4}$ violin is 13 inches (33 cm), and a $\frac{1}{2}$ size is 12 inches (30 cm). Viola size is specified as body length in inches rather than fractional sizes. A 'full-size' viola averages 16 inches (40 cm).

When determining the violin size appropriate for a child, a general rule is to have the child hold the instrument against the neck, and reach out past the end of the scroll. Some teachers feel that students can handle a size if they are able to reach around the end of the scroll and see the tips of the fingers, while others recommend smaller sizes as safer, preferring to have the scroll fall short of the student's wrist.

Tuning

Violins are tuned by turning the pegs in the pegbox under the scroll, or by turning the fine tuner screws at the tailpiece. A violin always has pegs, but fine tuners (also called *fine adjusters*) are optional. These permit the string tension to be adjusted in very small amounts much more easily than by using the pegs. Fine tuners work by turning a small metal screw, which moves a lever that is attached to the end of the string. Fine tuners are usually recommended for younger players, fractional-sized instruments, those using high tension or metal strings, or beginners. Fine tuners are most useful with solid metal strings; since they do not stretch as much as synthetics, solid-core strings can be touchy to tune with pegs alone. Fine tuners are not useful when using gut strings; since these strings are more "stretchy", the tuners lack enough range of travel to make a significant pitch difference, and the sharp corners on the prongs may cause the string to break where the string passes over them. Most players use a fine tuner on the E-string even if the other strings are not so equipped.

The A string is first tuned to a standard [pitch](#) (usually 440 Hz) or to another instrument. (When playing with a fixed-pitch instrument such as a piano or accordion, the violin must tune accordingly.) The other strings are then tuned to each other, starting with the tuned A string, in intervals of perfect fifths by bowing them in pairs. Sometimes, a minutely higher pitch is used to tune for solo playing to give the instrument a brighter sound. After tuning, experienced players make sure that the bridge is standing straight and centered between the inner nicks of the f holes, since bridges are free to move about, being held in place only by the tension of the strings.

The tuning G-D-A-E is used for the great majority of all violin music. However, any number of other tunings are occasionally employed (for example, tuning the G string up to A), both in [classical music](#), where the technique is known as scordatura, and in some folk styles where it is called "cross-tuning." One famous example of scordatura in classical music is Saint-Saëns' *Danse Macabre*, where the solo violin's E string is tuned down to E flat to give the part an eerie dissonant sound.

Some electric violins have five, six, or even seven strings, others have the usual four. Usually the extra strings go lower, to C, F, and B flat. If the instrument's playing length, or string length from nut to bridge, is equal to a violin's (a bit less than 13 inches, or 330 mm,) it may be properly termed a violin. Acoustic 5-string instruments exist, with a scale length closer to that of a viola's; they are commonly called violas.

Bows

A violin is usually played using a bow consisting of a stick with a ribbon of horsehair strung between the tip and frog (or nut, or heel) at opposite ends. A typical violin bow may be 29 inches (74.5 cm) overall, and weigh about 2 oz. (60 g). Viola bows may be about 3/16" (5 mm) shorter and 1/3 oz. (10 g) heavier.

At the frog end, a screw adjuster tightens or loosens the hair. Just forward of the frog, a leather thumb cushion and winding protect the stick and provide grip for the player's hand. The winding may be wire, silk, or whalebone (now imitated by alternating strips of yellow and black plastic.) Some student bows (particularly the ones made of solid fiberglass) substitute a plastic sleeve for grip and winding.

The hair of the bow traditionally comes from the tail of a "white" (technically, a grey) male horse, although some cheaper bows use synthetic fiber. Occasional rubbing with rosin makes the hair grip the strings intermittently, causing them to vibrate. The stick is traditionally made of pernambuco or the less expensive brazilwood, although some student bows are made of fiberglass. Recent innovations have allowed carbon-fiber to be used as a material for the stick at all levels of craftsmanship.

Playing the violin

The standard way of holding the violin is under the chin and supported by the left shoulder, often assisted by a shoulder rest. (However, some cultures vary in this practice; for instance, Indian (Carnatic and Hindustani) violinists play seated on the floor and rest the scroll of the instrument on the side of their foot.) The strings may be sounded either by plucking them (*pizzicato*) or by drawing the hair of the bow across them (*arco*). The left hand regulates the sounding length of the string by stopping it against the fingerboard with the fingertips, producing different pitches.

Left hand and pitch production

As placement of the left hand fingers on the strings is not aided by frets; players must finger the string at the right spot by skill alone, or they will sound out of tune. Good intonation comes from lots of practice.

Beginners often rely on tapes on the finger board in several places for proper left hand finger placement, but quickly abandon the tapes as they advance. Another commonly-used marking technique uses dots of typists correction fluid on the fingerboard, which wear off in a few weeks of regular practice.

The fingers are conventionally numbered 1 (index) through 4 (little finger). Especially in instructional editions of violin music, numbers over the notes may indicate which finger to use, with "O" indicating "open" string. The chart to the right shows the arrangement of notes reachable in first position.

Left hand finger placement is a matter for the ears and hand, not the eyes. That is, finger placement has strong aural and tactile/kinesthetic components; visual references are only marginally useful. Note also (not shown on this chart) that the spacing between note positions becomes closer as the fingers move up (in pitch) from the nut. The yellow bars on the sides of the chart represent three of the usual tape placements for beginners, at 1st, high 2nd, and 3d fingers.

Positions

The placement of the left hand on the fingerboard is characterized by "positions". First position, where most beginners start (although some methods start in third position), is the most commonly used position in string music. The lowest note available in this position in standard tuning is an open G; the highest note in first position is played with the fourth finger on the E-string, sounding a B, or reaching up a half step (also known as the "extended fourth finger") to the C two octaves above middle C.

Moving the hand up the neck, so the first finger takes the place of the second finger, brings the player into *second position*. Letting the first finger take the first-position place of the third finger brings the player to *third position*, and so on. The upper limit of the violin's range is largely determined by the skill of the player, who may easily play more than two octaves on a single string, and four octaves on the instrument as a whole. The lowest position on a violin is half-position, where the first finger is very close to the nut, this position is usually only used in complex music or music with many flatted notes.

Violinists usually change positions in a first finger to third finger pattern; where the first finger is moved to the place of the third finger (ie. on the A string moved from B to D) The most logical and common shifting positions are first position to third position, and then to fifth position if necessary.

The same note will sound substantially different depending on what string is used to play it. Sometimes the composer or arranger will specify the string to be used in order to achieve the desired [tone quality](#); this is indicated in the music by the marking, for example, *sul G*, meaning to play on the G string. Playing high up on the G and D strings in particular gives a distinctively strained quality to the sound. Otherwise, moving into different positions is usually done for tactical reasons, for reaching higher notes or avoiding string crossings.

Open strings

A special timbre results from bowing a note on an *open string*, or without touching its string with a finger. Open string notes (G, D, A, E) have a very distinct sound resulting from lack of contact by the finger. Other than low G (which can be played in no other way), open strings are usually selected for special effects. In classical music, an open string is sometimes considered to make a rather harsh sound and, in most cases, should be avoided (this is especially true of the E string which has a very metallic tone).

Playing an open string simultaneously with a stopped note on an adjacent string produces a [bagpipe](#)-like drone, often used by composers in imitation of [folk music](#). Sometimes the two notes are identical (for instance, playing a fingered A on the D string against the open A string), giving a ringing sort of "fiddling" sound.

Double stops and drones

Double stopping is when two separate strings are stopped by the fingers, and bowed simultaneously, producing a part of a [chord](#). Sometimes moving to a higher position is necessary for the left hand to be able to reach both notes at once. Sounding an open string alongside a fingered note is another way to get a partial chord. While sometimes also called a double stop, it is more properly called a drone, as the drone note may be sustained for a passage of different notes played on the adjacent string. Three or four notes can also be played at one time (triple and quadruple stops, respectively), and, according to the style of music, the notes might all be played simultaneously or might be played as two successive double stops, favoring the higher notes.

Vibrato

Vibrato is a technique of the left hand and arm in which the pitch of a note varies in a pulsating rhythm. While various parts of the hand or arm may be involved in the motion, the end result is a movement of the fingertip bringing about a slight change in vibrating string length. Violinists oscillate backwards, or lower in pitch from the actual note when using vibrato, since perception favors the highest pitch in a varying sound. Vibrato does little, if anything, to disguise an out-of-tune note: in other words, vibrato is a poor substitute for good intonation. Music students are taught that unless otherwise marked in music, vibrato is assumed or even mandatory. This can be an obstacle to a classically-trained violinist wishing to play in a style that uses little or no vibrato at all, such as baroque music played in period style and many traditional fiddling styles.

The "when" and "what for" of violin vibrato are artistic matters of style and taste. In acoustical terms, the interest that vibrato adds to the sound has to do with the way that the overtone mix (or tone color, or timbre) and the directional pattern of sound projection change with changes in pitch. By "pointing" the sound at different parts of the room in a rhythmic way, vibrato adds a "shimmer" or "liveliness" to the sound of a well-made violin.

Harmonics

Lightly touching the string with a fingertip at a harmonic node while bowing close to the bridge can create harmonics. Instead of the normal solid tone a wispy-sounding overtone note of a higher pitch is heard. Each node is at an integer division of the string, for example half-way or one-third along the length of the string. A responsive instrument will sound numerous possible harmonic nodes along the length of the string.

Harmonics are marked in music with a little circle above the note that determines the pitch of the harmonic. There are two types of harmonics: **natural harmonics** and **artificial harmonics** (also known as **false harmonics**).

Natural harmonics are played on an open string. The pitch of the open string is called the fundamental frequency. Harmonics are also called **overtones**. They occur at whole-number multiples of the fundamental, which is called the first harmonic. The second harmonic is the first overtone, the third harmonic is the second overtone, and so on. The second harmonic is in the middle of the string and sounds an octave higher than the string's pitch. The third harmonic breaks the string into thirds, and the fourth harmonic breaks the string into fourths. The sound of the second harmonic is the clearest of them all, because it is a common node with all the succeeding even-numbered harmonics (4th, 6th, etc.). The third harmonic (and succeeding odd-numbered harmonics) are harder to play because they break the string into three (or other odd-numbered parts) and don't share as many nodes with other harmonics.

Artificial harmonics are more difficult to produce than natural harmonics, as they involve both stopping the string and playing a harmonic on the stopped note. Using the "octave frame"—the normal distance between the first and fourth fingers in any given position—with the fourth finger just touching the string a [fourth](#) higher than the stopped note produces the fourth harmonic, two octaves above the stopped note. Finger placement and pressure, as well as bow speed, pressure, and sounding point are all essential in getting the desired harmonic to sound. And to add to the challenge, in passages with different notes played as false harmonics, the distance between stopping finger and harmonic finger must constantly change.

The "harmonic finger" can also touch at a major third above the pressed note, or a fifth higher. These harmonics are less commonly used; in the case of the major third, the harmonic does not speak as readily; in the case of the fifth, the stretch is greater than is comfortable for many violinists.

Elaborate passages in artificial harmonics can be found in virtuoso violin literature, especially of the 19th and early 20th centuries. (One notable example is an entire section of Vittorio Monti's *Csárdás*.)

Right Hand & Tone Colour

The right arm, hand, and bow are responsible for tone quality, [rhythm](#), dynamics, [articulation](#), and certain (but not all) changes in [timbre](#).

Bowing techniques

The most essential part of bowing technique is the bow grip. It is usually with the thumb bent in the small area between the frog and the winding of the bow. The other fingers are spread somewhat evenly across the top part of the bow.

The violin produces louder notes with greater bow speed or more weight on the string. The two methods are not equivalent, because they produce different timbres; pressing down on the string tends to produce a harsher, more intense sound.

The sounding point where the bow intersects the string also influences timbre. Playing close to the bridge (*sul ponticello*) gives a more intense sound than usual, emphasizing the higher harmonics; and playing with the bow over the end of the fingerboard (*sul tasto*) makes for a delicate, ethereal sound, emphasizing the fundamental frequency. Dr. Suzuki referred to the sounding point as the "Kreisler highway"; one may think of different sounding points as "lanes" in the highway.

Various methods of 'attack' with the bow produce different articulations. There are many bowing techniques that allow for every range of playing style and many teachers, players, and orchestras spend a lot of time developing techniques and creating a unified technique within the group.

Pizzicato

A note marked *pizz.* (abbreviation for *pizzicato*) in the written music is to be played by plucking the string with a finger of the right hand rather than by bowing. (The index finger is most commonly used here.) Sometimes in virtuoso solo music where the bow hand is occupied (or for show-off effect), *left-hand pizzicato* will be indicated by a "+" (plus sign) below or above the note. In left-hand pizzicato, two fingers are put on the string; one (usually the index or middle finger) is put on the correct note, and the other (usually the ring finger or little finger) is put above the note. The higher finger then plucks the string while the lower one stays on, thus producing the correct pitch.

Col legno

A marking of *col legno* (Italian for "with the wood") in the written music calls for striking the string(s) with the stick of the bow, rather than by drawing the hair of the bow across the strings. This bowing technique is somewhat rarely used, and results in a muted percussive sound. The eerie quality of a violin section playing *col legno* is exploited in some symphonic pieces, notably the "witches' dance" of the last movement of Berlioz' *Symphonie Fantastique*. Some violinists, however, object to this style of playing as it can damage the finish and impair the value of a fine bow.

Mute

Attaching a small metal or rubber device called a "mute" to the bridge of the violin gives a more mellow tone, with fewer audible overtones. Parts to be played muted are marked *con sord.*, for the Italian *sordino*, mute. (The instruction to play normally, without the mute, is *senza sord.*) There are also massive metal, rubber, or wooden mutes available. These are known as "practice mutes" or "hotel mutes". Such mutes are generally not used in performance, but are used to deaden the sound of the violin in practice areas such as hotel rooms. Some composers have used practice mutes for special effect, for example at the end of Luciano Berio's *Sequenza VIII* for solo violin.

Musical styles

Classical music

Since the [Baroque](#) era the violin has been one of the most important of all instruments in [classical music](#), for several reasons. The tone of the violin stands out above other instruments, making it appropriate for playing a melody line. In the hands of a good player, the violin is extremely agile, and can execute rapid and difficult sequences of notes.

The violin is also considered a very expressive instrument, which is often felt to approximate the human voice. This may be due to the possibility of vibrato and of slight expressive adjustments in pitch and timbre. Many leading composers have contributed to the [violin concerto](#) and [violin sonata](#) repertoires.

Violins make up a large part of an [orchestra](#), and are usually divided into two sections, known as the first and second violins. Composers often assign the melody to the first violins, while second violins play harmony, accompaniment patterns or the melody an octave lower than the first violins. A [string quartet](#) similarly has parts for first and second violins, as well as a [viola](#) part, and a bass instrument, such as the [cello](#) or, rarely, the bass.

Jazz

The violin is used as a solo instrument in [jazz](#), though it is a relative rarity in this genre; compared to other instruments, like saxophone, trumpet, piano and guitar, the violin appears fairly infrequently. It is, however, very well suited to jazz playing, and many players have exploited its qualities well.

The earliest references to jazz performance using the violin as a solo instrument are documented during the first decades of the 20th century. The first great jazz violinist was Joe Venuti who is best known for his work with guitarist Eddie Lang during the 1920s. Since that time there have been many superb improvising violinists including Stéphane Grappelli, Stuff Smith, Ray Perry, Ray Nance, Claude "Fiddler" Williams, Leroy Jenkins, Billy Bang, Mat Maneri, Malcolm Goldstein. Other notable jazz violinists are Regina Carter and Jean-Luc Ponty.

Violins also appear in ensembles supplying orchestral backgrounds to many jazz recordings.

Popular music

While the violin has had very little usage in [rock](#) music compared to its brethren the [guitar](#) and [bass guitar](#), it is increasingly being absorbed into mainstream pop with artists like Vanessa Mae, Bond, Linda Brava, Miri Ben-Ari, Nigel Kennedy, Yellowcard, Dave Matthews Band with Boyd Tinsley, Arcade Fire, Jean-Luc Ponty, Camper Van Beethoven, and The Who (in the coda of their 1971 song Baba O'Riley). Independent artists such as Final Fantasy and Andrew Bird have also spurred increased interest in the instrument. It has also seen usage in the [post-rock](#) genre by bands like Broken Social Scene and Hope of the States.

The hugely popular Motown recordings of the 60's and 70's relied heavily on strings as part of their trademark texture. Earlier genres of pop music, at least those separate from the

[Rock 'n' Roll](#) movement, tended to make use of fairly traditional orchestras, sometimes large ones; examples include the American "Crooners" such as Bing Crosby.

Up to the 1970s, most types of popular music used bowed strings, but the rise of [electronically created music](#) in the 1980s saw a decline in their use, as synthesized string sections took their place. Since the end of the 20th century, real strings have begun making a comeback in pop music.

Indian and Arabic pop music is filled with the sound of violins, both soloists and ensembles.

Some [folk/viking metal](#) bands use the violin in their songs (i.e. Thyrfing), and some even have a permanent violinist (i.e. Ásmegin).

One of the best-selling bands of the 1990's, the Corrs, relied heavily on the skills of violinist Sharon Corr. The violin was intimately integrated with the Irish tin whistle, the Irish hand drum (bodhran), as well as being used as intro and outro of many of their Celtic-flavored pop-rock songs.

Indian Classical Music

The violin is a very important part of South Indian classical music ([Carnatic music](#)). It is believed to have been introduced to the South Indian tradition by Baluswamy Dikshitar. Though primarily featured as an accompaniment instrument, violin has successfully gained prominence as a solo instrument in the contemporary scenario.

On the contemporary Indian classical music scene, the child prodigy violinist from Kerala, **L. Athira Krishna**, has achieved global recognition in the genre of South Indian Classical Solo Violin Playing Genre.

The violin is also a principal instrument for South Indian film music. Film composers Ilayaraja and A. R. Rahman have used the violin very effectively in this genre. **V.S. Narasimhan** is among the undisputed violin wizards in the South Indian film industry, with many hits in the film world.

Folk music and fiddling

Like many other instruments of classical music, the violin descends from remote ancestors that were used for [folk music](#). Following a stage of intensive development in the late Renaissance, largely in Italy, the violin had improved (in volume, tone, and agility), to the point that it not only became a very important instrument in art music, but proved highly appealing to folk musicians as well, ultimately spreading very widely, sometimes displacing earlier bowed instruments. [Ethnomusicologists](#) have observed its widespread use in Europe, Asia, and the Americas.

In many traditions of [folk music](#), the tunes are not written but are memorized by successive generations of musicians and passed on in both informal and formal contexts.

Fiddle

When played as a folk instrument, the violin is ordinarily referred to in English as a **fiddle**.

One very slight difference between "fiddles" and ordinary violins may be seen in American (e.g., [bluegrass](#) and old-time music) fiddling: in these styles, the bridge is often shaved down so that it is less curved. This makes it easier to play double stops, and often makes triple stops possible, allowing one to play [chords](#).

MIDI

The sound of a real violin can be simulated electronically with the MIDI (Musical Instrument Digital Interface) system, using electronic synthesis. Under MIDI, all instruments are assigned a number; a single violin played arco is instrument #41, where the numbering begins from #1. Though general MIDI does not allow for distinction between up bows and down bows, it is possible to differentiate between staccato and legato by adjusting note durations, which most notation software capable of outputting MIDI can handle. General MIDI also provides for regular pizzicato but not left-hand pizzicato, but in any case, under MIDI, pizzicato is at most an approximation of the actual sound.

See also

- [Electric violin](#)
- For instruments related to the violin, see [String instruments](#).

Categories: [Bowed instruments](#) | [String instruments](#)

Violin concerto

A **violin concerto** is a [concerto](#) for solo [violin](#) (occasionally, two or more violins) and instrumental ensemble, customarily [orchestra](#). Such works have been written from the [Baroque](#) period, when the solo concerto form was first developed, up through the present day. Many major composers have contributed to the violin concerto repertoire, with the best known works including those by Bach, Beethoven, Brahms, Mendelssohn, Mozart, Sibelius, Tchaikovsky, Vivaldi, and Wieniawski.

In some violin concertos, especially from the Baroque and modern eras, the violin (or group of violins) is accompanied by a chamber ensemble rather than an orchestra—for instance, Vivaldi's *L'estro armonico*, originally scored for four violins, two violas, cello, and continuo, and Allan Pettersson's first concerto, for violin and string quartet.

See also

- [Clarinet concerto](#)
- [Harpsichord concerto](#)
- [Piano concerto](#)
- [Viola concerto](#)
- [Violoncello concerto](#)

Violin family

The **Violin family** of [instruments](#) was developed in Italy in the 17th Century. It comprises three instruments: the [violin](#), [viola](#) and the [cello](#). Although usually associated with the violin family, the double bass's origins are generally believed to be of the viol family, as may be seen by its sloping shoulders compared to the violin.

Violin Viola Cello Bass (in viol family)

All [string instruments](#) share similar form, parts, construction, and function, and the viols bear a particularly close resemblance to the violin family. However, instruments in the violin family are set apart by similarities in shape, in tuning practice, and in history. They have four strings each, are tuned in fifths (the bass is tuned in fourths), are not fretted, and have four rounded bouts.

Along with the double bass, they are the most used bowed string instruments in the world today. Although all share a place in [classical music](#), they are also used (less often) in [jazz](#), [rock](#), and other types of [popular music](#), where they are often amplified, or simply created to be used as [electric instruments](#). The violin is also used extensively in fiddle music, [country music](#), and [folk music](#).

One of the most popular and standardized groupings in classical [chamber music](#), the [string quartet](#), is composed entirely of instruments from the violin family. This similarity in the manner of sound production allows string quartets to blend their tone colour and [timbre](#) more easily than less homogeneous groups. This is particularly notable in comparison to the standard [wind quintet](#), which, although composed entirely of [wind instruments](#), comprises four fundamentally different ways of producing musical [pitch](#).

See also

- violin octet, an experiment in part to create an even more homogeneous blend of instruments related to the violin.
- [string instrument](#)
- [string orchestra](#)
- [list of string instruments](#)

Categories: [String instruments](#) | [Musical instrument](#)

Violin sonata

A **violin sonata** is a musical composition for solo [violin](#), often (but not always) accompanied by a [piano](#) or other keyboard instrument, or by figured bass in the [Baroque](#).

Some violin sonatas, notably those by Mozart, Beethoven, and César Franck, are primarily piano works with the violin playing a lesser role.

See also

- [Bassoon sonata](#)
- [Cello sonata](#)
- [Clarinet sonata](#)
- [Flute sonata](#)
- [Piano sonata](#)
- [Viola sonata](#)

Violoncello concerto

A **violoncello concerto** (commonly called a **cello concerto**) is a [concerto](#) for solo [violoncello](#) with [orchestra](#) or, very occasionally, smaller groups of instruments. These pieces have been written from the time of Vivaldi and Tartini if not earlier, and continue to be written into the present day.

See also

- [Clarinet concerto](#)
- [Harpsichord concerto](#)
- [Piano concerto](#)
- [Viola concerto](#)
- [Violin concerto](#)

Virelai

A **virelai** is a form of [medieval](#) French verse used often in poetry and [music](#). It is one of the three *formes fixes* (the others were the [ballade](#) and the rondeau), and was one of the most common verse forms set to music in Europe from the late 13th to the 15th centuries.

A virelai is similar to a rondeau. Each stanza has two rhymes, the end rhyme recurring as the first rhyme of the following stanza. The overall musical structure is almost invariably AbbaA, with the first and last sections having the same lyrics; this is the same form as the Italian ballata.

One of the most famous [composers](#) of virelai is Guillaume de Machaut (1300–1377), who also wrote his own verse; 33 separate compositions in the form survive by him. Other composers of virelai include Jehannot de l'Escurel, one of the earliest (d. 1304), and Guillaume Dufay (c.1400–1474), one of the last.

By the mid-15th century, the form had become largely divorced from music, and numerous examples of this form (as well as the ballade and the rondeau) were written, which were either not intended to be set to music, or for which the music has not survived.

Example

"Douce Dame Jolie" by Guillaume de Machaut

Douce dame jolie,
Pour dieu ne pensés mie
Que nulle ait signorie
Seur moy fors vous seulement.

Qu'adès sans tricherie
Chierie
Vous ay et humblement
Tous les jours de ma vie
Servie
Sans villain pensement.
Helas! et je mendie
D'esperance et d'aïe;
Dont ma joie est fenie,
Se pitié ne vous en prent.

Douce dame jolie,
Pour dieu ne pensés mie
Que nulle ait signorie
Seur moy fors vous seulement.

English Example:

People I Once Knew by Eric Armentrout

Thinking back a few Years, three, maybe two, I'd say, On Fifth Avenue Stood my house
oof blue And Gray. Neighbors (I had a few) Were friends that I knew would stay.

But to my dismay They all moved away from me. I don't know where they Are living today,
You see, But I do still pray They'll come back someday To me.

Categories: [Musical forms](#) | [Medieval music](#) | [Renaissance music](#)

Virtual band

A **virtual band** (also known as a *virtual group* or *cartoon band*), in [music](#), is any group whose members are not flesh-and-blood musicians, but animated characters. The music is recorded by human musicians in the studio, while any video clips, stage appearances, etc, are animated using the virtual line-up. Stage appearances are complex, because they not only require pre-animated sequences, ready to play, but also need the actual musicians behind the screen, performing in perfect sync. (This can be overcome by pre-recording the set in channels, and playing back live, but this can lose that 'live' experience.)

Characters in virtual bands can be hand-drawn (like in The Archies and Gorillaz) or computer animated (like JuJu Eyeballs).

Production

In the studio

The recording of the music is done by the human musicians and artists, whom the virtual artists emulate. This is done using the normal in-studio recording process; see [Sound recording](#) for a detailed explanation.

In some instances, most notably The Chipmunks, and Gorillaz, manipulation of voices may be employed, either to achieve a desired vocal effect, or to make it dissimilar to the voice of the actual singer. The manipulation is done by either modifying the playback speed of the vocal track, for example speeding it up or slowing it down, or by putting it through a [synthesiser](#).

Writing and production credits may be assigned to either the virtual band, or the human writers and artists involved.

On stage

One of two methods can be employed for live performances. The first involves animating the entire set, with little or no allowance for audience interaction, then 'performing' it as is. The major pitfall with this method is the lack of audience interaction, which can be vital during concerts. This is best suited to short performances, where audience response can be predicted.

The second, and more complex, method differs from the first in that allowance is made for a variety of responses and interaction. This means having a wide range of animated sequences ready to play, with matching spoken lines, in response to different reactions.

In both cases, extensive rehearsal is required to synchronize spoken lines and instrumentation with animated action. This can be eliminated by using pre-recorded music and speech, however doing so also weakens the actual 'live' experience.

(Some non-virtual artists and groups have employed a similar technique on some concert tours and performances. DJ Shadow, for example, on his *In Tune and On Time* tour, had pre-animated sequences, which were played on giant screens behind him while he performed the set. Again, a large amount of pre-tour planning and synchronisation rehearsal was require beforehand.)

An example

Perhaps the most complex live performance by a virtual band was Gorillaz' performances at the MTV Europe Music Awards in Lisbon and the 2006 Grammy Awards. The group used a combination of computer-generated 3D imagery with 19th-century Pepper's Ghost technology to create life-like holograms of the band members. There are also initial plans for a Gorillaz world tour using this technology.

History

Early history

While the term had not officially been coined at the time, Alvin and the Chipmunks were the first virtual band to appear. Centered around the 'front-munk' Alvin, his two brothers Simon and Theodore, and their manager/father Dave Seville, their voices were created by Ross Bagdasarian, who accelerated the recording of his voice to create the distinctive sound; the process earned him two [Grammys](#) in 1959 for engineering.

The success of the Chipmunks spurred on another group, the Nutty Squirrels, to join the ranks. A scat-singing version of Bagdasarian's creation, they made the American Top 40 with their song *Uh-Oh*. Their success, however, was short-lived.

Virtual bands from television

The Archies were the first virtual band to appear in worldwide pop charts. In 1969, The Monkees wrote Sugar Sugar, and performed it to their manager. Displeased about this (he had really hoped the group would only perform songs written by songwriters outside of the group), he took the song, and created a group who could be easily managed; basing it on the Archie comic that was popular at the time, he created the Archies.

The popularity of the group opened the door for many other cartoon bands, especially Josie and the Pussycats, The Banana Splits and Dr. Teeth and the Electric Mayhem. The release of the bands' recordings played a part (to varying degrees for each group) in increasing the popularity of their parent show, and vice versa. However, because of this, their respective successes would be limited, as the shows were eventually cancelled.

Revival

The 1980's were largely free of virtual groups. It wouldn't be until the early 1990's, when the Chipmunks, updated to fit with the more contemporary setting, and now playing their own instruments, released a CD of covers to accompany the new show, that virtual bands would begin to make a comeback.

The first recorded use of the term *virtual band* came about in 1996, used to describe an American group called the Bot Brothers, who also used the internet as a distribution medium. The group was largely unpopular, due to their limited fanbase and bad attitude. ^{N1} This resulted in the group's splitting; they reformed a few years later with a larger band to make the Bots.

In 1999, the first Australian virtual band, JuJu Eyeballs, were unearthed. Their tenure as a band was to be brief: they had released two singles through Warner-Chappell Australia, one of which was only available through the site, before disappearing in 2001.

The media were the first to bring the term into popularity, with the appearance of Britain's Gorillaz in 2000. Formed by Blur's Damon Albarn and Tank Girl's Jamie Hewlett, and produced by Deltron 3030's Dan the Automator, the group brought the virtual bands to the musical fore again, with their scoring numerous Top 20 positions around the world, and the World Record of being the Most Successful Virtual Band.

New source mediums

In 2005, dance duo Bass Bumpers produced a song featuring the very popular ringtone Crazy Frog, called *Axel F*. Sampling the ringtone, along with the original 'Axel F' theme from Beverly Hills Cop, the song made Number 1 in both England and Australia, and top 10 in many other countries.

A few months after the Crazy Frog release, to coincide the release of the new line of dolls, Bratz Rock Angelz released their first single, *So Good*. The group followed in the line of many of their real-life pop counterparts stylistically.

Net-based virtual bands

The term is also now being used to describe groups of musicians who collaborate online through broadband by utilizing a content management system and local digital audio workstations. The work is sometimes released under a Creative Commons license, so musicians can share their 'samples' to create collaborative musical expressions for noncommercial purposes without ever meeting face to face.

Notable groups

Alvin and the Chipmunks
The Archies
The Banana Splits
Billy and the Boingers
The Bots
The California Raisins
Crazy Frog
The Crescendolls
Dr. Teeth and the Electric Mayhem
Gorillaz
Josie and the Pussycats
JuJu Eyeballs
Prozzäk

Vocal house

Vocal [house](#) is a musical genre that came to the fore in the late 1980s and early '90s. It is often comprised of deep soulful vocals (usually sung by female jazz divas) and a [piano](#) break, at some stage of the tune. Other samples usually included [jazz](#) loops, horns and [funk](#) basslines.

Its roots can be traced back to America, although later influences came from Italy and the Balearics.

[House](#)

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Vocal range

[Human voices](#) may be classified according to their **vocal range** — the highest and lowest pitches that they can produce.

Vocal ranges

Female ranges

[Soprano](#)

[Mezzo-soprano](#)

[Contralto](#)

Male ranges

[Sopranist](#)

[Alto](#)

[Tenor](#)

[Baritenor](#)

[Baritone](#)

[Bass-baritone](#)

[Bass](#)

Vocal range defined

Despite its intuitive clarity, vocal range is not easy to define, nor is it easy to compare the vocal ranges of singers in different genres. The tonal quality of the voice is as important in determining voice type as the range of notes themselves.

The broadest definition of vocal range, given above, is simply the span from the highest to the lowest note a particular voice can produce. This broad definition, however, is quite often not the one meant when someone speaks of "vocal range." This is because some of the notes a voice can produce may not be considered "musically useful" for a particular purpose. For example, when speaking of the vocal range of a male opera singer, one usually excludes falsetto pitches, which are not used in most opera. A male doo-wop singer, on the other hand, might quite regularly deploy his falsetto pitches in performance and thus include them in determining his range.

For this reason, it is important to clearly define what is meant when discussing a vocal range. For example, one might say of a man that he has a one and a half octave range in full voice and an additional one half octave in falsetto. Similarly, when discussing the range of a woman one might say that she has a "useful" two octave range with an additional major third on the bottom that is only audible with amplification. Unfortunately, there is no standardization in this nomenclature.

Vocal range in classical music

Vocal range is generally very important in classical music. In [opera](#), two considerations are paramount in determining vocal range: consistency of timbre across the vocal range, and ability to project the pitches (that is, to be heard clearly over an orchestra without amplification). Thus the vocal range for a man is generally determined by the pitches that he can produce in full voice - that is, excluding falsetto, which sounds too harshly different from lower notes in most men's voices. Vocal range for women is only slightly more freely determined: The same criteria broadly apply, but women of the highest voice type ([soprano](#)) can on occasion deploy their flageolet register to reach very high notes despite a typically noticeable difference in timbre. Of course, if any pitch cannot be properly projected, it is not considered part of the range.

Choral music is somewhat less stringent. In contrast to opera, the large number of voices that can be deployed in each group make it somewhat less important that each individual voice be flawlessly produced and completely audible. Thus, for example, choirs can often deploy notes that are lower than those that might be deployed in an operatic performance - no single member of the choir might be able to project such a low note individually, but taken together the note might be quite audible.

Classification of vocal range in classical music

The following vocal range classifications are typically used in classical music (from highest to lowest). The ranges listed are prototypical but actual vocal range differs from person to person. Those listed below should not be taken as a restrictive category but as a general guide:

- [Soprano](#): C4-A5
- [Mezzo-soprano](#): A3 - F5
- [Contralto \(often abbreviated to Alto\)](#): F3 - D5
- [Tenor](#): B2 - G4
- [Baritone](#): G2 - E4
- [Bass](#): E2 - C4

The first three ranges are usually sung by women, and the last three are usually sung by men. Occasionally men will sing in the three female registers. When sung by men, they are renamed:

- Sopranist (soprano range)
- Countertenor (mezzo-soprano or contralto range)
- [Alto](#) (contralto range)

In addition to these general classifications, additional subdivisions are very commonly deployed in opera and other classical music for solo voice. There are a number of such detailed classification schemes, many of which are country-specific. See, for example, the articles on individual voice types above or the article on Fach.

Induced vocal range

Where the above are largely achieved through practice and natural aptitude, vocal ranges can be achieved by means of physiological modification. Only the example of the castrato is particularly notable.

Vocal range in popular music

Vocal range in popular music is usually more generously defined than in classical. Because of the use of amplification it is possible for singers to produce musically useful pitches that are much lower than might be possible for classical singers. Similarly, consistency of timbre is much less important in popular music. Thus in many popular genres falsetto is acceptable for men, deep growling pitches can be deployed, and flageolet notes (commonly referred to as the whistle register in popular music) can be freely used by any female or male who can produce them.

The importance of vocal range varies in popular music. At one extreme, to choose a well known example, genres such as [punk](#) show little concern for technical proficiency of any sort and thus no particular concern for vocal range. Similarly, many roles in the [musical theater](#), while requiring rather more skill, call for only vaguely determined voice types. At the other extreme, vocal range is considered extremely important by many singers and fans of pop and R&B. There is often intense discussion among fans of precisely what a particular singer's vocal range is, and singers or their press representatives often claim extremely wide ranges.

For these various reasons, it is extremely difficult to speak of vocal range in popular music generally. For more information, see the articles on individual genres.

World records and extremes of vocal range

As noted above, claims of exceptionally wide vocal ranges are not uncommon among some singers. Fortunately, in 2006 the Guinness Book of Records published several categories relating to extremes of "Human vocal range." It stated the following:

Females

- Greatest range: Eight octaves, G2-G10, Georgia Brown, Brazil
- Highest vocal note: G10, Georgia Brown, Brazil

Males

- Greatest range: Six octaves, Tim Storms, USA
- Highest vocal note: Eb8 Adam Lopez, Australia
- Lowest vocal note: B-2 (nearly two octaves below piano's lowest note), Tim Storms, USA

Guinness also lists the highest demanded note in the classical repertoire as G6 in 'Popoli di Tessaglia,' a concert aria by W. A. Mozart and the lowest demanded note in the classical repertoire as a "Low D [three Ds below Middle C] in Osmin's aria in Mozart's *Die Entführung aus dem Serail*." This latter claim is incorrect in several ways, though. First, the low D in question is the second D below middle C, not the third. Second, though that note is the lowest demanded and commonly performed in the operatic repertoire, Leonard Bernstein's *Candide* has an optional low B (a minor third below the low D) in a bass aria of its opera house version. Finally, some choral works call for notes lower than the low D.

Another work by Mozart, namely the "Queen of the Night" aria from *The Magic Flute*, is often regarded as having the highest note in classical music - it being an F6. However, this is false.

Bass range, the microphone, and the basso profundos of Russia

The advent of the microphone provided singers with a way to extend their range downward. This is why the lowest notes hit by basses in pop music are often much lower than any notes called for in classical repertoire. The lowest notes in opera repertoire are around D2 or C2 (for an example of this see Cesare Siepi's recording of "Seigneur, rampart et seul soutien" by Meyerbeer.) However, with amplification baritones, and even some tenors can reach these tones. To sing even lower some singers combine a technique called vocal fry or creaky voice, along with amplification to produce notes well below the normal range of the human voice. Vocal fry is the low clicking sound that vocal chords produce when pushed below their natural limit. It is commonly used in gospel quartets and a capella groups. The bass J.D. Sumner popularized the use of vocal fry in gospel, and he can be heard in recordings with the Stamps Quartet hitting notes as low as F1. The current Guinness record holder for the lowest note, Tim Storms, also uses this technique. Basses that implement this technique are often called sub-basses.

Notes produced using vocal fry are only effective when using a microphone, as they have little volume, not unlike whistle notes. Guinness is often loose with what they categorize as a "note" so extreme vocal technique is often used to produce notes in a range that the singer could not actually sing in. Vocal fry and whistle notes are techniques effective in pop music. However, there is a distinction between these techniques and the normal full voice used by singers in classical repertoire.

The lowest notes that need no amplification and are produced with normal vocal technique are sung by the basso profundo or, oktavists from Russia. Such singers sing notes as low as A1 or G1. Vladimir Pasiukov of the Male Choir of St. Petersburg, and Vladimir Miller of the Valaam Choir are two good examples of true basso profundos. Although the lowest notes called for in opera are around C2, there are Russian choral works that call for basso profundo soloists to sing notes as low as Bb1 as in Chesnokov's composition "Do Not Cast Me Off in Time of Old Age". Composers such as Rachmaninov, Alexander Gretchaninoff and the aforementioned Pavel Grigorievich Chesnokov employ basso profundo's extensively. Recordings of such basses in a choral setting can be found on almost any recording of Russian choral music, although recordings of basso profundo soloists are rare.

Side note - Tim Storms does not use the vocal fry technique for sub-bass notes, as previously mentioned. JD Sumner also did not use this technique. Where many bass singers use the fry technique, it should not be automatically assumed that all sub-bass singers employ this technique. There is a difference between vibrating ones vocal cords to produce clear tone and accurate pitch, and warbling ones vocal cords (fry technique) to "harmonize". Singers who utilize the fry technique do not have near the control of pitch or tone (when using the fry technique) than singers who do not use the fry technique to achieve sub-bass frequencies. -just one way you can tell if someone is using the vocal fry technique or not.

Categories: [Vocal ranges](#)

Vocal trance

Vocal trance is a subgenre of [trance music](#), and contains highly melodic sessions, intro/outros which are similar to those of [hard trance](#) and tracks of usually about 6 to 8 minutes long.

A typical track consists of three elements. At the beginning of the track there is an intro of progressive beats, which lasts about 1-3 minutes. The melodic part (2-5min) starts incrementally, combining vocals, usually female, and melodic sound (for the most part high pitched and fast) with the bass pattern to give a great melody cycle. Finally when the outro is approaching, the melody fades out and we get the same rhythm as the intro, usually with some minor changes.

The most important defining element of vocal trance is the vocals (as implied by the name). Most of the time the vocals are high pitched, usually from a female vocalist, and is intended to create a chilling sound. In some tracks there are male vocals, but are usually confined to speaking and responding to the female vocals. It is not uncommon for vocals to repeat themselves many times, to be constant with the "loop" idea present in most [techno music](#).

Vocal trance is popular listening in Europe, notably Germany, Sweden and Great Britain. It is closely related to [uplifting trance](#).

Examples

A short list of some vocal trance artists include:

- Andrea Montorsi Black Door - Single (2003)
- DJ Dean It's a Dream - Single (2004)
- DJ Carlo Nautilus - Single (2003)
- Beam Vs Cyrus Lifestyle - Album (2003)
- Solar Stone - Seven Cities (Armin van Buuren Vocal Mix) - 12"/MP3 Download (2002)
- The Thrillseekers featuring Sheryl Deane - Synaesthesia (Fly Away) - Single (2000)
- Andy Moor vs. Above & Beyond - Air For Life (Airwave Mix) (2005)
- Lange featuring The Morrighan - Follow Me - Single (2003)
- Lange featuring Sarah Dwyer - I Believe - Single (2003)
- Lange feat Skye - Drifting Away - Single (2001)
- Rising Star - Touch Me (Original Vocal Mix Part 1) - Single (2000)
- Angelic - Can't Keep Me Silent (Original Mix) - Single (2000)
- 4 Strings - Let It Rain (Original Vocal Mix) - Single (2003)
- 4 Strings - Diving (Original Vocal Mix) - Single (2002)
- Michael Woods - Solex (Close To The Edge) - Single (2004)
- DJ Marc Aurel - Running (DJ Marc Aurel Club Mix) - Single (2002)
- Paradise - See The Light (Original Mix) - Single (2005)
- Paradise - Wanna Be Free (Original Mix) - Single (2006)
- Deestylistic - By My Side (Gerry Cueto Mix) - Single (2003)
- Whiteroom (feat Amy Cooper) - Someday - Single (2005)
- DT8 ft. Roxanne Wilde - Destination - Single (2002)
- Corderoy - Deeper - Single (2004)
- Sun Decade - Follow You - Single (2004)
- OceanLab (feat. Justine Suissa) - Clear Blue Water
- OceanLab (feat. Justine Suissa) - Satellite - Single (2004)
- OceanLab (feat. Justine Suissa) - Sky Falls Down - Single (2002)

[Trance](#)

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#) - [Uplifting](#)
- **Vocal**

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) |
Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Trance music](#)

Vocalese

Vocalese is a style or [genre](#) of [jazz singing](#) wherein [lyrics](#) are written for [melodies](#) that were originally part of an all-instrumental [composition](#) or [improvisation](#). Whereas scat singing uses improvised nonsense syllables in solos, vocalese uses [lyrics](#), either improvised or set to pre-existing instrumental solos. The word "vocalese" is a play on the musical term "vocalise" and the suffix "-ese", meant to indicate a sort of private language.

Pioneers of vocalese include King Pleasure, Eddie Jefferson and Babs Gonzalez. The best-known practitioners are probably Lambert, Hendricks and Ross, which was made up of Jon Hendricks, Dave Lambert and Annie Ross. Ross's 1952 lyrics for the song "Twisted", a blues improvisation by saxophonist Wardell Gray, are considered a classic of the genre. Latter-day performers known for vocalese include Kurt Elling, Al Jarreau, and Manhattan Transfer.

Some performers, notably Slim Gaillard, Cab Calloway and Leo Watson, combine vocalese improvisations with scat singing.

Most vocalese lyrics are entirely syllabic, as opposed to melismatic. This may lead to the use of many words sung quickly in a given phrase, especially in the case of [bebop](#).

See also

- [voice instrumental](#)

Category: [Jazz](#)

Vocoder

A **vocoder** (name derived from *voice coder*, formerly also called *voder*) is a speech analyser and [synthesizer](#). It was originally developed as a speech coder for telecommunications applications in the 1930s, the idea being to code speech for transmission. Its primary use in this fashion is for secure radio communication, where voice has to be digitized, encrypted and then transmitted on a narrow, voice-bandwidth channel. The vocoder has also been used extensively as an [electronic musical instrument](#). As an instrument, it is primarily used with guitars and synthesizers and produces a sound that can be described as a "talking guitar" or "talking keyboard". Vocoders are also often used to create the sound of a robot talking, as in the Styx song "Mr. Roboto".

The vocoder is related to, but essentially different from, the computer algorithm known as the "phase vocoder".

How a vocoder works

Vocoder theory

The [human voice](#) consists of sounds generated by the opening and closing of the glottis by the vocal cords, which produces a periodic waveform with many harmonics. This basic sound is then filtered by the nose and throat (a complicated resonant piping system) to produce differences in harmonic content (formants) in a controlled way, creating the wide variety of sounds used in speech. There is another set of sounds, known as the unvoiced and plosive sounds, which are not modified by the mouth in the same fashion.

The vocoder examines speech by finding this basic carrier wave, which is at the fundamental frequency, and measuring how its spectral characteristics are changed over time by recording someone speaking. This results in a series of numbers representing these modified frequencies at any particular time as the user speaks. In doing so, the vocoder dramatically reduces the amount of information needed to store speech, from a complete recording to a series of numbers. To recreate speech, the vocoder simply reverses the process, creating the fundamental frequency in an oscillator, then passing it through a stage that filters the frequency content based on the originally recorded series of numbers.

Early vocoders

In order to address this, most analog vocoder systems use a number of channels, all tuned to different frequencies (using band-pass filters). The various values of these filters are stored not as the raw numbers, which are all based on the original fundamental frequency, but as a series of modifications to that fundamental needed to modify it into the signal seen in that filter. During playback these settings are sent back into the filters and then added together, modified with the knowledge that speech typically varies between these frequencies in a fairly linear way. The result is recognizable speech, although somewhat "mechanical" sounding. Vocoders also often include a second system for generating unvoiced sounds, using a noise generator instead of the fundamental frequency.

An example of an early vocoder was the **Sonovox**, which was used in a number of songs from the 1940s to the 1960s, and is used to create the voice of Casey Junior the train in *Dumbo* and *The Reluctant Dragon*, the instruments in the *Rusty in Orchestraville* recordings and the piano in *Sparky's Magic Piano*

Also in 1964 physicist John Larry Kelly, Jr created one of the most famous moments in the history of Bell Labs by using an IBM 704 computer to synthesize speech. Kelly's voice recorder synthesizer (vocoder) recreated the song *Daisy Bell*, with musical accompaniment from Max Mathews. Arthur C. Clarke of *2001: A Space Odyssey* fame was coincidentally visiting friend and colleague John Pierce at the Bell Labs Murray Hill facility at the time of this remarkable speech synthesis demonstration and was so impressed that he used it in the climactic scene of his novel and screenplay for *2001: A Space Odyssey*, where the HAL 9000 computer sings the same song as he is being put to sleep by astronaut Dave Bowman.

Linear prediction-based vocoders

Since the late 1970s, most non-musical vocoders have been implemented using linear prediction, whereby the target signal's spectral envelope (formant) is estimated by an all-pole IIR filter. In linear prediction coding, the all-pole filter replaces the bandpass filterbank of its predecessor and is used at the encoder to whiten the signal (i.e., flatten the spectrum) and again at the decoder to re-apply the spectral shape of the target speech signal. In contrast with vocoders realized using bandpass filterbanks, the location of the linear predictor's spectral peaks is entirely determined by the target signal and need not be harmonic, i.e., a whole-number multiple of the basic frequency.

Modern vocoder implementations

Even with the need to record several frequencies, and the additional unvoiced sounds, the compression of the vocoder system is impressive. Standard systems to record speech record a frequency from about 500 Hz to 3400 Hz, where most of the frequencies used in speech lie, which requires 64kbit/s of bandwidth (due to Nyquist frequency). However a vocoder can provide a reasonably good simulation with as little as 2400 bit/s of bandwidth, a 26× improvement.

Several vocoder systems are used in NSA encryption systems:

- LPC-10, FIPS Pub 137, 2400 bit/s, which uses linear predictive coding
- Code Excited Linear Prediction, (CELP), 2400 and 4800 bit/s, Federal Standard 1016, used in STU-III
- Continuously Variable Slope Delta-modulation (CVSD), 16 Kbit/s, used in wideband encryptors such as the KY-57.
- Mixed Excitation Linear Prediction (MELP), MIL STD 3005, 2400 bit/s, used in the Future Narrowband Digital Terminal FNBDT, NSA's 21st century secure telephone.
- Adaptive Differential Pulse Code Modulation (ADPCM), former ITU-T G.721, 32Kbit/s used in STE secure telephone

(ADPCM is not a proper vocoder but rather a waveform codec. ITU has gathered G.721 along with some other ADPCM codecs into G.726.)

Musical applications

For [musical](#) applications, a source of musical sounds is used as the carrier, instead of extracting the fundamental frequency. For instance, one could use the sound of a [guitar](#) as the input to the filter bank, a technique that became popular in the 1970s.

In 1970, electronic music pioneers Wendy Carlos and Robert Moog developed one of the first truly musical vocoders. A 10-band device inspired by the vocoder designs of Homer Dudley, it was originally called a spectrum encoder-decoder, and later referred to simply as a vocoder. The carrier signal came from a Moog modular synthesizer, and the modulator from a microphone input. The output of the 10-band vocoder was fairly intelligible, but relied on specially articulated speech. Later improved vocoders use a high-pass filter to let some sibilance through from the microphone; this ruins the device for its original speech-coding application, but it makes the "talking synthesizer" effect much more intelligible.

Carlos' and Moog's vocoder was featured in several recordings, including the [soundtrack](#) to Stanley Kubrick's *A Clockwork Orange*, in which the vocoder sang the vocal part of Beethoven's Ninth Symphony. Also featured in the soundtrack was a piece called "Timesteps," which featured the vocoder in two sections. Originally, "Timesteps" was intended as merely an introduction to vocoders for the "timid listener", but Kubrick chose to include the piece on the soundtrack, much to the surprise of Wendy Carlos.

In the late 1970s, vocoder began to appear in [pop music](#), for example on [disco](#) recordings. Vocoder has appeared on pop recordings from time to time ever since, but in most of cases vocoder works just as a some kind of special effect in pop music. However, many experimental electronic artists and representators of "[new age](#)" genre often utilize vocoder in a more comprehensive manner. Jean Michel Jarre (album *Zoolook*, 1984) and Mike Oldfield (album *Five Miles Out*, 1982) are good examples. There are also some artists who have made vocoder an essential part of their music. Those include the famous German group, Kraftwerk, jazz/fusion keyboardist Herbie Hancock during his late 1970s disco period, the funk band Zapp, and more recently, avant-garde-pop group Trans Am. The song "O Superman" by avant-garde musician, Laurie Anderson, is a popular recording released in 1981 that incorporates the vocoder. In 2005, artist Imogen Heap's track *Hide and Seek* used the vocoder exclusively, with zero other instrumental support.

This use of the vocoder should not be confused with the talk box guitar effect invented by Doug Forbes and popularized by Peter Frampton. In the talk box effect, amplified sound is actually fed via a tube into the performer's mouth and is then shaped by the performer's lip, tongue, and mouth movements before being picked up by a microphone. The song "Livin' on a Prayer" by Bon Jovi is a more recent recording with a talk box effect. In contrast, the vocoder effect is produced entirely electronically.

The vocoder should also not be confused with the Antares Auto-Tune Pitch Correcting Plug-In, which can also be used to achieve a robotic sounding vocal effect.

Linear prediction coding is also used as a musical effect (generally for cross-synthesis of musical timbres), but is not as popular as bandpass filterbank vocoders, and the musical use of the word *vocoder* refers exclusively to the latter type of device.

Television and film applications

Vocoders have also been used in television and film, usually for robots or talking computers:

In Transformers, the vocal effects of Soundwave were created with vocoders. The Cylons from Battlestar Galactica used a Roland Vocoder to create their monotone voice.

A vocoder was used by Wendy Carlos for the soundtrack to Stanley Kubrick's A Clockwork Orange.

In the film "Sgt. Pepper's Lonely Heart Club Band", the robotic singing of the Computerettes in the song "Mean Mr. Mustard" was achieved by using a vocoder.

A vocoder was used in the soundtrack for the movie Donnie Darko to create tension and mystery.

The voices of the Daleks in Doctor Who are created using a ring modulator, not a vocoder.

Categories: [Electronic music instruments](#) | [Music hardware](#)

Vogue

Vogue is a form of modern dance characterized by photo model-like poses integrated with angular, linear and rigid arm, leg, and body movements. Despite efforts by the media and more specifically by Madonna, who is often credited with introducing it to mainstream popular culture, vogue as a subculture was in existence long before the release of her song, also titled "Vogue." This particular style of dance arose from the Harlem ballrooms back in the early 1930s, which was then called "performance" and has evolved into the more intricate and illusory form that is now commonly referred to as "vogue".

There are currently two distinct styles (or "schools") of vogue: Old Way (pre-1990) and New Way (post 1990). Old Way is characterized by formation of lines, symmetry, and precision in the execution of such formations and graceful, fluid-like action. New Way is characterized by a more rigid, geometric pattern movement coupled with "clicks" (limb contortions at the joints) and "arms control" (sleight of hand and wrist illusions). New Way can also be described as a modified form of mime, where imaginary geometric shapes such as a box are introduced during motion and moved progressively around the dancer's body to display the dancer's dexterity and memory. Vogue also encompasses other forms of dance and movement, namely modern jazz, ballet, gymnastics, rhythmic gymnastics, martial arts, breakdance, yoga, etc. Some dance historians even point out that breakdance and vogue evolved out of each other, with artists from both sides interacting with each other in New York City's Central Park, West Side Piers, Harlem, and Washington Square Park during the 70s and early 80s.

Voguing has evolved since its beginning and continues to be developed further as an established dance form that is practiced in gay dance clubs in New York and other big cities throughout the United States--mainly Atlanta, Philadelphia, Miami, and Chicago.

Though voguing usually takes place in gay clubs frequented by African Americans and Latin American males, it is also practiced by a small number of non-gay individuals and outside of the club scene. Formal competitions occur in the form of balls held by Houses, a term used to describe collectives of dancers and performers.

Some influential Houses to note include the House of Xtravaganza, the House of Labeija, House of Revlon, House of Ninja, House of Infiniti, House of Aviance and the House of Milan.

Furthermore, distinct styles of this art form have been directly associated with voguers such as Willi Ninja, Jose Xtravaganza, Aviance Milan, and Stiffy Revlon.

Category: [Dance music](#)

Voice instrumental music

Voice instrumental music describes compositions and improvisations for the human voice. Such music treats the human voice as an instrument. It seeks to use the human voice to express and perform music without words. Although a class of [singing](#), it does not use words. The [human voice](#) is used as if it were a [musical instrument](#). The mouth produces [timbre](#) and [rhythm](#).

In many cases, people listening to songs sung in languages they do not understand are treating those songs as voice instrumentals, even if the words do have meaning in the original tongue.

Mediterranean-voice instrumentals

Elaborate traditions of improvisations was and still is an important element in Turkish and Middle Eastern music traditions. Such voice music existed prior to the 1200s and the First Crusade into Palestine and the city of Jerusalem, possibly even before the year 900. The early Christian [plain songs](#) and [Gregorian chants](#) have their origins in Jewish voice instrumental music called nigun.

Ancient voice music

Its use may even be older, considering that contemporary music and classic European music developed as a derivative of its parents, the Classic Poetry and the Myth-Drama plays from the Fertile Crescent Civilizations of Ancient Asia Minor and Northern Africa (Egypt, Rome, Persia, Mesopotamia Valley, Greece, Ethiopia, etc).

Interestingly, the modern descendants of the ancient !Kung tribes and clans of Southern Africa utilize similar traditional [music](#) techniques. That could mean the practice of musical onomatopoeia may be as old as human civilization.

European classical - Voice instrumental music

In [Classical music](#), especially, since the music of Arnold Schoenberg, Carl Orff and Wagnerian composers, the role of voice instrumental music for solo vocalist, voices or [chorus](#), as part of the [orchestral score](#), has become very prominent.

The tradition of voice instrumental is very old and strong one in European classical music. It has its roots in the Jewish Nigun and further elaborated in the [Gregorian chants](#). The Vocal instrumental concerto and the figured bass, along with a cappella compositions, during the [baroque](#) were a form of the use of the voice as an elaborate instrument. Later on Mozart operas had many [arias](#) begin in gibberish using the voice as a tonal instrument. This led to the serious use of voice instrumental music in classical compositions.

However, it was only with the rise of orchestral [harmonic](#)-chromatic music that voice instrumental music became a forceful feature in compositions. Richard Wagner used the [voice](#) as an integral instrument of the [orchestra](#). His music interwove the human voice and the orchestral counterpoints into a structural whole. Continuing this German neo-romantic tradition was the music of Gustav Mahler. His compositions used the voice as an orchestral instrument. Even though the voices are assigned words, the essential purpose of the voice is to express the human voice beyond words and linguistic meaning. This is exemplified in the symphonic compositions Das Lied von der Erde and Eighth Symphony also called as symphony of a thousand, because of its usage of a 150 musician voice orchestra along with a 120 person symphony orchestra.

Voice instrumental in 20th century Classical music

In 20th century classical music, one of the most prominent voice instrumental composers was the German composer Carl Orff. He composed voice instrumental music like *Carmina Burana* and *Catulli Carmina*, using voices and [choral](#) music which created forceful and primitive inspired rhythmic patterns and simple but powerful harmonic structure. The *Second Viennese School*, especially Alban Berg and Arnold Schoenberg made the elaborate use of voice as instrument in what they called as Sprechmusik and Sprechstimme. Schoenberg employed these in his music *Pierrot Lunaire*, while Berg employed it in *Wozzeck*. Their music was also called as Sprechgesang. Voice orchestra was also used in the *Kyrie* by the Swiss composer Frank Martin.

In [avant-garde music](#), voice instrumental musics became an integral aspect of aleatory music by composers like Luciano Berio and Steve Reich. The Russian saxophonist Vladimir Chekasin performed a piece called *Concerto for Voice and Orchestra*, which used the voice of Datevik Hovhannessian as a soloist instrument instead of the violin or the piano. Other concerto for voices were written by John Foulds : *Lyra Celtica: Concerto for voice and orchestra* op. 50 (1920s) and Reinhold M. Glière : *concerto for voice and orchestra* (1943).

The Polish composer Henryk Górecki composed a prominent part for voice as an instrument in his third symphony *Symphony of sorrowful songs*, evoking the Holocaust.

At present elaborate voice instrumental improvisations have become an important part of [European free improvisation](#). This is a type of European classical music that combines the flow of improvisations and the rigour of atonal music.

Voice Transmutation in experimental Classical music

The French composer Pierre Boulez makes use of voice transmutation which he calls as *centre and absence*. In this the voice is used as an initial compositional model but which would not appear in the final form. Voice transmutation are also done by composers like Jonathan Harvey in compositions like *Mortuos plango, vivos voco* which interpolates the voice into instrument with the aid of computer techniques.

Maja Ratkje is a Norwegian vocalist and composer using various [extended techniques](#).

Various folk traditions

A form of Voice improvisation known as Thillana is a very important feature of [Carnatic music](#) from South India.

Tuvonian throat singing often features wordless and improvised song. The sygyt technique is a particularly good example of this.

The Sámi yoik is also a predominantly wordless form of vocal expression.

The musical tradition of "mouth music" (Puir a Beul) was used in various forms of traditional music in the Anglo-Saxon and Gaelic communities.

Hasidic Jews use a form of voice improvisation called nigunim. This consists of wordless tunes vocalized with sounds such as "Bim-bim-bam" or "Ai-yai-yai!", often accompanied by rhythmic clapping and drumming on the table. Examples of this can be seen in the films *The Chosen* and *A Stranger Among Us*.

Voice instrumentals in Jazz and Popular Music

The most common types of voice improvisation in the Western world are found in [jazz](#) which knows it as scat singing and vocalese. Louis Armstrong and Ella Fitzgerald were both famous for their scat singing, and many other major figures in jazz, from Betty Carter to Mel Torme, also use the form. In [pop music](#), doo-wop and other forms of [rhythm and blues](#) music employ it; in the Gaelic tradition, there are many terms for it, one of which is diddling. The nonsense choruses of old English [ballads](#), "Hey nonny nonny" and the like are another well known example. Some contemporary jazz musicians have used what they call voicestra, using the voice as an orchestral ensemble. Barbershop music style is also used in many a popular songs. Jazz composers like Rhiannon have concentrated on exploring the beauty of voice instrumental improvisations in [jazz music](#).

[Hip hop music](#) has a very distinct form of vocal percussion known as beatboxing. It involves creating beats, rhythms, vocal scratching and melodies using the human voice as an instrument.

The neo-[minimalist](#) Film composer James Horner wrote music with voice instrumental passages by Charlotte Church for the motion picture A beautiful mind. A vocal orchestra music is used in the motion picture Paradise Road. It presented a 50 member female singing ensemble, set on the Japanese front of World War II.

Another contemporary example is the almost entirely a cappella album, Medúlla, by Icelandic singer/songwriter Björk. It features beatboxing, choral arrangements and throat singing. "Our Prayer" by Brian Wilson and The Beach Boys is a wordless, acapella workout, featuring multiple vocal lines that intertwine and modulate into various chord shapes. Japanese singer/songwriter, Cornelius, uses the same technique on the title-track of Fantasma.

Singer Bobby McFerrin has recorded a number of albums using only his voice and body, with some tracks as voice instrumentals and others, like his infamous big hit "Don't Worry, Be Happy", consisting of a standard lyric melody backed by "instrumental" tracks also consisting of various McFerrin vocalizations. (On the same album, he performs a version of "Sunshine of Your Love" in which he replicates Eric Clapton's original guitar solo using only his voice.) McFerrin has also collaborated with classical and jazz musicians.

Voice instrumental music is featured in Pink Floyd's music; "The Great Gig in the Sky", from the album the Dark Side of the Moon. The progressive rock piece "Echoes" by Pink Floyd, also uses the voice as part of the instrumental music even though there are sparse lyrics assigned to the voice parts. Others include Yes and Queen, notably the latter's "Seaside Rendezvous" on the album A Night at the Opera.

Icelandic post-rock group Sigur Rós' untitled 2003 album features nonsensical lyrics for the entirety of the album. Singer Jón Þór Birgisson refers to this as a fictional language he calls Hopelandic.

Onomatopoeia

Onomatopoeic music uses the mouth and vocal folds (that is, [voice](#)) as the primary musical instrument. A common musical tool in European and American cultures is a method of voice music, technically called as solfege. A solfege is a vocalized musical [scale](#) that is commonly known as *Do-Re-Mi-Fa-Sol-La-Ti*. A solfege may be sung, spoken or used in a combination. A variety of similar tools are found in scat singing of jazz, [Delta blues](#) and also [rock and roll](#) and the [ska](#) of [reggae](#) (the last which is also called Two Tone).

Categories: [Classical music](#)

Walkaround

A **walkaround** (also spelled **walk-around** or **walk around**, or called a **horay**) was a [dance](#) from the blackface minstrel shows of the 19th century. The walkaround began in the 1840s as a dance for one performer, but by the 1850s, many dancers or the entire troupe participated. The walkaround often served as the finale to the minstrel show. Minstrels also wrote songs called "walkarounds", which were specifically intended for this dance; "Dixie" is probably the most famous example.

The dance was competitive in nature. At the start of the music, typically a fast dance song in 2/4 or 4/4 time, the dancers (who were already seated in a semicircle) stood and began clapping and slapping themselves in time ("patting Juba"). One dancer or a couple then moved downstage to the focal point of the semicircle and performed a set of elaborate dance steps, lasting for about 16 bars. Once these dancers retreated back to the semicircle, another dancer or pair of dancers took a turn. This repeated until all dancers had soloed. Finally, all the dancers broke ranks and danced the minstrel show to its conclusion. In later years, the cakewalk became integrated into the walkaround, and over time the two terms became interchangeable. The cakewalk portion of the dance was typically performed by men in drag.

Nineteenth century commentators claimed that the walkaround descended from the communal dances of African plantation slaves, dances which themselves hearkened back to religious West African dances. Modern scholars still hold this to be mostly true, claiming that the walkaround was a parody of the ring shout, a religious slave dance. The popularity of walkarounds in minstrelsy allowed the style to influence later dances, as well.

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Categories: [Dances](#) | [Dance music](#)

Waltz

The **waltz** is a [ballroom](#) and [folk dance](#) in 3/4 time, done primarily in closed position. The most common basic figure of a waltz is a full turn in two measures using three steps per measure.

The waltz first became fashionable in Vienna around the 1780s, spreading to many other countries in the years to follow. The waltz, and especially its closed position, became the example for the creation of many other ballroom dances. Subsequently, new types of waltz have developed, including many folk and several ballroom dances.

Origin

The waltz is assumed by some to be a descendant of the lavolta. This is unproved, and the fundamental differences in technique make it hard to imagine how the one could be so closely related to the other. The main reason to assume such a descent is merely that these are two of the earliest European turning dances in closed positions for which we have explicit written instructions. It is likely, however, that they could have had a common ancestor. The Laendler has also been suggested as a possible ancestor.

In the 19th and early 20th century, numerous different forms of waltz existed, including versions done in 2/4 or 6/8 (sauteuse), and 5/4 time (5/4 waltz, half and half). In the 1910s a form called the "Hesitation Waltz" incorporated pauses and was danced to fast music. In the 19th century the word primarily indicated that the dance was a turning one; one would "waltz" in the polka to indicate rotating rather than going straight forward without turning.

Various styles of waltz

- In contemporary ballroom dance, the fast versions of the waltz are called Viennese waltz.
- International Standard Waltz has only closed figures; that is, the couple never leaves closed position.
- The American Style Waltz, in contrast to the International Standard Waltz, involves breaking contact almost entirely in some figures. For example, the Syncopated Side-by-Side with Spin includes a free spin for both partners. Open rolls are another good example of an open dance figure, in which the secondary partner alternates between the primary partner's left and right sides, with the primary partner's left or right arm (alone) providing the lead.
- The Cross Step Waltz is a newer style of waltz where the first step is a cross-step into the line of direction. This was popularized in classes at Stanford University and allows for a much richer assortment of variations.
- The [tango](#) style of dance has a "creole waltz", or Vals, which is danced in three, but with steps that are idiomatic to the tango.

Waltzes were the staple of many American musicals and films, including "Waltz in Swing Time" sung by Fred Astaire.

War of the Romantics

The **War of the Romantics** is a term that has been used by music historians to describe the aesthetic schism that broke out among prominent musicians in the latter half of the 19th century. The principal disagreements were about musical structure, the limits of chromatic harmony, and about the value of programmatic music versus absolute music. The opposing parties crystallized during the 1850s, with the conservative circle, based in Berlin and Leipzig, centered around Johannes Brahms and Clara Schumann. Their opponents, the radical progressives, organized in Weimar around Franz Liszt and Richard Wagner (in exile in Zürich until 1861). The controversy was principally German and central European in origin; musicians from France, Italy, and Russia figured only marginally. Composers from both parties looked back upon Beethoven as their spiritual and artistic hero.

The Leipzig conservatives

Clara Schumann, Joseph Joachim and Johannes Brahms were early key members of the conservative Leipzig-based school. This core of supporters maintained the artistic legacy of Robert Schumann who had died tragically amid mental illness in 1856. Robert Schumann (incapacitated from 1854 till his death) was an enthusiastic admirer, and occasional critic, of Liszt and Wagner in the previous decades. Schumann had been a progressive critic, editor of the influential music periodical *Neue Zeitschrift für Musik*, which he founded in 1834. Schumann was exceptional in his abilities to maintain enthusiastic, artistically fruitful friendships with the emerging vanguard of radical romantics — Liszt in particular — as well as with musical conservatives such as Mendelssohn and Gade. However, after Schumann sold the *Neue Zeitschrift für Musik* to Franz Brendel, under whose editorial leadership it became a propaganda organ for Liszt and his circle. Clara, who had long been the more conservative aesthete in the Schumann marriage, perceived the change as a slight against her husband's legacy. The young Brahms, who had been very close to the Schumanns during Robert's decline, also took up the cause. The conservative critic Eduard Hanslick was very influential on their behalf. Associated with them at one time or another were Heinrich von Herzogenberg, Friedrich Gernsheim, Robert Fuchs, and Karl Goldmark among others.

The radical romantics

Besides Liszt and Wagner, other key figures on the Weimar/New German side of the divide included critic Richard Pohl and composers Felix Draeseke, Julius Reubke, Karl Klindworth, Hans von Bülow, William Mason, Peter Cornelius and briefly Anton Rubinstein and Joachim Raff. There were several attempts, centered around but not generally inaugurated by Liszt, to create a lasting and formal society. The *Neu-Weimar-Verein* was one attempt to form a club, which lasted a few years and had published minutes. The *Tonkünstler-Versammlung* (Congress of Musical Artists), which first met in Leipzig in June 1859, was a more fruitful attempt.

One of the central points of disagreement between these two groups of musicians concerned form and forms — very generally speaking, Liszt's "circle", and Liszt himself in composing, were perceived to prefer to write in new styles and new forms, while the Leipzig/Berlin school was regarded as preferring the forms used by the classic masters (and codified by musicologists of the early 19th century.) The increasing use of various kinds of [program music](#) (explicitly pictorial and simply suggestive) by the Weimar school, and Liszt's development of the [symphonic poem](#) reinforced this perception, as did his motto that new wine required new bottles, though exceptions were not always minor.

Hanslick was led, first by the publication of Liszt's first symphonic poems and later by the Faust Symphony, to publish a statement of principles, that music did not and could not represent anything outside itself — not only not realistic impressions after the manner of Hector Berlioz, but even impressions and feelings, the motto on the score of Beethoven's Sixth Symphony. It should be noted in passing that at least Wagner believed that this was closer to Liszt's intention than any more exact pictorial representation (see his "Open Letter on Liszt's Symphonic Poems", 1857, *Neue Zeitschrift für Musik* April 10 1857, which originated as a letter, Feb 15 1857 to Princess Marie von Sayn-Wittgenstein, Caroline's daughter and Liszt's effective — and treated-as — adoptive daughter, see Walker, p 231 note, paperback edition. Liszt's prefaces to the works seem to back this view up, as well.)

The Manifesto

One significant event out of many was the signing of a *Manifesto* against the perceived bias of the *Neue Zeitschrift für Musik*. This effort, whose authors were unknown, received at first four signatures among them those of Brahms and Joachim, though more were canvassed and eventually more were obtained. Before the later signatories could put their names to the document, however, it found its way into the editorial offices of the *Berliner Musik-Zeitung Echo*, and from there was leaked to the *Neue Zeitschrift* itself, which parodied it on May 4, 1860. Two days later (Walker, p 350) it made its official appearance also in the *Berliner Musik-Zeitung Echo* with more than twenty signatures, including Woldemar Bargiel, Albert Dietrich, Carl Reinecke, and Ferdinand Hiller.

The "war" was fought with compositions, words, and even with scenes such as staged catcalls at a concert to show dislike of the musical programme or conductor. Reputations were at stake and partisans sought to embarrass their adversaries with public slights; the Weimar school held an anniversary celebration of the *Neue Zeitschrift* in Schumann's birthplace Zwickau and conspicuously neglected to invite members of the opposing party (including Clara Schumann). From the point of view of musicians on one side, it pit Brahms' increasingly effective and economical sonata form — say — against Liszt works with no form at all; as seen from the other, it put works in which — to paraphrase again the motto above, this time into an expression used by Cedric Thorpe Davie — musical form best fit musical content — against works which reused old forms without any understanding of their growth and reason. The 20th century brought a diversity of music against which the conflicts of the 19th seem like so many shades of the same color against a rainbow, and often, as Arnold Schoenberg lamented, criticism was one-note* and one-shade in the face of a whirlwind of styles, experimentation, returns-to, but the War of the Romantics, the writing it left and the events we know, provide a very useful insight into the time and its creative artists for all of that.

As to the victor of this metaphorical war, classical works written in the 20th century were either so far away from the questions addressed for either side to be relevant — Robert Ashley's works for light come to mind as an extreme case of music for which these concerns have no relevance, but there might be pieces even more so before not so very long... — or often benefited from the thoughts and works of both. Nikolai Medtner acquired the nickname the Russian Brahms (mostly for his sure handling of sonata form, actually — his teacher Taneyev saying that he was born with it) but wrote a half-hour, one-movement sonata, op. 25/2 in e, with the internal form of a sonata exposition followed by a fantasy.

*Schoenberg's essay — *About Music Criticism* — published in *Style and Idea*, page 194, translated by Leo Black, pub. Balmont Music Publishers 1975, paperback edition ISBN 0-520-05294-3, 1984 — remarked that while earlier critics had at least been able to discuss "the problem of whether it is effective or admissible" to reverse the order of the inner movements of a sonata structure, or to have an unusual key sequence in a work (e.g. Brahms' 2nd cello sonata, with slow movement a semitone above the main key,) these problems entirely passed modern critics by; critics could only harp on harmony, tonality, harmony. In this respect even the new profession of criticism — and in the mid-1800s professional music criticism (in newspapers, often by non-musicians, that is, as is the habit today) was very new — may have been marginally better. (Or not.)

Books

- Alan Walker, *Franz Liszt: The Weimar Years*, ISBN 0801497213, Cornell University Press 1993. pp.338 – 367 is entitled and covers specifically *The War of the Romantics* but it is a theme elsewhere.
- Cedric Thorpe-Davie, *Musical Structure and Design*, ISBN 0486216292, Dover Publications, 1995. Still available from some retail outlets.

Categories: [Music history](#).

Water organ

The **water organ** is a type of automatic organ blown by air aspirated by water from a natural source (e.g. by a waterfall). Consequently, it lacks bellows. In addition to aspirating air, the water sounds the organ by driving a mechanism similar to that of the Barrel organ, which has a pinned barrel carrying the musical programme.

Water organs play without human intervention once they are set in action. Ancient and modern writers have frequently confused them with the Greco-Roman Hydraulis, a type of pneumatic organ in which air was supplied by hand-operated air pumps and water was used in a device to steady the wind-pressure. Unlike the steam organ, which did employ 'wet' air, no water ever coursed through the musical pipes of the water organ.

Mechanics

Both water and air arrive together in the camera aeolis (wind chamber). Here, water and air separate and the compressed air is driven into a wind-trunk on top of the camera aeolis, to blow the organ pipes. Two perforated 'splash plates' or 'diaphragms' prevent water spray from getting into the organ pipes.

The water, having been separated from the air, leaves the camera aeolis at the same rate as it enters. It then drives a water wheel, which in turn drives the musical cylinder and the movements attached. To start the organ, the tap above the entry pipe is turned on and, given a continuous flow of water, the organ plays until the tap is closed again.

Many water organs had simple wind-pressure regulating devices. At the Palazzo del Quirinale, the water flows from a hilltop spring (once abundant, now only sufficient to play the organ for about 30 minutes at a time), coursing through the palace itself into a stabilizing 'room' some 18 metres above the camera aeolis in the organ grotto. This drop provides sufficient wind to power the restored six-stop instrument.

Among Renaissance writers on the water organ, Salomon de Caus was particularly informative. His book of 1615 includes a short treatise on making water organs, advice on tuning and registration, and many fine engravings showing the instruments, their mechanisms and scenes in which they were used. It also includes an example of suitable music for water organ, the madrigal *Chi farà fed' al cielo* by Alessandro Striggio, arranged by Peter Philips.

History

Water organs were described in the texts of Ctesibius (3rd century bce), Philo of Byzantium (3rd century bce) and Hero of Alexandria (c62 ce). Like the water clocks (clepsydra) of Plato's time, they were not regarded as playthings but might have had a particular significance in Greek philosophy, which made use of models and simulacra of this type. Hydraulically blown organ pipes were used to imitate birdsong, as well as to produce the awe-inspiring sound emitted by Memnon's statue at Thebes. For the latter, solar heat was used to syphon water from one closed tank into another, thereby producing compressed air for sounding the pipes.

Arab and Byzantine engineers developed, among other pieces, an automatic water organ (described by the Banu Musa in their 9th-century treatise; see Farmer, 1931), and a 'musical tree' at the palace of Khalif al-Muqtadir (ruled 908–32). By the end of the 13th century hydraulic automata had reached Italy and the rest of Western Europe. During the Renaissance water organs again acquired magical and metaphysical connotations among followers of the hermetic and esoteric sciences. Organs were placed in gardens, grottoes and conservatories of royal palaces and the mansions of rich patricians to delight onlookers not only with music but also with displays of automata – dancing figurines, wing-flapping birds and hammering cyclopes – all operated by projections on the musical cylinder. Other types of water organ were played out of sight and were used to simulate musical instruments apparently being played by statues in mythological scenes such as 'Orpheus playing the viol', 'The contest between Apollo and Marsyas' and 'Apollo and the nine Muses'.

The most famous water organ of the 16th century was at the Villa d'Este in Tivoli. Built about 1569–72 by Lucha Clericho (Luc de Clerc; completed by Claude Venard), it stood about six metres high under an arch, and was fed by a magnificent waterfall; it was described by Mario Cartaro in 1575 as playing '[madrigals](#) and many other things'. It was also provided with a keyboard. G. M. Zappi (*Annalie memorie de Tivoli*, 1576) wrote: 'When somebody gives the order to play, at first one hears trumpets which play awhile and then there is a consonance Countless gentlemen could not believe that this organ played by itself, according to the registers, with water, but they rather thought that there was somebody inside'. Besides automatically playing at least three pieces of music, it is now known that the organ was also provided with a keyboard.

Other Italian gardens with water organs were at Pratolino, near Florence (c. 1580), Isola de Belvedere, Ferrara (before 1599), Palazzo del Quirinale, Rome (built by Luca Biagi in 1598, restored 1990), Villa Aldobrandini, Frascati (1620), one of the Royal Palaces at Naples (1746), Villa Doria Pamphili, Rome (1758–9). Of these only the one at the Palazzo del Quirinale has survived. Kircher's illustration in *Musurgia universalis* (1650), long thought to be a fanciful representation of a hypothetical possibility, has been found to be accurate in every detail when compared to the organ grotto at the Quirinale, except that it was reversed left to right. There are still traces of the instrument at the Villa d'Este but the mineral-rich water of the river which cascades through the organ grotto has caused accretions which have hidden most of the evidence from view.

In the early 17th century water organs were built in England; Cornelius Drebbel built one for King James I (see Harstoffer, 1651), and Salomon de Caus built several at Richmond while in the service of Prince Henry. There was one in Bagnigge Vale, London, the summer home of Nell Gwynn (1650–87), and Henry Winstanley (1644–1703), the designer of the Eddystone Lighthouse, is thought to have built one at his home in Saffron Walden, Essex. After the marriage of Princess Elizabeth to the Elector Palatine Prince Friedrich V, de Caus laid out for them the gardens at Heidelberg Castle which became famous for their beautiful

and intricate waterworks. A water organ survives in the gardens at Heilbronn, Württemberg, and parts of one at the Wilhelmshöhe gardens in Kassel. The brothers Francini constructed waterworks and organs at Saint Germain-en-Laye and Versailles, which reached new heights of splendour and extravagance.

By the end of the 17th century, however, interest in water organs had waned. As their upkeep was costly they were left to decay and were soon forgotten; by 1920 not one survived (the so-called water organ at Hellbrunn Castle, Salzburg, is a pneumatic organ driven by hydraulically-operated bellows).

Their mechanism was subsequently misunderstood until the Dutch engineer Van Dijk pointed out in 1954 that air was supplied to the water organ by aspiration, which was the same method used in forges and smelting works in the 16th and 17th centuries. Aspiration is the process by which air is drawn into an opening into which water flows. For the water organ, a small pipe is arranged so that one end is open to the air and the other extends into a larger pipe that contains flowing water supplied by a stream, pond or stabilizing reservoir. The longer the vertical drop of the water, the more forceful the suction will be and the greater the volume of air sucked in.

Categories: [Organ](#)

West Coast blues

The **West Coast blues** is a type of [blues](#) music characterized by [jazz](#) and [jump blues](#) influences, strong [piano](#)-dominated sounds and jazzy guitar solos (which originated from [Texas blues](#) players relocated to California).

Charles Brown
Roy Brown
Pee Wee Crayton
Floyd Dixon
Lowell Fulson
Cecil Gant
Peppermint Harris
Duke Henderson
Ivory Joe Hunter
Little Willie Littlefield
Percy Mayfield
Jimmy McCracklin
Amos Milburn
Roy Milton
Johnny Otis
Joe Turner
Cleanhead Vinson

West Coast hip hop

Stylistic origins: Form of [hip hop music](#) that combines the elements of Dancehall toasting with the rhythms of [R&B](#), [Reggae](#), [disco](#), and [funk](#).

Cultural origins: Early-1980s, California, United States

Typical instruments: Prominent [Bass](#) - [rapping](#) - [drum machine](#) - [Sampler](#) - [synthesizer](#)

Mainstream popularity: Popular throughout the early-to-mid 1990s, declined during the remainder of the decade up to the 2000s with varying degrees of mainstream exposure

[Alternative hip hop](#) - [electro hop](#) - [G-Funk](#) - [Hyphy](#) - [Latin rap](#) - [Mobb Music](#)

Los Angeles - Long Beach - San Francisco (Bay Area) - Oakland - Seattle

[Gangsta Rap](#)

West Coast hip hop, also known as **California hip hop** or **West Coast rap**, is a style of [hip hop music](#) that originated in California in the 1980s. It has since grown into a subgenre of hip hop and has developed several creative centers, most of which are in California.

These centers of West Coast hip hop is: The Los Angeles area, but can also include the greater San Francisco area (also known as the The Bay (Area)), Oakland/Berkeley, Vallejo, and Seattle.

Origins and Early Success

The West Coast scene got its start during the early 1980s as [hip hop music](#) first gained national appeal, and established itself in California in general (and in Los Angeles and the Bay Area in particular). Early hardcore/gangsta rap performers included Too \$hort, who put out three independent albums during the 1980's before his 1988 major-label debut, "Born to Mack," went gold. His next four albums all went platinum. In Los Angeles during the same period, artists like King Tee and Ice-T gained prominence, while World Class Wreckin' Cru, Egyptian Lover and the Arabian Prince innovated a style called [electro hop](#) (or simply *electro*), essentially a hybrid of [dance music](#) and rap - following the lead of Afrika Bambaataa, who had originally created hip hop by mixing together reggae, funk, and German techno. However, hip hop purists refused to accept electro hop, and it had all but disappeared by the mid-1990s.

The so-called "[gangsta rap](#)" movement also originated in California in the 1980's, serving as a sharp contrast to electro hop and other lighter forms of hip hop. [Gangsta rap](#) achieved a huge success until the mid of the 1990s. Ice-T's "6'n da Mornin" (1986) received some national exposure. Ice-T's seminal 1987 recording Rhyme Pays was a landmark for the genre, and N.W.A.'s N.W.A. and the Posse came out shortly thereafter, making waves among hip hop listeners nationwide.

In 1988, the now-legendary West Coast group N.W.A. released their blockbuster, Straight Outta Compton, and put the West Coast on the hip hop map. Their sound was influenced by hardcore, [metal](#)-tinged rap performers like Ice-T, Latino music commonly found in the ghettos of East L.A., and 70's [soul music](#) and [p-funk](#). *Straight Outta Compton* united these sounds with minimalistic beats and blunt, hard-hitting lyrics filled with references to (and, often, promotions of) violence, hedonism, and the criminal lifestyle.

It has been suggested that the West Coast movement gained early recognition in Los Angeles partly due to the city's affiliation with the entertainment industry where most of the major record companies and labels reside.

West Coast hip hop also received vital early contributions from groups based in the Bay Area, and Oakland in particular. Too Short, for instance, was and is a giant in the genre, and MC Hammer was one of the first "pop-rap" national superstars. Both artists began their rap careers on the streets of Oakland, and the radically different paths their careers have taken are indicative of the fracturing of hip hop culture into multiple sub-genres over the last twenty years.

Seattle, Washington has also had an active scene from very early on, though their only major commercial success thus far has been Sir Mix-a-lot of "Baby got back!" fame.

The First Great Divide: East vs. West

With the nationwide success of N.W.A., the West Coast had finally established a style that matched the intensity and grit of the hip hop that was coming from the East Coast at the time. In gangsta rap, the West Coast scene had a voice that could compete with Public Enemy, KRS-One, and other East Coast powerhouses. Although N.W.A. would eventually crumble and its ranks diminish, its remaining members continued to build on the foundation the group had laid.

Two of N.W.A.'s most prominent members, Ice Cube and Dr. Dre, both launched successful solo careers after the group's dissolution. Ice Cube's style was often more militant, angry, racially charged, and political than Dr. Dre's, and his lyrics and delivery earned him two platinum albums and a score of copycat artists. Dr. Dre's style, dubbed "[g-funk](#)" or "Gangsta Funk," was slower and more melodic, with heavy basslines topped by flutes and [p-funk](#) samples, and finished with a slurring, often whimsical lyrical delivery. Dr. Dre's debut album, *The Chronic* (1992), is widely considered to be a seminal work in the genre and not only established the sound of West Coast hip hop (then primarily gangsta rap) for years to come, but also launched the careers of several key West Coast hip hop artists, including Snoop Doggy Dogg, Dat Nigga Daz, Kurupt, Nate Dogg and Warren G.

While the beginnings of the rivalry between coastlines can be traced back to N.W.A., it took a personal beef between two of gangsta rap's greatest prodigies to fully capture the nation's attention. Tupac Shakur (2Pac), previously a dancer and second-string rapper with Digital Underground, delivered his debut album "*2Pacalypse Now*" in 1991 to surprising acclaim. While he was working on "*Me Against the World*" (1994), he was shot by muggers in the lobby of a New York City recording studio that The Notorious B.I.G. and Sean "Puff Daddy" Combs were also allegedly at. While serving prison time for sexual assault, 2Pac accused The Notorious B.I.G. and Sean Combs, amongst others, of orchestrating the shooting. This series of events sparked an intercoastal war between Bad Boy Entertainment (owned by Combs) and Death Row Records (owned by Suge Knight, who had arranged for 2Pac's parole and posted a \$1.4M bail to sign the rapper).

The tension between Death Row and Bad Boy increased as both labels released a series of scathing tracks blatantly filled with insults, threats, and accusations targeted at the opposing labels. One of the most famous diss tracks that came out of the conflict was 2Pac's "*Hit 'Em Up*," in which he claims to have slept with The Notorious B.I.G.'s wife Faith Evans and attacks the famed rapper's street credibility. During this period of time, almost every incident in both rappers' personal lives was linked to the other, as the feud snowballed into hip hop's biggest story. The rivalry ended when 2Pac was fatally shot in 1996, a slaying that, not surprisingly, The Notorious B.I.G. was widely suspected to be responsible for. In an incident that may or may not be connected to the rivalry, The Notorious B.I.G. was also fatally shot in a similar fashion to Shakur, exactly six months after the fatal shooting of his West Coast rival.

Knight was eventually arrested on various unrelated charges, Death Row Records crumbled as Dr. Dre departed to form Aftermath Entertainment, and Snoop Dogg left to join No Limit Records. Gangsta rap disappeared from the national spotlight and the resulting void was filled by east-coast pop-rap acts such as Puff Daddy, Ma\$e, and actor/musician Will Smith. By 1997, West Coast hip hop had gone underground.

The Second Great Divide: Commercial vs. Underground

An oft-cited reason for the decline of the West Coast scene in the late 1990's was that by that time it had been split into two almost totally unconnected factions. While [Gangsta Rap](#) artists like E-40 and Snoop Dogg - along with all of their countless imitators - continued to fight for access to the mainstream, the so-called Conscious Hip Hop scene on the West Coast adopted a more do-it-yourself ethos, disdaining commercial success. The aftereffects of the West Coast scene's "great divide" of the late 1990's can still be felt today: as a result of the split, major West Coast cities like San Francisco and Los Angeles are now home to not one but multiple hip hop scenes, which are differentiated from each other as much by their politics as by their music.

In the late 1990's, the West Coast's Underground Hip Hop scene began to gain national and international prominence as artists like Spearhead, Blackalicious, Zion i, Aceyalone, Del tha Funkee Homosapien, Hieroglyphics, Of Mexican Descent, Jurassic 5, The Coup, Dilated Peoples, Ozomatli, and many others (most of whom self-identify as "conscious" artists, and all of whom include overtly political messages in their music) gained worldwide fame without ever being signed to major labels.

Other West Coast artists, such as San Francisco's Emcee Lynx, took the political aspect of their music a step further and became active participants in - and de-facto spokespeople for - various social movements, something that has not happened to any significant degree in any of the U.S.'s other regional rap scenes.

Despite the emergence of the Underground movement as a major competitor at the turn of the century, West Coast Gangsta rap is still alive and well, although the sound and feel of the music has changed remarkably since the G-Funk era. Snoop Dogg and Dr. Dre continue to be major players in the national mainstream, but local gangsta rap artists like E-40, The Frontline, Andre Nickatina continue to struggle for name recognition, having enjoyed less commercial success than their more politically-minded counterparts.

The Third Generation of the West Coast

West Coast rap seems to be on going a third generation of artists. The Game's album "The Documentary" along with a well publicized beef with 50 Cent has received more attention to the west coast. Some hip hop writers believed that the genre was on the brink of another intercoastal rivalry, between the artists of G-Unit Records (East Coast) and The Black Wall Street Records (West Coast). The Game, owner of The Black Wall Street Records, is currently "beefing" with 50 Cent, owner of G-Unit Records, over his dismissal from the G-Unit roster and 50 Cent's subsequent slander of The Game on New York public radio. Since that initial incident, artists from both labels have released underground recordings rife with insults and threats targeted at the opposing labels. In any case, the beef between The Game and 50 Cent is not likely to have an impact any where near as deep as that created by the split between 2Pac and B.I.G, because neither 50 nor The Game command anywhere near the loyalty or respect enjoyed by either Pac or Biggie, and their beef seems to have died down. The Game's success has prompted new interest in the west coast (although to what extent is heavily disputed). Since The Game released the Documentry, artist like G-Malone, Bishop Lamont, JT The Bigga Figga, Eastwood, and Ya Boy have all received much buzz over there signings/music. The Bay area also seems to be picking up steam with there brand of Hyphy music, prompted by long time veteran E-40.

After the success of his latest album R&G (Rhythm & Gangsta) The Masterpiece Snoop Dogg convoke the elder long-famed west side artist including the Bay Area into a meeting called the Western Conference on July 4th, 2005. They agreed to join forces again and to end long standing beefs between each other in hopes of helping west coast music back to its once reigning place. It served as occasion for several members to announce cease-fire in their beefs including the reconciliation of Tha Dogg Pound, Jayo Felony and Snoop, The Game and JT the Bigga Figga. The headcount was about 60-70 people during the event. Snoop Dogg offered his label Doggystyle Records to be "engine" of the movement, and that he will promote it with his name.

On 22 April, 2006 the west side showed cohesion by appearing in the video shoot for the Dogg Pound single Cali Iz Active in the Elysian Park, Los Angeles.

[Beatboxing](#) - [DJing](#) (Turntablism) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

West Coast Swing

West Coast Swing (WCS) is a [partner dance](#) derived from [Lindy Hop](#). It has the soul of a street dance but has been tamed by [ballroom dance](#) studios. Within the spectrum of partner dances, WCS is one of the most difficult and one of the most improvisational.

It is easily recognized by a distinctive elastic look that results from its narrow slot.

History

It is believed that the origins of the WCS are in Savoy style Lindy. Dean Collins moved to California in 1930s and introduced the dancing scenes there to [Lindy Hop](#), which that took a firm hold on the West Coast through the 30s and 40s. When swing fell out of mainstream's consideration as pop music around the 50s and was replaced by rockabilly, dancers on the West Coast began using swing moves to the new pop music, thus changing the dance and bringing about the variation now known as West Coast Swing.

Step sheets from ballroom studios reveal that this particular style was known under different names, such as "Sophisticated Swing" and "Western Swing", until it took on the name "West Coast Swing".

In 1988, West Coast Swing was pronounced the Official State Dance of California (see [external links](#)).

West Coast Swing vs. Lindy Hop

West Coast Swing is believed to have evolved from [Lindy Hop](#), though both have evolved into different dances for different musical tastes since the fork. There is still a large amount of crossover between the two dances and between the various styles.

The key differences of WCS from Lindy Hop are:

Slot

The follower travels back and forth along a shoulder width rectangle, called the slot, with respect to the leader. The leader is more stationary but will move in and out of the slot depending on the pattern led. A general rule is that the leader leaves the slot only to give way for the follower to pass him.

Various reasons have been given for the slotted style. One reason is that when all followers dance in lines, club owners could pack many more dancers onto the floor. Another reason was that in Hollywood, film makers wanted dancers to stay in the same plane, to avoid going in and out of focus.

Music

WCS was originally danced to sixteen count [Blues](#) music, rather than the [Jazz](#) from the early part of the 20th century. In practice, WCS may be danced to almost any music in 4/4 time. Such diverse musical genres as Soul, [Funk](#), [Rock and Roll](#), Pop, and [Disco](#) may be found in a typical evening of WCS dancing. In recent years, most WCS venues have seen a greater proportion of contemporary music played as opposed to blues. While some may lament the departure of WCS from its roots, others view this trend as another step in the continued evolution of the dance.

Classic WCS

The style of WCS that matches the "classic" WCS music featured by swung eighths. In this style the "split-beat" steps are typically counted as: "1 a2"; "3 a4"; "a3 4"; etc. Here "a" denotes the intermediate beat "swung" away from the strict middle position and splitting the beat approximately 2:1. For the comparison, the "a" in "1a2" of Samba rhythm splits the quarter note 3:1, i.e., it "splits off" a 1/16, so it is "straight" in the sense of binary note duration nomenclature.

Funky WCS

A more contemporary style of WCS that matches [American pop music](#), which has square [rhythms](#). In this style the "split-beat" steps may well be counted in strict time: "1&2"; "3&4"; "&34"; etc., to match the music.

The Classic WCS elements of standard step patterns were modified or replaced. For example, the anchor step, the cornerstone of the classic WCS, is often replaced by hook-replace-side triple-step. This was a short lived replacement, however, as it was realized that this terminal step destroyed any semblance of connection that a proper anchor step provided. Better staying power was afforded body motions such as ripples and pops, which some professional dancers have incorporated as a permanent part of their styling.

The "Funky WCS" classification in recent years has fallen by the wayside with the communal realization that WCS done to contemporary music is no different from WCS done to straight up [blues](#). With the exception of footwork, funky and classic styling may be performed to any genre of music.

"True" WCS vs. ballroom WCS

Here lies an ironic controversy. It is argued that WCS in its modern form was documented and elaborated by Lauré Haile of Arthur Murray Ballroom Dance Studios (franchise). Afterwards it broke away to evolve on its own. A renewed interest in WCS encouraged ballroom studios to include it in their curricula.

Unfortunately, the original technique and style of this swing dance is being levelled out by the "averaged" ballroom technique of mass consumption, as it happened with many other dances such as Samba, Cha Cha Cha, and East Coast Swing. While abuse of improperly taught Cuban hip motion in "ballroom WCS," lack of understanding of swung eighths, and dancing rehearsed patterns strung one after another without paying much attention to musical phrasing are among frequent complaints of "true" WCS dancers, the main bone of contention is the Coaster Step variation of the anchor step.

The Coaster Step was actually in vogue during the early days of WCS when the dance closely resembled Lindy in connection and style. As WCS evolved further, it was found that the Coaster Step was detrimental to the connection between lead and follow, hence the ascension of the now ubiquitous anchor step where both partners step and end up with one foot behind and to the side of the other. However, some ballroom studios continue to teach WCS with coaster steps as termination steps due to the fact that the instruction they choose to hew to (i.e. videotapes that are bought to teach the instructors) have ideas long dismissed by the general WCS community.

Beginning dancers

Beginning dancers generally focus on simple moves as they gain understanding of the dance. There are plenty of beginning WCS lessons available in any city. Often there are lessons before dances, but due to the difficulty of the dance prospective students may want to take longer classes (5-10 weeks). They may also want to try different teachers, to find what teaching and dance style best suits them.

Typical beginners must concentrate much on being where they are supposed to be-- including their feet or hands. Unfortunately, many teachers neglect to teach their students the importance of leading and following.

The next step, ironically, is to re-learn all that you know. Moves are to be led and followed, which is typically not what a beginner has been doing. Once one is comfortable dancing the basic patterns, it is time to learn to lead/follow them. This is the time when most people want to learn more complicated moves, and they often put off learning to lead/follow in order to do that. At some point it will become clear that all moves are just recombinations of the fundamentals or cribbed from some other dance.

The beginner is encouraged to attend a nearby regular dance that caters to West Coast Swing dancers to be exposed to a wide range of lead and follow styles. For most urban areas in the United States, a WCS dance club may be a good place to start. For those beginners who want to witness a better mix of leaders/followers, attending a regional or even national WCS dance convention is the next step. This last is often expensive in time and money.

Moves

Unlike many other dances, WCS does not have a single basic step. The footwork however remains the same for all beginners and consists of:

- Lead: 1 step back with the left foot, 2 step back with right foot, 3&4 triple step and step forward with the left foot, 5&6 triple step.
- Follow: Same steps, opposite feet.

A few basic moves that any WCS dancer should know are listed below, and performed with the same step-step-triple-triple pattern.

Open Position

- **Underarm Pass:** A six count basic where the follower is led to the other end of the slot, passing the leader underarm on the right.
- **Left Side where the follower is led to the other end of the slot, the couple passing the on their right.**
- **Sugar Push:** A six count basic where the follower, facing the leader, is led from the end of the slot to a one or two hand hold, then led back to the same end of the slot.
- **Tuck Turn:** This is like a Sugar Push in 6 counts, but the lead raises the left arm signaling the follower turn under their own arm (an inside turn).

Closed Position

- **Return to Close:** In six counts, the follower is led 3/4 of the way around the leader into closed position.
- **Starter Step:** Two triple steps in closed position to begin the dance, so that the leader and follower can get in sync with each other.
- **Throw Out:** A six count basic where the follower is led from the closed position to open. Leads: Triple-step left, triple-step right, step forward with left and follow starts to move forward as well, push from frame of follow out down to the end of the slot.

Whips

Whips are the backbone of WCS that lead into more advanced stylings. The East Coast Swing equivalent would be Charleston kicks.

- **Whip:** This 8 count basic resembles [Lindy Hop](#). The follower starts at one end of the slot and is led around the lead, to the same end of the slot she started. However there is one fundamental difference from the Lindy Hop Swing Out. The follower stays in her slot, pivoting, then coming back to where she started. The leader steps in and out of the slot, creating a less circular, and more elastic move.

Style

Beginning dancers should focus on keeping smooth footwork while doing patterns to the beat of the music.

Advanced dancers

Advanced dancers will break the rules and won't remember what patterns they've just done. Rather than lead or follow pattern after pattern, both leaders and followers shorten or extend counts, play with the music, and express themselves with the dance.

Advanced moves

Advanced West Coast Swing moves are merely variations of the basic moves done by using two hands connected, changing hands, and utilizing stops and reversal.

Some specially named advanced moves are:

- **Sugar Tuck:** Like a sugar push, but ends with a 2 count underarm turn.
- **Cement Mixer**
- **Basket Whip:** Two hands together to start, lead performs an inside turn with the left arm to the 'Sweetheart' position facing the same direction as the follow, then pulls the follow backwards to her original position pulling the left arm over the follow's head to unwind them.
- **Man around the Woman**
- **Woman around the Man**
- **Reverse Whip**
- **Reverse Close**
- **Swivel Walks**
- **Chicken Walks** aka: Lindy swivels
- **Octopus**

Example dance

1. Sugar Push, taking both hands.
2. Tuck Turn in place.
3. Underarm Turn with hand change.
4. Underarm Turn, taking both hands.
5. Double Underarm turn with both hands.
6. Underarm turn, catch in whip.
7. Repeat.

Style

Advanced dancers syncopate their footwork to match the music and turn their bodies to interesting angles to flow more gracefully.

Footwork variations include kick ball changes, sailor shuffles, flea hops, slides and applejacks.

Those advanced dancers who want to add more spice to their dancing may learn leverage moves that put one or both partners in extension. Some examples are leans, dips and splits. Contrary to what the casual observer might see, most dancers will keep their

balance while performing such moves and will rely on their partners sparingly to keep them from falling over.

See also

- [dancing](#)
 - [Swing_\(dance\)](#)
 - [Lindy_Hop](#)
 - [Ballroom Dance](#)

- [music](#)
 - [popular_music](#)
 - [pop_music](#)

Category: [Swing_dances](#)

Western music (North America)

Western Music, directly related to the old English, Scottish, and Irish folk [ballads](#), was originally composed by and about the people settling and working in the American West and western Canada. Mexican music, especially in the American Southwest, also somewhat influenced its development. [Country music](#) had similar origins but developed in the Appalachians to suit the people of that region.

An account of Western Music

Western music was first brought to national attention by John Lomax in his 1910 publication, *Cowboy Songs and Other Frontier Ballads*. With the advent of radio and recording devices the music found an audience previously ignored by music schools and Tin Pan Alley. Many Westerners preferred familiar music about themselves and their environments.

With the romanticization of the cowboy in the following decades, the music attracted a much greater audience. Hollywood and New York City began composing fully orchestrated four-part harmonies for their motion pictures and recordings, something far from its folk roots but still Western. In its heyday, the 1930s and 1940s, the most popular recordings and musical radio shows such as the National Barn Dance of the era were of Western music. [Western swing](#) also developed during this era.

By the 1960s, Western music was in decline. Relegated to the Country and Western genre by the marketing agencies, popular Western recording stars released albums to only moderate success. Rock and Roll dominated music sales and the Hollywood recording studios dropped most of their Western artists. Caught unawares by the boom in Country and Western sales from Nashville that followed, Hollywood rushed to cash in. In the process, *Country and Western* music lost its regionalism and most of its style. Except for the label, much of the music was indistinguishable from *Rock and Roll* or *Popular*. Some Western music traditionalists resent the blurring of "*Western*" in a *Country and Western* category that no longer represents them, but the name is too well ingrained to be changed.

Still, many Westerners prefer music about themselves, their culture, and the land around them. Older music is still available at retail stores in major population centers, through mail-order, or by the internet. New Western music is constantly written and recorded, and performed all across the American West and western Canada.

Traditional Western Music used the voice, and the guitar, with other instruments as to the musician's taste, with one major exception: Percussion and percussive sounds were missing from most if not all performances. This article links to a very traditional version of *Home on the Range* that is done in traditional Western music style. Modern Western Music pays more heed to time signatures, emphasis and beat. Much western music with a percussive flavor is [Western Swing](#), and not traditional Western. Many traditional performers tried to create the image of a working cowboy, and therefore avoided instruments that could not be carried on a horse. Today this has been diluted significantly, and even Riders in the Sky have a bunkhouse bass which carries some of the rhythm on their [Western Swing](#) numbers.

Western Music

Traditional ballads include; Home on the Range, Sweet Betsy from Pike, Ceilito Lindo, Red River Valley, and Streets of Laredo.

Songs during the height of popularity include; Cool Water, Cattle Call, Tumbling Tumbleweeds, Carry Me Back to the Lone Prairie, Happy Trails, and Back in the Saddle Again.

Artists include; Bob Nolan and the Sons of the Pioneers, Tex Ritter, Rex Allen, Roy Rogers, and Gene Autry. Riders in the Sky are actively recording a mix of Western and [Western Swing](#) and have won [Grammy Awards](#) for their work with Disney on Toy Story 2 and Monsters, Inc.

See also

- [Country and Western](#)
- [Western swing](#)

Additional reading

- Cannon, Hal. *Old Time Cowboy Songs*. Gibbs Smith. ISBN 0-87905-308-9
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Western swing

Western swing is, first and foremost, a style of [jazz](#). It is dance music with an up-tempo beat and a decidedly Southwestern United States regional flavor. It consists of an eclectic combination of country, cowboy, polka, and folk music, blended with a jazzy "[swing](#)", with a tip of the hat to New Orleans [jazz](#) and Delta [blues](#), and played by a hot string band often augmented with drums, saxophones, pianos and, notably, the pedal steel guitar.

It originated in the dance halls, road houses and county fairs of small towns throughout the Lower Great Plains in the 1920's and 1930's. With the advent of radio broadcasting, it gained a much wider following and reached its "golden age" in the post-WWII era of the mid-forties — reflecting the waxing and waning of the more mainstream [big-band](#) sound. Spade Cooley coined the term 'Western swing' in the early 1940's.

Notable bands from the early era included:

- Al Dexter and His Troopers
- The Light Crust Doughboys
- Bob Wills and The Texas Playboys
- Milton Brown and his Brownies
- The Southern Melody Boys
- The High Flyers
- The Tune Wranglers
- Adolph Hofner and his San Antonians
- Floyd Tillman
- Bill Boyd and the Cowboy Ramblers
- Dude Martin and His Roundup Gang
- Spade Cooley and His Orchestra
- Deuce Spriggens and His Orchestra
- Tex Williams and the Western Caravan
- "Texas" Jim Lewis and His Lone Star Cowboys
- Hank Thompson and His Brazos Valley Boys
- Bill Haley and the Saddlemen (later - Bill Haley and the Comets)
- The Forth Worth Doughboys
- Doug Bine and his Dixie Ramblers
- Jimmie Revard and his Oklahoma Playboys
- The Washboard Wonders
- Cliff Bruner's Texas Wanderers
- Buddy Jones
- Sons of the Pioneers
- Smokey Wood and the Wood Chips
- Hank Penny and his Radio Cowboys
- W. Lee O'Daniel and his Hillbilly Boys
- Porky Freeman
- Carolina Cotton (yodeler who sang with several Western Swing groups)
- Ocie Stockard and the Wanderers

Later bands and artists of the genre (or influenced by it):

- Asleep at the Wheel
- Merle Haggard & the Strangers
- Willie Nelson
- Waylon Jennings
- Riders in the Sky
- Commander Cody and his Lost Planet Airmen
- The Hot Club of Cowtown
- Wayne Hancock

The Red Dirt Rangers
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Whale song

Whale song is the sounds made by whales to communicate. The word "[song](#)" is used in particular to describe the pattern of regular and predictable sounds made by some species of whales (notably the humpback) in a way that is reminiscent of human singing.

The mechanisms used to produce sound vary from one family of cetaceans to another. Marine mammals, such as whales, dolphins, and porpoises, are much more dependent on sound for communication and sensation than land mammals are, as other senses are of limited effectiveness in water. Sight is limited for marine mammals because of the way water absorbs light. Smell is also limited, as molecules diffuse more slowly in water than air, which makes smelling less effective. In addition, the speed of sound in water is roughly four times that in the atmosphere at sea level. Because sea-mammals are so dependent on hearing to communicate and feed, environmentalists and cetologists are concerned that they are being harmed by the increased ambient noise in the world's oceans caused by ships and marine seismic surveys.

Production of sound

Humans produce sound by expelling air through the larynx. The vocal cords within the larynx open and close as necessary to separate the stream of air into discrete pockets of air. These pockets are shaped by the throat, tongue, and lips into the desired sound.

Cetacean sound production differs markedly from this mechanism. The precise mechanism differs in the two major sub-families of cetaceans: the *Odontoceti* (toothed whales—including dolphins) and the *Mysticeti* (baleen whales—including the largest whales, such as the Blue Whale).

Toothed whale sound production

Toothed whales do not make the long, low-frequency sounds known as the whale song. Instead they produce rapid bursts of high-frequency clicks and whistles. Single clicks are generally used for echolocation whereas collections of clicks and whistles are used for communication. Though a large pod of dolphins will make a veritable cacophony of different noises, very little is known about the meaning of the sound. Frankell (1998) quotes one researcher characterizing listening to such a school as like listening to a group of children at a playground.

The multiple sounds themselves are produced by passing air through a structure in the head rather like the human nasal passage called the phonic lips. As the air passes through this narrow passage, the phonic lip membranes are sucked together, causing the surrounding tissue to vibrate. These vibrations can, as with the vibrations in the human larynx, be consciously controlled with great sensitivity. The vibrations pass through the tissue of the head to the melon, which shapes and directs the sound into a beam of sound for echolocation. Every toothed whale except the sperm whale has two sets of phonic lips and is thus capable of making two sounds independently. Once the air has passed the phonic lips it enters the vestibular sac. From there the air may be recycled back into the lower part of the nasal complex, ready to be used for sound creation again, or passed out through the blowhole.

The French name for phonic lips—*museau de singe*—translates to "monkey lips," which the phonic lip structure is supposed to resemble. New cranial analysis using computed axial and single photon emission computed tomography scans in 2004 showed that, at least in the case of bottlenose dolphins, air may be supplied to the nasal complex from the lungs by the palatopharyngeal sphincter, enabling the sound creation process to continue for as long as the dolphin is able to hold their breath (Houser et al., 2004).

Baleen whale sound production

Baleen whales do not have phonic lip structure. Instead they have a larynx that appears to play a role in sound production, but it lacks vocal chords and scientists remain uncertain as to the exact mechanism. The process, however, cannot be completely analogous to humans because whales do not have to exhale in order to produce sound. It is likely that they recycle air around the body for this purpose. Cranial sinuses may also be used to create the sounds, but again researchers are currently unclear how.

Purpose of whale-created sounds

While the complex and haunting sounds of the Humpback Whale (and some Blue Whales) are believed to be primarily used in sexual selection (see section below), the simpler sounds of other whales have a year-round use. While toothed dolphins (including the Orca) are capable of using echolocation (essentially the emission of ultra-sonic beams of sound waves) to detect the size and nature of objects very precisely, baleen whales do not have this capability. Further, unlike some fish such as sharks, a whale's sense of smell is not highly developed. Thus given the poor visibility of aquatic environments and the fact that sound travels so well in water, human-audible sounds play a role in such whales' navigation. For instance, the depth of water or the existence of a large obstruction ahead may be detected by loud noises made by baleen whales.

The song of the Humpback Whale

Two groups of whales, the Humpback Whale and the subspecies of Blue Whale found in the Indian Ocean, are known to produce the repetitious sounds at varying frequencies known as whale song. Marine biologist Philip Clapham describes the song as "probably the most complex [songs] in the animal kingdom" (Clapham, 1996).

Male Humpback Whales perform these vocalizations only during the mating season, and so it is surmised the purpose of songs is to aid sexual selection. Whether the songs are a competitive behavior between males seeking the same mate, a means of defining territory or a "flirting" behavior from a male to a female is not known and the subject of on-going research. Males have been observed singing while simultaneously acting as an "escort" whale in the immediate vicinity of a female. Singing has also been recorded in competitive groups of whales that are composed of one female and multiple males.

Interest in whale song was aroused by researchers Roger Payne and Scott McVay, who analysed the songs in 1971. The songs follow a distinct hierarchical structure. The base units of the song (sometimes loosely called the "notes") are single uninterrupted emissions of sound that last up to a few seconds. These sounds vary in frequency from 20 Hz to 10 kHz (the typical human range of hearing is 20 Hz to 20 kHz). The units may be frequency modulated (i.e., the pitch of the sound may go up, down, or stay the same during the note) or amplitude modulated (get louder or quieter). However the adjustment of bandwidth on a spectrogram representation of the song reveals the essentially pulsed nature of the FM sounds.

A collection of four or six units is known as a sub-phrase, lasting perhaps ten seconds (see also phrase (music)). A collection of two sub-phrases is a phrase. A whale will typically repeat the same phrase over and over for two to four minutes. This is known as a theme. A collection of themes is known as a song. The whale will repeat the same song, which last up to 30 or so minutes, over and over again over the course of hours or even days. This "Russian doll" hierarchy of sounds has captured the imagination of scientists.

All the whales in an area sing virtually the same song at any point in time and the song is constantly and slowly evolving over time. For example, over the course of a month a particular unit that started as an "upsweep" (increasing in frequency) may slowly flatten to become a constant note. Another unit may get steadily louder. The pace of evolution of a whale's song also changes—some years the song may change quite rapidly, whereas in other years little variation may be recorded.

Whales occupying the same geographical areas (which can be as large as entire ocean basins) tend to sing similar songs, with only slight variations. Whales from non-overlapping regions sing entirely different songs.

As the song evolves it appears that old patterns are not revisited. An analysis of 19 years of whale songs found that while general patterns in song could be spotted, the same combinations never recurred.

Humpback Whales may also make stand-alone sounds that do not form part of a song, particularly during courtship rituals. Finally, Humpbacks make a third class of sound called the feeding call. This is a long sound (5 to 10 s duration) of near constant frequency. Humpbacks generally feed co-operatively by gathering in groups, swimming underneath shoals of fish and all lunging up vertically through the fish and out of the water together. Prior to these lunges, whales make their feeding call. The exact purpose of the call is not known, but research suggests that fish do know what it means. When the sound was played back to them, a group of herring responded to the sound by moving away from the call, even though no whale was present.

Some scientists have proposed that humpback whale song may serve an echolocative purpose, such as Mercado & Frazer (2001), but has been subject to disagreement (e.g. Au, Frankel, Helweg, & Cato, 2001).

Other whale sounds

Most baleen whales make sounds at about 15–20 hertz. However, marine biologists at the Woods Hole Oceanographic Institution reported in the *New Scientist* in December 2004 that they had been tracking a whale in the North Pacific for 12 years that was "singing" at 52 Hz. The scientists are currently unable to explain this dramatic difference from the norm; however, they are sure the whale is a baleen and extremely unlikely to be a new species, suggesting that currently known species may have a wider vocal range than previously thought.

Most other whales and dolphins produce sounds of varying degrees of complexity. Of particular interest is the Beluga (the "sea canary") which produces an immense variety of whistles, clicks and pulses.

Human interaction

Though some observers suggest that undue fascination has been placed on the whales' songs simply because the animals are under the sea, most marine mammal scientists believe that sound plays a particularly vital role in the development and well-being of cetaceans. It may be argued those against whaling have anthropomorphized the behaviour in an attempt to bolster their case. Conversely pro-whaling nations are perhaps disposed to downplay the meaning of the sounds, noting for example that little account is taken of the "moo" of cattle.

Researchers use hydrophones (often adapted from their original military use in tracking submarines) to ascertain the exact location of the origin of whale noises. Their methods allow them also to detect how far through an ocean a sound travels. Research by Dr Christopher Clark of Cornell University conducted using thirty years worth of military data showed that whale noises travel up to 3,000 km. As well as providing information about song production, the data allows researchers to follow the migratory path of whales throughout the "singing" (mating) season.

Prior to the introduction of human noise production, Clark says the noises may have travelled right from one side of an ocean to the other. His research indicates that ambient noise from boats is doubling each decade. This has the effect of halving the range of whale noises. Those who believe that whale songs are significant to the continued well-being of whale populations are particularly concerned by this increase in ambient noise. Other research has shown that increased boat traffic in, for example, the waters off Vancouver, has caused some Orca to change the frequency and increase the amplitude of their sounds, in an apparent attempt to make themselves heard. Environmentalists fear that such boat activity is putting undue stress on the animals as well as making it difficult to find a mate.

Whale song in fiction

The song of Humpback Whales was a significant plot element of the film *Star Trek IV: The Voyage Home*. The purpose of whale song was the main plot device in the book *Fluke*, or, *I Know Why the Winged Whale Sings* by Christopher Moore. Whale song is also a factor in the worldview of uplifted dolphins in David Brin's *Uplift* and *Uplift Storm* trilogies, comprising elements of religion, philosophy, cosmology and poetry.

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Whistle

A **whistle** is a one-note [woodwind instrument](#) which produces sound from a stream of forced air. (For the sound produced with the mouth, see whistling and whistled language.)

Many types exist, from small police and sports whistles (also called pea whistles), to much larger train whistles, which are steam whistles specifically designed for use on locomotives and ships. Although whistles have a musical characteristic (for example train whistles sound a minor-seventh musical chord) whistles are not usually considered 'musical' in the sense of being able to play a chosen melody, but mainly the small whistles can also be used as a - very shrill and loud - noise and rhythm instrument. However, musical whistles exist, including any of several 2-octave musical instruments known as tin whistles (sometimes known as pennywhistles or low whistles), as well as the calliope (an array of separately actuable steam whistles), [organ](#) pipes and the recorder. Pea whistles are used in [jazz](#) and Latin music as a [percussion instrument](#).

The whistle works by causing the smooth flow of air to be split by a narrow blade, sometimes called a fipple, creating a turbulent vortex which causes the air to vibrate. By attaching a resonant chamber to the basic whistle, it may be tuned to a particular note and made louder. The length of the chamber typically defines the resonant frequency. A whistle may also contain a small light ball, usually called the pea, which rattles around inside, creating a chaotic vibrato effect that intensifies the sound. Japanese bird whistles use several small balls and are half filled with water in order to reproduce the sound of a [bird song](#).

A steam whistle works the same way, but using steam as a source of pressure: such whistles can produce extremely high sound intensities.

Sometimes, unintentional whistles can be set up. A common one is the opened sunroof of a car: air passing over the top of the vehicle can, at certain speeds, strike the back edge of the sunroof, creating a very low frequency whistle which is resonated by the closed interior of the car. Since the sound frequency is infrasonic, around 4 Hz, the effect is very uncomfortable for occupants, who feel the vibration rather than hear it. Such low frequencies can induce nausea, headache, disorientation and dizziness. The effect can be prevented by opening a side window a few inches. Subsonic whistles have also been developed for use as weapons, or to deliberately create a sense of uneasiness in an enemy.

Industrial whistles

Industrial whistles are used for signalling and timekeeping both on railroad and ships, and in factories. Most of these whistles were steam powered and not standardized. Individual locomotives could be identified by their whistles. At noontime in industrial areas up into the 1950s whistles of every pitch could be heard, as each factory had a boiler and a whistle, if not full steam power.

Railroads in particular used elaborate whistle codes for communication both within the train and with other trains. These methods are maintained today with motor-powered air horns. Trucks also use air horns, especially since they often have air brakes and so there is already a source of compressed air on board.

Train whistles generally produce three or four different frequencies at the same time, to produce a non-major chord, that is distinct, loud, and low in pitch.

Whistles are often used as warning devices or as safety devices serving to attract attention to the user. Some cyclists use a whistle as a substitute for a [bell](#) or horn. It should be noted, however, that many jurisdictions require that the warning device be permanently attached to the bicycle.

Categories: [Flutes](#)

Whistled language

Whistled languages differ according to whether the spoken language is tonal or not, with the whistling being either tone or [articulation](#) based. Tonal languages are stripped of articulation, leaving only suprasegmental features such as duration and tone, and when whistled retain the spoken melodic line. In non-tonal languages, some of the articulatory features of speech are retained, though the normally timbral variations imparted by the movements of the tongue and soft palate are transformed into [pitch](#) variations. (Busnel and Classe 1976: v) Thus whistled languages convey phonemic information solely through tone, length, and, to a lesser extent, stress, and many phonemic distinctions of the spoken language are lost. "All whistled languages share one basic characteristic: they function by varying the frequency of a simple wave-form as a function of time, generally with minimal dynamic variations (but see Cowan 1948 see Mazateco), which is readily understandable since in most cases their only purpose is long-distance communication." (ibid: 32)

Languages communicated by whistling are relatively rare, but are known from around the world. One example is the Silbo on the island of La Gomera in the Canary Islands, which maintains Spanish's five vowels, but reduces its consonants down to four. Others exist or existed in all parts of the world including Turkey (Kusköy "Village of the Birds"), France (the village of Aas in the Pyrenees), Mexico (the Zapotecs of Oaxaca), South America (Pirahã), Asia (the Chepang of Nepal), and New Guinea. They are especially common and robust today in parts of West Africa, used widely in such populous languages as Yoruba and Ewe. Even French is whistled in some areas of western Africa.

In continental Africa, speech may be conveyed by a whistle or other musical instrument, most famously the "talking drums". However, while drums may be used by griots singing praise songs or for inter-village communication, and other instruments may be used on the radio for station identification jingles, for regular conversation at a distance whistled speech is used. As two people approach each other, one may even switch from whistled to spoken speech in mid-sentence.

In the Greek village of Antia, the entire population knows how to whistle their speech, and whistled conversations are also carried on at close range.

As the expressivity of whistled speech is limited compared to spoken speech, whistled messages typically consist of stereotyped or otherwise standardized or set expressions, are elaborately descriptive, and often have to be repeated. However, in languages which are heavily tonal, and therefore convey much of their information through pitch even when spoken, such as Mazatec and Yoruba, extensive conversations may be whistled.

In Africa and indigenous Mexican communities, whistled language is used only by men.

Whistled languages are *normally* found and used in locations with abrupt relief created by difficult mountainous terrain, slow or difficult communication (no telephones), low population density and/or scattered settlements, and other isolating features such as sheepherding and cultivation of hillsides (ibid: 27–8). The main advantage of whistling speech is that it allows the speaker to cover much larger distances (typically 1–2 km but up to 5 km) than ordinary speech, and this is assisted by the relief found in areas where whistled languages are used. In practice, many areas with such languages work hard to preserve their ancient traditions, in the face of rapidly advancing telecommunications systems in many areas.

A whistled tone is essentially a simple oscillation (or sine wave), and thus timbral variations are impossible. Normal articulation during an ordinary lip-whistle is relatively easy though the lips move little causing a constant of labialization and making labial and labiodental consonants (p, b, m, f, etc.) impossible (ibid: 3). "Apart from the five vowel-phonemes — and even these do not invariably have a fixed or steady pitch — all whistled speech-sound realizations are glides which are interpreted in terms of range, contour, and steepness." (ibid: 8)

In a non-tonal language, segments may be differentiated as follows:

Vowels are replaced by a set of relative pitch ranges
Stress is expressed by higher pitch or increased length
Consonants are produced by pitch transitions of different lengths and height, plus the presence or absence of occlusion. ("Labial stops are replaced by diaphragm or glottal occlusions.")

In the case of Silbo Gomero, such strategies produce five vowels and four consonants.

Though whistled languages are not secret codes or secret languages (with the exception of a whistled language used by ñañigos terrorists in Cuba during Spanish occupation (ibid: 22)), they may be used for secretive communication among outsiders or other who do not know or understand the whistled language though they may understand its spoken origin. Supposedly, in Aas during World War II farmers were nearly caught watering down their milk but police were unable to find any evidence as the farmers were warned by whistled messages of the police approaching and were able to prepare. There are similar stories of La Gomera (ibid: 15).

The following list is of languages that exist or existed in a whistled form, or of ethnic groups that speak such languages:

- Americas
 - Mexico: Amuzgo, Chinantec, Chol, Kickapoo, Mazateco, Nahuatl, Otomi, Tepehua, Totonac, Zapotec.
 - Bolivia: Siriono
 - Brazil: Pirahã
 - Alaska: Yupik
- Asia
 - Myanmar: Chin
 - Nepal: Chepang
- Europe
 - France (village of Aas, Pyrenees): Spanish language
 - Turkey: Kuskoy
 - Greece (village of Antia on the island of Euboea)
- West Africa: Bafia, Bape, Birifor, Bobo, Burunsi, Daguri, Diola, Ewe, Fongbe, Marka, Ngwe, Tshi, Ule (among others).
 - Spain (La Gomera, Canary Islands): "Silbo Gomero"
- Oceania
 - New Guinea: Gasup, Binumarien

See also

- [Musical language](#)
- [Language of the birds](#)

Source

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Wild track

Wild track, also known as wild sound and wild lines, is an audio recording intended to be synchronized with film or video but recorded separately. Generally, the term "wild track" refers to sound recorded on location, such as sound effects gathered when the cameras were not rolling or extra takes of lines performed for audio only.

Reasons to record wild track

- When only the sound is needed, not the image; for example, recording a scream that will be heard off-camera.
- When it is impossible to get good sound and video in the same take; for example, when actors are in a situation (such as the middle of a field in wide shot) that makes boom recording impractical and no wireless mics are available.
- When a take was good visually but there was a sound disturbance, and repeating the entire take is impractical.
- To obtain room tone (the background noise of a location) which is necessary for post-production sound editing.

Note that wild track is considered something of a "cheapie" solution to these problems, and a big-budget production is more likely to use studio-recorded sound in these situations, as its quality is more controllable and predictable than wild track.

Procedures related to wild track

- Dubbing, Automated Dialogue Replacement, in which actors read their lines in a studio setting to match lip movements already filmed.
- Voiceover, in which a voice track is used but not synchronized with onscreen action.
- Foley, in which sound effects are created in a studio.

Wind instrument

A **wind instrument** is a [musical instrument](#) that contains some type of resonator (usually a tube), in which a column of air is set into vibration by the player blowing into (or over) a mouthpiece set at the end of the resonator. The pitch of the vibration is determined by the length of the tube and by manual modifications of the effective length of the vibrating column of air.

Techniques for obtaining ranges of notes

- opening and closing holes in the side of the tube to adjust the effective length of the vibrating air column (this can be done by covering the holes with fingers or pressing a [key](#) which then closes the hole). This is most common on woodwind instruments.
- engaging valves which re-route the air through additional tubing. This increases the total tube length, thereby lowering the fundamental pitch. Used on [brass instruments](#).
- lengthening the tube with a sliding mechanism (as on the [trombone](#))
- making the column of air vibrate at different harmonics.

Types of wind instruments

Wind instruments fall into one of the following categories:

- [Brass instruments](#)
- Woodwind instruments

Although brass instruments were originally made of brass and woodwind instruments have traditionally been made of wood, the material used to make the body of the instrument is not always a reliable guide to its family type. For example, the [saxophone](#) is typically made of brass but is classified as a woodwind instrument due to the fact that it has a reed. On the other hand, the [cornett](#) (not to be confused with the brass instrument [cornet](#)) and serpent, although made of wood (or PVC pipe in the case of modern serpents), are in the family of brass instruments because the vibration which originates the sound is done with the lips of the player.

A more accurate way to determine whether an instrument is brass or woodwind is to examine how the player produces sound. In brass instruments, the player's lips vibrate, causing the air within the instrument to vibrate. In woodwind instruments the player either: 1. causes a reed to vibrate, which agitates the column of air (as in a [clarinet](#) or [oboe](#)), 2. blows against an edge or fipple (as in a recorder), or 3. blows across the edge of an open hole (as in a [flute](#)).

In the [Hornbostel-Sachs](#) scheme of [musical instrument classification](#), wind instruments are classed as [aerophones](#).

See also

- [Musical instrument](#)

Categories: [Musical instruments](#)

Wind quintet

A **wind quintet**, also sometimes known as a woodwind quintet, is a group of five wind players (most commonly [flute](#), [oboe](#), [clarinet](#), horn and [bassoon](#)). The term also applies to a composition for such a group.

Unlike the [string quartet](#) with its homogeneous blend of color, the instruments in a wind quintet differ from each other considerably in technique, idiom, and [timbre](#). The modern wind quintet sprang from the ensemble favored in the court of Joseph II in late 18th century Vienna: 2 clarinets, 2 horns, 2 oboes, and 2 bassoons. The influence of Haydn's chamber writing suggested similar possibilities for winds, and advancements in the building of these instruments in that period made them more useful in small ensemble settings, leading composers to attempt smaller combinations.

However, it was Antoine Reicha's 24 quintets, begun in 1811, and the 9 quintets of Franz Danzi that established the genre, and their pieces are still standards of the repertoire.

Though the form fell out of favor in the latter half of the 19th century, there has been renewed interest in the form by leading composers in the 20th century, and today the wind quintet is a standard chamber ensemble, valued for its versatility and variety of tone color.

Categories: [Chamber music](#) | [Musical groups](#)

Wonky techno

Wonky techno is a relatively new term for a style of [techno music](#) that is based around breaking from a formulaic 4-4 beat structure and experimenting with new sounds and rhythms. The sound is often distorted, stuttering, broken and warped, with a lot of influence from [breakbeat](#) and electro. At one end of the scale wonky techno can be very funky music well-suited to the dancefloor; at the other end it can be very experimental and abstract.

The origins of term 'wonky techno' is under some dispute with no exact confirmed first usage. Most commonly, the term is thought to originate from Jerome Hill, who collected tunes of this type in a section marked "Wonky", whilst managing a (now closed) record shop in London called Trackheads. Other record shops use terms such as 'experimental' or 'quirky'.

The scene is fairly small but growing, especially in East Berlin. Nights such as Uglyfunk and Monox in the UK attract a friendly crowd and are well attended. A key resource for wonky artists and fans of the scene is Cristian Vogel's No-Future Community, organised as part of his labels Mosquito, Sleep Debt and Rise Robots Rise.

Producers of the wonky sound are artists such as Cristian Vogel, Si Begg, Neil Landstrumm, T.Raumschmiere, Tobias Schmidt, 3D!t, Dave Tarrida, Jason Leach, Cannibal Cooking Club, Crystal Distortion (formally of Spiral Tribe), Michael Forshaw, Mascon, Fugo, Bass Invaders, Bill Youngman, Mark Hawkins and Syntax Error.

Wonky techno labels include Neue Heimat, Sativae, Input-Output, MidoTonal, Chan'n'Mikes, Subhead, Don't, Scandinavia, Sub:Strata, Uglyfunk, Shitkatapult, Mental.Ind, Mercurochrome, Feinwerk and Novamute.

Wonky /wong'kee/ adj. *To not be the same in size; skew-whiff; to be offset; broken; to be weird; to be strange or goofy; to be warped from its original shape; behaviour seemingly crazy, humorous or amusingly perverse.*

Category: [Techno music genres](#)

Woodwind instrument

A **woodwind instrument** is a [wind instrument](#) in which sound is produced by blowing through a mouthpiece against an edge or by a vibrating reed, and in which the pitch is varied by opening or closing holes in the body of the instrument. As the name implies, they were originally made of wood.

Types of woodwind instrument

- Single-reed instruments use a reed, which is a thinly sliced piece of cane or plastic that is held against the aperture of the mouthpiece with a ligature. When air is forced between the reed and the mouthpiece, the vibrations create the sound. Single reed instruments include the [clarinet](#) and [saxophone](#) families of instruments.
- Double-reed instruments use two precisely cut, small pieces of cane joined together at the base. The finished, bound reed is inserted into the top of the instrument and vibrates as air is forced between the two pieces of bound cane. There are two sub-families:
 - *Exposed* double reed instruments, where the reed goes between the player's lips. The [oboe](#), cor anglais (also called english horn) and [bassoon](#) make up the more popular instruments within this family.
 - *Capped* double reed instruments, where there is a cap covering up the reed with a hole in that the player just blows through. This family includes most [bagpipes](#) and the crumhorn.
- [Flutes](#), in which the sound is produced by blowing against an edge. There are two sub-families:
 - *Open* flute family, where the player uses his/her lips to form the stream of air which goes directly from the players lips to the edge, e.g. the transverse [flute](#). Modern flutes are usually made of silver plated brass, nickel plated brass, solid silver, or gold.
 - *Closed* flute family, where the instrument forms and directs the stream over the edge. This family includes [whistle](#) and the recorder family.

One interesting difference between woodwind and [brass instruments](#) is that woodwind instruments are *non-directional*. This means that the sound produced propagates in all directions with approximately equal volume. Brass instruments, on the other hand, are highly directional, with most of the sound produced traveling straight outward from the bell. This difference makes it significantly more difficult to record a woodwind instrument accurately. It also plays a major role in some performance situations, such as in marching bands.

Related lists

- Full [List of woodwind instruments](#)

See also

- [Brass instrument](#)
- [Musical instrument](#)
- [Wind instrument](#)

Categories: [Woodwind instruments](#) | [Wind instruments](#) | [Musical instrument](#)

World music

World music is, most generally, all the [music](#) in the world (Bohman 2002, Nidel 2004, p.3). More specifically, the term is currently used to classify and market recordings of the many genres of non-western music which were previously described as "[folk music](#)" or "ethnic music". Succinctly, it can be described as "local music from out there" (*fRoots* magazine, quoted in N'Dour 2004, p.1), or "someone else's local music" (*Songlines* magazine). The academic study of world music is called [ethnomusicology](#).

Terminology

In essence, the term "world music" refers to any form of music that is not part of modern mainstream Western commercial [popular music](#) or [classical music](#) traditions, and which typically originates from outside the cultural sphere of Western Europe and the English-speaking nations. The term became current in the 1980s as a marketing/classificatory device in the media and the music industry, and it is generally used to classify any kind of "foreign" (i.e. non-Western) music.

In musical terms, "world music" can be roughly defined as music which uses distinctive ethnic [scales](#), modes and musical inflections, and which is usually (though not always) performed on or accompanied by distinctive traditional ethnic instruments, such as the kora (African lute), the steel drum, the [sitar](#) or the digeridoo.

Most typically, the term "world music" has now replaced "folk music" as a shorthand description for the very broad range of recordings of traditional indigenous music and song from the so-called Third World countries.

Although it primarily describes traditional music, the world music genre also includes popular music from non-Western urban communities (e.g. South African "township" music) and non-European music forms that have been influenced by other "third world" musics (e.g. Afro-Cuban music), although Western-style popular song sourced from non-English-speaking countries in Western Europe (e.g. French pop music) would not generally be considered world music.

Examples of popular forms of world music include the various forms of non-European classical music (e.g. Japanese koto music and Hindstani [raga](#) music), eastern European folk music (e.g. the village music of Bulgaria) and the many forms of folk and tribal music of the Middle East, Africa, Asia, Oceania and Central and South America.

World music is generally agreed to be traditional, folk or roots musics of any culture that is created and played by indigenous musicians or that is "closely informed or guided by indigenous music of the regions of their origin" (Nidel 2004, p.2).

The broad category of "world music" includes isolated forms of ethnic music from diverse geographical regions. These dissimilar strains of ethnic music are commonly categorized together by virtue of their indigenous roots. Over the last century, the invention of sound recording, low-cost international air travel and common access to global communication among artists and the general public has given rise to a related phenomenon called "[cross-over](#)" music.

Musicians from diverse cultures and locations can now readily access recorded music from around the world, see and hear visiting musicians from other cultures and visit other countries to play their own music, creating a melting pot of stylistic influences.

While communication technology allows greater access to obscure forms of music, the pressures of commercialisation also present the risk of increasing musical homogeneity, the blurring of regional identities, and the gradual extinction of traditional local music-making practices.

Cultural appropriation in western music

World music as a cultural-economic phenomenon is inextricably linked with the invention of sound recording and the development of the international recording industry, but the background to its emergence covers the whole span of modern Western musical history.

Since at least the [Renaissance](#), musicians, composers, music publishers (and, in the 20th century, radio stations and recording companies) have been part of a wide-ranging and continuous process of cultural appropriation that developed in the wake of the European colonisation of America, Africa, Asia and Oceania. In this process, styles, forms and influences from non-Western music -- especially novel melodies, rhythmic patterns or harmonic structures -- were discovered, appropriated, adapted and incorporated into mainstream Western popular music.

This appropriation process has a long history in European art music, which bears numerous traces of the adoption of fashionable European popular and folk dances into the classical genre. Dance styles like the allemande, the pavane, the galliard and the gavotte -- often derived from popular folk dances -- were just four among scores of "dance crazes" that swept the courts of Europe during the [Renaissance](#) and early [Baroque](#).

However, by the time Bach and Händel were writing their great instrumental works during the late Baroque, the rhythms and timings of these dances had been already been appropriated, formalised and incorporated into the structure of elite European 'art' music. This trend continued in 18th and 19th century with folk-dance crazes like the [mazurka](#), the [waltz](#) and the [polka](#).

One well-known example of cultural appropriation into the European classical genre arose from the 18th century fad known as "Orientalism", in which music, architecture, costume and visual arts from "Oriental" cultures (including the Turkish empire, India, China and Japan) became highly fashionable. One of the most enduring artefacts of this fad is the third movement of Mozart's popular Piano Sonata No. 11 in A major, K. 331, known as the Rondo alla turca ("rondo in the Turkish style").

Two other well-known 19th century examples of this fad are the popular Gilbert & Sullivan comic opera *The Mikado* and the Puccini opera *Madama Butterfly*, both of which exploited the craze for all things Japanese that followed in the wake of the United States' forcible opening-up of Japan to western trade in 1854.

One of the earliest examples of [crossover music](#) -- can be found in the music of French composer Claude Debussy. In 1899 the French government staged the great Paris Exposition, an event that was to have profound effects on many areas of western art and music. Debussy visited the exposition and it was here that he first heard gamelan music performed by Sundanese musicians. He was transfixed by the hypnotic, layered sound of the gamelan orchestra and reportedly returned to the Dutch East Indies pavilion over several days to listen to the Indonesian musicians perform and to study the structure and tuning of this novel musical form. His exposure to gamelan music had a direct influence on the composition of his famous Nocturnes for piano.

But, as in the case of Debussy, some of this long process of appropriation also had an educative effect, and by the 1960s Western audiences were beginning to move beyond the confines of the Western musical tradition and explore traditional music from other countries and continents, and as Eurocentric cultural and social biases began to be broken down during the Sixties, music from other cultures gained greater acceptance.

The key factor in this transition was the invention of sound recording, but it was also greatly influenced by the wide-ranging program of collection of European traditional folk music by 19th and early 20th century European classical composers and musicologists. This process was, at first, simply one facet of the multifocal 19th century passion for

collection and classification, but it was given greater impetus by the growing awareness that the devastating impact of Western urban-industrial culture was decimating traditional cultures.

This collection activity took on some aspects of a crusade, as musicologists raced to preserve vanishing musical artefacts before they were lost to history. This view was a key motivation for the ethnologists who collected and preserved examples of Australian Aboriginal music, since it was widely believed at the time that the Aboriginal "race" and Aboriginal culture would eventually die out.

Musicologists and leading composers like Antonin Dvořák, Zoltan Kodaly and Bela Bartok made strenuous efforts to collect and record local forms of European folk music and folk song, and many folk music melodies and other musical features were absorbed into the mainstream classical tradition. A good example of this process was the enduringly popular suites of "Hungarian Dances" by Dvořák and Johannes Brahms.

During the 19th century this collection program was necessarily restricted to the written notation of melodies, lyrics and arrangements, but it was transformed in the early 20th century by the invention of sound recording and the development of portable cylinder and disc recording equipment, enabling musicologists for the first time to capture this music in actual performance, and the new technology was eagerly adopted by musicologists in Europe and America.

This growing archive of "folkloric" recordings remained largely within the confines of academia until after World War II. But in America, these collection programs -- notably those sponsored by the Library of Congress -- were to have an incalculable influence on the development of the international popular music industry.

Folk-music collectors like the great Alan Lomax worked assiduously for decades to find and record examples of almost every facet of native American, African-American and European-American folk music, and the work of these many scholars, enthusiasts and collectors preserved the sound of many legendary "folk" performers and thousands of hours of priceless song and music from the American folk music tradition.

This musicological program was again revolutionised in the early 1950s by the new technology of magnetic tape recording, which for the first time allowed music collectors to make very stable, long-duration, high-fidelity studio and field recordings. The concurrent introduction of the LP audio disc format, which could hold as much as thirty minutes of continuous music per side, allowed many such "folk music" recordings to be released into the consumer market for the first time. The availability of high-quality portable tape recorders was the key development that led to the inception of Elektra Records enormously influential Nonesuch Explorer Series, which was launched in 1967 with an LP of Indonesian folk music, *Music from the Morning of the World*.

These "folk" LPs -- notably those of early 20th century [blues](#) music -- were to bring about a radical change in the style and direction of late 20th century popular music. This process is exemplified by the huge directional change in [rock music](#) that came about when young British and American musicians (like Eric Clapton) heard the now-legendary recordings of an obscure Mississippi blues musician called Robert Johnson.

Another fascinating aspect of the changes in the cultural appropriation process can be found on the music of Dvořák, which itself was greatly influenced by his collection and study of the folk music of his native Bohemia. In the 1892 Dvořák was invited to become the director of the National Conservatory of Music in New York City; the period he spent in America, and especially his exposure to native American and African-American music, led to the creation of his most famous and popular symphonic work, the *Symphony No. 9*, subtitled "From the New World".

This is arguably another very early example of the so-called [crossover music](#) genre, but interestingly, it also had an influence on the development of American popular music. Part of the symphony's enduring appeal is due to the nostalgic main melody in the second movement, which is said to have expressed Dvořák's homesickness for Bohemia. Remarkably, this melody was later appropriated into the formative [bluegrass](#) genre as the basis for the song "Goin' Home" (attributed to William Arms Fisher); it soon became a bluegrass standard and was later adapted into a popular spiritual-style song.

The 1900s

Beginning around the turn of the 20th century, the invention of sound recording and motion pictures enabled American mass-entertainment culture began to develop into a major global economic and cultural force.

Simultaneous with this process, two emerging streams of non-Western music -- [African-American music](#) and Latin music -- were discovered by American and European audiences, and they were rapidly appropriated by the mainstream music industry. Over the next hundred years these two broad genres were to have a massive transformative effect on the structure of popular music and the direction of the music industry.

In the 1890s working-class dancers, composers and musicians in the Boca area of Buenos Aires in Argentina invented a daring and sensual new dance style which was dubbed the [tango](#). It took Argentina by storm and after reaching New York during World War I it became an international sensation, aided by a plethora of tango recordings and crystallised by the famously steamy tango scene in Rudolph Valentino's legend-making 1921 film *The Four Horsemen of the Apocalypse*.

More or less simultaneous with the tango craze, a novel African-American style known as [ragtime](#) emerged in the United States, epitomised by the music of virtuoso pianist-composers Scott Joplin and Eubie Blake. Ragtime introduced African-derived syncopated ("ragged") rhythms into Western music and enjoyed a tremendous international vogue over the next twenty years, as well as exerted a huge influence on the subsequent development of [jazz](#).

Ragtime and then early jazz transformed American popular music -- the work of songwriters like George Gershwin and Irving Berlin was crucially shaped by their appropriation of influences from African-American music -- and these genres also strongly influenced many European classical composers, especially the French composers Erik Satie, Claude Debussy and Maurice Ravel.

In terms of their influence on almost every facet of 20th century popular music, the successive historical genres of [African-American music](#) have, as a group, been the most significant of all the "exotic" genres appropriated into Western music. Just as they influenced each other, [gospel music](#), [ragtime](#), [blues](#), [jazz](#), [R&B](#) and [rock'n'roll](#) were also successively appropriated into mainstream Western popular music -- usually almost as soon as each became known as a definable genre. It is undeniable that the various genres of African-American music have, collectively, exerted a greater influence over the development and direction of Western mass-market popular recorded music than any other force.

Alongside the emergence of jazz, beginning around 1915, Hawaiian music reached the mainstream pop market in the United States. The Hawaiian style (or, more often, western imitations of it) became a major music fad, retaining a significant audience following from the 1930s to the 1950s. Hawaiian music was itself a complex mixture of European, native Hawaiian and other Polynesian influences. This is well demonstrated by the work of one of the founders of the genre, Queen Lili'uokalani (1838-1917), the last Queen of Hawaii before the Hawaiian monarchy was overthrown. A musician and composer, she is credited as the composer of the unofficial Hawaiian anthem "Aloha 'Oe". Lili'uokalani indeed wrote the lyrics and arranged the music but in fact she appropriated the tune from a Croatian folk song called "Sidi Mara na kamen studencu".

In the 1930s, following the establishment of the jazz genre in the 1910s and 1920s, the "Latin invasion" that had begun with the tango took off again when American jazz, dance music and popular song was revolutionised by the "discovery" of other traditional "Latin" folk music forms from the Caribbean, Central America and South America.

Latin music had a crucial impact on the direction of postwar jazz and popular song. It is undeniable that the use of Latin rhythms in modern instrumental jazz, pioneered by musicians like Duke Ellington and Dizzy Gillespie, rapidly became an essential part of the rhythmical repertoire of jazz, providing composers and musicians with a vastly enhanced repertoire of beats and metres. During the Thirties and Forties, newly appropriated Latin music genres created a series of music movements and dance crazes, including the merengue, the samba and the [rumba](#).

In 1944 The Andrews Sisters covered "Rum and Coca-Cola", a song originally recorded by Jamaican musician Lord Invader in the 1930s. The Andrews Sisters' version sparked a new fad for this infectious new style, calypso. The craze reached its apex of popularity in the mid-1950s with the release of the hugely successful Harry Belafonte single *Banana Boat Song* and Belafonte's million-selling 1956 LP *Calypso*. Calypso also had a strong influence on the mainstream folk music boom of the late Fifties and early Sixties, which in turn became one of the major springboards for the development of world music as a genre.

In the late 1950s, repeating the impact of the tango, a seductive new music style called *bossa nova* emerged from Brazil and it soon swept the world, exerting a huge effect over the course of Western pop and jazz over the next decade and beyond.

Nothing better illustrates the lasting impact of *bossa nova* than the archetypal bossa nova song, "The Girl From Ipanema", written in 1962 and best known from the languid 1963 bilingual crossover version by Stan Getz, João Gilberto and Astrud Gilberto. Thanks largely to the enormous worldwide popularity of this single, "The Girl From Ipanema" now ranks as the second most-recorded song of all time, surpassed only by Paul McCartney's "Yesterday".

Bossa nova was also an important influence on the shortlived but very popular British-originated music craze known as Merseybeat, the pop style epitomised by the early songs of The Beatles, which combined popular song structures and rock'n'roll instrumentation with rhythmic inflections taken from bossa nova.

Influences from African music also began to appear in the 1950s. This process included one of the more controversial examples of cultural appropriation process, exemplified by the pop song "The Lion Sleeps Tonight". A version of this song was an American #1 hit for pop band The Tokens in 1961, and it was credited to American writers, but in fact "The Lion Sleeps Tonight" was actually an unacknowledged rewrite of the song "Mbube", written and recorded by South African musician and composer, Solomon Linda, in 1939.

"Mbube" had been a major local hit for Linda and his band, The Evening Birds, reputedly selling 100,000 copies there, but its success at the time was entirely confined to South Africa. Some years later, a copy of Linda's recording reached the renowned American musicologist Alan Lomax; he passed it on to his friend Pete Seeger, who fell in love with it, and it was Seeger who was mainly responsible for popularising the song in the West.

Seeger recorded a version of the song with his noted folk group The Weavers in 1952, retitling it "Wimoweh" (an inaccurate transliteration of the song's original Zulu refrain, "uyimbube"), although at this point it should be noted that the politically-aware Seeger did give Linda a partial credit in the Weavers' arrangement of the song. The Weavers scored a US Top 20 hit with their studio version, and had further success with a live version of the song included on their influential 1957 live album, recorded at Carnegie Hall, which led to it being covered by The Kingston Trio in 1959.

The Weavers' Carnegie Hall version of "Wimoweh" became a favourite song of The Tokens -- they used it as their audition piece when they were offered a contract with RCA Records -- and this led to them recording it as their first RCA single. However, it was at this point that the lyrics were re-written by the band's producers -- who took full credit for the song -- and it would be several decades more before the full story of the appropriation of Linda's work became widely known. Sadly, by then Linda had long since died in poverty.

The early Sixties: Folk meets Pop

After World War II a small but growing market developed for Western folk music and recordings of non-Western music, and this was supplied by specialist record labels such as Folkways Records, Elektra Records and Nonesuch Records in the USA and, later, Disques Cellier in Switzerland. Such labels were typically small "boutique" operations or minor specialist imprints of large companies, which released albums of non-Western traditional classical music, folk songs and indigenous music.

This market was fostered by the co-called "folk boom" of the 1950s and early 1960s, in which artists and groups like Pete Seeger and The Weavers explored the traditional songs and sounds of English-language folk music and re-interpreted them for the mass audience. In America, this process was massively influenced by the "discovery" of the treasure-trove of recordings of African-American music that had been made over the previous decades. Another more overtly political factor, and one that should not be overlooked in this case, is that many folk musicians were deeply involved in the struggle for civil rights for black Americans, and their championing of black music to white audiences was an integral and hugely influential part of this campaign.

This exploratory process also led many musicians to begin investigating folk music from non-Western cultures -- as in the case of Solomon Linda's "Mbube". In each case, these processes of discovery and appropriation were made considerably easier by the increasing availability of LP recordings of "ethnic" music.

This process had a definite cumulative effect, but it is fair to say that, until the late 1960s, "ethnic"/"folkloric" music remained more or less a specialist interest. Some "exotic" influences inevitably filtered through to the mass market -- as in the case of "The Lion Sleeps Tonight" -- but in general these were mostly Western re-interpretations, and very little original music produced outside of the mainstream Western popular music recording industry managed to break into the pop music market or achieve significant sales until the late 1960s.

As noted above, prior to the Sixties, many classical musicians and composers had also written and/or performed music that experimented with combining western musical styles and influences from non-Western musical traditions, but this too was essentially an elite 'art' activity and gained little mass recognition.

Mass market acceptance of what we now call "world music" grew dramatically as a result of the pop music explosion of the 1960s and early 1970s. During this period, adventurous pop, rock, progressive and jazz musicians and producers attempted, with varying degrees of success, to create fusions of conventional English-language popular music with instrumental and compositional influences from exotic musical genres. Their interest in these "ethnic" musics, combined with their enormous personal popularity, encouraged a growing number of record buyers to seek out recordings of non-Western music.

A prototype of this fusion of pop and world music in the late Sixties can be seen in the [folk-rock](#) phenomenon of the mid-1960s. Underlying this development was the fact that many leading American and English pop-rock musicians of the period -- Roger McGuinn, Bob Dylan, Jerry Garcia, Donovan -- had begun their musical careers on the folk scene.

Interestingly, although the core of the "folk" genre at this time was traditional Anglo-American folk song, mainstream folk music was still appropriating new "non-Anglo" influences like calypso and black South African popular music. Another notable feature of the folk scene at this time was that it was also common at that time to include African-American music as part of the broader folk genre, and as a result many legendary black American performers like Leadbelly were able to perform side-by-side with white

performers like Dylan and Pete Seeger at American folk scene's peak annual event, the Newport Folk Festival.

Folk-rock was in part an attempt to broaden the language of mainstream pop by incorporating the more "serious" lyrical approach and political awareness of postwar folk. Folk-rock as a genre effectively began in 1964 with the release of The Byrds' electrified cover version of Bob Dylan's "Mr Tambourine Man", in which The Byrds cleverly combined the pop-rock instrumentation and close harmonies made popular by The Beatles with elements of the Anglo-American folk genre.

The huge success of The Byrds' version of "Mr Tambourine Man" spawned scores of cash-in imitations, but folk-rock continued to expand and diversify over the next few years. English acts such as Donovan, Fairport Convention and Steeleye Span combined pop-rock arrangements with songs, stylings and instruments drawn directly from traditional English and Celtic folk music. Alan Stivell (Brittany) began the same work in the mid 60's . In America (and also in Australasia and Canada), pop-rock acts like The Grateful Dead, The Byrds and The Flying Burrito Brothers moved folk-rock in a different direction. Drawing on their folk roots, and inspired by the hugely influential late Sixties albums by Bob Dylan and The Band, they fused pop and rock with American [country music](#) and [bluegrass](#) music, creating the genre known as [country rock](#).

Although these trends in what might be termed "folk-pop-fusion" were all significant in their own way, and they were clearly part of the process of cultural appropriation, such experiments by popular musicians, and the availability of recorded collections of "authentic" performances of English and American folk music, began to lead many curious listeners to explore these genres. This in turn would pave the way for the development of the "world music" concept in later years.

1965-1967: from "Norwegian Wood" to Monterey Pop

Pop musicians first began to move outside the Western tradition in the mid-Sixties, when they started mixing Western electric pop with influences taken from the traditional music of India. Although the results were sometimes risible, this proved to be the most influential fusion of pop and "folk" music of the entire period, specifically because it was the first significant attempt to mix Western popular music with a completely non-Western musical tradition.

Although they were by no means the only people at that time who were following this course, much of the credit for the creation of the World Music genre, and for the rapid expansion of Western mass-audience interest in non-Western music, must be accorded to The Beatles, and especially to their lead guitarist, the late George Harrison.

In early 1965, during a tour of America, David Crosby of The Byrds introduced Harrison to the sitar and the traditional classical music of India. Harrison was captivated by the sound of the instrument; he soon became profoundly interested in Indian music, culture and spirituality, and he began taking sitar lessons from renowned Indian sitar virtuoso Ravi Shankar.

Harrison's background in African-American music forms had given him a solid grounding in the techniques of [improvisation](#) that are central to the genre. Like jazz and blues, the largely improvised nature of Hindustani classical music, its strong reliance on rhythm and percussion, and the extended nature of the [raga](#) form were all features that Harrison was able to recognise, appreciate and begin to explore.

In October 1965 Harrison broke new musical ground when he played a [sitar](#) on the Beatles' recording of the John Lennon song "Norwegian Wood (This Bird Has Flown)", from their 1965 LP Rubber Soul. Other musicians were attempting similar fusions at the time -- Brian Wilson, for example, used a koto on one of the songs on his classic Pet Sounds LP, recorded at around the same time -- but no other single recording had the instant and worldwide impact of "Norwegian Wood".

It was the first time a western pop song had used a sitar in its arrangement, and for many Western listeners it was undoubtedly the first time they ever heard the instrument. In the wake of the song's release, the sitar became the new "in" sound for pop recordings, and an American guitar company even manufactured an electric sitar-guitar designed to simulate the sound of the sitar.

More importantly, "Norwegian Wood" sparked a major craze for the classical music of India in general and for the work of Ravi Shankar in particular, with the direct result that recordings by Shankar and other Indian classical musicians began to sell in large quantities for the first time. Tape recording and the LP were crucial to the popularisation of this music, since a typical [raga](#) performance could last twenty minutes or longer, and popular appreciation of this music would have been impossible without the long duration and high fidelity provided by the LP format.

In 1966 Harrison took his "Indi-psych-pop" synthesis a step further with the highly original song "Love You To" (from the seminal Revolver LP), which featured a sinuous Indian-influenced melody and an innovative arrangement consisting solely of Indian instruments and performed by expatriate Indian musicians living in London. The peak of Harrison's Indian synthesis project was the epic track "Within You Without You" (1967) from Sgt. Pepper's Lonely Hearts Club Band, recorded at Studio Two, Abbey Road by Harrison and an ensemble of musicians from the Asian Music Circle in London.

Another obvious trace of Harrison's immersion in Indian music was the fact that "Within You, Without You" also broke new ground (at least in the pop scene) with its length,

clocking in at over six minutes. Harrison also recorded in India with Indian instruments and musicians when producing the soundtrack music for the 1968 film *Wonderwall*; he was given a free reign by the film's director and the music he created was reportedly intended as a sort of "primer" of the styles of Indian instrumental music that Harrison was exploring, but regrettably the film did not have a wide release at the time and Harrison's soundtrack remains little known outside the realm of Beatles obsessives.

Although not quite as influential as "Norwegian Wood", the 1965 song "See My Friends" by The Kinks is another significant Western pop song of the period that shows the unmistakable influence of Indian music. In this case, according to writer Ray Davies, the song's arrangement was inspired by a stopover in India during the band's first trip to Australia in 1965, when during an early-morning walk, he heard local fisherman singing a traditional chant, part of which he incorporated into the song's sinuous melody line; Davies' exposure to Hindustani raga music is also evident in the sitar-like quality of the guitar accompaniment.

1967 was a pivotal year for the development of the genre. In June the three-day Monterey International Pop Festival, the world's first rock festival, was held in California, and it was attended by approximately 200,000 people. Alongside the legendary English and American pop and rock acts, the bill also featured black South African jazz trumpeter Hugh Masekela and Ravi Shankar, who opened the climactic Sunday concert, and whose presence at the festival was almost entirely due to the influence of George Harrison. Shankar's performance at Monterey was without question the most important concert of his entire career in the West -- it was seen by tens of thousands of people that day, and thanks to the fact that the entire festival was recorded and filmed, millions more around the world heard it on record and/or saw it on film in the years that followed.

The other major landmark that year was the launch of the hugely influential Nonesuch Explorer Series by the American Elektra Records label. This first Explorer LP, a collection of Balinese folk music entitled *Music From the Morning of the World*, launched a growing catalogue of high-fidelity field recordings of the music of other cultures. The Nonesuch Explorer series is now recognised as one of the most important commercial collections of world music and several excerpts from Nonesuch recordings were included on the Voyager Golden Record that was sent into deep space aboard the Voyager 1 and Voyager 2 space probes in 1977.

1968-1986: Joujouka to Graceland

In 1968 Rolling Stones guitarist Brian Jones recorded the Master Musicians of Joujouka in the village of Joujouka in northern Morocco. Jones died the following year but the LP was released in 1971 on Rolling Stones Records. Although there was some criticism of the electronic treatments Jones applied to the recordings in post-production, the LP was one of the first recordings released in the pop market that showcased traditional [Arabic music](#).

Another important landmark in the growth of the world music genre, and one which is often overlooked, came in 1970 with the popular Simon & Garfunkel single "El Condor Pasa", taken from their multi-platinum selling *Bridge Over Troubled Waters* LP. The theme was endlessly copied and used all over the world, for instance in parody about downed F117a plane El kondor pada, and many other. Like Harrison's use of sitar, Paul Simon's use of Andean folk instruments (including the [pan flute](#)) was a pop music "first". His evocative English-language adaptation of a traditional 18th century Peruvian folk melody by Jorge Michelberg (notated in 1916 by Peruvian composer Daniel Alomias Robles) gave many listeners their first taste of the flavour of Peruvian folk music, and when the song was released as a single it became a hit in many countries, earning a Top Twenty placing (#18) on the American charts.

Also in 1970, Breton singer and musician Alan Stivell recorded his first professional album, *Reflets* ("Reflections"), a fusion of Celtic musics with rock, western classical, and other influences. His instrumental album *Renaissance of the Celtic Harp* increased the popularity of that instrument, and promoted the fusion of Celtic music with other music, as did the European best-selling live album recorded at the Paris Olympia. His 1979 *Symphonie Celtique* mixed the same elements, but brought the classical elements to the fore. He continues to experiment with different combinations of these elements, especially on *1 Douar* ("One Earth").

In 1975 there were several important "popular" releases that gained wide recognition and exposed pop audiences to new musical influences. In February, Led Zeppelin released an ambitious "Arab-pop fusion" song, the ten-minute epic "Kashmir", from their *Physical Graffiti* LP. The song was strongly influenced by composer Jimmy Page's interest in Arabic music. Although its length made it an unlikely hit, the song became a firm favourite on American FM radio stations and was even played on Australian pop radio. Although Led Zeppelin has quite fairly been criticised for their repeated uncredited appropriations of the work of black American blues musicians like Willie Dixon, and while "Kashmir" is a clear example of cultural appropriation, like "El Condor Pasa" it did have the positive effect of opening the ears of many fans to a previously unknown realm of non-Western music.

In November that year Joni Mitchell released her LP *The Hissing of Summer Lawns*, featuring the innovative track "The Jungle Line", which mixed traditional African drumming and [synthesiser](#). For this recording, Mitchell was accompanied by the musical group The Warrior Drums of Burundi, who were visiting America at the time.

Two other musical events in 1975 which had a significant impact on the development of World Music can both be largely credited to Marcel Cellier, owner of the Swiss record label Disques Cellier.

That year Cellier released the dazzling *Le Mystere Des Voix Bulgares*, the first volume of an eventual three-album series of recordings of Bulgarian vocal folk music, performed by the Bulgarian State Radio Choir and Trio Bulgarka. In the years that followed, particularly after the album's re-release through the British 4AD Records label, the Bulgarian Voices album became a significant cult hit in many countries and created a huge groundswell of interest in this thrilling form of eastern European folk music, leading to the 1980s

collaboration between Trio Bulgarka and acclaimed British singer-songwriter Kate Bush on her 1989 album *The Sensual World*.

Cellier's other big hit of 1975 was *Flutes De Pan et Orgue* ("Pan Flute and Organ"), a 1971 recording of traditional Hungarian [pan flute](#) music, performed by virtuoso Romanian pan flautist Gheorge Zamfir, and accompanied by Cellier himself on organ. The international vogue for Zamfir's music is largely due to Australian film director Peter Weir. His 1975 film *Picnic at Hanging Rock*, one of the most successful Australian feature films of the period, featured evocative music from the Cellier disc on the soundtrack, and the film's success created widespread interest in Zamfir and his music.

The popularisation of the album was, ironically, the inadvertent outcome of a frustrated plan. Weir had been introduced to Zamfir's music a few years earlier, and when he began production on *Picnic* he decided to use pan flute music on the soundtrack; he approached Zamfir to compose original music in the same style, but Zamfir declined, so Weir was obliged to return to the music he had originally heard and licence some of the tracks from the Cellier LP. The irony is that, although it made him internationally famous, Zamfir would have made far more money from the publishing rights if he had composed the original music Weir wanted -- since all but one of the tracks on the Cellier LP were credited to the ubiquitous "trad. arr. ...".

Leading up to the watershed year of 1987, another very significant field of musical appropriation was the appropriation the Jamaican music style known as [reggae](#). In its first appearance in western pop, reggae was a significant example of "crossover" music, since it was widely popularised in England by Jamaican-born singer-songwriter Bob Marley, who was one of the genre's main founders, and its rapidly growing popularity in Britain was greatly assisted by the fact that there was by that time a large number of 'black' migrants from the Caribbean had settled in England. Internationally, however, the most successful appropriator-adaptors of reggae for mainstream pop audiences was the hugely successful British band The Police, who scored a string of hit singles and LPs in the late 1970s and early 1980s with finely-crafted pop songs played in a reggae style, such as "Walking On The Moon".

In 1986 Paul Simon re-emerged as a catalytic figure when he returned to the "world music-pop-fusion" concept he had first essayed on "El Condor Pasa" back in 1970. His hugely influential, multi-million selling *Graceland* album bore the unmistakable stamp of Simon's recent discovery of South African "township" music but more importantly, he was decided to record the album with leading South African session musicians and the vocal group Ladysmith Black Mambazo. These musicians also performed on the subsequent concert tours, as did two other special guests, exiled South African music legends Miriam Makeba and Hugh Masekela.

Simon received some criticism for his decision to record in South Africa (which at the time was still being economically boycotted by most Western nations) but his championing of township music focussed enormous attention on South Africa and its indigenous musical traditions, as well as the struggle against apartheid. There is no doubt that the success of *Graceland* was directly responsible for a massive upsurge of Western interest in the music of southern Africa, as well as making Ladysmith Black Mambazo into international stars.

After 1987: WOMAD and beyond

The origins of the term World Music in relation to the selling of this type of [music](#) began in 1982 when World Music Day (Fête de la Musique) was initiated in France. World Music Day is celebrated on the 21st of June every year since then. On Monday 29th June 1987 a meeting of interested parties gathered to capitalise on the marketing of this genre.

Arguably popular interest was sparked with the release in 1986 of Paul Simon's Graceland album. The concept behind the album was to express his own sensibilities using the sounds which he had fallen in love with listening to artists from Southern Africa, including Ladysmith Black Mambazo and Savuka. But this project and the work of Peter Gabriel and Johnny Clegg amongst others had to some degree introduced non-western music to a wider audience and this was an opportunity which could not be ignored.

Before 1987, although World Music undoubtedly had a following and with this potential market opening up, it was difficult for interested parties to sell their music to the larger music stores; although specialist music stores had been important in developing the genre over many years, the record companies, broadcasters and journalists had been finding it difficult to build a following because the music itself seemed too scarce. They were eyeing the [Jazz](#) and Classic markets, watching them develop a cross-over audience and decided that the best way forward would be to collective strategy to bring the music to a wider audience.

At the outset of the 1987 meeting, the musician Roger Armstrong advised why something needed to be done; "(He) felt that the main problem in selling our kind of material lay with the U.K. retail outlets and specifically the fact that they did not know how to rack it coherently. This discouraged them from stocking the material in any depth and made it more difficult for the record buyers to become acquainted with our catalogues."

The first concern of the meetings was to select the umbrella name that this 'new' music would be listed under. Suggestions included 'World Beat' and prefixing words such as 'Hot' or 'Tropical' to existing genre titles, but 'World Music' won after a show of hands, but initially it was not meant to be the title for a whole new genre, rather something which all of the record labels could place on the sleeves of records in order to distinguish them during the forthcoming campaign. It only became a title for the genre after an agreement that despite the publicity campaign, this wasn't an exclusive club and that for the good of all, any label which was selling this type of music would be able to take advantage.

Another issue which needed to be addressed was the distribution methods which existed at the time. Most of the main labels were unhappy with the lack of specialist knowledge displayed by sales persons which led to poor service; there was also a reluctance amongst many of the larger outlets to carry the music, because they understandably liked larger releases which could be promoted within store. It was difficult to justify a large presentation expense if the stock going into stores was limited.

One of the marketing strategies used in the vinyl market at the time was the use of browser cards, which would appear in the record racks. As part of the World Music campaign it was decided that these would be a two colour affair designed to carry a special offer package; to aid the retailer a selection of labels would also be included (presumably for shelf or rack edging).

In an unprecedented move, all of the World Music labels co-ordinated together and developed a compilation cassette for the cover of the music magazine NME. The overall running time was ninety minutes, each package containing a mini-catalogue showing the other releases on offer. This was a smart move as NME reader are often seen as discerning listeners and it was important step to get them on board.

By the time of that second meeting it was becoming clear that in order for the campaign to be successful, it should have its own dedicated press officer. They would be able to juggle the various deadlines and also be able to sell the music as a concept to not just the national stations but also regional [DJs](#) who were keen to expand the variety of music they could offer. They were seen as a key resource as it was important for 'World Music' to be seen as something which could be important to people outside London - most regions after all had a similarly rich folk heritage which could be tapped into. A cost effective way of achieving all this would be a leafleting campaign.

The next step was to develop a World Music chart, gathering together selling information from around fifty shops, so that it would finally be possible to see which were big sellers in the genre - allowing new listeners to see what was particularly popular. It was agreed that the NME could again be involved in printing the chart and also Music Week and the London listings magazine City Limits. It was also suggested that Andy Kershaw might be persuaded to do a run down of this chart on his show regularly.

And so October of 1987 was designated 'World Music' month. A music festival, 'Crossing the Border' was held at the Town & Country Club, London and it was the start of the winter season for both WOMAD and Arts Worldwide. The main press release stressed the issues inherent in the campaign:

"Since the early Eighties the enthusiasm for music from 'outside' Western pop culture has been steadily mounting. More and more international artists, many of whom are big stars in their own countries, are coming here on tour. They started off, like The Bhundu Boys, playing small clubs and pubs, but now many acts are so popular that they are packing out larger venues.

"The excitement and word-of-mouth appeal is backed up by radio - World of Music on Voice of America, Transpacific Sound Paradise on WFMU, The Planet on Australia's ABC Radio National, DJ Edu presenting D.N.A: DestiNation Africa on BBC Radio 1Xtra, Adil Ray on the BBC Asian Network, Andy Kershaw's show on BBC Radio 3 and Charlie Gillett's show on the BBC World Service to name but seven... and the demand for recordings of non-Western artists is surely growing. This is where the problems can start for the potential buyer of 'World Music' albums - the High Street record shop hasn't got the particular record, or even a readily identifiable section to browse through, it doesn't show in any of the published charts, and at this point all but the most tenacious give up - and who can blame them?"

Today, mainstream music has adopted many of the features of world music, and artists such as Shakira and the members of the Buena Vista Social Club have reached a much wider audience. At the same time world music has been influenced by [hip hop](#), [pop](#) and [jazz](#). Even heavy metal bands such as Tool and Nile have incorporated world music into their own. Some entertainers who cross over to recording from film and television will often start with World music; Steven Seagal is a recent example.

World music radio programs these days will often be playing African hip hop or [reggae](#) artists, [crossover](#) Bhangra and Latin American jazz groups, etc. Public radio and webcasting are an important way for music enthusiasts all over the world to hear the enormous diversity of sounds and styles which, collectively, amount to World Music. The BBC, NPR, and ABC (Australian Broadcasting Corporation) are rich sources for World Music where it is possible to listen online as well as read about the artists and history of this genre.

Criticisms of the Genre

Some musicians and curators of music have come to dislike the term "world music." On October 3, 1999, David Byrne, the founder of the Luaka Bop music label, wrote an editorial in The New York Times explaining his digression. To many including Byrne, "world music" is a catchall name for non-western music of all genres. As such, it changes its own market. The labeling and categorization of other cultures as "exotic" is argued to attract an insincere consumership and deter other potential consumers. Critics of the term propose eliminating the category and integrating the records into existing "western" genres, be it folk, pop, jazz, classical, hip hop or otherwise.

NPR's *World Cafe*

The NPR website for *World Cafe* says: "*World Cafe* showcases an eclectic blend, from rock and world music to folk and alternative country."

Festivals

There are many World Music festivals and jazz/folk/roots/new age crossover events. A small selection is represented here:

- FloydFest in Floyd, Virginia, USA. Has featured artists from a wide diversity of styles including Ani DiFranco, Geno Delafosse & French Rockin' Boogie, Trumystic, Nickel Creek and Akoya Afrobeat Ensemble.
- The WOMAD Foundation puts on festivals in different countries all around the world and which have last year included artists such as Youssou N'Dour, Robert Plant and Jaojoby
- The Festival in the Desert takes place every year at Essakane, near Timbuktu, in Mali, West Africa and has achieved international status in spite of the difficulties of reaching its location.
- Stern Grove festival is a San Francisco celebration of musical and cultural diversity. Examples: Lucinda Williams, John Doe, Ojos de Brujo, O-Maya, Ladysmith Black Mambazo, the Funk Brothers and also symphony orchestras and operatic stars.

Music labels

Luaka Bop, David Byrne's music label
Real World Studios, Peter Gabriel's music label
Dancing Turtle Flash-based site
Rough Guide series
Folkways series
Primary Music Label's Site
Tropical Music WorldMusic label
Crammed Discs
6 Degree Records

See also

- [Crossover \(music\)](#)
- [New age music](#)

Sources

- Bohlman, Philip (2002). *World Music: A Very Short Introduction*, "Preface". ISBN 0192854291.
- N'Dour, Youssou. "Foreward" to Nickson, Chris (2004). *The NPR Curious Listener's Guide to World Music*. ISBN 0399530320.
- Nidel, Richard (2004). *World Music: The Basics*. ISBN 0415968011.

Categories: [Music genres](#)

World music market

The **world music market** is the global market for the commercial trade of [music](#). As of 2006, this market is dominated by the "Big Four record labels": Universal Music Group, Sony BMG Music Entertainment, EMI Group, and Warner Music Group. These companies control around 70% of the world music market and around 85% of the United States music market, demonstrating the concept of oligopoly within the [music industry](#).

Terminology and business structure

The term "record label" when referring to the Big Four is a misnomer, as they are actually corporate umbrella organizations called *business groups*. A *music group* is a business group consisting of music related companies, and is typically owned by an international conglomerate *holding company*, which often has non-music divisions as well. A music group controls and consists of music publishing companies, record (sound recording) manufacturers, record distributors, and [record labels](#). A record label is a company that manages sound recording-related brands and trademarks (both of which are also called labels); coordinates the production, marketing, licensing, and copyright protection of sound recordings and videos; and maintains contracts with recording artists and their managers. Record companies (manufacturers, distributors, and labels) may also comprise a *record group* which is, in turn, controlled by a music group.

Record companies and music publishers that are not under the control of the Big Four are generally considered to be *independent*, even if they are large corporations with complex structures. Some prefer to use the term *indie label* to refer to only those independent labels that adhere to an arbitrary, ill-defined criteria of corporate structure and size, and some consider an indie label to be almost any label that releases non-mainstream music, regardless of its corporate structure.

Reported statistics

The global market was estimated at \$30-40 billion in 2004. Total annual unit sales (CDs, [music videos](#), mp3s) in 2004 were 3 billion.

According to an IFPI report published in August 2005, the big four accounted for the following percentages of retail music sales:

- Universal Music Group (France/USA based) — 25.5%
- Sony BMG Music Entertainment (Japan/Germany based) — 21.5%
- EMI Group (UK based) — 13.4%
- Warner Music Group (USA based) — 11.3%
- independent labels — 28.4%

Prior to December 1998, the industry was dominated by the "Big Six": Sony Music and BMG had not yet merged, and PolyGram had not yet been absorbed into Universal Music Group. After the PolyGram-Universal merger, the 1998 market shares reflected a "Big Five", as follows, according to MEI World Report 2000:

- Universal Music Group including PolyGram — 21.1%
- Sony Music — 17.4%
- EMI — 14.1%
- Warner Music Group — 13.4%
- BMG — 11.4%
- independent labels — 22.6%

In 1918, worldwide sales of phonograph/gramophone records were estimated at 100 million units.

Albums sales and market value

The following table shows album sales and market value in the world in the 1990s–2000s,

N	Country	Album Sales Share	Share of World Market
1	USA	37-40%	30-35%
	EU	30-32%	31-34%
2	Japan	9-12%	16-19%
3	UK	7-9%	6.4-9.1%
4	Germany	7-8%	6.4-8.3%
5	France	4.5-5.5%	5.4-6.3%
6	Canada	2.6-3.3%	1.9-2.8%
7	Australia	1.5-1.8%	1.5-2.0%
8	Brazil	2.0-3.8%	1.1-3.1%
9	Italy	1.7-2.0%	1.5-2.0%
10	Spain	1.7-2.3%	1.4-1.8%
11	Netherlands	1.2-1.8%	1.3-1.8%

12 Mexico	2.1-4.6%	0.8-1.8%
13 Belgium	0.7-0.8%	0.8-1.2%
14 Switzerland	0.75-0.9%	0.8-1.1%
15 Austria	0.5-0.7%	0.8-1.0%
16 Sweden	0.7-0.9%	0.7-1.0%
17 Russia	2.0-2.9%	0.5-1.4%
18 Taiwan	0.9-1.6%	0.5-1.1%
19 Argentina	0.5-0.7%	0.5-1.0%
20 Denmark	0.45-0.65%	0.5-0.8%

Singles sales

Physical single sales in the world in the 90s-00s and digital single sales in 2005.

N Country Physical Sales Share Digital Sales Share in 2005

EU	34-50%	13.2%
1 Japan	26-32%	1.7%
2 USA	4-25%	85%
3 UK	14,5-16%	6.3%
4 Germany	9-12%	5%
5 France	4-12.5%	1.9%
6 Australia	1.8-4.6%	0.48%
7 Netherlands	1.3-1.7%	< 0.2%
8 Belgium	0.8-1.8%	< 0.2%
9 Sweden	0.6-0.96%	< 0.2%
10 Switzerland	0.5-0.92%	< 0.2%
11 Austria	0.58-0.82%	< 0.2%
12 Italy	0.3-1.0%	< 0.2%
13 Spain	0.3-0.7%	< 0.2%
14 Norway	0.3-0.47%	< 0.2%
15 Ireland	0.2-0.5%	< 0.2%
16 Canada	0.1-0.6%	< 0.2%
17 Portugal	0.01-1.0%	< 0.2%
18 RSA	0.02-0.45%	< 0.1%
19 New Zealand	0.19-0.29%	< 0.1%
20 Denmark	0.10-0.25%	< 0.1%

Recorded Music Interim Physical Retail Sales in 2005

all figures in millions

	UNITS				VALUE		CHANGE	
	Singles	CD	DVD	Total Units	\$US	Local Currency	Units	Value
1 USA	3.3	300.5	11.6	326.8	4783.2	4783.2	-5.70%	-5.30%
2 Japan	28.5	93.7	8.5	113.5	2258.2	239759	-6.90%	-9.20%
3 UK	13.3	66.8	2.9	74.8	1248.5	666.7	-1.70%	-4.00%
4 Germany	8.5	58.7	4.4	71	887.7	689.7	-7.70%	-5.80%

5	France	11.5	47.3	4.5	56.9	861.1	669.1	7.50%	-2.70%
6	Italy	0.5	14.7	0.7	17	278	216	-8.40%	-12.30%
7	Canada	0.1	20.8	1.5	22.3	262.9	325	0.70%	-4.60%
8	Australia	3.6	14.5	1.5	17.2	259.6	335.9	-22.90%	-11.80%
9	Spain	1	17.5	1.1	19.1	231.6	180	-13.40%	-15.70%
10	Netherlands	1.2	8.7	1.9	11.1	190.3	147.9	-31.30%	-19.80%
11	Russia	-	25.5	0.1	42.7	187.9	5234.7	-9.40%	21.20%
12	Mexico	0.1	33.4	0.8	34.6	187.9	2082.3	44.00%	21.50%
13	Brazil	0.01	17.6	2.4	24	151.7	390.3	-20.40%	-16.50%
14	Austria	0.6	4.5	0.2	5	120.5	93.6	-1.50%	-9.60%
15	Switzerland	0.8	7.1	0.2	7.8	115.8	139.2	n/a	n/a
	**								
16	Belgium	1.4	6.7	0.5	7.7	115.4	89.7	-13.80%	-8.90%
17	Norway	0.3	4.5	0.1	4.8	103.4	655.6	-19.70%	-10.40%
18	Sweden	0.6	6.6	0.2	7.2	98.5	701.1	-29.00%	-20.30%
19	India	-	10.9	-	55.3	79.2	3456.6	-19.20%	-2.40%
20	Denmark	0.1	4	0.1	4.2	73.1	423.5	3.70%	-4.20%
	Top 20	74.5	757.1	42.8	915.2	12378.7		-6.60%	-6.30%

Miscellaneous

In its June 30, 2000 annual report filed with the SEC, Seagram reported that Universal Music Group was responsible for 40% of worldwide [classical music](#) sales over the preceding year.

Category: [Music industry](#).

Xylophone

The **xylophone** (from the Greek meaning 'wooden sound') is a [musical instrument](#) in the [percussion](#) family which probably originated in Indonesia (Nettl 1956, p.98). It consists of wooden bars of various lengths that are struck by a plastic, wooden, or rubber mallet. Each bar is tuned to a specific pitch of the [chromatic scale](#). The arrangement of the bars is similar to the layout of the [piano](#) keyboard.

The xylophone has a brighter tone than its cousin the marimba, and the notes have less sustain. Modern xylophones include resonating tubes below the bars. A xylophone with a range extending downwards into the marimba range is called a xylorimba.

The xylophone features in a number of [classical](#) pieces, with the *Danse macabre* (1874) by Camille Saint-Saëns, and "Fossils" from the same composer's *Carnival of the Animals* (1886) being two of the better known. An early use of the xylophone in a [symphony](#) is found in Gustav Mahler's Symphony No. 6. The xylophone was popularized in America in the early 20th century with the rising popularity of [ragtime](#) music, most notably through the works and virtuosity of xylophonist George Hamilton Green.

See also

- [Vibraphone](#)

Source

- Nettl, Bruno (1956). *Music in Primitive Culture*. Harvard University Press.

Categories: [Idiophones](#)

Yuman music

Native American/First Nation music:

Topics

[Chicken scratch](#)

[Ghost Dance](#)

[Hip hop](#)

[Native American flute](#)

[Peyote song](#)

Powwow

Tribal sounds

[Arapaho](#)

Blackfoot

[Dene](#)

[Innu](#)

[Inuit](#)

[Iroquois](#)

[Kiowa](#)

[Navajo](#)

Omaha

[Kwakiutl](#)

[Pueblo](#) (Hopi, Zuni)

Seminole

[Sioux](#) (Lakota, Dakota) [Yuman](#)

Related topics

[Music of the United States](#) - [Music of Canada](#)

The Yuman are a tribe of Native Americans from what is now Southern California. Folk songs in Yuma culture are said to be given to a person while dreaming. Many individuals who are in emotional distress go to a secluded area for a few weeks, there to receive new songs (Herzog, pp. 1-6, cited in Nettl, p. 152).

Source

- Nettl, Bruno (1965). *Folk and Traditional Music of the Western Continents*. Prentice-Hall, Inc.
 - George Herzog, "Music in the Thinking of the American Indian." *Peabody Bulletin*, May, 1933

Further reading

- *Densmore, Francis (2005). Yuman & Yaqui Music. Scholarly Press. ISBN 0403037379.*

Categories: [American Indian music](#)

Zither

The **zither** is a musical [string instrument](#), mainly used in [folk music](#). Like many other string instruments, acoustic and electric forms exist; in the acoustic version, the strings are stretched across the length of the soundbox, and neither version has a neck. They can be divided into two classes, the **fretted ("concert") zithers** and **fretless zithers**. A musician that plays them is called **zitherist** or **zither player**. (For much more on fretless zithers, see the external link below.)

The name *zither* may be derived from the arabic word kithara (BJ+'1)), an instrument from classical times used in Ancient Greece and later throughout the Roman Empire.

In entertainment, the zither is perhaps most famous for its role in providing the [soundtrack](#) of the classic film noir *The Third Man*. It is also used by multi-instrumentalist Laraaji on the third release of Brian Eno's Ambient series, Ambient 3: Day of Radiance. In more popular music, Shirley Abicair, the well known Australian born singer, popularised the zither when she used it widely as accompaniment in her popular TV shows, live performances and recordings in Britain in the 1950's and 1960's. Today, Jerusalem-based multi-instrumentalist Bradley Fish has the most widely distributed musical loops of various zithers in a multitude of styles on Sony Digital Pictures.

The word *zither* is also used to describe a large family of stringed instruments in which the strings do not extend beyond the sounding box. This family includes the hammered dulcimer, the psalteries, and the Appalachian dulcimer.

Categories: [Folk instruments](#) | [String instruments](#)

Zoomusicology

Zoomusicology is a field of [musicology](#) and zoology or more specifically, zoosemiotics. Zoomusicology is the study of the [music](#) of animals, or rather the musical aspects of sound or communication produced and received by animals. Zoomusicologist Dario Martinelli describes the subject of zoomusicology as the "aesthetic use of sound communication among animals." George Herzog (1941) asked, "do animals have music?" François-Bernard Mâche's *Musique, mythe, nature, ou les Dauphins d'Arion* (1983), includes a study of "ornitho-musicology" using a technique of Nicolas Ruwet's *Langage, musique, poésie* (1972), paradigmatic segmentation analysis, shows that [birdsongs](#) are organized according to a repetition-transformation principle. One purpose of the book was to "begin to speak of animal musics other than with the quotation marks" (Mâche 1992: 114), and he is credited by Dario Martinelli with the creation of zoomusicology.

In the opinion of Jean-Jacques Nattiez (1990), "in the last analysis, it is a human being who decides what is and is not musical, even when the sound is not of human origin. If we acknowledge that sound is not organized and conceptualized (that is, made to form music) merely by its producer, but by the mind that perceives it, then music is uniquely human." According to Mâche, "If it turns out that music is a wide spread phenomenon in several living species apart from man, this will very much call into question the definition of music, and more widely that of man and his culture, as well as the idea we have of the animal itself." (Mâche 1992: 95)

Shinji Kanki composes music for dolphins according to conventions found in dolphin music or found to please dolphins in his *Music for Dolphins (Ultrasonic Improvisational Composition) for underwater ultrasonic loudspeakers* (2001).

Zoomusicology may be distinguished from ethnomusicology, the study of human music. Zoomusicology is most often biomusicological, and biomusicology is often zoomusicological.

Composers have evoked or imitated animal sounds in compositions including Jean Phillippe Rameau's *The Hen* (1706?), Camille Saint-Saens's *Carnival of the Animals* (1886), Olivier Messiaen's *Catalogue of the Birds* (1956-58), and Pauline Oliveros's *El Relicario de los Animales* (1977). (Von Gunden 1983, p.133)

See also

- [bird song](#)
- [whale song](#)

Source

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4-beat

4-beat (AKA happy hardcore)

Stylistic origins:	Breakbeat hardcore , Italo house
Cultural origins:	1993, England
Typical instruments:	Synthesizer – Drum machine – Sequencer – Keyboard – Sampler
Mainstream popularity:	Small
Derivative forms:	Happy hardcore (1995), UK Hardcore (1999)

[Subgenres](#)

Fusion genres

[Bouncy techno](#) (1995-96)

Other topics

[Electronic musical instrument](#) – Computer music

4-beat (also known as **hardcore** or **happy hardcore**) is a [breakbeat](#) style of [music](#) circa 1993, that evolved from [breakbeat hardcore](#) emanating from the United Kingdom rave scene. Due to the sheer scale of the United Kingdom rave scene, this particular music was largely self contained in England where it was almost entirely produced and played.

Breakbeat hardcore was originally referred to a simply *hardcore* by ravers in England. As such, this evolved style was also alternatively known as *hardcore* or *happy hardcore* — the latter meaning a happier variant of this aforementioned breakbeat styled hardcore, thus happy hardcore (i.e. *happy breakbeat*). [Darkcore](#) was the short lived counter movement to happy that occurred at the same time.

The name happy hardcore should *not* be confused with other things that are also referred to as [happy hardcore](#), as that term is much shared (and overused) across the world to describe different sounding things that have their own development.

Also in this article, 4-beat is not a musical term commonly used to describe a drum beat time signature found in most types of modern music, but is rather a specific name used to describe a breakbeat music style.

Characteristics

For an alias, individual nicknames of [DJs](#) rather than recording under a band name would be common. These same artists would be widely found DJing on the English rave circuit. These individual artists would also collaborate with other individuals under joint releases with & or *versus* designations.

Much like its [hardcore](#) predecessor, there was a number of uncredited white labels released, created by unknown producers.

Typical characteristics for 4-beat are for compositions to be around a tempo of 150 to 170 BPM (beats per minute). At the core of these compositions would be a fast looped, sometimes complex rolling sampled breakbeat, along with a combined bass drum every four beats to the bar - hence the name of 4-beat.

These rolling chopped breakbeats were not too dissimilar to those found in jungle music. A deep sub bassline could also be found to work with the breakbeats, though not as prominent as found in jungle. Both 4-beat and jungle styles would be common under one roof at raves during the early-to-mid-1990s.

Tracks would have a somewhat basic keyed happy sounding chord before bursting into an Italo house inspired catchy [piano](#) melody. This would be the hook of the record, where rave crowds would respond by making noise by blowing whistles or air horns. This could be accompanied by weeping and uplifting strings.

If any vocals were used, they would certainly be female and likely be just short several second parts sampled from other records. In most cases these would not be performed by a vocalist paid to perform many [lyrics](#).

High pitched samples due to the fast tempo of tracks could be found in this music but not in every release. It's deemed more of a stereotype associated to this style.

Due to other influences - largely to the [bouncy techno](#) style - its inherent breakbeats and sub basslines would later become surplus to requirements by 1996.

History

Terminology

4-beat

Whilst ambiguous as a term, 4-beat only indicated that this style - unlike jungle music and its earlier [breakbeat hardcore](#) predecessor - used a common if somewhat insignificant four beats to the bar bass drum complementing the obligatory breakbeats. 4-beat does not mean it was void of breakbeats - a common error assumed by most.

Artists at the forefront of this style refused to call the style as happy hardcore, rather they used the 4-beat term. DJ Seduction - a leading English producer since 1991 - said that, "House led to hardcore, which led to Drum N Bass and 4-beat (I hate calling it Happy Hardcore)" in a 1995 interview.

Several record labels including Impact, Techstep Records (London) and United Dance Recordings, displayed the 4-beat logo on their artwork alongside the "recognised form of 4-beat" slogan. This logo may also have been used on records to easily distinguish this and jungle music in record shops.

Happy hardcore

In England, [hardcore](#) was the terminology used to describe their breakbeat driven rave music style of the early 1990s, with happy being used to distinguish the happier variant of this breakbeat hardcore music, thus happy hardcore (i.e. *happy breakbeat*). This term was however less favoured by producers creating this music who instead used 4-beat or even just plain hardcore. [Darkcore](#) was the short lived counter movement to happy that occurred at the same time.

*DJ Sy - another artist at the forefront of this movement - said, "'happy" hardcore (what a f***ing stupid name - always makes me think of "nappy" hardcore) of '94 onwards..."*

Even though this likely is the first ever case of happy hardcore being used to describe any style of music, the term [happy hardcore](#) has been much overused across the world in the 21st century to describe many different sounding things that in all likelihood have nothing to do with the original definition as described in this article.

These two terms have all more or less since become deprecated to describe this music due to the style and its large rave scene following being no more. *Oldskool hardcore* has since become a favoured term in the 21st century to describe this style, though both the original terms are still used by purists.

Selected 4-beat information

Artists

Brisk, DJ Fade, DJ Pooch, DJ Seduction, DJ Sy, Dougal, Eruption, Happy Tunes, Question Mark, Ramos, Supreme & Sunset Regime, Slipmatt, Vibes, Wishdoka

DJs

DJ Seduction, DJ Sy, Dougal, Mixmatt, Ramos, Slipmatt, Vibes, Vinylgroover

Raves

Amnesia House, Dreamscape, ESP, Helter Skelter, Hysteria

Record labels

Impact, Just Another Label, Knitebreed, Kniteforce, Man From Uncle Records, Pure Dance Recordings, Techstep Records (London), Question Mark, Quosh, United Dance Recordings, Universal Records

Releases

SMD - #1 (SMD, SD01, 1993)

Dougal & Vibes - Feel Free (Dougal & Vibes, DAV1, 1994)

Seduction & Dougal - It's Not Over (Impact, IMP 028, 1994)

See also

- [Breakbeat hardcore](#)

Techno

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - [Schranz](#) - [Tech house](#)

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Techno music genres](#)

20th century classical music

History of European art music

<u>Medieval</u>	(476 – 1400)
<u>Renaissance</u>	(1400 – 1600)
<u>Baroque</u>	(1600 – 1760)
<u>Classical</u>	(1730 – 1820)
<u>Romantic</u>	(1815 – 1910)
20th century	(1900 – 2000)

Contemporary classical music

20th century classical music, the classical music of the 20th century, was extremely diverse, beginning with the late Romantic style of Sergei Rachmaninoff and the Impressionism of Claude Debussy, and ranging to such distant sound-worlds as the complete serialism of Pierre Boulez, the simple triadic harmonies of minimalist composers such as Steve Reich, and Philip Glass, the musique concrète of Pierre Schaeffer, the microtonal music adopted by Harry Partch, Alois Hába and others, and the aleatoric music of John Cage.

Among the most prominent composers of the 20th century were Béla Bartók, Gustav Mahler, Richard Strauss, Giacomo Puccini, Claude Debussy, Charles Ives, Edward Elgar, Arnold Schoenberg, Sergei Rachmaninoff, Sergei Prokofiev, Igor Stravinsky, Dmitri Shostakovich, Benjamin Britten, Aaron Copland and Carl Nielsen. Classical music also had an intense cross fertilization with jazz, with several composers being able to work in both genres, including George Gershwin. An important feature of 20th century concert music is the existence of the splitting of the audience into traditional and avant-garde, with many figures prominent in one world considered minor or unacceptable in the other. Composers such as Anton von Webern, Elliot Carter, Edgard Varèse, Milton Babbitt, and Luciano Berio have devoted followings within the avant-garde, but are often attacked outside of it. As time has passed, however, it is increasingly accepted, though by no means universally so, that the boundaries are more porous than the many polemics would lead one to believe: many of the techniques pioneered by the above composers show up in popular music by The Beatles, Pink Floyd, Mike Oldfield, Nirvana, Radiohead, R.E.M. and in film scores that draw mass audiences.

It should be kept in mind that this article presents an overview of 20th century classical music and many of the composers listed under the following trends and movements may not identify exclusively as such and may be considered as participating in different movements. For instance, at different times during his career, Igor Stravinsky may be considered a romantic, modernist, neoclassicist, and a serialist.

The 20th century was also an age where recording and broadcast changed the economics and social relationships inherent in music. An individual in the 19th century made most music themselves, or attended performances. An individual in the industrialized world had access to radio, television, phonograph and later digital music such as the CD.

Romantic style

Particularly in the early part of the century, many composers wrote music which was an extension of 19th century [Romantic music](#). [Harmony](#), though sometimes complex, was tonal, and traditional instrumental groupings such as the [orchestra](#) and [string quartet](#) remained the most usual. Traditional forms such as the [symphony](#) and [concerto](#) remained in use. (See [Romantic Music](#))

Many prominent composers — among them Dmitri Kabalevsky, Dmitri Shostakovich and Benjamin Britten — made significant advances in style and technique while still employing a melodic, harmonic, structural and textural language which was related to that of the 19th century and quite accessible to the average listener.

Music along these lines was written throughout the 20th century, and continues to be written today. Some other twentieth-century composers of works in a more-or-less-traditional idiom include:

- Samuel Barber
- Leonard Bernstein
- Aaron Copland
- John Corigliano
- George Gershwin
- Henryk Górecki
- Howard Hanson
- Roy Harris
- Alan Hovhaness
- Gustav Holst
- Aram Khachaturian
- Colin McPhee
- Sergei Rachmaninoff
- Jean Sibelius
- Ralph Vaughan Williams

[Minimalist](#) composers such as Philip Glass can also be said to evoke some sense of nineteenth-century melodic and harmonic language, but depart radically in structure and texture, harmony, ideas, development, counterpoint and rhythm.

Many other 20th century composers took more experimental routes.

Modernism

Main article: [Modernism](#)

Modernism is the name given to a series of movements (See [Modernism](#)) arising out of the idea that the 20th century presented a new basis for society and activity, and therefore art should adopt this new basis, however construed, as the fundamental of aesthetics. Modernism took the progressive spirit of the late 19th century, its love of rigor and of technical advancement, and unhinged it from the norms and forms of late 19th century art. To take one example, architect Frank Lloyd Wright did his drafting work with tools, not because he could not draw freehand, but because "the machine was the coming thing, therefore I wanted to make beauty with the machine". Various movements in 20th century music, including neo-classicism, serialism, experimentalism, conceptualism can be traced to this idea.

The "Second Viennese School", atonality and serialism

(See [atonality](#))

Arnold Schoenberg is one of the most significant figures in 20th century music. His early works are in a late Romantic style, influenced by Richard Wagner and Gustav Mahler, but he later abandoned a tonal framework altogether, instead writing freely atonal music — he is often reckoned to have been the first composer to have done so. In time, he developed the twelve-tone technique of composition, intended to be a replacement for traditional tonal pitch organisation. His pupils Anton Webern and Alban Berg also developed and furthered the use of the twelve-tone system and were notable for their use of the technique in their own right. They together are known, colloquially, as the Schoenberg "trinity" or the [Second Viennese School](#). This name was created to imply that this "New Music" would have the same effect as the "First Viennese School" of Haydn, Mozart and Beethoven.

Schoenberg's music and that of his followers was very controversial in its day, and remains so to some degree now. Many listeners found, and still find, his music hard to follow, lacking a sense of definite melody. Nonetheless, works such as *Pierrot Lunaire* continue to be performed, studied and listened to, while many of the contemporary works which were considered more acceptable have been forgotten. A larger measure of the reason for this is that the style he pioneered was very influential, even among composers who continued to compose tonal music. Many composers have since written music which does not rely on traditional tonality.

The twelve-tone technique itself was later adapted by other composers to control aspects of music other than the pitch of the notes, such as dynamics and methods of attack, creating completely [serialised](#) music. Milton Babbitt created his time point system, where the distance in time between attack points for the notes is serialized also, while some composers serialized aspects such as register or dynamics. The "pointillistic" style of Webern — in which individual sounds are carefully placed within the piece such that each has importance — was very influential in the years following World War II among composers such as Pierre Boulez and Karlheinz Stockhausen. Ironically, after years of unpopularity, the twelve tone technique became the norm in Europe during the 50's and 60's, but then experienced a backlash as generations of younger and older composers returned to writing tonal music, either in a [neoclassical](#), [romantic](#), or [minimalist](#) vein. Stravinsky, who studied as a young man with Nikolay Rimsky-Korsakov, became a

modernist, then a neoclassicist, and ultimately became a serialist upon Schoenberg's death.

Free dissonance and experimentalism

In the early part of the 20th century modernist composers such as George Antheil and others produced music that was shocking to audiences of the time for its disregard or flaunting of musical conventions. Charles Ives quoted popular music, often had multiple or bitonal layers of music, extreme dissonance, and seemingly unplayable [rhythmic](#) complexity. Henry Cowell performed his solo piano pieces by strumming or plucking the inside of the piano, knocking on the outside, or depressing tone clusters with his arms or boards. Edgard Varèse wrote highly dissonant pieces that utilized unusual sonorities and futuristic, scientific sounding names; he also dreamed of producing music electronically. Charles Seeger enunciated the concept of dissonant counterpoint, a technique used by Carl Ruggles, Ruth Crawford-Seeger, and others. Igor Stravinsky and Serge Diaghilev fled the riot that greeted The Rite of Spring and Vaslav Nijinsky's choreography. Darius Milhaud and Paul Hindemith explored bitonality. Amadeo Roldán brought music written specifically for percussion ensemble into the classical tradition; he was soon followed by Varèse and then others. Kurt Weill wrote the popular Threepenny Opera entirely in the popular idiom of German cabarets. Modernist composers being the avant-garde, they often wrote atonally, sometimes explored [twelve tone technique](#), used liberal amounts of dissonance, quoted or imitated [popular music](#), or somehow provoked their audience.

Neoclassicism

Main Article: [Neoclassicism \(music\)](#)

Neo-classicism, in music, means the movement in the 20th century to return to a revived "common practice" harmony, mixed with greater dissonance and rhythm, as the basic point of departure for music. Igor Stravinsky, Paul Hindemith, Sergei Prokofiev and Béla Bartók are usually listed as the most important composers in this mode, but also the prolific Darius Milhaud and his contemporary Francis Poulenc.

Neo-classicism was born at the same time as the general return to rational models in the arts in response to World War I. Smaller, more spare, more orderly was conceived of as the response to the overwrought emotionalism which many felt had herded people into the trenches. Since economics also favored smaller ensembles, the search for doing "more with less" took on a practical imperative as well. Stravinsky's L'Histoire du Soldat is thought of as a seminal "neo-classical piece", as are his Dumbarton Oaks Concerto and his "Symphonies of Wind Instruments", as well as his Symphony in C. Stravinsky's neo-classicism culminated with his opera Rake's Progress, with the book done by the well known modernist poet, W. H. Auden.

Stravinsky's rival for a time in neo-classicism was the German Paul Hindemith, who mixed spiky dissonance, polyphony and free ranging chromaticism into a style which was "useful". He produced both chamber works and orchestral works in this style, perhaps most famously "Mathis der Maler". His chamber output includes his Sonata for French Horn, an expressionistic work filled with dark detail and internal connections.

Neo-classicism found a welcome audience in America, the school of Nadia Boulanger promulgated ideas about music based on their understanding of Stravinsky's music. Students of theirs include neo-classicists Elliott Carter (in his early years), Aaron Copland, Roy Harris, Darius Milhaud, Astor Piazzolla and Virgil Thomson.

Neo-classicism's most audible traits are melodies which use the tritone as a stable interval, and coloristically add dissonant notes to ostinato and block harmonies, along with the free mixture of polyrhythms. Neo-classicism won greater audience acceptance more

quickly, and was taken to heart by those opposed to atonality as the true "modern" music. Neo-classicism also embraced the use of [folk musics](#) to give greater rhythmic and harmonic variety. Modernists such as the Hungarians Béla Bartók and Romantically inclined Zoltán Kodály and the Czech Leoš Janáček collected and studied their native folk musics which then influenced their

Post-modernist music

Post-modernism's birth

Post-modernism can be said to be a response to modernism which asserts that the products of human activity — particularly manufactured or created by artifice — are the central subject for art itself, and that the purpose of art is to focus people's attention on objects for contemplation, as composer-critic Steve Hicken explained it. This strain of modernism looks backward to the dada school of art exemplified by Duchamp, and to the collage of "concrete" music, as well as experiments with electronic music by Edgard Varèse and others. However, post-modernism asserted that this was the primary mode of human existence, an individual aswim in a sea of the products of people.

John Cage is a prominent figure in 20th century music whose influence steadily grew during his lifetime, and who is regarded by many as the founder of post-modernist music. Cage questioned the very [definition of music](#) in his pieces, and stressed a philosophy that *all* sounds are essentially music. Cage in the "silent" 4'33" presents the listener with his idea that the unintentional sounds are just as musically valid as the sounds originating from an instrument. Cage also notably used [aleatoric music](#), and "found sounds" in order to create an interesting and different type of music. His music not only rested on his argument that there was no "music" or "noise" only "sound", and that combinations of found sound were musical events as well - but on the importance of focusing of attention and "framing" as essential to art. (See [Post-Modernism](#))

Cage, though, has been seen by some to be too avant-garde in his approach; for this reason, many find his music unappealing. Interestingly, the seeming opposite of Cage's indeterminism is the overdetermined music of the serialists, which both schools have noted produce similar sounding pieces, yet many serialists, such as Pierre Boulez and Karlheinz Stockhausen have used aleatoric processes. Michael Nyman argues in *Experimental Music* that minimalism was a reaction to and made possible by both serialism and indeterminism. (See also [experimental music](#))

Post-modernism reached music and painting at very similar moments, on one hand, the sparseness, purity, love of mechanism, abstraction and the grid which are very modernist traits were preserved, as was the emphasis on personalizing style and experimentalism. However, post-modernism rejected the hermeneutic stance - the need to be "in" on the joke as it were - of modernism. Instead post-modernism took the popular and pared down as its aesthetic guide. One of the first movements to overtly break with the modernist took inspiration from Cage's work, and its emphasis on layering sounds: Minimalism.

Minimalism

Main article: [Minimalist music](#)

Many composers in the later 20th century began to explore what is now called [minimalism](#). The most specific definition of minimalism refers to the dominance of process in music — where fragments are layered on top of each other, often looped, to produce the entirety of the sonic canvas. Early examples include Terry Riley's *In C* and Steve Reich's *Drumming*. Riley is seen by some as the "father" of [minimalist music](#) with *In C*, a work comprised of melodic cells that each performer in an ensemble plays through at their own rate. The minimalist wave of composers — Terry Riley, Mike Oldfield, Philip Glass, Steve

Reich, and La Monte Young to name the most prominent — wanted music to be "accessible" to ordinary listeners, and wanted to express concrete specific questions of dramatic and music form, not hidden in layers of technique, but very overtly. One key difference between minimalism and previous music is the use of different cells being "out of phase" or determined by the performers; contrast this with the opening of *Das Rheingold* by Richard Wagner which, despite its use of triadic cells, has each part controlled by the same impulse and moving at the same speed.

Minimalist music is often contentious amongst traditional listeners. Its critics find it to be overly repetitive and empty while proponents argue that the static elements that are often prevalent draw more interest to small changes. Minimalism has, however, inspired and influenced many composers not usually labeled "minimalist" such as Karlheinz Stockhausen and György Ligeti. Composers such as Arvo Pärt, John Tavener, and Henryk Górecki, whose *Symphony No. 3* was the highest selling classical album of the 1990s, have found great success with what has been called "Holy Minimalism" in their deeply felt religious works.

The next wave of composers working in this tradition are not called "Minimalist" by some, but are by others. These include opera composer John Adams and his student Aaron Jay Kernis. The expansion of minimalism from process music, to music which relies on texture to hold together the movement of the music has created a wider diversity of compositions and composers.

Electronic music

Main article: [Electronic art music](#)

Technological advances in the 20th century enabled composers to use [electronic](#) means of producing sound. This took several forms: some composers simply incorporated electronic instruments into relatively conventional pieces. Olivier Messiaen, for example, used the ondes martenot in a number of works.

Other composers abandoned conventional instruments and used magnetic tape to create music, recording sounds and then manipulating them in some way. Pierre Schaeffer was the pioneer of such music, termed [Musique concrète](#). Some figures, such as Karlheinz Stockhausen, used purely electronic means to create their work. In the United States of America, Milton Babbitt used the RCA Mark II Synthesizer to create music. Sometimes such electronic music was combined with more conventional instruments, Stockhausen's Hymnen, Edgard Varèse's *Déserts*, and Mario Davidovsky's *Synchronisms* offer a few examples (although *Déserts* is sometimes performed today without the tape part).

Oskar Sala, created the non-musical soundtrack for Alfred Hitchcock's film *The Birds*, using the trautonium electronic instrument he helped develop. Morton Subotnick provided the electronic music for the film *2001: A Space Odyssey*.

Some well known electronic works generally regarded as in the classical tradition include "Film Music" by Vladimir Ussachevsky, *A Rainbow in Curved Air* and *Shri Camel* by Terry Riley, "Silver Apples", "The Wild Bull", and "Return" by Morton Subotnick, Sonic Seasonings and Switched-On Bach by Wendy Carlos, "Light Over Water" by John Adams, Aqua by Edgar Froese, and *Poème électronique* by Edgar Varèse.

Iannis Xenakis is another modern composer who used computers and electronic instruments, including one he invented, in many compositions. Some of his electronic works are gentle ambient pieces and some are savage sonic violence. Composers such as Alvin Lucier, Gordon Mumma, and David Tudor created and performed live electronic music, often designing their own electronics or using tape. A number of institutions sprung up in the 20th century specialising in electronic music, with IRCAM in Paris perhaps the best known.

The influences of minimalists such as Steve Reich (in particular 'Drumming') are clear in much of the work of DJ Spooky showing a perfect example of the crossover between 20th century classical, and electronic music such as [trip-hop](#) and even [trance](#) and [drum n bass](#).

Jazz-influenced composition

A number of composers combined elements of the [jazz](#) idiom with classical compositional styles. Notable examples include:

- George Gershwin, Rhapsody in Blue
- Claude Debussy, Golliwog's Cakewalk (from Children's Corner, 1908)
- Igor Stravinsky's Ragtime for 11 instruments (1918)
- Paul Hindemith, 1922 Suite für Klavier
- Kurt Weill, Threepenny Opera (1928)
- Ernst Krenek, Jonny spielt auf (1926)
- Bruce Arnold, A Few Dozen (1955)
- Elie Siegmeister, Clarinet Concerto (1956)

Other

"New Complexity" is a current within today's European contemporary avant-garde music scene. Composers are Brian Ferneyhough, James Dillon and Michael Finnissy. Another prominent development is the extension of instrumental technique and timbre, for instance in the music of Helmut Lachenmann and Salvatore Sciarrino. Another notable movement is [spectral music](#). Prominent spectral composers include Tristan Murail and Gérard Grisey, and the 'post-spectral' composers Kaija Saariaho and Magnus Lindberg.

A & R

Artist and repertoire (A&R for short) is a [music industry](#) term that refers to the division of a [record label](#) that is responsible for scouting and developing talent. The A&R department is the link between the recording artist/act and the record label, and is often required to handle contractual negotiations, find [songwriters](#) and record producers for the act, and schedule recording sessions.

One of the A&R department's main jobs is sorting through the plethora of [demo tapes](#) sent by hopeful [musicians](#) to the label. A&R departments typically only accept solicited demos, or ones from business contacts that they are familiar with.

In some more artistic record labels, creativity is encouraged and songwriting and record producing is done by the artists.

Examples of A&R people include

- Dr Dre
- Simon Cowell
- Brad Delson
- Ian Dickson
- Mark Holden
- Mitch Miller
- Chuck Paugh
- Frankie Vega
- Ben Watt

Some A&R people have literally changed the face of modern music, John H. Hammond for example, had a long and rich career discovering some of the biggest names in music. Artists he discovered, signed and even occasionally produced included Billie Holiday, Bob Dylan, Bruce Springsteen, Aretha Franklin and many others. Other A&R people with similar track records include Clive Davis and Lenny Waronker.

Categories: [Music industry](#).

Aboriginal rock

[Music of Australia](#)

[Indigenous Australian](#) English, Irish and Scottish

[Pub](#) Other immigrants

<u>Genres</u>	Classical - <u>Hip hop</u> - <u>Jazz</u> - <u>Country</u> - <u>Rock</u> (<u>Indie</u> · <u>Hardcore punk</u>)
<u>Organisations</u>	ARIA
<u>Awards</u>	Australian Music Centre · ARIA Music Awards · The Deadlys
<u>Charts</u>	ARIA Charts, JJJ Hottest 100
<u>Festivals</u>	List: Big Day Out · Livid · Homebake · Falls · Stompem Ground Tamworth (Country) · Womadelaide
<u>Media</u>	CAAMA, Countdown, Rage, Triple J, ABC
<u>National anthem</u>	"Advance Australia Fair"

Aboriginal rock is a rather nebulous term for a style of [music](#) which mixes traditional [rock music](#) elements ([guitar](#), [drums](#), [bass](#) etc) with the instrumentation of Indigenous Australians (Didjeridu, clap-sticks etc). Performed almost exclusively by Indigenous bands - although some Anglo-Australians feature in some bands - the resulting sound is both hard-edged and eerily timeless.

Musical groups, Us Mob and No Fixed Address through their participation in the movie Wrong Side of the Road (there was a Soundtrack 1981) gave wide public profile to Indigenous disadvantage in urban Australia.

By far the most famous band in this style is Yothu Yindi. Featuring vocals by Mandawuy Yunupingu, Yothu Yindi demonstrate the other important by-product of the Aboriginal rock mix - politicised lyrics. Major hits like 1993's "Treaty" unequivocally speak out on political issues relevant to Aboriginal people, while other songs relate more generally to Aboriginal culture.

Another major band has been the Warumpi Band, with whom Australia's Midnight Oil has toured frequently. The Warumpi Band focus more on the Aboriginal aspects of the music, rather than the rock sound of Yothu Yindi.

More recently, Aboriginal bands have adapted other styles such as rap metal (NoKTuRNL).

See also

- [Indigenous Australian music](#)

[_____](#) | [_____](#) | [_____](#)
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | **[Skiffle](#)** | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Australia](#) | [Music genre](#) | [Rock music genres](#)

Absolute music

Absolute music, less often **abstract music**, is a term used within the [classical music](#) field to describe [music](#) that is not explicitly "about" anything, non-representational or non-objective. Absolute music has no words and no references to stories or images or any other kind of extramusical idea. It is also known in classical contexts as abstract music and is in contrast to [program music](#). The view of absolute music as music "for its own sake" derives from Kant's aesthetic disinterestedness from his *Critique of Aesthetic Judgment* (Ashby 2004, p.7).

Carl Dahlhaus describes absolute music as music without a "concept, object, and purpose."

Is all music absolute music?

- "Music has no subject beyond the combinations of notes we hear, for music speaks not only by means of sounds, it speaks nothing but sound."

-Eduard Hanslick, quoted by Wolfgang Sandberger (1996) in the liner notes to the Juilliard String Quartet's album of Janacek and Berg's program music, *Intimate Letters*. Sony Classical SK 66840.

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Category: [Classical music](#)

Abstract hip hop

Abstract hip hop is a subgenre of [alternative hip hop](#) that differs from other [hip hop music](#) largely in the content of the [lyrics](#). In stark contrast to [gangsta rap](#), which deals with living in poor urban neighborhoods and real or imagined aspects of gang life, abstract hip hop deals with topics that usually have no association with the hip hop culture. In fact, the lyrics know virtually no boundaries, ranging to the completely abstract (hence the name). Many see it as more of an experiment in the rapping art form than an integral part of the hip hop scene.

One might expect that abstract hip hop, being less associated with a particular subculture, would be more widely accessible to the general public. On the contrary, due to a lack of commercialization, abstract hip hop is largely unknown outside the alternative hip hop scene. However, critics outside the hip hop community often see abstract hip hop as an overwhelmingly positive influence, lacking the perceived misogyny and violence of gangsta rap.

Some abstract hip hop labels well-known in the underground scene are Definitive Jux and Anticon.

[DJing \(Turntablism\)](#) - [History \(Roots\)](#)

[African](#) - [American \(East - West - South\)](#)

Abstract - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Accompaniment

In [music](#), **accompaniment** is the art of playing along with a soloist or [ensemble](#), often known as the lead, in a supporting manner as well as the music thus played. An **accompaniment figure** is a gesture used repeatedly in an accompaniment, such as:

- Alberti bass and other arpeggios
- ostinati or riffs

[Harmonic](#) accompaniment is music played to accompany a [melody](#) line; it is usually [chordal](#) and played by such instruments as (acoustic or electric) [guitar](#), [piano](#), [organ](#) and [bass guitar](#), but it can also be played by instruments that ordinarily play the melody, such as the [violin](#). In most tonal music the melody and accompaniment are written from and share the same group of pitches, while in much [atonal](#) music the melody and accompaniment are chosen from entirely separate groups of pitches, often from different hexachords.

An **accompanist** is one who plays an accompaniment. A number of [classical](#) pianists have become famous as accompanists rather than soloists; the best known example is probably Gerald Moore, well known as a [Lieder](#) accompanist.

Notated accompaniment may be indicated obbligato (obliged) or ad libitum (at one's pleasure).

Dialogue accompaniment is a form of call and response in which the lead and accompaniment alternate, the accompaniment playing during the rests of the lead and providing a drone or silence during the main melody or vocal. (van der Merwe 1989, p.320)

Basso continuo is a form of notation used especially in [Baroque music](#) accompaniment parts.

Source

- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Accordion

An **accordion** is a [musical instrument](#) of the handheld bellows-driven [free reed aerophone](#) family, sometimes referred to as [squeezeboxes](#).

The accordion is played by compression and expansion of a bellows, which generates air flow across reeds; a keyboard controls which reeds receive air flow and therefore the tones produced.

Physical description

Modern accordions consist of a body in two parts, each generally rectangular in shape, separated by a bellows. On each part of the body is a [keyboard](#) containing buttons, levers or [piano](#)-style keys. When pressed, the buttons travel in a direction perpendicular to the motion of the bellows (towards the performer). Most, but not all modern accordions also have buttons capable of producing entire [chords](#).

The related [concertina](#) differs in that its buttons never produce chords and travel parallel to the travel of the bellows (towards the opposite end of the instrument); there are also differences in the internal materials, construction, mechanics, and tone color, but the basic principles of sound production are identical.

History

The accordion is one of several European inventions of the early 19th century that used free reeds driven by a bellows; notable among them were:

- The Aeoline, by German Bernhard Eschenbach (and his cousin, Caspar Schlimbach), 1810.
 - Was a piano with added aeoline register.
 - Aeoline Harmonika and Pysharmonika are very similar names at that time.
 - Aeoline and Aura were first without bellows or keyboard.
- The Hand Physhamonika Anton Haeckel 1818 Hand type mentioned in music newspaper 1821.
- The [flutina](#), by Pichenot Jeune, ca. 1831
- The [concertina](#), patented in two forms (perhaps independently):
 - Carl Friedrich Uhlig, 1834.
 - Sir Charles Wheatstone, examples built after 1829, but not patented until 1844

An instrument called **accordion** was first patented in 1829 by Cyrill Demian in Vienna (Interestingly, the original patent shows the name "eoline" crossed out and replaced with "accordion" in different handwriting). Demian's instrument bore little resemblance to modern instruments: It only had a left hand keyboard; the right hand simply operated the bellows. One key feature for which Damian sought the patent was the sounding of an entire chord by depressing one key. His instrument also could sound two different chords with the same key: one for each bellows direction (press, draw); this is called a *bisonoric* action.

At that time in Vienna, mouth harmonicas with "Kanzellen" (chambers) had already been available for many years, along with bigger instruments driven by hand bellows. The diatonic key arrangement was also already in use on mouth-blown instruments. Demian's patent thus covered an accompanying instrument: an accordion played with the left hand, opposite to the way that contemporary chromatic hand harmonicas were played, small and light enough to for travellers to take with them and use to accompany singing. The patent also described instruments with both bass and treble sections, although Demian preferred the bass-only instrument owing to its cost and weight advantages.

The musician Adolph Müller described a great variety of instruments in his 1833 "Schule für Accordion". At the time, Vienna and London had a close musical relationship, with musicians often performing in both cities in the same year, so it is possible that Wheatstone was aware of this type of instrument and may have used them to put his key-arrangement ideas into practice.

Jeune's flutina resembles Wheatstone's concertina in internal construction and tone color, but it appears to complement Demian's accordion functionally. The flutina is a one-sided bisonoric melody-only instrument whose keys are operated with the right hand while the bellows is operated with the left. When the two instruments are combined, the result is quite similar to diatonic button accordions still manufactured today.

Further innovations followed and continue to the present: Various keyboard systems have been developed; voicings (the combination of multiple tones at different octaves) have been developed, with mechanisms to switch between different voices during performance; different methods of internal construction to improve tone, stability and durability, and so on.

The instrument was popularized in the United States by Count Guido Deiro who was the first piano accordionist to perform in Vaudeville. Accordion is the main instrument in the musette style of ballroom music in France (a style now largely out of fashion) and in the

1950s [chanson](#) singing, which has a revival in the form of neo-realism. Today, the accordion is largely used in the Southern Brazil (state of Rio Grande do Sul) by the traditional music groups. They play [Polkas](#), Chamamés, [Milongas](#), [Tangos](#), Chacareras and other 3/4 compasses. The main kind of accordion used in this region, is the 120 basses. But they also use the 4, 8 basses and the bandoneon. Main accordion players from Rio Grande do Sul: Luciano Maia, Arthur De Faria, Leonel Gomez, Edilberto Bérghamo, Renato Borgetti, and others.

Button accordions

On **button accordions** the [melody](#)-side [keyboard](#) consists of a series of buttons (rather than [piano](#)-style keys.) There exists a wide variation in keyboard systems, tuning, action and construction of these instruments.

Diatonic button accordions have a [melody](#)-side keyboard that is limited to the notes of [diatonic scales](#) in a small number of [keys](#) (sometimes only one). The [bass](#) side usually contains the principal [chords](#) of the instrument's key and the root notes of those chords.

Almost all diatonic button accordions (e.g.: melodeon) are bisonoric, meaning each button produces two notes: one when the bellows is compressed, another while it is expanded; a few instruments (e.g.: garmon') are unisonoric, with each button producing the same note regardless of bellows direction; still others have a combination of the two types of action: *See Hybrids below.*

A **chromatic button accordion** is a type of button accordion where the melody-side keyboard consists of uniform rows of buttons arranged so that the pitch increases [chromatically](#) along diagonals. The bass-side keyboard is usually the Stradella system, one of the various free-bass systems, or a converter system. Included among chromatic button accordions is the Russian bayan. Sometimes an instrument of this class is simply called a **chromatic accordion**, although other types, including the piano accordion, are fully chromatic as well. There can be 3 to 5 rows of treble buttons. In a 5 row chromatic, two additional rows repeat the first 2 rows to facilitate options in fingering. Chromatic button accordions are preferred by many [classical music](#) performers, since the treble keyboard with diagonally arranged buttons allows a greater range than a piano keyboard configuration.

Various cultures have made their own versions of the accordion, adapted to suit their own music. Russia alone has several, including the bayan, Garmon, Livenka, and Saratovskaya Garmonika.

Various **hybrids** have been created between instruments of different keyboards and actions. Many remain curiosities, only a few have remained in use. Some notable examples are:

- The Schrammel accordion, used in Viennese chamber music and Klezmer, which has the treble keyboard of a chromatic button accordion and a bisonoric bass keyboard, similar to an expanded diatonic button accordion.
- The schwyzerörgeli or Swiss organ, which has a (usually) 3-row diatonic treble and 18 unisonoric bass buttons in a bass/chord arrangement (actually a subset of the Stradella system), that travel parallel to the bellows motion.
- The trikitixa of the Basque people has a 2-row diatonic, bisonoric treble and a 12-button diatonic unisonoric bass.
- In Scotland, the favoured diatonic accordion is, paradoxically, the instrument known as the British Chromatic Accordion. While the right hand is bisonoric, the left hand follows the Stradella system. The elite form of this instrument is generally considered to be the German manufactured "Shand Morino", produced by Hohner with the input of the late Sir Jimmy Shand.

Stradella bass system

The **Stradella Bass System** uses rows of buttons arranged in a circle of fifths; this places the principal major chords of a key in three adjacent rows. Each row contains, in order: A major third (the "counter-bass" note), the root note, the major chord, the minor chord, the seventh chord, and the diminished seventh chord.

Depending on the price, size or origin of the instrument, some rows may be missing completely or in different positions. In most Russian layouts the diminished seventh chord row is moved by one button, so that the C diminished seventh chord is where the F diminished seventh chord would be in a standard Stradella layout; this is done in order to achieve a better reachability with the forefinger.

Common configurations are:

- "12 Bass" goes from Bb; to A (the third to eighth column in the picture above), and only has root note and major chords.
- "24 Bass" goes from Eb; to E, and has root note, major and minor chords
- "32 Bass" goes from Eb; to E, and has root note, major, minor and seventh chords
- "40 Bass" goes from Eb; to E, and has root note, "counter-bass" note, major, minor and seventh chords
- "48 Bass" goes from Eb; to E, and has all six rows
- "60 Bass" goes from Db; to F#;, and has root note, "counter-bass" note, major, minor and seventh chords
- "72 Bass" goes from Db; to F#;, and has all six rows
- "80 Bass" goes from Cb; to G#;, and has root note, "counter-bass" note, major, minor and seventh chords
- "96 Bass" goes from Cb; to G#;, and has all six rows
- "120 Bass" goes from Bbb; (i.e. low G) to A#; — that's 20 columns — with all six rows.

Free bass systems

There are various free bass systems in use; most consist of a rotated version or mirror image of one of the melody layouts used in chromatic button accordions. One notable exception is the Titano line of converter bass, which repeats the first two bass rows of the Stradella system one and two octaves higher moving outward from the bellows.

Skillful use of the free bass system enabled the performance of classical piano music, rather than music arranged specifically for the accordion's standard chorded capability. Beginning in the 1960s, competitive performance on the accordion of classical piano compositions, by the great masters of music, occurred. Although never mainstreamed in the larger musical scene, this convergence with traditional classical music propelled young accordionists to an ultimate involvement with classical music heretofore not experienced.

Many modern and avant-garde composers (such as Sofia Gubaidulina, Luciano Berio, and Magnus Lindberg,) have written for the free bass accordion and the instrument is becoming more frequently integrated into new music chamber and improvisation groups.

Related instruments

Squeezeboxes

- [Concertina](#)
- [Flutina](#)

Other free-reeds

- [Harmonica](#)
- [Harmonium](#)

Trivia

- Players of the accordion include [polka](#) stars Lawrence Welk, Myron Floren, Frankie Yankovic and "Weird Al" Yankovic (no relation), rock musicians Bruce Hornsby, David Hidalgo of Los Lobos, Garth Hudson of The Band and Danny Federici of the E Street Band, and zydeco musicians Stanley "Buckwheat" Dural of Buckwheat Zydeco, Beau Jocques, Flogging Molly and Boozoo Chavis.
- The piano accordion has been lampooned in American culture, from *The Far Side* to *Garfield*, and even other forms of media.

References

1. Howard, Rob (2003) *An A to Z of the Accordion and related instruments*
Stockport:Robaccord Publications ISBN 0-9546711-0-4

[Squeezeboxes](#)

Accordions Bayan | Chromatic button accordion | Diatonic button accordion | [Flutina](#) |
Garmon' | Livenka | Melodeon | Piano accordion | Saratovskaya Garmonika |
Schrammel accordion | Schwyzerörgeli | Trikitixa

[Concertinas](#) Bandoneón | Chemnitzer concertina

Categories: [Squeezeboxes](#) | [Free reed aerophones](#) | [Keyboard instruments](#)

Acid Brass

Acid Brass is the name given to a pioneering style of music inspired by Turner-Prize-winning artist Jeremy Deller. As the title suggests, it is a fusion of Brass and Acid, mixing the traditional brass sound with Acid's [minimalistic](#), pounding rhythms.

Acid Brass began in 1997 as a collaboration between Deller and the Stockport-based Fairey Brass Band. Deller saw a connection between the two apparently disparate genres, viewing them as "two authentic forms of folk art rooted in specific communities". The music has since been taken all over the world, and will be performed by the Fairey Band before a London crowd of 25000 in July 2005.

Albums

The original **Acid Brass** album of 1997 was released on the Blast First label and featured versions of dance classics such as A Guy Called Gerald's "Voodoo Ray", Rhythim Is Rhythim's "Strings Of Life" and 808 State's "Pacific 202". The original studio album was recorded at the BBC North's sound studios on Oxford Road in Manchester, whilst a live version was recorded on 1st March 1997 at the Liverpool Institute of Performing Arts.

Categories: [Music genres](#)

Acid house

Acid house is a variant of [house music](#) characterized by the use of simple tone generators with tempo-controlled resonant filters. It began in the mid-1980s, when producers of house music discovered that they could create interesting sounds with the Roland TB-303 analogue bass synthesizer by tweaking the resonance and frequency cut-off dials as they played. Acid house music became a central part of the early [rave](#) scene in the U.K., and the yellow smiley became its emblem.

Etymology

There are conflicting accounts about how the term "acid" came to describe this new style of house music. The explanations that have surfaced include the following:

- *It is a celebratory reference to LSD* — some feel that early producers of the new style of house music, as well as people at [nightclubs](#) where the music was played, enjoyed the drug and its interaction with the music. No citations are available to confirm or deny this explanation. Genesis P-Orridge, principal member of the experimental music collective Psychic TV, is believed by some to be a primary source of this claim. P-Orridge made various claims of responsibility for inventing the term and the style of music, but at least one former member of Psychic TV disputes all of the claims, and in an interview in the 1999 documentary *Better Living Through Circuitry*, P-Orridge admitted that it was a clerk in a Chicago record shop who used the word "acid" to describe the most experimental, bizarre house records that were on hand and that P-Orridge asked to be shown. In the interview, P-Orridge reported having an epiphany, while listening to those records, that the music was not very psychedelic, except by virtue of its tempo. Afterward, the music and imagery of Psychic TV records was very deliberately influenced by the acid house style and was quite celebratory of LSD in particular. P-Orridge later claimed to have been the first to introduce psychedelic elements to the music.
- *It is a celebratory reference to psychedelic drugs in general* — some feel that Ecstasy (MDMA) was more popular and prevalent than LSD among musicians and nightclub patrons in the mid-1980s. No citations are available to confirm or deny this explanation. There are many citations of Ecstasy being prevalent in post-Chicago U.S. nightclub and UK rave party scenes of the late 1980s, but acid house had already been named by then.
- *It was used in Chicago, at the time, to describe the squelchy sounds of the TB-303 bass synthesizer* — some consider these sounds to be harsh and caustic, like acid, and/or they associate the sounds with "bubbling acid" sound effects and imagery as might be used in cinematic depictions of laboratories. While it is true that the term was applied in the 1990s and beyond to music that used the TB-303 in a similar way to the way the device was used in acid house, no citations are available to confirm or deny this explanation as being relevant to the advent of acid house itself.
- *It was used in Chicago, at the time, to describe house music in the style of "Ron Hardy's Acid Track"*. — Before Phuture's "Acid Tracks" was given a title for commercial release, it was played at a nightclub by DJ Ron Hardy and was called "Ron Hardy's Acid Track" by some, because it was so "hot" (immediately popular) that it "burned the dance floor like acid". Phuture's title followed, and the term Acid House came into common parlance to describe house music with similar affectations, without regard to possible drug influence. No citations are available to confirm or deny this explanation.
- *It was used in Chicago, at the time, to describe house music that contained many samples of other recordings* — the use of such samples was considered unscrupulous by some, so it is believed by some that the term "acid" or "acid burning" was merely meant to have a harsh, unpleasant connotation. This explanation, sometimes including aspects of the others, has been widely repeated in the press and even in the British House of Commons. However, there are at least two reasons why it may not be true: 1. Early house music producers did borrow sounds from each other's recordings, but the majority of acid house music tended to consist of fully original compositions. 2. In

1991, U.K. Libertarian advocate Paul Staines wrote, "*I made up this explanation at a press conference held to launch the Freedom to Party Campaign at the Conservative Party conference in October 1989. I was attempting to desperately play down the drug aspect in a forlorn attempt to discourage anti-party legislation, reasoning that the British public might accept massive noisy parties, but thousands of teenagers on drugs were definitely not acceptable. This, incidentally, is the most successful lie I have ever told. Japanese music journalists have solemnly repeated it to me in the course of interviews and from MTV to ITN it has been broadcast as a fact. Only once was I caught out, when at a seminar held at the DMC World Disc Jockey Mixing Championships, a DJ from Chicago stood up and told the 1,000 or so people in the hall that I was talkin' a complete load of fuckin' bullshit—which I was.*" However, some feel that Staines, like Genesis P-Orridge, is not a reliable source of information.

Regardless of its actual origins, once the term *acid house* was coined and began to appear alongside these varying explanations, many participants at acid house themed events made the psychedelic drug connotations a reality. This coincided with an increasing level of scrutiny and sensationalism in the mainstream press, although conflicting accounts about the degree of connection between acid house music and drugs continued to surface.

Notable acid house artists

808 State - British outfit from Manchester, formed in 1989. Their first album, Newbuild, was acid house, and occasional acid house influences appear in later tracks.

Adonis - For We're Rockin Down The House.

A Guy Called Gerald - For the single "Voodoo Ray".

Aphex Twin - For his early acid house, with new acid house Analord series in 2005 drawing on the same methodology as early acid house.

The KLF - Pioneers of the "stadium house" sound, which mixes acid house with hip-hop, pop, and stadium rock/chant influences.

Leftfield

Phuture - Chicago-based group of acid house pioneers, formed in 1985 and best known for their classic 1987 single "Acid Tracks", which defined the genre and was its first "track".

Psychic TV - Led by Throbbing Gristle member Genesis P-Orridge, for albums such as Jack The Tab (1988). The term "acid house" appeared on the cover of their 1988 single "Superman".

The Shamen - Psychedelic techno act formed in Aberdeen, Scotland in 1986. One of the first groups to bring acid house and techno into the pop mainstream.

Luke Vibert - Modern acid house using computer emulation in Reason software

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - [Dream](#) - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - [Italo](#) - [Latin](#) - [Minimal](#) - [Microhouse](#) - [Progressive](#) - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Acid jazz

Acid jazz (also known as **groove jazz** or more recently **club jazz**) is a [musical genre](#) that combines [jazz](#) influences with elements of [soul music](#), [funk](#), [disco](#) and also 90s English dance music, particularly repetitive beats and modal harmony. It developed over the 1980s and 1990s and could be seen as taking the boundary crossing of [jazz fusion](#) onto new ground.

One of the aims of acid jazz is to return jazz to its roots in dancing halls; therefore, it incorporates "catchy", "groovy" sounds.

Origins

The early origins of the genre relate to a 1970s funk revival movement initiated in the discos of England in the mid-1980s. This revival movement was called Northern Soul. In this movement, [DJs](#) competed against each other to find the rarest grooves--mainly from forgotten 70s soul and funk.

There are various legends running of how the name *Acid Jazz* was created. Gilles Peterson is normally credited for having invented the "acid jazz" name, when a fellow DJ showed Peterson a new [Acid House](#) record that had just been released. When he showed the record to Gilles Peterson, he replied, "if that is Acid House, then this is Acid Jazz".

Acid jazz in the international context

In the United States notable acid-jazz groups have included Groove Collective and Solsonics; although during the 1990s the major contributions from the US related to jazz dance were predominantly in jazz-house (from labels such as 8 Ball Records) and jazz-rap, particularly by artists such as A Tribe Called Quest, Blacksheep, De la Soul, and the Jungle Brothers. From Japan, notable artists included United Future Organization who released 'I Love my Baby: My Baby Loves Jazz' as well as a cover of Grady Tate's 'Moondance'; another prominent artist from Japan was the female vocalist, Monday Michiru. From the UK, Repercussions who had a top hit, Promise me nothing. Other more recent artists and groups who have produced music in this genre include Mother Earth, Mr. Scruff, Visit Venus, Praful, and Down to the Bone.

Key artists

The Brand New Heavies
Count Basic
James Taylor Quartet
Heavyshift
Ronny Jordan
Jamiroquai
Incognito
Saint Germain
Greyboy

See also

- [Nu-jazz](#)
- [Jazz rap](#)
- [Brokenbeat](#)

[Jazz](#) | [Jazz genres](#)

Acid jazz - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#).

Acid rap

Acid rap is a [subgenre](#) of [hip hop music](#) pioneered by Detroit rapper Esham Attica Smith, also known as Esham the Unholy and referred to as "The Godfather" of Acid Rap. The style of music is best described as a cross between [hardcore gangsta rap](#) and violent horror films and has been at times mislabeled as Horrorcore. It also features heavy use of samples from rock artists' leading to an influence on [nu metal](#) or rap metal and [rapcore](#).

Other well known Detroit artists, such as Eminem, D12 and Insane Clown Posse also cross over into this genre. Kid Rock was influenced by the mixture of rap and hard rock used by Esham the Unholy. Esham the Unholy also formed a band called NATAS (Nation Ahead of Time and Space).

Categories: [Hip hop genres](#)

Acid rock

Acid rock is a form of [psychedelic music](#) and was the first form of it to achieve popular acclaim. The term *acid rock* was much used in its heyday, but has fallen into disuse except for putting this music into its historical perspective.

The term refers to a type of music meant to be experienced in conjunction with lysergic diethylamide, or LSD, commonly called "acid". Characterized by an off-beat style and sometimes strange sound/musical effects, acid rock often settles into a hypnotic groove wherein a listener (and possibly even the band) can "get lost" within a song. For example, the Grateful Dead would perform while on acid, and once they started improvising within a song (or "[jamming](#)"), the song could conceivably go on forever. One song, "Dark Star", largely improvised, would sometimes last 5 minutes, but other times it went on for nearly an hour.

Notable examples of acid rock tracks and singles include:

- White Rabbit (Jefferson Airplane, 1967).
- When the Music's Over (The Doors, 1967).
- The End (The Doors, 1967)
- Hole In My Shoe (Traffic, 1967).
- See Emily Play (Pink Floyd, 1967).
- Interstellar Overdrive (Pink Floyd, 1967).
- Arnold Layne (Pink Floyd, 1967)
- Strawberry Fields Forever (The Beatles, 1967).
- Lucy in the Sky with Diamonds (The Beatles), 1967).
- In-A-Gadda-Da-Vida (Iron Butterfly, 1968).
- Dark Star (Grateful Dead), 1968).
- Summertime Blues (Blue Cheer), 1968).
- Incense and Peppermints (Strawberry Alarm Clock, 1967).
- Space Oddity (David Bowie, 1969).

See also

- Psychedelic music for origins of *Acid rock*.

[_____](#) | [_____](#) | [_____](#)
[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | **[Skiffle](#)** | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#) | [Psychedelic rock](#)

Acid techno

Acid techno is the term used to describe a style of [techno](#) that originated in the London squat party scene in the mid 1990s. It is characterised by heavy use of the Roland TB-303 for bass and lead sounds, a less repetitive sound than many other forms of techno (early influences included the German [acid trance](#) scene) and an irreverent, often-political attitude seen in the titles and samples used in many of its tracks; many of the scene's originators had originally been part of the [punk](#) scene. Early labels included Stay Up Forever, Smitten and Routemaster.

While acid techno originated mainly in the London scene, it soon spread across the UK and then internationally and is today popular in many countries. Propellerhead Software developed the RB-338 ReBirth softsynth (with twin TB-303 panels and two drum machines) to emulate the unique sound of hardware which is no longer in production. However despite this it still continues to be mainly a fairly underground form of music with little commercial impact, and is often seen to be synonymous with the Squat party scene.

Over the last few years acid techno has evolved away from a predominantly 303-based sound into a much broader sub-genre of techno that still retains its dancefloor-friendly ethos, 'London' sound and lack of pretention. Newer labels such as Hydraulix, Cluster, 4x4 Records, RAW and Powertools reflect this newer sound.

The majority of acid techno producers are DJs as well. Some of the more notable London-based producers are all part of the Stay Up Forever Collective:

- The Liberator DJs (Chris, Aaron and Julian)
- DAVE The Drummer (Henry Cullen)
- Lawrie Immersion
- Geezer (Guy McAffer)
- Rowland The Bastard
- Ant

[Techno](#)

Acid - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - [Schranz](#) - [Tech house](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Techno music genres](#)

Acid trance

A style of [trance music](#) utilising the acid sound. The trademark sound of "acid" is produced with a Roland TB-303 by playing a sequenced melody while altering the instrument's filter cutoff frequency, resonance, envelope modulation, and accent controls. This real-time tone adjustment was not part of the instrument's original intended operation.

A descendant of [acid house](#), since the genre of trance had not yet been invented during the advent of acid house (or acidhouse).

[Trance](#)

Acid - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#) - [Uplifting](#) - [Vocal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Trance music](#)

Acousmatic music

Acousmatic music is a specialised sub-set of [electroacoustic music](#). It is created using non-acoustic technology, exists only in recorded form in a fixed medium, and is composed specifically to be heard over loudspeakers. The musical material is not restricted to the sounds of [musical instruments](#) or voices, nor to elements traditionally thought of as 'musical' ([melody](#), [harmony](#), metrical [rhythms](#), and so on), but rather admits any sound, acoustic or synthetic, and any way of combining or juxtaposing sounds, as potentially musical.

The term *acousmatic* to describe this kind of music was first used in 1974 by the French composer François Bayle. It derives from the akusmatikoi, the outer circle of Pythagoras' disciples who only heard their teacher speaking from behind a veil. In a similar way, one hears acousmatic music from behind the 'veil' of loudspeakers, without seeing the source of the sound.

Acousmatic composers use this invisibility of sound sources as a positive aspect of the creative process, in one of two ways. The first is to separate the listener from the visual and physical context of the sounds being used, in order to permit a more concentrated and abstract form of listening unencumbered by the real-world associations or 'meaning' of the sounds. This form of listening is known as reduced listening (a term coined by the acousmatic music pioneer Pierre Schaeffer), and it allows both acoustic and synthetic sounds to be used to create an abstract musical discourse the focus of which is the detail of individual sounds, and the evolution and interaction of these sounds. The second approach is to deliberately evoke real-world associations by using identifiable sounds (real world objects, voices, environments) to create mental images in sound.

Although these two contrasting approaches are in some ways diametrically opposed, they may nevertheless be combined in order to exploit the tension that exists between them.

Categories: [Electronic music genres](#)

Acoustic guitar

An **acoustic guitar** is a modern form of [guitar](#) descended from the [Classical guitar](#), but generally strung with steel strings for a brighter, louder sound. Much heavier construction is required to withstand the added tension. Sometimes the term **steel-stringed guitar** or **folk guitar** is used to differentiate from the classical guitar. The term "acoustic guitar" is a retronym, since before the invention of the [electric](#) instrument, "guitar" meant only the non-amplified variety.

There are many different variations on the construction of and materials used in acoustic guitars. More expensive guitars feature solid wood tops (often spruce), sides and backs (often Indian rosewood, maple, or mahogany). Lower-priced guitars can combine solid tops with laminated backs and/or sides. Entry-level guitars are usually made entirely of laminated wood. Necks are generally made of mahogany (either Philippine or Honduras), and fingerboards are usually made of dense tropical hardwoods such as rosewood or ebony. The various combinations of the different woods and their quality, along with design and construction elements (for example, how the top is braced) are among the factors affecting the [timbre](#) or "tone" of the guitar. Due to decreasing availability and rising prices of the premium-quality woods, many manufacturers have begun experimenting with alternate species of woods or more commonly available variations on the standard species. For example, some makers have begun producing models with redcedar or mahogany tops. Some have also begun using non-wood materials, such as plastic or graphite. Most luthiers and experienced players agree that a solid top is the most important factor in the tone of the guitar, and that solid backs and sides can also contribute to a pleasant sound, although laminated sides and backs are acceptable alternatives. Some [jazz](#) players prefer laminated backs and sides (please see [Guitar](#) for more details on the construction of acoustic guitars).

Another style of acoustic guitar is the archtop guitar. This is most commonly used by swing and jazz players, and often incorporates electronics in the form of a pickup.

There are several prominent American makers of acoustic guitars. Martin, Guild, Taylor, and Gibson are known for both the quality and price of their instruments. The Selmer-Maccaferri Guitar is an unusual looking guitar played by Django Reinhardt style musicians, distinctive by its "D" hole or longitudinal oval soundhole.

The standard tuning for an acoustic guitar is EADGBE (low to high), although many players, particularly fingerpickers, use alternate tunings, such as "Open G" (DGDGBD), "open D tuning" (DADF#AD), or "Drop D" (DADGBE).

One variation on the standard acoustic guitar is the 12 string guitar, which sports an additional doubling string for each of the traditional six strings. This guitar was made famous by artists such as Huddie Leadbetter (a.k.a. Leadbelly), Pete Seeger, and Leo Kottke.

Throughout the 20th century the predominant forms of music played on the most common type of acoustic guitar (the flattop steel-string guitar) remained relatively stable and included acoustic [blues](#), [country](#), [bluegrass](#), [folk](#), and several genres of [rock](#). In the last decade or two more intricate fingerstyle guitar music, rooted in [classical music](#), [Celtic music](#), and American styles and characterized by musicians such as **Al Petteway**, **Alex de Grassi**, and Pierre Bensusan, has become popular enough that several luthiers have been experimenting with redesigning the acoustic guitar. These flat top steel-string guitars are constructed and voiced more for classical-like fingerpicking and less for chordal accompaniment. Luthiers such as **Kevin Ryan**, **Stefan Sobell**, and **George Lowden** have increasingly focused their attention on the needs of fingerstylists and have developed unique guitars for this style of playing.

Categories: [Guitars](#) | [Acoustic guitars](#)

Aerophone

An **aerophone** is any [musical instrument](#) which produces sound primarily by causing a body of air to vibrate, without the use of strings or membranes, and without the vibration of the instrument itself adding considerably to the sound. It is one of the four main classes (class 4) of instruments in the original [Hornbostel-Sachs](#) scheme of [musical instrument classification](#).

Hornbostel-Sachs divides aerophones by whether vibrating air is contained in the instrument itself or not.

The first class (**41**) includes instruments where the vibrating air is *not* contained by the instrument itself, such as the bullroarer. Such instruments are called *free aerophones*. This class includes [free reed](#) instruments, such as the [harmonica](#), but also many instruments unlikely to be called wind instruments at all by most people, such as [sirens](#) and whips.

The second class (**42**) includes instruments where the vibrating air *is* contained by the instrument. This class includes almost all the instruments generally called [wind instruments](#) in the west, such as the [flute](#), the [oboe](#) and the [trumpet](#).

Additionally, very loud sounds can be made by explosions directed into, or being detonated inside of resonant cavities. Instruments such as the calliope (and steam whistle), as well as the pyrophone might thus be considered as class 42 instruments, despite the fact that the "wind" or "air" may be steam or an air-fuel mixture.

[Hornbostel-Sachs system of musical instrument classification](#)

[Idiophone](#) | [Membranophone](#) | [Chordophone](#) | **Aerophone** | Electrophone

[List of musical instruments by Hornbostel-Sachs number](#)

Categories: [Musical instruments](#)

Aesthetics of music

The **aesthetics of music** or **musical aesthetics** is the quality and study of the beauty and enjoyment (plaisir and jouissance), the aesthetics, of [music](#).

[Music](#) has the ability to affect our emotions, intellect, and our psychology; [lyrics](#) can assuage our loneliness or incite our passions. As such, music is a powerful art form whose aesthetic appeal is highly dependent upon the culture in which it is practiced.

Some of the aesthetic elements expressed in music include [lyricism](#), [harmony](#), hypnotism, emotiveness, temporal dynamics, resonance, playfulness, and colour (see musical development).

History

In the eighteenth century, music was considered to be so far outside the realm of aesthetic theory (then conceived of in visual terms) that music was barely mentioned in William Hogarth's treatise, *The Analysis of Beauty*. He considered [dance](#) beautiful (closing the treatise with a discussion of the minuet), but treated of music only insofar as it could provide the proper accompaniment for the dancers.

In the nineteenth century, in the midst of the great revolution in taste known as [romanticism](#), there arose the view that music should and could express ideas, images, even a whole plot. In 1832, for example, Robert Schumann wrote to his brothers that his piano work *Papillons* was "intended as a musical representation" of the final scene of a novel by Jean Paul, *Flegeljahre*.

By the end of that century, psychologist William James gave the auditory and optical sensations equal billing in his discussion of aesthetics. But he also took a detached view of the classical/romanticist disputes.

"Complex suggestiveness, the awakening of vistas of memory and association, and the stirring of our flesh with picturesque mystery and gloom, make a work of art romantic," he wrote. "The classic taste brands these effects as coarse and tawdry, and prefers the naked beauty of the optical and auditory sensations, unadorned with frippery or foliage."

A group of [modernist](#) writers in the early twentieth century (Walter Pater, Ezra Pound) believed that music was essentially pure for a reason that seems contrary to Schumann's assertion: it was pure because it didn't represent, i.e. it didn't make reference to anything beyond itself. In a sense, they wanted to bring poetry closer to this characteristic of music. (Bucknell 2002)

Although there have always been dissenters from this view, notably Albert Schweitzer, who argued against the alleged 'purity' of music in a classic work on Bach, it still maintains a hold on some.

Theodor Adorno suggested that culture industries churn out a debased mass of unsophisticated, sentimental products which have replaced the more 'difficult' and critical art forms which might lead people to actually question social life. False needs are cultivated in people by the culture industries. These are needs which can be both created and satisfied by the capitalist system, and which replace people's 'true' needs - freedom, full expression of human potential and creativity, genuine creative happiness. Thus, those who are trapped in the false notions of beauty according to a capitalist mode of thinking, are only capable of hearing beauty in dishonest terms.

In 2003, the philosopher Dewitt Parker restated the purity theory of modernism, writing that music "moves wholly in a world of its own, a world of pure feeling, with no embodiment save only sound. It may express terror, but not terror over this or that; joy, but whether the joy that comes from sight of the morning or of the beloved, it cannot tell." Yet, Dewitt Parker is writing somewhat against the idea that music expresses nothing of its own.

Recent remarks by American composer John Kenneth Graham reflect the traditional view concerning beauty and what will remain for posterity. He writes, "So long as there is meaning in the lives of those who enjoy order in sound, there will remain a symbolic language of the emotions, accessible to all who live in the present day. While it has been the task of many modernists to work to destroy that common language so as to bolster their own notions of beauty in music, that has not diminished the common man's ability to distinguish that "which he likes." It is precisely the sterile and banal nature of modern musical technique which assures its ultimate demise - in other words, its failing ability to communicate."

Bad music

Simon Frith (2004, p.17-9) argues that, "'bad music' is a necessary concept for musical pleasure, for musical aesthetics." He distinguishes two common kinds of bad music; the *Worst Records Ever Made* type, which include:

- "Tracks which are clearly incompetent musically; made by singers who can't sing, players who can't play, producers who can't produce,"
- "Tracks involving genre confusion. The most common examples are actors or TV stars recording in the latest style,"

and "rock critical lists," which include:

- "Tracks that feature sound gimmicks that have outlived their charm or novelty,"
- "Tracks that depend on false sentiment (...), that feature an excess of feeling molded into a radio-friendly pop song."

He later gives three common qualities attributed to bad music: inauthentic, [in] bad taste (see also: kitsch), and stupid. He argues that "The marking off of some tracks and genres and artists as 'bad' is a necessary part of popular music pleasure; it is a way we establish our place in various music worlds. And 'bad' is a key word here because it suggests that aesthetic and ethical judgements are tied together here: not to like a record is not *just* a matter of taste; it is also a matter of argument, and argument that matters." (p.28)

Source

- Bucknell, Brad (2002). *Literary Modernism and Musical Aesthetics*. Cambridge, UK, Cambridge University Press. ISBN 0521660289.
- Schweitzer, Albert (1966). *J.S. Bach* New York, Dover Publications ISBN 0486216314
- Washburne, Christopher J. and Derno, Maiken (eds.) (2004). *Bad Music: The Music We Love to Hate*. New York: Routledge. ISBN 0415943663.
 - Frith, Simon. "What is Bad Music".

African American music

African American music (also called **black music**, formerly known as **race music**) is an umbrella term given to a range of musical genres emerging from or influenced by the culture of African Americans, who have long constituted a large ethnic minority of the population of the United States. They were originally brought to North America to work as slaves in cotton plantations, bringing with them typically polyphonic [songs](#) from hundreds of ethnic groups across West and Sub-Saharan Africa. In the United States, multiple cultural traditions merged with influences from [polka](#), [waltzes](#) and other European music. Later periods saw considerable innovation and change, and in the 21st century, African American genres have become some of the most dominant in mainstream popular music.

19th century

The influence of African Americans on mainstream American music began in the 19th century, with the advent of blackface minstrelsy. The [banjo](#) became a popular instrument, and African-derived rhythms were incorporated into popular songs by Stephen Foster and other songwriters. In the 1830s, the Great Awakening led to a rise in Christian fundamentalism, especially among African Americans. Drawing on traditional work songs, African American slaves originated began performing a wide variety of Spirituals and other Christian music. Many of these songs were coded messages of subversion against slaveholders, or which signalled escape.

During the period after the Civil War, the spread of African American music continued. The Fisk University Jubilee Singers toured first in 1871. In the following years, the Hampton Students and professional jubilee troupes formed and toured. The first black musical-comedy troupe, Hyers Sisters Comic Opera Co, was organized in 1876. (Southern 221)

By the end of the 19th century, African American music was an integral part of mainstream American culture. [Ragtime](#) performers like Scott Joplin became popular and some soon became associated with the Harlem Renaissance and early civil rights activists.

Early 20th century

The early part of the 20th century saw a constant rise in popularity of African American [blues](#) and [jazz](#). As well as the developments in the fields of visual arts, the Harlem Renaissance of the early 20th century lead to developments in music .

White and Latino performers of both genres existed, and there had always been cross-cultural communication between the United States' races. Jewish klezmer music, for example, was a noted influence on jazz, while Jelly Roll Morton famously explained that a "Latin tinge" was a necessary component of good music. African American music was often sanitized for white audiences, who would not have as readily accepted black performers, leading to genres like [swing music](#), a pop-based outgrowth of jazz.

On the stage, the first musicals written and produced by African Americans to appear on Broadway debuted in 1898 with *A Trip to Coontown* by Bob Cole and Billy Johnson. In 1901, the first known recorded of black musicians was that of Bert Williams and George Walker; this set featured music from Broadway musicals. The first black opera was performed in 1911 with Scott Joplin's *Treemonisha*. The following year, the first in a series of annual black symphony orchestra concerts were performed at Carnegie Hall. (Southern 221, 222)

The return of the black musical to Broadway occurred in 1921 with *Sissle and Blake's Shuffle Along*. In 1927, a concert survey of black music was performed at Carnegie Hall including jazz, spirituals and the symphonic music of W.C. Handy's Orchestra and Jubilee singers. The first major film musical with a black cast was King Vidor's *Hallelujah* of 1929. The first Symphony by a black composer to be performed by a major orchestra was William Grant Still's *Afro-American Symphony* with the New York Philharmonic. African American performers were featured in operas such as *Porgy and Bess* and Virgil Thompson's *Four Saints in Three Acts* of 1934. Also in 1934 William Dawson's *Negro Folk Symphony* became the second African American composer's work to receive attention by a major orchestra with its performance by the Philadelphia Orchestra. (Southern 361)

Mid 20th century

By the 1940s, [cover versions](#) of African American songs were commonplace, and frequently topped the charts, while the original musicians found little success. Popular African American music at the time was a developing genre called [rock 'n' roll](#), whose exponents included Little Richard and Jackie Brenston. The following decade saw the first major crossover acts, with Bill Haley and Elvis Presley performing [rockabilly](#), a rock and country fusion, while black artists like Chuck Berry and Bo Diddley received unprecedented mainstream success. Presley went on to become perhaps the first watershed figure in American music; his career, while never extremely innovative, marked the beginning of the acceptance of musical tastes crossing racial boundaries among all audiences. He was also the first in a long line of white performers to achieve what some perceive as undue fame for his influence, since many of his fans showed no desire to learn about the pioneers he learned from. The 50s also saw doo wop become popular.

The late 1950s also saw vastly increased popularity of hard [blues](#) from the earliest part of the century, both in the United States and United Kingdom. A secularized form of American [gospel music](#) called [soul](#) also developed, with pioneers like Ben E. King and Sam Cooke leading the wave. Soul and R&B became a major influence on [surf](#), as well as the chart-topping [girl groups](#) like The Angels and The Shangrilas, only some of whom were white. Black divas like Diana Ross & the Supremes and Aretha Franklin became 60s crossover stars. In the UK, British blues became a gradually mainstream phenomenon, returning to the United States in the form of the British Invasion, a group of bands led by The Beatles who performed classic-style R&B, blues and pop with both traditional and modernized aspects.

The British Invasion knocked most other bands off the charts, with only a handful of groups, like The Mamas & the Papas, maintaining a pop career. Soul music, in two major highly-evolved forms, remained popular among blacks. [Funk](#), usually said to have been invented by James Brown, incorporated influences from psychedelia and early [heavy metal](#). Just as popular among blacks and with more crossover appeal, album-oriented soul revolutionized African American music with intelligent and philosophical lyrics, often with a socially aware tone. Marvin Gaye's What's Going On is perhaps the best-remembered of this field.

The 1970s and 1980s

The 1970s saw a general decline in the popularity of black bands. Album-oriented soul continued its popularity, while musicians like Smokey Robinson helped turn it into Quiet Storm music. Funk evolved into two strands, one a pop and soul fusion pioneered by Sly & the Family Stone, and the other a more experimental psychedelic and metal fusion led by George Clinton and his [P-Funk](#) ensemble.

Black musicians achieved generally little mainstream success, though African Americans had been instrumental in the invention of [disco](#), and some artists, like Gloria Gaynor and Kool & the Gang, found crossover audiences. White listeners preferred [country rock](#) bands, singer-songwriters and, in some subcultures, [heavy metal](#) and [punk rock](#).

The 1970s also saw, however, the invention of [hip hop music](#). Jamaican immigrants like DJ Kool Herc and spoken word poets like Gil Scott-Heron are often cited as the major innovators in early hip hop. Beginning at block parties in Harlem, hip hop music arose as one facet of a large subculture with rebellious and progressive elements. At block parties, [DJs](#) spun records, most typically funk, while MCs introduced tracks to the dancing audience. Over time, DJs began isolating and repeating the percussion breaks, producing a constant, eminently dance-able beats, which the MCs began improvising more complex introductions and, eventually, lyrics.

In the 1980s, black pop artists included Michael Jackson, Lionel Richie, Whitney Houston, and Prince, who sang a type of pop dance-soul that fed into [New Jack Swing](#) by the end of the decade. These artists are the most successful of the era. Hip hop spread across the country and diversified. [Miami bass](#), Chicago [hip house](#), Los Angeles [hardcore](#) and DC go go developed during this period, with only Miami bass achieving mainstream success.

At the very end of the decade, however, two groups crossed over to white audiences. Public Enemy's politically revolutionary lyrics found more controversy than hip hop had previously seen, while N.W.A. simultaneously placed [West Coast hip hop](#) at the top of the genre's charts and popularized [gangsta rap](#).

The 1990s and 2000s

The end of the 20th century and the dawn of the new millennium brought us some of the most controversial African American music. Hip Hop and R&B are the most popular genre of music by African Americans in this time.

Contemporary [R&B](#), as the post-disco version of soul music came to be known as, remained popular throughout the 1980s and 1990s. Male vocal groups in the style of soul groups such as The Temptations and The O'Jays were particularly popular, including New Edition, Boyz II Men, Jodeci, Blackstreet, and, later, Dru Hill and Jagged Edge. Girl groups, including TLC, Destiny's Child, and En Vogue, were also highly successful. Destiny's Child would go on to be the highest selling female vocal group of all time.

Singer-songwriters such as R. Kelly, Montell Jordan, D'Angelo, and Raphael Saadiq of Tony! Toni! Toné! were also significantly popular during the 1990s, and artists such as Mary J. Blige and BLACKstreet popularized a fusion blend known as [hip-hop soul](#). D'Angelo's Marvin Gaye/Stevie Wonder-inspired sound would lead to the development of [neo soul](#), popularized in the late 1990s/early 2000s by artists such as Lauryn Hill, Erykah Badu, India.Arie, and Musiq.

By the 2000s, R&B had shifted towards an emphasis on solo artists, including Usher and Alicia Keys, although groups such as B2K and Destiny's Child continued to have success. The line between hip-hop and R&B became significantly blurred by producers such as Timbaland and Lil Jon, and artists such as Lauryn Hill, Nelly, and Andre 3000, who, with partner Big Boi, helped popularize Southern hip hop music as OutKast.

"Urban music" and "urban radio" are race-neutral terms which are synonymous with hip hop and R&B and the associated hip hop culture which originated in New York City. The term also reflects the fact that they are popular in urban areas, both within black population centers and among the general population (especially younger audiences).

In February 2004, plans were announced for a Smithsonian affiliated Museum of African-American music to be built in Newark, New Jersey. Groundbreaking is planned for 2006.

See also

- [Blues](#)
- [Conscious hip hop](#)
- [Dixieland](#)
- [Funk](#)
- [Gospel](#)
- [Hip hop music](#)
- [Jazz](#)
- [Mobb Music](#)
- [Neo soul](#)
- [New jack swing](#)
- [P-funk](#)
- [Popular Music](#)
- [Rhythm and blues](#)
- [Rock and roll](#)
- [Rap music](#)
- [Soul music](#)
- [Spirituals](#)
- [Swing](#)

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3rd edition. ISBN 0393971414

African hip hop

[Hip hop music](#) has been popular in **Africa** since the early 1980s due to widespread American influence. The first hip hop group from Africa was Black Noise, a group from Cape Town, South Africa. They began as a graffiti and breakdance crew until they started emceeing around 1989. The government of South Africa's apartheid era tried to ban rap due to its part in the struggle for the freedom of all races. Later the government made hip hop legal in 1993 by playing rap music on radio and rap videos on T.V.

In 1985 hip hop reached Senegal, a French-speaking country in West Africa. Some of the first Senegalese rappers were M.C. Lida, M.C. Solaar, and Positive Black Soul, who mixed rap with Mbalax, a type of music that has been played in West Africa for centuries. During the late 1980s-early 1990s rap started to escalate all over Africa. Each region had a new type of style of hip hop. Rap elements are also found in Kwaito, a new genre based on [house music](#) which developed in South Africa in the 1990s.

Recordings

- *Africa Raps* (2002). Trikont.
- *The Rough Guide to African Rap* (2004) compilation. World Music Network.

African reggae

[Reggae](#) is a kind of Jamaican [popular music](#) that has spread to much of the world, especially including Africa. There are many African reggae musicians with a wide fanbase both on the continent and abroad. Three well-known African reggae artists are Alpha Blondy, Majek Fashek and Lucky Dube.

Bob Marley, a world-famous Jamaican reggae musician, performed in Harare, Zimbabwe in 1980; that concert is often credited as the beginning of reggae in Africa.

Afro prog

Afro prog is a genre of [progressive rock](#) music with a distinct African cultural or subcultural flavor. This term first appeared on usenet in an Italian language progressive rock discussion forum in 1999.

In the late 60s, artists around the world were experimenting with combining established styles of music like [classical](#), [jazz](#) and afro-cuban with [rock](#) music in very progressive ways. Musicians of African heritage were also combining African and African American styles with [rock](#) in a progressive fashion. This worldwide trend in rock music was something that reached its peak in the early 70s and then faded out of mainstream attention. Any such eccentric artists these days are considered on [progressive rock](#) music forums on the internet and rarely get any attention in widely distributed music journals. **Afro prog** artists are as few and far between as artists in other [progressive rock](#) niches like zuehl and canterbury. Recently in 2005 Afroprog has seen a resurrection in the San Francisco Bay Area through the band The Flux.

Bands considered to be Afro Prog are Assagai, Mandrill, The Flux and Osibisa among others. These bands were active in the early 70s; the heyday of progressive rock music.

Afrobeat

Afrobeat is a combination of Yoruba music, [jazz](#), and [funk rhythms](#), fused with African [percussion](#) and vocal styles, popularized in Africa in the mid to late 1960s.

Afrobeat's most famous artist was the Nigerian multi-[instrumentalist](#) and bandleader Fela Kuti, who coined the term Afrobeat, constructed the musical structure and shaped the political context of the genre. He launched afrobeat in Lagos in 1968.

Afrobeat also has influences from high-life music, a style of African pop-jazz. Kuti had earlier played this type of music with the Koola Lobitos band.

Characteristics of Afrobeat are:

- [Big bands](#): A large group of musicians playing various instruments (Fela Kuti's band in the 80s *Egypt 80* featured 80 musicians);
- Energy: Energetic, exciting and with high tempo, polyrhythmic percussion;
- Repetition: The same musical movements are repeated many times;
- Improvisation: Performing without set music;
- Combination of genres: A mixture of various musical influences.

Afrobeat originated from the southern part of Nigeria in the 60s, influenced probably by the American [free jazz](#) movement. Fela Anikulapo Kuti went through experimenting different forms of music - first by highlife jazz, and then other forms of contemporary music of the time and local African harmonies and rhythms, taking different elements and combining, modernizing and improvising those rhythms.

Politics is essential to the genre of Afrobeat, since the founder Fela Kuti was deeply concerned in social criticism to pave way to social change. The message can be described as confrontational and controversial, which can be related to the political climate of most of the African countries in the 60s, which dealt with political injustice and military corruption while recovering from the transition from the colonial governments to self-determination.

As the genre spread throughout the African continent, many bands took up the style in the 60s and 70s. The recordings of these bands and their songs were hardly heard or exported to outside the originating countries and can be classified rare.

Jazz musicians have always been attracted to afrobeat. From Roy Ayers in the seventies to Randy Weston in the nineties there have been collaborations which have resulted in albums like *Africa Centre of the World* by Roy Ayers released on the polydor label in 1981. In 1994 Branford Marsalis the American jazz saxophonist would include samples of Fela's "Beast of No Nation" in his *Buckshot LeFonque* album.

Afrobeat has profoundly influenced important contemporary producers like Brian Eno who credits Fela Kuti as an influence.

New generation DJs of the 2000s who have fallen in love with both Kuti's material and other rare releases have made compilations and remixes off of these recordings, thus re-introducing the genre to new generations of listeners and fans of afro-pop and groove.

Post-Fela, the Afrobeat scene is spreading and the music seems to have taken root on the global music scene. There is a diverse group of bands influenced by the music operating out of different countries. A list of Acts to watch would definitely include Femi Kuti (Fela's first son and a saxophonist) and the positive force, Ayetoro (a group led by Nigerian piano player/composer Funsho Ogundipe), Antibalas (Brooklyn, New York based multiracial afrobeat band formed by baritone saxophonist Martin Perna) and finally, Tony Allen the man who held the drum chair during Fela's productive Africa 70 phase.

Afro-Cuban jazz

Afro-Cuban jazz is a variety of [Latin jazz](#), which was started by Dr. Obdulio Morales in the 1930's, (Cuba). Other well-known variant of Latin jazz is Brazilian jazz. Afro-Cuban jazz was played in the U.S. directly after the [bebop](#) period, while Brazilian jazz became more popular in the 1960s and 1970s.

Afro-Cuban Latin Jazz includes salsa, merengue, songo, son, [mambo](#), and cha cha cha.

Afro-Cuban started as a movement after the death of Charlie Parker. The one starting the Afro/Jazz fire was Mongo Santamaria (Afro/Blue) putting together Yorubas (patterns and instruments). Bebop musicians like Dizzy Gillespie and Billy Taylor started Afro-Cuban bands at later, also Miles Davis and John Coltrane jumped in the trend by doing some recording in the genre. Gillespie's work was mostly with big bands of this genre. While the music was influenced by Cuban and Puerto Rican musicians like Tito Puente, there were many Americans who were drawing upon Cuban rhythms for their work.

Categories: [Jazz genres](#)

Afro-rock

Afro Rock is a style of [music](#) which relies heavily on the use of Western [string instruments](#) ([electric guitars](#) and bass) and guitar effects played with a rock feel, but played in an african plucked style. The additional use of percussion helps refine and identify the music as African, while the vocal style is rock. Afro Rock is a form of highly rhythmic and danceable [Rock music](#) because, as one artist said, "the black man always wants to shake his waist."

Aggrotech

Aggrotech, also referred to more recently as **Terror EBM** and sometimes as **Hellektro** (a corruption/portmanteau of 'hell' and 'elektro'), is a term that surfaced in the mid-1990s to describe an evolution of electro-industrial typified by somewhat harsh song structures, aggressive and generally uptempo beats and lyrics of a militant, pessimistic or explicit nature. Typically, the vocals are distorted to sound hoarse, harsh and without tone. Artists also frequently use atonal melodic structures.

The style had mostly died out by the end of the decade with the rise of [synthpop](#) and [futurepop](#) in the alternative electronic scene, but has experienced a recent surge in popularity and proliferation as both aggrotech and [power noise](#) have become more common at [goth/industrial](#) clubs.

Artists

Examples of artists that could be considered aggrotech include Aghast View, Suicide Commando, Wumpscut, Psyclon Nine, Hocico, Dulce Liquido, Amduscia, Tactical Sekt, Virtual Embrace, Aslan Faction, Grendel, Agonoize, Panzer AG and Unter Null. Older acts such as Aghast View and Wumpscut have more recently restructured their format into a mellower, less edgy style of music, while new acts like Psyclon Nine, Agonoize and Virtual Embrace have revitalized the genre to an extent.

Industrial

Aggrotech - Coldwave - [Dark electro](#) - [Electronic body music](#) - [Futurepop](#) - [Industrial metal](#) - [Industrial rock](#) - Industrial techno - [Noise](#) - [Power noise](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Air de cour

The **Air de cour** was a popular type of secular vocal music in France in the very late [Renaissance](#) and early [Baroque](#) period, from about 1570 until around 1650. From approximately 1610 to 1635, during the reign of Louis XIII, this was the predominant form of secular vocal composition in France.

The earliest examples of the form are for solo voice accompanied by [lute](#); towards the end of the 16th century, four or five voices are common, sometimes accompanied (or instrumental accompaniment may have been optional); and by the mid 17th century, most airs de cour were again for solo voice with accompaniment. Beginning in 1608, airs de cour were often taken from ballets de cour, a form of ballet which was quickly becoming popular at the French court.

Musically they were strophic, i.e. successive verses of the text were set with similar music. While the earlier music, especially that for multiple voices, was polyphonic, after about 1610 the music usually was homophonic, sung syllabically and without [meter](#), with a clear influence from the *musique mesurée* which developed in Paris around 1570. Collections exist which deviate considerably from these trends, however; several printers specialized in polyphonic airs de cour throughout the early 17th century, and there are eight volumes published by Le Roy & Ballard which are monophonic—for a single voice with *no* accompaniment.

Airs de cour show surprisingly little influence from the Italian early Baroque trends of monody and the [madrigal](#), either in its polyphonic or its [concertato](#) form. This is all the more surprising as Italian musicians often worked in France, and the polyphonic and concertato forms of madrigal were being deeply influential in Germany at the same time. Emotional expression in the airs de cour, compared to that of the contemporary Italian madrigalists, is cool, classical and reserved, in keeping with contemporary French taste. Vocal range of the music is usually limited to one octave; dissonance and chromaticism are rare; and the overall simplicity of expression is striking.

The influence of the air de cour extended beyond France. Collections were published in Germany, and more importantly in England, where translations were rather popular, as attested by the several publications and copies. The air de cour influenced the development of the English ayre.

The atmosphere of these songs is very different to the English lute song, and the lute technique has some novel features. There are notated *strummings* with the 1st finger, both up and down. There have been several articles on the finer points of this and what the notation means in the English and French Lute Society Journals.

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Discography

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Categories: [Musical forms](#) | [Renaissance music](#) | [Baroque music](#)

Album

An **album** is a collection of related audio tracks, released together commercially in an audio format to the public.

The term "record album" originated from the fact that 78 RPM gramophone or phonograph disc records were kept together in a book resembling a photo album. The first collection of records to be called an "album" was Tchaikovsky's "Nutcracker Suite", release in April 1909 as a four-disc set by Odeon records. It retailed for 16 shillings — about £15 in today's money.

In 1948, Columbia produced the first 12", 33 1/3 RPM microgroove record made of vinylite. With a running time of 23 minutes per side, these new records contained as much music as the old-style album of records and, thus, took on the name "album". For many years, the standard industry format for popular music was an album of 12 songs, originally the number related to payment of composer royalties.

Today, with the decreasing popularity of the vinyl record, the term "album" is applied to any [sound recording](#) collection, including CD, MiniDisc, and cassette. Even a set of tracks released at the same time for distribution on an online music download site is sometimes referred to as an album.

Due to the large capacity of new media, the matter of how long an album should be is open to debate. According to the rules of the British Charts, a recording counts as an album if either it has at least four tracks or lasts more than 20 minutes. Sometimes shorter albums are referred to as [EPs](#), an abbreviation of extended play, "extended" meaning longer than a single. The term "mini-album" may also be used.

Returning to the older meaning of the term, there are now albums of compact discs: collections of CDs in a single package. If such a collection is packaged in a box, it is known as a [box set](#).

See also

- [Concept album](#)
- [Double album](#)
- [List of albums](#)
- [Single \(music\)](#)
- [Extended play](#)

Aleatoric music

Aleatoric music (or **aleatory**) is [music](#) in which some element of the [composition](#) is left to chance or some primary element of a composed work's realization is left to the determination of its performer(s). The term became known to European composers through lectures by acoustician Werner Meyer-Eppler at Darmstadt Summer School in the beginning of the fifties. According to his definition, "aleatoric processes are such processes which have been fixed in their outline but the details of which are left to chance". **Chance music** is preferred by some composers.

The term—deriving from the Latin word *alea*, meaning "dice"—has come to be associated most often with procedures in which the chance element involves a relatively limited number of possibilities. The French composer Pierre Boulez was largely responsible for popularizing the term, using it to describe works that give the performer certain liberties with regard to the sequencing and repetition of parts, an approach pioneered by avant-garde American composer-theorist Henry Cowell. The term was intended by Boulez to distinguish his work from pieces composed through the application of chance operations by John Cage and Cage's aesthetic of indeterminate music or indeterminacy. Cage's *Music of Changes* (1951) is the first piece to be conceived largely through random procedures (Randel 2002, p.17).

Among examples of aleatory music, Klavierstück XI by Karlheinz Stockhausen features a number of elements to be performed in changing sequences, certain orchestral works of Witold Lutosławski contain music where the orchestral ensemble is not precisely dictated, and in some works by Krzysztof Penderecki characteristic sequences are repeated quickly, producing a kind of oscillating sound.

An early genre of composition that could be considered a precedent for aleatoric compositions were the *Musikalische Würfelspiele* or Musical Dice Games, popular in the late 18th and early 19th century. (One such dice game is attributed to Wolfgang Amadeus Mozart.) These games consisted of a sequence of musical measures, for which each measure had several possible versions, and a procedure for selecting the precise sequence based on the throwing of a number of dice.

There has been considerable confusion of the terms aleatory and indeterminate / chance music. One of Cage's pieces, *HPSCHD*, itself composed using chance procedures, uses music from Mozart's *Musikalisches Würfelspiel*, referred to above, as well as original music. He also generally used coin-tossing and other procedures depending on designs involving a pre-defined number of choices to be made. Still, both the aesthetic aims as well as the number of elements controlled by chance make the two methods clearly different. Douglas Hofstadter, writing in *Gödel, Escher, Bach*, thus punningly characterises some of the musical compositions of John Cage by using the acronym CAGE to stand for Composition of Aleatorically Generated Elements, in contrast to a Beautiful Aperiodic Crystal of Harmony (or BACH).

Some aleatoric music, such as that of the Mangabros, is inspired by the book *The Dice Man* by Luke Rhinehart.

One of the most striking modern examples of aleatoric music occurs during Eric Whitacre's piece *Cloudburst*. The song uses aleatoric music to evoke a storm; singers repeat certain words at random through several sections.

Most modern software and hardware music composition tools, synthesizers, and signal processors ("effects") provide "randomization" features to foster aleatoric composition within specified parameters. In some synthesizers, signal processors, and sequencers, randomization can be applied to almost any parameter of sound synthesis, signal processing, or scoring. This technique is employed frequently in modern electronic music.

Open form and **mobile form** [musical forms](#) where the order of [movements](#) or [sections](#) is indeterminate or left up to the [performer](#). Roman Haubenstock-Ramati composed a

series of influential "mobiles" such as *Interpolation* (1958).

See also

- [Ambient music](#)
- [Generative music](#)

Source

- Randel, Don Michael (2002). *The Harvard Concise Dictionary of Music and Musicians*. ISBN 0674009789.

Alegrías

Alegrías is a [flamenco](#) style, which has a rhythm consisting of 12 beats. It is similar to Soleares. Its beat emphasis is as follows: 1 2 **[3]** 4 5 **[6]** 7 **[8]** 9 **[10]** 11 **[12]**. Alegrías originated in Cádiz. It is one of the cante chico forms of flamenco. The word Alegrías literally means "joys."

One of the structurally strictest forms of flamenco, a traditional alegrías must contain each of the following sections: a salida (entrance), paseo (walkaround), silencio (similar to an adagio in ballet), castellano (upbeat section) zapateado (footwork) and bulerías (upbeat section whose accent begins on the 1 of each bar as opposed to the 12).

Categories: [Flamenco styles](#)

All-women band

All-women bands and **Girl bands** are [musical groups](#) in which women [sing](#) and play all the [instruments](#). They are distinct from [girl groups](#), where the women sing but do not play any instruments.

Although women have long been a part of the musical landscape, with composers such as Anna Amalia, Princess of Prussia and sister of Frederick The Great writing music in the 1700s and, more recently, Germaine Tailleferre of [Les Six](#) (which included Erik Satie) who worked with Jean Cocteau, as well as composing for the theatre and dance troupes, it was in the 1900s, with the commencement of the [Big Band](#) and [Swing](#) era, that all-women bands began to emerge. Perhaps the best-remembered of such orchestras is the International Sweethearts of Rhythm.

But it was with the advent of [Rock and Roll](#) that groups comprised solely of women began to flourish. As evidenced by numerous compilations, particularly of [garage bands](#), during the 1960s many women were playing in bands, although few were signed to major labels and so did not come to the forefront of public attention. However, records by all girl bands on smaller, regional labels are being rediscovered and are highly prized by collectors today. For instance, Feminine Complex released their self-titled album in the 1960s; in the 1990s it was rereleased on CD by independent label Teen Beat. One of the strangest groups from the 60s is undoubtedly The Shaggs, a group of sisters who, with limited mastery of their instruments, as well as song structures, ended up creating their own, unique, musical language and are revered as 'outsider' musicians today, with a devoted cult following.

Among the earliest all-women rock bands to be signed were Goldie and the Gingerbreads, to Atlantic Records in 1964, and Fanny in 1969 when Mo Ostin signed them to Warner Brothers Records. The Roche sisters, Terre and Margaret/Maggie, recorded their first major-label album in 1975; their younger sister Suzzie joined them to form the Roches and to record (usually with male session musicians) and tour (usually without supporting musicians; all three play guitar and other instruments). Also in 1975, the Canadian duo of sisters, Kate and Anna McGarrigle, recorded the first of a string of albums. Joan Jett's first group the Runaways were also an early commercially successful, hard-edged all-women (or, indeed, all-girl, since all were in their mid-teens) band, releasing their first album in 1976; other members included Michael Steele, then known as Mikki Steele, and Lita Ford.

Meanwhile, in the 1970s, a number of feminist [folk music](#)-based performers began fostering a Women's Music Movement; a number of women moved between the more-traditional folk festivals and the women's gatherings, including some of the members of the 1980s all-women bluegrass band Blue Rose. More recently, another bluegrass and related-music all-women group, Uncle Earl, have been touring the festival circuit (apparently named in honor of bluegrass pioneer Earl Scruggs).

[Punk](#), a progression in some ways of the garage rock of the 1960s, naturally included all-women bands just as garage rock had in the 1960s and opened the door wider for women with a desire to perform, spawning groups such as the Raincoats, the Slits, and Lilliput. Some well-known otherwise all-women bands had men in the band at times, particularly but not limited to drummers.

Meanwhile, two bands had a very large commercial and pathbreaking effect in the early and mid 1980s; both came from the LA punk/garage scene, though did best commercially with the work most slickly distant from their roots. The Go-Go's and the Bangles were the first all-women rock bands to find sustained success; each had a sequence of three major-label albums in the first segment of their careers, released not a few hit singles apiece, and inspired not a few other young women, both positively and, perhaps, negatively (as when the Bangles ended the first phase of their collective career as very nearly a chorus, playing

fewer of their own instrumental tracks on each album in turn and on guest appearances on television). Both bands have released reinvigorated reunion albums in the 2000s: the Go-Go's' *God Bless the Go-Go's* (2001) and the Bangles' *Doll Revolution* (2003).

With the resurgence of interest in [pop-punk](#) bands in the US in the early 1990s, L7 became very popular, while demonstrating onstage and in interviews a self-confident "bad girl" attitude at times, always willing to challenge assumptions about how an all-women band should behave. Although it could be debated whether the existence of all-women bands is inherently political or not, many groups comprised of women have set forth with a political aim in mind. Particularly in the 1990s, Riot Grrl groups such as Bratmobile and (the not all-female) Bikini Kill have addressed feminist and other socio-political issues they feel are inherent in the estate of the women's band. Other punk bands, such as Spitboy and its successor Instant Girl, have been less comfortable with the some of the childhood-centered issues of much of the Riot Girl esthetic, but nonetheless also have dealt explicitly with feminist and related issues. All-women Queercore bands, such as Tribe 8 and Team Dresch, also write songs dealing with matters specific to women and their position in society.

Courtney Love, leader of Hole, has said that it is impossible to find a female bass guitarist. This is belied by her own former bassist Melissa Auf der Maur, famous and impressive bassists such as:

- Tina Weymouth of Talking Heads and Tom Tom Club
- Me'shell Ndegeocello
- D'Arcy Wretzky of the Smashing Pumpkins
- Kim Deal of the Pixies and the Breeders
- Kim Coletta of Jawbox (retired).
- Jo Bench of Bolt Thrower
- Sean Yseult of White Zombie
- Rayna Foss-Rose (and later Nadja Peulen) of Coal Chamber
- Kim Gordon of Sonic Youth
- Paz Lenchantin of A Perfect Circle
- Lorna Doom of The Germs

Regardless of her view, it is doubtful that it would be difficult to find women playing any manner of instrument today (the punk band Women of Destruction/Estrojet throughout the 1990s featured an accordionist), as all-women bands continue to proliferate.

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Categories: [Musical groups](#)

Alternative country

Alternative country is a term applied to various subgenres of [country music](#).

The term can refer to several ideas. Most generally, any musician who plays a type of [country music](#) different from the prevailing trend can be said to play "alternative country". By this standard, for example, the Bakersfield sound was alternative in the 1950s, and the Lubbock, Texas musicians were alternative in the 1960s.

In the 1990s however, "alternative country" came to refer to a disparate group of musicians and singers operating outside the traditions and industry of mainstream country music. In general these musicians eschewed the high production values and pop outlook of the Nashville-dominated industry, to produce music with a [lo-fi](#) sound, frequently informed with a strong [punk](#) and [rock & roll](#) aesthetic, bending the traditional rules of country music. Lyrics are often bleak, gothic or socially aware. Otherwise, the musical styles of artists that fall within this genre often have little in common, ranging from traditional American folk tunes and [bluegrass](#), through [rockabilly](#) and honky-tonk, to music that is indistinguishable from mainstream rock or country. Indeed many alternative country artists come from punk and rock backgrounds. This already broad labelling has been further confused by alternative country artists disavowing the movement, mainstream artists declaring they are part of it, and the retroactive claiming of past or veteran musicians as alternative country. No Depression, the most well known magazine of the genre, declares that it covers "alternative-country music (whatever that is)".

Despite this confusion, it is generally agreed that alternative country resulted from two opposing influences. The first is traditional American country music, the music of working people, preserved and celebrated by practitioners such as Woody Guthrie, Hank Williams and The Carter Family. The second is [country rock](#), the result of fusing country music with an aggressive [rock & roll](#) sound. The artist most commonly identified as the originator of country rock is Gram Parsons (who referred to his sound as "Cosmic American Music"), although Jason and the Scorchers, and Steve Earle are frequently identified as important innovators. These two styles merged in Uncle Tupelo's 1990 LP No Depression, the first widely recognized modern alternative country record (though the first Freakwater EP appeared in 1989). The band Whiskeytown continued in this tradition and lead singer Ryan Adams continues to shape the genre to this day in his solo career.

Alternative country is popularly referred to, especially in print, as "alt-country" or sometimes "alt.country". The genre is also referred to under a large number of other names, including "americana", "trashcan americana", "insurgent country", "neotraditional", "no depression", "cowpunk", "progressive country", "regressive country", "lo-fi country", "[roots rock](#)", "twang core", "rural contemporary", "country-punk", "y'allternative", "hick rock", "alternative country-rock" and many others.

See also

- [Country music](#)
- [Country rock](#)
- [Red Dirt Music](#)

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Alternative dance

Alternative dance (known primarily as **indie dance** in the United Kingdom) is a term used for the genre of music combining elements of [dance-pop](#) (or other forms of electronic [dance music](#) such as [house](#) or [techno](#)) and [alternative rock](#) genres such as [indie pop](#). Alternative dance music is typically predominantly electronic, with programmed beats from [drum machines](#) or sampled drum loops and sequenced [synthesizer](#) melodies, and thus musically very similar to commercial dance-pop. The [indie](#) element is most prevalent in the songwriting; unlike much dance music, alternative dance typically contains lyrics, and, as in indie pop or [indie rock](#), these are often more thematically complex and/or less polished than those of commercial pop.

It could be argued that the seeds of alternative dance were sewn when New Order, inspired by Kraftwerk and the New York club scene, started combining sequenced electronic elements with their often dark and uncommercial lyrics. (Their best-selling single, "Blue Monday," is a prime example of this.) Other Manchester bands, such as the Stone Roses and the Happy Mondays continued the tradition of combining traditionally guitar-based indie music with electronic instrumentation and production; this culminated in the Madchester scene.

Alternative dance gained in popularity after the Second Summer of Love, when the sounds of [Acid House](#) music had filtered through to and influenced the sounds of chart pop. Various people from an indie background soon adapted the equipment and techniques of [dance-pop](#), combining it with a more astute and less populist songwriting sensibility. Well-known examples of this movement include Saint Etienne and Dubstar.

As both the financial costs and levels of musical virtuosity required to make passable-sounding electronic music drop under the influence of technological improvements, and people who grew up listening to electronic pop take up music, the electronic style epitomised by alternative dance is increasingly becoming the mainstream of independent music, with the once dominant guitar-based form of pop that dominated low-budget independent recordings now becoming just another subgenre.

Alternative hip hop

Alternative hip hop or **Underground rap** is a [style](#) of [hip hop music](#) distinguished by artists who are not recognized by major record labels, or who choose to express their talent in an "underground" atmosphere. Often, positive lyrics are a hallmark of alternative hip hop, which detract from the materialistic and sexually fueled lyrics of mainstream hip hop. Although some listeners may associate live instrumentation with alternative hip hop, this distinction is invalid because popular rap acts such as J-Kwon use live instruments as well. Alternative hip hop artists generally have not achieved the same level of mainstream success that commercial rap and other forms of the genre have seen, although they are often critically acclaimed. Interestingly, alternative hip hop has developed differently from virtually every other [musical genre](#), with its originators (De La Soul, A Tribe Called Quest) being more popular than later innovators (Guru, Mos Def, Common). This is why some consider alternative hip hop more a trend than a rigid genre within hip hop.

The term "alternative hip hop", coined by music scholars, can be considered something of a misnomer: artists labeled as "alternative hip hop" musicians usually record and perform in styles that are more closely related to the original concepts and styles of hip hop music and hip hop culture, as opposed to their more popular commercial counterparts. DJ Kool Herc, the inventor of hip hop music, once said in an essay about hip hop, that "it's not about keeping it real. It's about keeping it right." In this sense, many would argue that alternative hip hop might not be so much an alternative as much as it is a continuation of the original concepts and ideals of hip hop.

The late 1980s

Alternative hip hop is usually said to have begun with De La Soul's landmark *3 Feet High and Rising* (1989, 1989 in music). The trio's distinctive style, mixing unique sampling sources (such as The Turtles and Johnny Cash) with spacey, hippie-ish lyrics and a sense of humor, made the album a commercial and critical success. With its inclusion of pre-recorded bits from outlandish sources, such as a French language instruction tape, the release foreshadowed the self-referential sampling kaleidoscope that would soon envelop hip hop (and pop music in general).

In addition to *3 Feet High and Rising*, influential singles were released one year previously, in 1988 (see 1988 in music), by Gang Starr ("Words I Manifest") and Stetsasonic ("Talkin' All That Jazz"); these two singles fused hip hop with jazz in a way never done before, and helped lead to the development of [jazz rap](#).

1989 also saw the release of:

- Def Jef's landmark *Just a Poet With a Soul*, which included Etta James, an influential 1960s soul singer on one track

- Gang Starr's debut, *No More Mr. Nice Guy*, which is often considered the first LP to mix hip hop and jazz

- Jungle Brothers' critically acclaimed second album *Done By the Forces of Nature*, which included dance beats and achieved some mainstream success

- Queen Latifah's feminist tract *All Hail the Queen*.

Early 1990s

During the early 1990s, mainstream hip hop was dominated by the West Coast G-Funk (like Dr. Dre and Snoop Doggy Dogg). Other artists found success difficult to achieve, though some East Coast acts, such as Puff Daddy's empire of East Coast hip hop artists (Bad Boy Records) gained chart success (Mary J. Blige's 1992 *What's the 411?*) as well as critical success (Nas's 1994 *Illmatic*), though rarely both at the same time.

The Underground Emerges

While [gangsta rap](#) dominated the charts, the East Coast alternative sound began to lose its luster. Strangely enough, underground hip hop, as we know it today, was born on the streets of South Central Los Angeles, best represented by the seminal Freestyle Fellowship. Consisting of members Aceyalone, Mikah 9, P.E.A.C.E., and Self Jupiter, the Freestyle Fellowship married conscious lyrics with spectacular, jazz-like rhyme cadences. Their "To Whom It May Concern" and "Innercity Griots" albums remain as the most influential albums in the history of underground hip hop. Furthermore, the DIY ethic of selling tapes and CDs "out of the trunk" to record stores and directly to fans would soon be adopted by the underground rappers around the world.

Spurred by the Freestyle Fellowship, other West Coast artists like The Pharcyde (*Bizarre Ride II the Pharcyde*, 1992) and the Disposable Heroes of Hiphoprisy (*Hypocrisy Is the Greatest Luxury*, 1992) also rose to prominence in the field. Despite the popularity of Bay Area Booty Rapper Too Short, Oakland gave birth to underground artists Del tha Funkee Homosapien (cousin to [Gangsta Rapper](#) Ice Cube) and Souls of Mischief with their seminal album ("*'93 'til Infinity*"). Alongside these West Coast groups were generally more popular East Coast groups like A Tribe Called Quest (*People's Instinctive Travels and the Paths of Rhythm*, 1990) and Gang Starr (*Step in the Arena*, 1991). International groups, like Britain's The Brand New Heavies (*Heavy Rhyme Experience, Vol. 1*, 1992) and Massive Attack (*Blue Lines*, 1991) helped combine hip hop with [R&B](#) and [electronica](#), respectively.

A Tribe Called Quest's 1991 album *The Low-End Theory* is regarded as one of the most influential recordings in alternative hip hop, especially with its timely indictment of the perceived commercializing and demoralizing effects of the music industry, then tearing hip hop apart into multiple competing genres, all rushing to sell out for mainstream success; the album also tackles subjects like date rape and rap feuds. *The Low End Theory* includes the legendary upright bassist Ron Carter and the Leaders of the New School (which included future superstar Busta Rhymes).

While A Tribe Called Quest and De La Soul are considered jazz-rappers, the pioneer of an actual fusion between the two genres is unquestionably the Freestyle Fellowship. Their collaborations with live jazz bands, including the likes of Horace Tapscott, date back to 1990. This inspired other artists like Guru, whose 1993 *Jazzmatazz, Vol. 1* was a critically acclaimed solo debut with live jazz backing. A jazz band including Lonnie Liston Smith, Roy Ayers, Branford Marsalis and Donald Byrd solos in the background while Guru (and guests like the Senegalese-French MC Solaar) raps.

Stubbornly insisting on sticking to their themes and ideas, alternative hip hop artists were able to incorporate elements of virtually every form of music around at the time.

Meanwhile, [Christian hip hop](#) group and pioneering [Southern rap](#) crew Arrested Development scored big with 1992's *3 Years, 5 Months and 2 Days in the Life of...*, which put Southern hip hop on the map. The album was particularly successful with non-hip hop

fans, listeners who were turned off by the macho posturing of many other groups, and who wanted a safer alternative. Arrested Development's focus on peace and love and groovy beats made them relatively accessible, though their devout Christianity (reflected in the lyrics) also made them unattractive to some audiences.

Genres related to alternative hip hop

Alternative hip hop generally refers to a specific style of hip hop that is opposed to the mainstream sounds of [gangsta rap](#). However, certain other hip hop fusion genres are closely related to this genre, including a mixture of 1970s-style [soul music](#) and hip hop called [neo soul](#).

Neo soul

Hip hop also influenced [R&B](#) music in the 1990s. By the time hip hop began to enter the mainstream, R&B was rapidly losing its most legendary artists. While Michael Jackson, Prince, Tina Turner and Whitney Houston remained popular, the genre was seen as stunted and atrophied. Soon after, hip hop began to dominate what mainstream audiences thought of as African-American music with the release of Dr. Dre's blockbuster *The Chronic*. R&B became less popular among mainstream audiences, and several of the groups achieving commercial success mostly failing to find critical acclaim. The groups that did succeed incorporated hip hop beats and doo wop influences; these include Guy (*The Future*, 1990) and Boyz II Men (*Cooleyhighharmony*, 1991). Mary J. Blige's *What's the 411?* from 1992 was especially innovative, and led to a style of [R&B](#) called [hip hop soul](#) that was popular during the early to mid 1990s.

During the mid- to late 90s, the hip hop soul sound was blended with a retro 1970s [soul music](#) feel, resulting in a new genre called *neo soul*. Widely regarded as a pioneer of the genre, D'Angelo's 1995 *Brown Sugar* was profoundly influential in its development, while a group of female artists like Erykah Badu (*Baduizm*, 1997), Lauryn Hill (*The Miseducation of Lauryn Hill*, 1998) and Macy Gray (*On How Life Is*, 1999) began its popularization soon after. Around and immediately after the turn of the decade, a second wave of female artists moved neo soul into the mainstream, especially Alicia Keys' *Songs in A Minor* (2001), as well as India.Arie's *Acoustic Soul* (2001) and Jill Scott's *Who Is Jill Scott?: Words and Sounds, Vol. 1* (2000). Critical reviews were mixed, with many listeners feeling that neo soul had lost its pioneering edge for middle-class shallow idealism.

The end of the 1990s

In spite of neo soul gaining mainstream acceptance, gangsta hip hop artists like Jay-Z (Reasonable Doubt, 1996) and DMX (...And Then There Was X, 1999) still dominated the charts as the end of the millennium neared. Critics and listeners regarded alternative hip hop as going through a lull, as even mainstays like A Tribe Called Quest (Beats, Rhymes and Life, 1996) released lackluster albums.

Many observers feel that Dr. Octagon's seminal 1996 album Dr. Octagonecologist revitalized hip hop's underground; Company Flow's Funckrusher Plus is another album cited as redefining the genre. Del tha Funkee Homosapien paired with Kool Keith's (aka Dr. Octagon) producer Dan the Automator to make Deltron 3030, who pushed the boundaries of hip hop to other universes and times. Alternative hip hop soon began to lose its recent stylings for a return to Native Tongues-style [old school](#) with [hardcore](#) and [jazz](#) elements mixed in. The hip hop band, The Roots were among the leaders of the second alternative hip hop wave, dropping several critically acclaimed albums in the mid to late 90s, including Do You Want More?!!!??! (1995), Illadelph Halflife (1996), and the breakthrough, Things Fall Apart in 1999. On the West Coast, Ozomatli's self titled 1998 release fused latin and funky beats with hip hop in a groundbreaking way.

Mos Def and Talib Kweli's 1998 Black Star also contributed greatly to this evolution, with its return to Native Tongues-style old school hip hop. Mos Def's solo debut, Black on Both Sides (1999), quickly established him as a darling of alternative media for its incendiary politics, while Kweli's solo career took some time to get off the ground; as he didn't appear until 2000's Reflection Eternal, with partner Hi-Tek. Pharaoh Monch's Internal Affairs, his 1999 solo debut after leaving Organized Konfusion, also added more gangsta and hardcore hip hop elements to the mix.

Following in the footsteps of the Freestyle Fellowship were Jurassic 5 (Jurassic 5 EP) and Dilated Peoples (The Platform), who continued mixing [funk](#) and [hip hop music](#) to critical acclaim and popular rejection. The Bay area gave birth to highly experimental artists like Blackalicious with Nia, as well as Lyrics Born, Lateef the Truth Speaker, and the Hieroglyphics Crew.

This period was also the high point for Hip Hop's DJ scene. The Invisibl Skratch Piklz and artists such as Cut Chemist, Dan the Automator, DJ Shadow, Mix Master Mike, DJ Qbert, and many others put a lasting stamp on [turntablism](#) and its emerging genre.

Post-2000 alternative hip hop

After the turn of the millennium, as the United States (still by far the world capital of hip hop) found itself confronted by the War on Terror, lyrics grew increasingly anti-mainstream, with some advocating radical actions on the behalf of various anarchist and socialist ideas. The cover for the album Party Music (2001) by the openly marxist band, The Coup, proved controversial after the September 11, 2001 attacks due to its depiction of the duo holding a stick of dynamite and a detonator, ready to blow up the World Trade Center (though the band itself had been well known in alternative hip hop circles since the early 1990s); other groups like Dead Prez (Let's Get Free, 2000), Mr. Lif with his EP, Emergency Rations, and Emcee Lynx (The Black Dog EP, 2003, and The UnAmerican LP, 2004) similarly raised controversy with militant and confrontational lyrics.

Though most of these bands could be considered "political hip hop" for their lyrical focus, the early 2000s also saw futuristic or apocalyptic rappers like Cannibal Ox, El-P, Del Tha Funkee Homosapien and Aesop Rock.

In the new millennium a new "sub-genre" arose from the West Coast, spearheaded by underground rap producer Daddy Kev (famed for his work with the Freestyle Fellowship). With artists like Busdriver, AWOL One, The Shape Shifters, cLOUDDEAD, and Themselves, the music became known as avant-hop, prog-hop or indie-hop. These MCs and DJs blend their rhymes and beats with an electronica, post-rock or indie crossover. Additionally, artists such as the Bay Area's Zion I have incorporated Trip Hop sounds while continuing to identify their music as underground hip hop, and Oregon band PO2 define their music as "[synth-hop](#)".

[DJing \(Turntablism\)](#) - [History \(Roots\)](#))

[African](#) - [American \(East - West - South\)](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Alternative metal

Alternative metal is an eclectic form of [rock music](#) that gained popularity in the early 1990's alongside [grunge](#). In many instances, it can be accurately described as a fusion of [heavy metal](#) and [alternative rock](#), especially the [indie rock](#) of the 1980's. It is characterized by some heavy metal trappings (most notably heavy riffs), but usually with a pronounced [experimental](#) edge, including unconventional [lyrics](#), odd time signatures, unusual technique, a resistance to conventional approaches to heavy music, and an incorporation of a wide range of influences outside of the metal music scene.

Overview

The term is used as a very loose categorization, but is usually used to describe artists playing a style of metal which is considered either a unique approach to metal music or difficult to define as strictly metal or alternative. Faith No More is a good example of a band in which both criteria apply.

Heavy metal is an essential component of the music, but it was very different from the [thrash](#) underground of the 1980s. Initially alternative metal appealed mainly to alternative rock fans since virtually all 80s alt-metal bands had their roots in the American [indie](#) underground scene. Alt-metal bands commonly emerged from [hardcore punk](#) (Corrosion of Conformity), [post-punk/gothic rock](#) (Jane's Addiction), [noise rock](#) such as the "pigfuck" sound of Big Black and Sonic Youth (Helmet, White Zombie), [grunge](#) (The Melvins, Soundgarden), [industrial music](#) (Ministry, Nine Inch Nails), and other movements in the indie underground scene, although it was not uncommon for bands to incorporate a wide variety of influences (such as Soundgarden, who lists Bad Brains, Bauhaus, and the Butthole Surfers as major influences). These bands never formed a distinct movement or scene; rather they were bound by their incorporation of traditional metal influences and openness to experimenting with the form, usually by way of their eclectic influences and uncommon approaches. For example, Jane's Addiction utilized performance art and a bohemian aesthetic, Corrosion of Conformity, The Melvins and the now defunct [grunge](#) band Soundgarden had a fondness for subverting '70s metal, and Faith No More injected [funk](#) and [rap music](#) into their brand of alternative metal, while Primus incorporates [funk](#), [progressive rock](#), elements of [thrash metal](#) and [punk rock](#), and an obscure Residents-esque touch in to their form of the genre.

The grunge movement of the early 1990s, which itself was a combination of 70's metal like Led Zeppelin and Black Sabbath and underground punk, helped increase the audience for such bands, and these artists were as comfortable playing to alternative rock fans on various Lollapalooza line-ups (itself founded by Jane's Addiction frontman Perry Farrell) as they were opening for metal bands like Metallica. With the changing of the musical landscape by the popular breakthrough of alternative rock, "alternative metal" became a new phrase used to describe bands in the early 1990s who managed to make relevant Nirvana era music that, as metal historian Ian Christe states, was "heavy without necessarily being metal". Newer bands emerged in this era with their distinctive takes on metal: White Zombie, Nine Inch Nails and Ministry started the [industrial](#) wave, combining [techno](#)-like beats and heavy guitars, Tool immersed itself in prog-rock influences, Rage Against the Machine was as informed by [hip hop](#) and [post-punk](#) agitprop such as Gang of Four as it was by metal, and Helmet molded a background in jazz and noise-rock/post-hardcore influences into a highly influential strand of intense rock music.

As the 90s progressed, alternative metal's sound became more standardized as newer bands drew inspiration for the same collective set of influences that included RATM, Korn, Nine Inch Nails, and Helmet. Helmet in particular, with its downtuned riffs and aggressive dissonance, created the sonic template for the [nu metal](#) movement. The chief distinctions between alternative metal and nu metal, aside from the generic sound, are the latter's tenuous (or even non-existent) connection to the underground rock scene and the DIY ethos that informed the musical approaches of past alternative metal bands, as well as the reluctance of alternative metal bands to explicitly align themselves under the heavy metal banner.

Alternative metal subgenres

As the term "alternative metal" was used to refer to bands with a unifying characteristic despite their tendency towards different sounds, subgenres of alternative metal, unifying bands with other sonic and aesthetic similarities, occurred.

Funk metal

Main article: [Funk metal](#).

Bands who fused [funk](#) and heavy metal styles were referred to as **funk-metal**. These bands, who often also drew upon [hip-hop](#) and [punk](#) as influence, started cropping up in the mid-80s. Extreme, who were influenced by the era's focus on [glam metal](#), lost popularity when public focus changed to grittier music and appearance. However, this did not diminish the growing popularity of the style's instigators, such as Faith No More (formed 1982) or Red Hot Chili Peppers (formed 1983). These are generally considered the first alternative metal bands. Primus was another popular funk metal band. Funk metal continued to grow in popularity until the 90s, when its final popular act, Rage Against the Machine, would become one of the biggest influences on nu metal.

Industrial metal

Main article: [Industrial metal](#).

Industrial metal was another substyle that came into being in the 80s. [Industrial](#) bands like Ministry started the style by incorporating hard guitars on their 1988 album *The Land of Rape and Honey*. Within a year, the style was found all over the world. KMFDM also started using metal guitars and departed from their electronic industrial roots, and the [goth](#) scene spawned a range of acts who, following Ministry's lead, fused their [gothic rock](#), [punk rock](#), [heavy metal](#) and industrial tendencies to solidify the genre. Fear Factory, an industrial death metal band, formed in 1990, and like Rage Against the Machine became a staple influence of nu metal. The style is the most surviving of alternative metal, particularly in Germany, with bands like Rammstein and Megaherz leading a still-thriving scene.

Punk metal

Main article: [Crossover thrash](#).

Bands with a basis in [punk rock](#) also adopted heavy metal influences. Although punk and metal had cross-pollinated since the original '77 punk explosion (other crossover genres include [Grindcore](#), [Speed metal](#), [Thrash metal](#), [Metalcore](#) and [Grunge](#)), a particular wave of bands with a root in [hardcore punk](#) evolved a tendency towards metal. This movement was led by Corrosion of Conformity, but also included Suicidal Tendencies and Stormtroopers of Death. As well as being an influence on nu metal, particularly its riffing, this subgenre also inspired a later wave of metalcore bands.

Other styles

Alternative metal bands sometimes also had a basis in [gothic rock](#) (it is important to note, however, that gothic rock-alternative metal bands are entirely separate from the metal subgenre [gothic metal](#)) or [post-punk](#), [indie rock](#), [noise rock](#) and [grunge](#). These bands, however, were all from a specifically [alternative rock](#) background, and so were not assigned substyles but simply referred to as **alternative metal**.

See also:

- [Funk metal](#)
- [Grunge](#)
- [Industrial metal](#)
- [Nu metal](#)

Sources

- Christe, Ian (2003). *Sound of the Beast: The Complete Headbanging History of Heavy Metal*. HarperCollins. ISBN 0380811278.

Alternative metal - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Alternative rock

Stylistic origins: [Punk](#), [Post-punk](#), [Hardcore](#)

Cultural origins: early 1980s United Kingdom and United States

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)

Mainstream popularity: Limited, except [grunge](#) in the US and Indie & Britpop in the UK

Derivative forms: [Indie](#) - [Grunge](#)

[Britpop](#) - College rock - [Dream pop](#) - [Gothic rock](#) - [Grunge](#) - [Indie pop](#) - [Indie rock](#) - [Noise pop](#) - Paisley Underground - [Post-rock](#) - [Shoegazing](#) - [Twee pop](#)

[Alternative metal](#) - Gothabilly - [Industrial rock](#) - Madchester - [Post-punk revival](#) - Riot Grrrl

[History](#) - [Indie \(music\)](#)

The terms **alternative rock** and **alternative music**^[1] were coined in the 1980s to describe [punk rock](#)-inspired bands which didn't fit into the mainstream genres of the time. At times it was used as catch-all phrase for rock music from underground artists in the 1980s and, ironically, mainstream [rock music](#) in general in the 1990s and 2000s. More specifically, it is made up mostly of genres that appeared in the 1980s and became popular or well known by the 1990s, such as [indie rock](#), [grunge](#), [gothic rock](#), and college rock. Most alternative bands were unified by their collective debt to the style and/or ethos of punk, which laid the groundwork for underground and alternative music in the 1970s. Though the genre is considered to be rock, some of its genres were influenced by [folk music](#), [reggae](#), [techno](#) and [jazz music](#) among other genres.

Overview

In the early 1980s a handful of college radio stations, like Danbury, Connecticut's WXCI, and WPRB in Princeton, NJ, and Brown University's WBRU broadcast alternative rock in the United States. Most commercial stations ignored the genre. It was played extensively in the UK, particularly by DJs such as John Peel (who championed alternative music on BBC Radio 1), Richard Skinner, and Annie Nightingale. American college DJs such as Jon Solomon of WPRB echoed the alternative wave as early as 1986 on his daily radio shows. As such, alternative rock became more popular in the mid-1980s, it spread widely to other college radio stations, leading to the use of the name "college rock" in the United States. In the UK, it became the predominantly popular form of rock for young people, and many alternative bands had chart success. Finally, in the late 1980s in North America, commercial stations such as Boston, Massachusetts's WFNX began playing alternative rock. Outside of North America, Double J, a government-funded radio station in Sydney, Australia and the Melbourne based independent radio station 3RRR began broadcasted alternative rock throughout the 1980s. In 1990, Double J, now known as Triple J, began broadcasting nationally, albeit with what some perceived as a "watered down" format.

Notable alternative bands of the early to mid 1980s include R.E.M., Sonic Youth, The Replacements, and Hüsker Dü from the United States, and New Order, The Smiths, The Cure, and The Jesus and Mary Chain from the United Kingdom. As the decade progressed, various alternative movements emerged and gained popularity. The late 80s saw the rise of indie, shoegazing, and Madchester in the UK, while the US underground scene and college radio were dominated by college rock bands like Pixies, Dinosaur Jr, and Throwing Muses as well as post-punk survivors from Britain.

Although these groups never generated spectacular album sales, they exerted a considerable influence on the generation of musicians who came of age in the 80s. Alternative music and the rebellious, DIY ethic it espoused became one of the inspirations for [grunge](#), an alternative sub-genre created in the 80s that launched a large movement in mainstream music in the early 90s. The year 1991 was to become a significant year for alternative rock and in particular grunge, with the successful release of Nirvana's second and most successful album Nevermind, Pearl Jam's breakthrough debut Ten, Soundgarden's Badmotorfinger, and Red Hot Chili Peppers' Blood Sugar Sex Magik. Led by the popularity of Nirvana, the grunge movement took alternative rock into the mainstream. While "alternative" was simply an umbrella term for a diverse collection of underground rock bands, Nirvana and similar groups gave it a reputation for being a distinct style of guitar based rock which combined elements of punk and [metal](#); their creation met with considerable commercial success.

By the mid-90s, alternative was synonymous with grunge in the eyes of the mass media and the general public, and a supposed "alternative culture" was being marketed to the mainstream in much the same way as the hippie counterculture had in the 1960s (the existence of any such culture is debatable, and is often seen by some fans of the music to have been a creation of the media). Thus, many wildly popular [post-grunge](#) bands such as Third Eye Blind and matchbox twenty were labeled as "alternative" rock. Nevertheless, alternative bands who were leery of broad commercial success developed [indie rock](#), a new genre that espoused a return to the original ethos of alternative music.

In the first decade of the 21st century, mainstream rock has continued to evolve beyond alternative's 80s roots and low-fidelity ethos. Today's most popular rock music acts, typified by youth-oriented modern rock groups such as Linkin Park, incorporate complex electronic beats and highly produced albums, but owe a heavy debt to their [metal](#) and [grunge](#)

influences. In spite of being influenced by alternative rock, many fans of the genre do not see these bands as being alternative, but instead as part of the [nu metal](#) genre.

In 2005 the sound of alternative rock returned to the mainstream with the popularity of indie rock and post-punk revival artists such as Modest Mouse and Franz Ferdinand. This revival has caused a big stir in the rock music community and has opened the door for the renewed interest in such classic alternative bands as New Order and The Creatures.

Influences

- [Punk rock](#)
- [Post punk](#)
- [New Wave](#)
- [Industrial](#)
- [Hardcore punk](#)
- [Heavy metal](#)

Styles

- [Alternative dance](#)
- [Alternative metal](#)
- Baggy
- [Britpop](#)
- C86
- [Christian alternative rock](#)
- College rock
- [Dream pop](#)
- Dunedin Sound
- Geek rock
- Gothabilly
- [Gothic rock](#)
- Grebo
- [Grunge](#)
- [Indie pop](#)
- [Indie rock](#)
- [Indietronica](#)
- [Industrial rock](#)
- Jam band
- Jangle pop
- [Lo-fi](#)
- Madchester
- [Math rock](#)
- [Noise pop](#)
- [Noise rock](#)
- Paisley Underground
- [Post-grunge](#)
- [Post-rock](#)
- [Post-punk revival](#)
- [Psychobilly](#)
- Riot Grrrl
- [Sadcore](#)
- [Shoegazing](#)
- [Space rock](#)
- [Twee pop](#)

See also

- [Alternative hip hop](#)
- [Timeline of alternative rock](#)
- [Indie \(music\)](#)

Footnotes

1. The term "alternative music" is particularly favored over "alternative rock" in British English (although the boundaries of the genre are slightly blurred with the inclusion of [electronic music](#) and [hip-hop](#)), while "alternative rock" is favored in American English. The term underground music is sometimes also used, though more often used in reference to the music of little-known artists. Additionally, "indie" is commonly used in the UK as a synonym for alternative rock.

[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Emo](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | [Rockabilly](#) | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

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[History](#) - [Indie \(music\)](#)

Categories: [Rock music genres](#)

AltNuMet

Nu metal (or Alternative metal) is a controversial fusion of [heavy metal](#), [alternative rock](#), and [hip hop](#). Nu Metal is characterized primarily by its lyrical themes, but is also defined by its mixed use of simplified metal aspects, rhythmic innovation and syncopation primary to hip hop, and sometimes a pronounced experimental edge.

Nu metal bands feature a broad range of approaches to the genre, including aggressive vocals (rapped, shouted, or sung), drop-tuned guitars that can be clean or distorted used to play a variety of styles synthesizing several musical forms, a funk, or, metal based rhythm section, the occasional DJ techniques such as turntables and sampling, and sparse keyboarding or sequencer programming. Generally speaking, the emphasis is on either communicating feelings of angst and hostility, or motivating a crowd to move with the beat - many bands opting to do both at once.

The term Nu Metal is used as a broad and loose definition, but is usually used to describe artists playing a style of metal which is considered not strictly metal, alternative rock, or hip hop. Faith No More are an example of this category, with their 'unconventional' metal sound, with the musics composition including elements of funk and rap music. Some artists of this category such as The Melvins and Meshuggah, take a more avant-garde approach to their music, including unconventional lyrics, odd time signatures, and unusual technique, while others have a more conventional but unique style such as Tool, Rage Against The Machine, Helmet, and Mudvayne.

The popularity of such music in the late 1990s led to widespread negative associations with the phrase "nu metal", particularly due to commercialisation, and many nu-metal fans and artists reject the term, which has become almost an all-purpose musical insult. A related term, mallcore, is used similarly to dismiss aggressive music that may appear to be calculated to appeal to young teenagers.

Style

Beyond the pronounced hip hop and alternative rock influence, nu metal has like most forms of [heavy metal music](#) proven somewhat difficult to define using common knowledge. Some fans and musicians have a firm concept of the genre and its constructs, but others reject such categorization as unnecessary, limiting, useless or wrong.

Some heavy metal fans do not consider nu metal a form of [heavy metal music](#) at all, arguing the genre is too diluted from what they consider "true" heavy metal. Nu metal [guitarists](#), for example, typically forsake traditional metal guitar technique, such as soloing and often use riffs quite different from those most commonly associated with what is expected of metal bands.

It is also not commonly accepted as metal because of the lyrics that usually deal with what teenagers face because some metal fans feel that metal is about strength, not weakness. Other heavy metal fans reject these arguments, citing [rock music](#)'s long history of incorporating disparate elements--including [jazz](#), [experimental music](#) and [world music](#), out of curiosity, genuine appreciation for other [musical genres](#), or both. Moreover, little objection has historically been raised to [doom metal](#) (a genre which lacks high-speed guitar pyrotechnics) or [power metal](#) (whose high fantasy image is often less threatening than nu-metal angst). It is possible that some of the anti-nu-metal backlash might be due to the genre's significant success as a popular music genre. In general, the rise of nu metal, as with most genres fusing other metal genres, has helped to cause severe divisions in the worlds metal communitys and remains a source of much animosity and debate among heavy metal fans.

Categorization of specific artists as "nu metal" is difficult, considering the widespread mistrust of the term among artists and fans alike, and the "edges" being blurred as to whom nu-metal bleeds into other genres. In general, the artists in question are mostly American bands that found their first success in through the 1990s, with other artists immediately shaping their sound to resemble the new groove-driven metal, leaving its influence still felt today. For example, the American [metalcore](#) scene of the early 2000s owes much to nu metal, as do recent releases from artists like Metallica and In Flames.

The popularization of the genre

The birth of nu-metal can in part be pinpointed to the earliest Lollapalooza music festivals in the 1990's which increased the exposure of bands who performed brands of metal and metal-influenced music that had little to do with traditional genre approaches. The funk of Primus and The Red Hot Chili Peppers, the [hip hop](#) crossover of Rage Against the Machine and Fishbone, as well as the experimental rock of Tool have been mentioned numerous times by nu-metal bands who gained mass-media exposure at the end of the millennium.

Another essential part of nu metal's birth was the grunge movement of the early 1990s, which itself was a combination of [classic metal](#) bands like Led Zeppelin and Black Sabbath with underground punk. This helped increase nu metal's audience and popularity, as many of the bands were as comfortable playing to alternative rock fans on various Lollapalooza line-ups (itself founded by Jane's Addiction frontman Perry Farrell) as they were opening for larger metal bands like Metallica. With the exposure granted by the popular breakthrough of alternative rock, newer bands emerged with their distinctive takes on metal: White Zombie, Nine Inch Nails and Fear Factory started the [industrial metal](#) wave, Tool immersed themselves in prog-rock influences, Rage Against the Machine was as influenced by hip hop and post-punk agitprop such as Gang of Four as it was by [heavy metal](#), and Helmet molded a background in [jazz](#) and [noise-rock/post-hardcore](#) influences into an influential strand of intense rock music.

As the 90s progressed, nu metal's sound became more standardized as newer bands drew inspiration for the same collective set of influences including RATM, Korn, Nine Inch Nails, and Helmet. Helmet in particular, with its downtuned riffs and aggressive dissonance, created the sonic template for nu-metal.

Although Nine Inch Nails and Ministry are viewed more often as [industrial rock](#) or [industrial metal](#), their presence has also lived up as origin to nu-metal bands that would appear later, such as Marilyn Manson, Rob Zombie, Orgy, Dope, Static-X and Powerman 5000 (fronted by Rob Zombie's/Cumming's younger brother). All of these bands have shown themselves to follow the same fusion of metal aspects with other genres that nu metal holds reign to, with the inclusion of industrial/techno influenced beats, rhythms and sequencers.

Grunge, Post-Grunge and Nu-Metal

After Kurt Cobain's death in 1994, the viability of other bands in the [grunge](#) scene would follow: Alice In Chains' appearances would be sporadic due to Layne Staley's reclusive (and eventually fatal) drug addiction, Soundgarden would record only one more full-length, "Down on the Upside", before splitting up the following year, and Pearl Jam would scrap the rainy bleakness of "Ten" in favor of more politically-focused rock songs, mostly taking form as a side-project with singer Eddie Vedder.

Perhaps more than any other musical definition, Grunge is the most recognizable ancestor of nu-metal; the quick jolts of distorted guitar chords, tortured vocals and lyrics of angst have found clear public display in signature nu-metal artists, including those with a reputation for initiating "hip hop" into their sound.

The most apparent offspring to Grunge is [Post-Grunge](#), which is often quickly dismissed as nu-metal. Whether it is or isn't is a subject of debate or matter of opinion. However, arguments on both sides are usually valid.

Days of the New is perhaps the first post-grunge band with a sound that best defines the groups that would precede: Mostly acoustic riffs, and a less iconoclastic, more radio-driven mentality likelier to appeal to an older, mainstream audience. Creed, Nickelback and 3 Doors Down are nondebatable examples of post-grunge bands.

Others, such as Cold, Staind, and Puddle of Mudd have been seen as both, since the song paces are usually faster, the guitars are louder, and the consumer field is generally younger and usually a fan of what could comfortably be defined as "nu-metal".

Sounds, constructs, and lyrics

Lyrical themes

Specifically, [lyrics](#) of most [nu-metal](#) bands reflect on the stresses and mishaps of everyday life from the eyes of a teenager. Topics range from childhood alienation and abuse, socio-economic status, relationship/marital difficulties, dealing with feelings of stress/anxiety/depression and unprovoked anger at one's peers/family members..

Drug use, particularly marijuana and heroin, is also mentioned, usually in an celebratory or sarcastic manner. There is usually a fine line drawn for the latter, as a few prominent singers (and sometimes other band members) admitted to extremely hardcore drug addiction in the past and use music as "therapy" to denounce, or in some cases promote, their days before they quit using their chosen drug.

Political progressivism and activism is a least common item, but still noticeable in many [nu-metal](#) bands, especially those that either influenced or started the genre in the early 1990's. More often, this is usually discussed candidly rather than in songs.

Vocals

In the 1990s, many bands began to mix rapping and other vocal techniques with traditional heavy metal guitar and drum sounds. As a result, fans and music journalists needed to differentiate between the more traditional heavy metal music and this "new breed" of bands who were using samples, [DJs](#), rapping, and [drum machines](#) in a way that made their music distinct. "New metal" was the name given to the genre, quickly evolving into the trendier spelling "nu metal," and a genre was vaguely defined.

Nevertheless, some distinction is usually maintained between bands that use rapping vocals, and those that don't. Bands featuring rap vocals are sometimes loosely called Rap Metal, or, [Rapcore](#), both terms used by fans to depict a combination of singing, screaming, and/or rapping (for example, the vocals of Limp Bizkit and Linkin Park). Furthermore, some nu metal artists use no rapping at all.

Tool has been a recognizable origin for some nu-metal vocal styles, if not nu-metal in general. Although dedicated fans distance the band as "different" and "progressive" compared to other popular rock acts, Chevelle's Pete Dinklage, Inner Circle's Steve Moore, Taproot's Stephen Richards and even Limp Bizkit's Fred Durst have cited Maynard James Keenan's signature "drone" style as an influence.

[Guitar](#)

While other metal genres were very guitar-based, with intricate guitar solos and complex riffs forming an important part of most songs, nu metal generally emphasizes the guitar as a rhythmic instrument. The riffs often consist of only a few different [notes](#) or power chords played in rhythmic, syncopated patterns. To emphasize this rhythmic "pulse," nu metal guitarists generally make liberal use of palm muting, a technique which itself blurs the boundary between a melodic note and rhythmic note. Unlike classic eighties thrash however, these palm mutes are widely spaced out and blend easily into the surrounding riffs. Another common tactic is the use of de-tuned strings (in drop-D or lower, sometimes

adding a seventh string) whose lower [pitch](#) creates a thicker, more resonant sound. Many nu metal guitarists occasionally use natural harmonics. The opening riff of Linkin Park's "One Step Closer" is a representative example of many of the above techniques. Guitar solos are generally not part of nu-metal songwriting, though some bands do use them, such as Adema, Inner Surge, Saliva and System of a Down. When they are used, solos in nu metal generally rely on blues based scales, as opposed to the more technical solos of other metal genres. Another aspect of nu-metal guitar work is the use of electronic effects. Usually outboard effects pedals are manipulated to enhance simple single note riffs or add to simple to play chord riffs. Luminaries of nu metal such as Korn, Deftones, and Limp Bizkit have all utilized this trait in their work. Helmet has been cited as one of the biggest nu metal guitar influences, along with Machine Head (band), Prong and Fear Factory.

[Bass](#)

The speed and skill of a bassist in most metal genres plays a large part of outcome in the band's sound, complementing percussive tempos (and occasionally the guitar riffs) to add a strong rhythm to the tone.

In nu-metal, however, the bass is often the primary instrument, with guitarwork acting as a backing instrument, or sample in some cases, for a more "hip-hop geared" nu-metal.

Although the nu-metal "bass line" is hard to classify, the "slap style" style made popular by Michael Balzary, Billy Gould and Les Claypool would be forefront in the styles of latterday bassists like Justin Chancellor, Reginald Arvizu and Sam Rivers, who would follow in becoming influences themselves.

The nu-metal bass is also slower than most other metal genres, strutting a funkier, louder sound more geared towards making people dance and move with the beat, than to complement the other instruments. Some people have said that Nu Metal's bass often competes in volume with the bands vocalist.

[Drums](#)

Nu-metal drummers usually play in the vein of basic 4/4 beats (some say this could be from the hip hop influence) but often reach beyond patterns used in other metal genres, for more syncopated beats, such as Eastern [dance](#) rhythms (as played by John Dolmayan of System of a Down), jazz drumming, and the complex breakbeats of hip hop. One of the most important aspects of nu-metal drumming, and the music in general, is that the tempo rises above the established 'alternative' midtempo range on a songs chouras. This is an almost universal rule with Slipknot and System of a down being two rare exceptions. Also, many notable nu-metal bands feature a DJ who provides sampled "beats" and other effects. Two of the more famous nu-metal DJs are DJ Lethal and Joe Hahn.

Categories: [Hip hop genres](#)

Alto

In [music](#), an **alto** or **contralto** is a [singer](#) with a [vocal range](#) somewhere between a [tenor](#) and a [mezzo-soprano](#). The term is used to refer to the deepest female singing voice, or one of the highest male voices. A typical alto will have a range from around the F below middle C to the E a tenth above middle C (i.e. F3-E5); at the bottom of their range, altos sound almost like [tenors](#). Some altos have even larger ranges; from the C below middle C to the C two octaves above (C3-C6 if middle C is C4). In four part [choral](#) harmony, the alto is the second highest voice. Altos originally sang from music written in the alto clef, but now use the treble clef.

Although both men and women may have voices in the alto range, the word is usually used to mean a female singer. However, choirs singing [early music](#) frequently include adult male altos, also called countertenors. In English church usage, the term *alto* is sometimes exclusively used to mean a boy with this range, while **contralto** is used for a female singer. However, this is not done consistently, and for most practical purposes, *alto* and *contralto* can be thought of as synonyms (the phrase "boy alto" can be used if there is a chance of misunderstanding). A few popular music enthusiasts define the contralto and alto separately, as the contralto having an especially dark range, from the D above low C to Tenor C, which is essentially a female of tenor range, while alto is a voice with a range from F below middle C to the F an eleventh above middle C, and is closer to the [mezzo-soprano](#). The majority however define contralto and alto as synonyms, and assign the adjectives light and dark, with a dark alto being a female of tenor range, while a light alto, commonly referred to as simply alto, to include mezzo-sopranos as well.

In medieval polyphony the principal voice was the [tenor](#). When additional voices were added, they were called *contratenor*, "against the tenor." When two such voices were added they were called *contratenor alto* and *contratenor bassus*, indicating *high* and *low* respectively. So *alto* essentially means *high voice*.

Contraltos are fairly rare in [opera](#) (and in general), since there is very little work that was written specifically for them. Most of the time, contralto roles are limited to maids, mothers and grandmothers, but they do occasionally get notable roles, with witches being the most common outside of the three former roles. (A common saying among contraltos is that they're only allowed to play "witches, bitches, or britches.") Baroque opera features a large number of alto roles, often these were written for castrati, nowadays they are sung by countertenors

The word alto is often applied to instruments to indicate their range in relation to other instruments of the same group. In common usage, particularly among [jazz musicians](#), the word has become synonymous with the alto [saxophone](#). In US usage the alto horn is an Eb saxhorn, a [brass instrument](#).

[Soprano](#)

Alto

[Tenor](#)

[Basso](#)

Categories: [Vocal ranges](#)

Ambient house

Ambient house, a mix between [house music](#) and [ambient music](#) is a music style that describes itself as dreamy, chill out and quiet music. Ambient house usually has no beats but can have an underlying rhythm. Pioneering work was done in the 1970s and 1980s by people like Brian Eno and Klaus Schulze. In the end of the 1980s, when [house music](#) was born, people like Mix Master Morris, Dr. Alex Paterson and Pete Namlook filled the chill out rooms of house parties with music where people could relax from dancing.

Key albums

Sueño Latino - Sueño Latino (1989) (single)
Jimmy Cauty - Space (1990)
The KLF - Chill Out (1990)
Biosphere - Microgravity (1991)
The Orb - Adventures Beyond the Ultraworld (1991)
The Irresistible Force (Mix Master Morris) - Flying High (1992)
Juno Reactor - Transmissions (1993)
Pete Namlook - Air (1993)
Tetsu Inoue - Ambient Otaku (1994)
FFWD - FFWD (1994)
The Future Sound Of London - My Kingdom (1996)

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Ambient industrial

Ambient industrial

Stylistic origins:	Ambient music Industrial music Noise music
Cultural origins:	1980s-1990s, United Kingdom
Typical instruments:	Electronic musical instruments , Sampler , field recordings
Mainstream popularity:	Low
Derivative forms:	Dark ambient Subgenres

Ambient noise

Ambient industrial is a hybrid genre of [ambient](#) and [industrial music](#); the term industrial being used in the original experimental sense, rather than in the sense of [industrial metal](#) or [EBM](#). Ambient industrial makes use of Industrial principles such as use of [anti-music](#), extra-musical elements and shock tactics, but wields these elements with more subtlety. Additionally, ambient industrial often has strong occultist tendencies, with a particular leaning toward Chaos Magick (the image of the Black Sun is one that comes up repeatedly in post-Industrial music), often giving the music a highly ritualistic flavor.

Ambient industrial is one of several directions that post-Industrial music took on after the breakup of Throbbing Gristle (the founders of Industrial as an art movement) in 1981 ended the Industrial period proper. Indeed, the last material that TG recorded, at least in the studio, *Journey Through a Body* and *In the Shadow of the Sun*, was ambient industrial work and pointed to the direction that several of TG's offshoots (most notably Coil and CTI) would take.

Among the many artists who work in this area are Coil, CTI, Lustmord, Hafler Trio, Nocturnal Emissions, Zoviet France, PGR, Thomas Köner, Controlled Bleeding, and Deutsch Nepal. It is important to note, however, that many of these artists are very eclectic in their output, with much of it falling outside of ambient industrial per se.

A "typical" ambient industrial work (if there is a such thing) might consist of evolving dissonant harmonies of metallic drones and resonances, extreme low frequency rumbles and machine noises, perhaps supplemented by gongs, percussive rhythms, bullroarers, distorted voices and/or anything else the artist might care to sample (often processed to the point where the original sample is no longer recognizable). Entire works may be based on radio telescope recordings (*Arecibo Trans-Plutonian Transmissions*), the babbling of newborn babies (Nocturnal Emissions *Mouths of Babes*), or sounds recorded through contact microphones on telegraph wires (Alan Lamb's *Primal Image*).

Ambient noise

Ambient noise is a subgenre involving the construction of "noisescapes", that is, soundscapes created out of walls of extreme noise. Closely related to [noise music](#) and power electronics, this anti-music may not strike the uninitiated listener as being very close to ambient music. To those more familiar with noise, these works have a distinct ambient quality that distinguishes them from the harsh noise of Merzbow or Whitehouse. An example would be the distorted low-frequency/high-volume sonics of Daniel Menche, which are evocative of the cthonic sounds of a subway tunnel, an underground boiler-room in a factory, or the afterburner of a jet engine. Other examples of ambient noise would be works by Aube, Arcane Device, some work by NON, and some of PGR's collaborations with noise artists like Merzbow.

See also

- [Dark ambient](#)

Ambient music

Ambient / Space music

Stylistic origins:	20th century classical music , Electronic art music , Krautrock
Cultural origins:	1970s
Typical instruments:	Electronic musical instruments , some ambient artists use traditional instrumentation of almost any variety
Mainstream popularity:	Low
Derivative forms:	Ambient house - Ambient techno - Drum and bass - New Age

Subgenres

[Dark ambient](#) - [Dronology](#) - [Lowercase](#)

Fusion genres

[Ambient house](#) - [Illbient](#) - [Psybient](#) - [Ambient industrial](#)

Ambient music is a loosely defined [musical genre](#) that incorporates elements of a number of different styles - including [jazz](#), [electronic music](#), [new age](#), [rock and roll](#), modern [classical music](#), [reggae](#), [traditional](#), [world](#) and even [noise](#).

" *Ambient Music must be able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.* "

— Brian Eno (*Music for Airports* liner notes , September 1978)

Overview

The earliest electronic soundscape music and theories come from the work of Pierre Schaeffer who followed the futurists in classifying music into categories such as man made, natural, short and long. He made some of the first electronic music using record players and natural sounds, and cutting up tape, making the first experimental music use of recording and magnetic tape. Even his work can be seen as preempted by Shopenhauer's ideas of 'soundworlds', literally worlds made up entirely of sounds. Karlheinz Stockhausen created pioneering electronic musical experiments later in 1955, and these two (amongst others) lay the groundwork for ambient music to appear decades later when music technology had developed.

The term "ambient music" was first coined by Brian Eno in the late 1970s to refer to music that would envelop the listener without drawing attention to itself, that can be either "actively listened to with attention or as easily ignored, depending on the choice of the listener" (Eno, who describes himself as a "non-musician" termed his experiments in sound as "treatments" rather than as traditional performances). Hence, Brian Eno is considered the father of ambient music: his 1978 release *Ambient 1: Music for Airports* includes a manifesto describing this music. Although having coined the word "ambient", he is also quick to reference the works and influence of Erik Satie. Eno coined the term in an essay to distance his work from elevator music and Muzak, it is more often similar to mood music or an ambient background in movie and radio sound effects. Often listeners will forget they are listening to ambient music, which is one of the biggest attractions of the genre. It can be any musical style, including jazz, electronic music and modern classical music.

Some of the works of the 20th century French composer Erik Satie, today best known for his *Trois Gymnopédies* suite, can be regarded as predecessors of modern ambient music. He referred to some of his music as "Musique d'ameublement" ('furniture music', or more literally, 'music for the furniture' and 'music to mingle with knives and forks', referring to something that could be played during dinner and would simply create an atmosphere for that activity rather than be the focus of attention. Similarly some of the works of the French composer Edgard Varèse, who used the theremin extensively in his compositions as well as atonal techniques and non-standard time signatures, can also be viewed as predecessors of ambient music. John Cage created the ultimate ambient work with his *4'33"*, three periods of silence first played on the piano, which make the audience listen to the ambient sound surrounding them. Cage inspired minimalist composers such as La Monte Young, Morton Feldman, Terry Riley, Steve Reich and Philip Glass also influenced Eno's groundbreaking style, and ambient music can be seen as a kind of minimalism.

Early albums by Pink Floyd (such as *Ummagumma* and *Meddle*) and by the "kosmische music"-oriented [krautrock](#) artists, like Tangerine Dream, Popol Vuh, and Cluster have greatly influenced the genre. Among the first [electronic](#) ambient albums were *Affenstunde* (1970) and *In Den Garten Pharaos* (1971) by Popol Vuh. Another important album was *Sonic Seasonings* (1972) by Wendy Carlos. Other early artists such as Klaus Schulze (a former member of Tangerine Dream and Ash Ra Tempel), Jean-Michel Jarre, and Kraftwerk in the 1970s and 1980s were influential. In the 1970s, some ambient, krautrock, and other musicians who were influenced by new age spirituality created the eclectic genre known as [New Age music](#), selling millions independent from the mainstream music industry by direct order or new age shops. By the 1980s, New Age music had become so much better known than ambient music, that ambient was taken as a synonym for "New Age", and many ambient musicians deliberately took on new age themes to market themselves to this audience.

Beginning in the 1980s, Ambient music influenced some pop bands (examples can be found among instrumentals by New Order, Simple Minds and U2). Later, electronic dance music and synth pop merged in many artists' works with the dreamy, meandering sound of Eno-style ambient music. Under the guise of various styles, this new genre sometimes referred to as [ambient house](#), ambient techno, ambient dub, [IDM](#), ambience, or simply "ambient" in common use, saw the birth of a new wave of artists like The Orb, Aphex Twin, the Irresistible Force, and Geir Jenssen's Biosphere.

Early Warp records artists, (as well as later ones such as Aphex Twin), FSOL Future Sound of London (Lifeforms, ISDN) Autechre, (Incunabula, Amber), Boards of Canada, Massive Attack, Portishead, and The KLF all took a part in popularising and diversifying ambient music. There are now a dizzying array of different sub-genres, festivals, websites, discussion lists, clubs, labels and artists making new, interesting, original music.

Derivative forms and sub-genres

Organic ambient music

Organic ambient music is characterised by integration of [electronic](#), electric, and acoustic musical instruments. Aside from the usual electronic music influences, organic ambient tends to incorporate influences from [world music](#), especially drone instruments and hand [percussion](#). Organic ambient is intended to be more harmonious with nature than with the [disco](#). Some of the artists in this sub-genre include Robert Rich, Steve Roach, Vidna Obmana, O Yuki Conjugate, James Johnson, Loren Nerell, Numina, and Tuu.

Some works by ambient pioneers such as Brian Eno, which use a combination of traditional (such as piano) and electronic instruments, would be considered organic ambient music in this sense. In the 70's and 80's Klaus Schulze often recorded string ensembles and performances by solo [cellists](#) to go along with his extended [Moog synthesizer](#) workouts.

Nature inspired ambient music

The music is composed from samples and recordings of naturally occurring sounds. Sometimes these samples can be treated to make them more instrument-like. The samples may be arranged in repetitive ways to form a conventional musical structure or may be random and unfocused. Sometimes the sound is mixed with urban or "found" sounds. Examples include much of Biosphere's *Substrata*, Mira Calix's insect music and Chris Watson's *Weather Report*. Some overlap occurs between organic ambient and nature inspired ambient. One of the first albums in the genre, Wendy Carlos' *Sonic Seasonings*, combines sampled and synthesized nature sounds with ambient melodies and drones for a particularly relaxing effect.

Dark ambient

Main article: [Dark ambient](#)

[Dark ambient](#) is a general term for any kind of ambient music with a "dark" or dissonant feel, but often involves extensive use of digital reverb to create vast sonic spaces for frightening, bottom-heavy sounds such as deep drones, gloomy male chorus, echoing thunder, and distant artillery. It has a relentlessly gothic feel. Lustmord's collaboration with Robert Rich *Stalker* epitomizes this sub-genre. Related styles include **ambient industrial** and **isolationist ambient**.

Ambient industrial

Main article: [Ambient industrial](#)

Ambient industrial is a hybrid genre of ambient and [industrial music](#); the term industrial being used in the original experimental sense, rather than in the sense of [industrial metal](#) or [EBM](#). A "typical" ambient industrial work (if there is a such thing) might consist of evolving dissonant harmonies of metallic drones and resonances, extreme low frequency rumbles and machine noises, perhaps supplemented by gongs, percussive rhythms, bullroarers, distorted voices and/or anything else the artist might care to sample (often processed to the point where the original sample is no longer recognizable). Entire works may be based on radio telescope recordings, the babbling of newborn babies, or sounds recorded through contact microphones on telegraph wires.

Among the many artists who work in this area are Coil, CTI, Lustmord, Susumu Yokota , Hafler Trio, Nocturnal Emissions, Zoviet France, PGR, Thomas Koner, Controlled Bleeding, and Deutsch Nepal. It is important to note, however, that many of these artists are very eclectic in their output, with much of it falling outside of ambient industrial per se.

Isolationist ambient music

Also known as **isolationism**. The term was popularized in the mid-1990s by the British magazine *The Wire* and the *Ambient 4: Isolationism* compilation from Virgin, this began as more or less a synonym for ambient industrial, but also inclusive of certain post-techno streams of ambient, such as Autechre and Aphex Twin. The Sombient label is now the primary purveyor of isolationist ambient, in particular with the "drones" compilation series. Some of the artists known for this style of ambient music include Robert Fripp.

Other 'less ambient' ambient styles

There are many other styles which identify themselves as ambient music. There is information on these styles on other pages, but many artists who are not in the new age world of music making produce albums which mix beatless ambient music with downtempo electronica, so the categories have blurred edges. Chill out (music) is generally linked to club culture and is sometimes used as a term which includes ambient music as a subset of itself. UK techno developed in particular at Warp Records in Sheffield, where previous electronic pioneers such as Cabaret Voltaire and Autechre laid the groundwork for ambient techno to develop, and for Aphex Twin and Boards of Canada to develop later. From this scene developed ambient dub and ambient techno. [Intelligent Dance Music](#) is another term synonymous with this scene. Electroacoustic and acousmatic music are 'classical' art music forms that use electronic sound creation instead of or alongside acoustic instruments. [Glitch](#) music is a subset of this work. Some club groups have made live ambient music, mixing dub techniques and styles with ambient textures and dance grooves, for example artists such as Sonic State, Junkielover, the Orb, Chillage People, H.U.V.A. Network, Solar Fields, The Starsound Orchestra, and the Kuma Mela Project.

Notable musicians and works in chronological order

Erik Satie
1917 - Furniture music (1)
1920 - Furniture music (2)
1923 - Furniture music (3)
Edgard Varèse
1934 - Ecuatorial
Pierre Schaeffer
1948 - Etude aux Chemins de Fer
Terry Riley
1964 - In C
1968 - A Rainbow in Curved Air
Miles Davis
1969 - In A Silent Way
1974 - Big Fun for "Orange Lady"
1974 - Get Up With It for "He Loved Him Madly"
Popol Vuh
1970 - Affenstunde
1971 - In Den Garten Pharaos
Pink Floyd
1971 - Meddle

Tangerine Dream
1971 - Alpha Centauri
1972 - Zeit
1974 - Phaedra
1975 - Rubycon
1975 - Ricochet
1976 - Stratosfear

—
1999 - Mars Polaris
2000 - The Seven Letters from Tibet
Wendy Carlos
1972 - Sonic Seasonings
Klaus Schulze
1972 - Irrlicht
1973 - Cyborg
1975 - Timewind
1976 - Moondawn
1977 - Mirage
1977 - Body Love Vol. 2
1978 - X
1979 - Dune
1995 - In Blue
— With Pete Namlook:
1994 - Dark Side of the Moog I - Wish you were there
1994 - Dark Side of the Moog II - A saucerful of ambience
2002 - Dark Side of the Moog IX - Set the controls for the heart of the mother

2005 - Dark Side of the Moog X - Astro know me domina
Can
1973 - Future Days
1974 - Soon Over Babaluma
Gong
1973 - Flying Teapot for "The Octave Doctors and the Crystal Machine"
1974 - You for "A Sprinkling of Clouds"
Fripp & Eno
1973 - No Pussyfooting
1975 - Evening Star
Kraftwerk
1975 - Radio-Activity
Brian Eno
1975 - Another Green World
1975 - Discreet Music
1978 - Ambient 1 / Music For Airports
1980 - Fourth World 1 / Possible Musics (with Jon Hassell)
1982 - Ambient 4 / On Land
1983 - Apollo: Atmospheres and Soundtracks
David Bowie
1977 - Low (with Brian Eno)
1977 - "Heroes" (with Brian Eno)
Steve Reich
1976-1978 - Music for 18 Musicians
Steve Roach
1984 - Structures from Silence
1988 - Quiet Music
1988 - Dreamtime Return
1993 - Origins
1994 - Artifacts
1996 - The Magnificent Void
2000 - Early Man
2002 - Darkness Before Dawn
2003 - Mystic Chords & Sacred Spaces
2005 - Possible Planet
Coil
1984 - How to Destroy Angels
1995 - Worship the Glitch
1998 - Moon's Milk
1998 - Time Machines
1999 - Music to Play in the Dark Volume I
2000 - Music to Play in the Dark Volume II
2004 - ANS
The KLF
1990 - Chill Out
The Orb
1991 - The Orb's Adventures Beyond the Ultraworld
1992 - U.F.Orb
Biosphere
1991 - Microgravity
1994 - Patashnik
1997 - Substrata
2002 - Shenzhou
2006 - Dropsonde
Aphex Twin
1992 - Selected Ambient Works 85-92

1994 - Selected Ambient Works Volume II
Pete Namlook
1992 - Silence I
1993 - Air I
1994 - Air II
1996 - Outland 2 (with Bill Laswell)
Moby aka Voodoo Child
1993 - Ambient
1996 - The End of Everything (as Voodoo Child)
Global Communication
1994 - 76:14
Autechre
1994 - Amber
Future Sound of London
1994 - Lifeforms
1994 - ISDN
1996 - Dead Cities
Richard Bone
1998 - The Spectral Ships
1999 - Ether Dome
William Basinski
2002 - The River
2003 - Disintegration Loops III

Notable filmmakers and works in chronological order

Frank Capra

1934 - It Happened One Night
Cricket sounds in the background were dubbed in later - reportedly the first time that ambient sounds were added in after a shot.

Stanley Kubrick

1968 - 2001: A Space Odyssey (film) "A cutting edge ambient, multimedia accomplishment...the ambient revolution, now and for the past couple of decades, owes much of its impetus to the achievement of 2001." -- D.B. Spalding

George Lucas

1969 - THX 1138

David Lynch

1977 - Eraserhead

David Lynch

1980 - The Elephant Man

Ridley Scott

1982 - Blade Runner

Carroll Ballard

1983 - Never Cry Wolf

Francis Ford Coppola

1983 - Rumble Fish

See also

- [Intelligent dance music](#) (IDM)
- [glitch](#)

Ambrosian chant

Ambrosian chant (also known as **Milanese chant**) is the liturgical [plainchant](#) repertory of the Ambrosian rite of the Roman Catholic Church, related to but distinct from [Gregorian chant](#). It is primarily associated with the Archdiocese of Milan, and named after St. Ambrose much as Gregorian chant is named after Gregory the Great. It is the only surviving plainchant tradition besides the Gregorian to maintain the official sanction of the Roman Catholic Church.

History

The history of Milan as a center for religious music goes back to St. Ambrose. Ambrose is not known to have composed any of the Ambrosian chant repertory, much as Gregory the Great is not known to have composed any Gregorian chant. However, during his fourth-century tenure as Bishop of Milan, he is credited with introducing hymnody from the Eastern Church into the West. Ambrose composed original hymns as well, four of which still survive, along with music which may not have changed too much from the original melodies. In his writings, Ambrose refers only to the performance of antiphonal [psalms](#), in which solo singing of psalm verses alternated with a congregational refrain called an *antiphon*.

Over time, the Milanese liturgy developed into the Ambrosian rite, which shares more in common with the Gallican and Mozarabic rites than with the Roman. Ambrosian chant developed to meet the particular needs of the Ambrosian liturgy. Although the Ambrosian rite is liturgically related to other rites and Ambrosian chant is musically related to other plainchant traditions, different categories of chant, different chant texts, and different musical styles make Ambrosian chant a distinct musical repertory. By the 8th century, this chant was attested to be normative across northern Italy, perhaps reaching into southern Italy as well.

Between the 8th and 13th centuries, however, the Carolingian chant commissioned by Charlemagne developed into what we now know as [Gregorian chant](#), which began to influence and eventually replace most of the other Western plainchant traditions. By the 12th century, the [Mozarabic](#), Gallican, Celtic, Old Roman, and [Beneventan chant](#) traditions had all been effectively superseded by Gregorian chant. Ambrosian chant alone survived, despite the efforts of several Popes over a period of several centuries to establish Gregorian hegemony. A chronicle by the Milanese historian Landolphus from around the year 1000 recounts a legend that two Sacramentaries, one Gregorian and one Ambrosian, were placed on an altar to see which chant had divine acceptance; miraculously, both books opened simultaneously, showing both were equally acceptable.

Ambrosian chant did not wholly escape Gregorian influence. The earliest 8th-century fragments, and the more complete chantbooks from the 11th and 12th centuries that preserve the first recorded musical notation, show marked differences between the Gregorian and Ambrosian repertories. Later additions to the Ambrosian repertory, whose style differs from the earlier chants, may reflect Gregorian influence. Although St. Charles Borromeo fought to keep the Ambrosian rite intact during Spanish occupation, a contemporary edition of Ambrosian chant, published by Perego in 1622, attempts to categorize the Ambrosian chants into the eight Gregorian [modes](#), which is not generally accepted as an accurate reflection of the actual musical practice of the time.

Ambrosian chant has survived to the present day, although its use is now limited primarily to the greater part of the Archdiocese of Milan and environs, parts of Lombardy, and parts of the Swiss Diocese of Lugano. Most recently, it survived the changes to the liturgy established by Vatican II, in part due to the prior tenure of Pope Paul VI as Archbishop of Milan.

General characteristics

Ambrosian chant is largely defined by its role in the liturgy of the Ambrosian rite, which is more closely related to the northern "Gallic" liturgies such as the Gallican rite and the Mozarabic rite than the Roman rite. Musically, however, Ambrosian chant is closely related to the [Gregorian](#) and Old Roman chant traditions. Many chants are common to all three, with musical variation.

Like all [plainchant](#), Ambrosian chant is monophonic and a cappella. In accordance with Roman Catholic tradition, it is primarily intended to be sung by males, and many Ambrosian chants specify who is to sing them, using phrases such as *cum Pueris* (by a boys' choir) and *a Subdiaconis* (by the subdeacons).

Stylistically, the Ambrosian chant repertoire is not generally as musically uniform as the Gregorian. Ambrosian chants are more varied in length, ambitus, and structure. Even within individual categories of chant, Ambrosian chants vary from short and formulaic to prolix and melismatic, and may be freely composed or show significant internal [melodic](#) structure. Its most distinctive feature compared with other plainchant repertoires is a significantly higher amount of stepwise motion, which gives Ambrosian melodies a smoother, almost undulating feel. In manuscripts with musical notation, the neume called the *climacus* dominates, contributing to the stepwise motion. Jazzier, more ornamental neumes such as the *quillisma* are nearly absent from the notated scores, although it is unclear whether this reflects actual performance practice, or is simply a consequence of the relatively late musical transcription.

The Gregorian system of modes does not apply to Ambrosian chant. Although there are no b-flats indicated in the musical notation, it seems likely that they were understood, based on Guido d'Arezzo's description of the "*more perdulcis Ambrosii*."

Nearly all of the texts used in Ambrosian chant are biblical prose, not metrical poetry, despite Ambrose having introduced Eastern hymnody to the West. Ambrosian chant serves two main functions in the Ambrosian liturgy: to provide music for the chanting of the [Psalms](#) in the monastic Offices, and to cover various actions in the celebration of the Mass.

Chants of the Office

The Office chants of the Ambrosian repertoire are still largely unresearched, so only preliminary evaluations have been made.

The minor hours have little of musical interest: some [hymns](#), and the simplest of reciting tones only. The main chants of the Office are those of Matins, Vespers and the Vigils.

The [Psalms](#) are sung at Matins and Vespers in a rotating schedule so that all 150 Psalms are chanted every two weeks. The Psalms are each sung to a *psalm tone*, with a simple antiphon between each verse. The system of psalm tones in Ambrosian chant differs in several respects from the Gregorian system of psalm tones. In the Gregorian system, psalm tones are based on the mode of the antiphon. Ambrosian chants, including psalm antiphons, do not conform to the Gregorian system of modes. Each Ambrosian psalm antiphon belongs to one of four different *series* depending on its final pitch. Within each series, there are several possible psalm tones corresponding to the predominant pitch of the antiphon, which may or may not correspond to the "dominant" pitch of Gregorian modes. Finally, each psalm tone is given a cadential formula that lets the tone segue smoothly back into the antiphon. This system results in a much larger number of possible psalm tones in Ambrosian chant than exists in Gregorian chant. Structurally, psalm tones in Ambrosian chant consist of an incipit, a recitation formula, and a cadence, lacking the mediant flex found in Gregorian psalm tones.

Other Vespers chants include the *Psallendae* and the *Antiphonae in choro*. *Psallendae* comprise the largest category of Ambrosian Office chants. Two *Psallendae*, similar to the Marian antiphons of Gregorian chant, are performed on the more solemn Vespers, to cover processions. They conclude with one of several recitation tones that segue into the *Gloria Patri*. *Antiphonae in choro* are similar in style, but have no psalm or verse.

Responsoria occur in both Matins and Vespers. Their names often identify who is to sing them: the boys' choir, the deacon, the subdeacons, and so on. A Responsorium usually consists of a refrain called a respond, a verse, and a repetition of an expanded part of the respond. These expansions contain some of the longest melismas of the Ambrosian chant repertoire, which often contain complex repeat structures.

Vespers begin with a chant called the *Lucernarium* and end with the *Completorium*. The word *Lucernarium* harkens back to the original function of Vespers as a time of lighting lamps, and the texts of *Lucernaria* usually contain some reference to light, such as *Quoniam tu illuminas*, *Paravi lucernam*, and *Dominus illuminatio*. Stylistically, *Lucernaria* and *Completaria* vary. Some are *proper*, specific to certain feasts, while others are *ordinary* and can be used throughout the year. They range from highly elaborate chants to simple reciting tones. There are relatively few *Lucernaria* and *Completaria*; four *Completaria* are used for all but three days of the year.

Chants of the Mass

The Mass is the Christian celebration of the Eucharist. Plainchant occurs prominently in the Mass for several reasons: to communally affirm the faith, to expand on the scriptural lessons, and to cover certain actions. The chants of the Mass divide into the ordinary, whose texts are invariable, and the proper, whose texts change depending on the feast. There are several differences between the Ambrosian rite and the Roman rite, which are reflected in the Ambrosian and Gregorian chant traditions.

Ordinary chants of the Mass

The ordinary chants consist of the *Laus Missa* or Gloria, the Symbolum, and the Sanctus. The Symbolum corresponds to the Credo in the Roman rite. Unlike Gregorian chant, there is no Agnus Dei nor *Ite missa est*, and the Kyrie does not exist as a separate category of chant.

Only a small number of each of these ordinary chants exist: four Gloria melodies, four Sanctus melodies, and just one melody for the Symbolum. The Symbolum melody is quite simple, just a slightly ornamented reciting tone. Of the four Gloria melodies, one is simple like the Symbolum melody, one is an expanded version of the simple melody, and one is a freely composed syllabic and neumatic melody consisting of only one or just a few pitches per syllable. The fourth melody is elaborately melismatic. All four melodies segue into a very simple threefold Kyrie chant.

Only two of the few Sanctus melodies are regularly used, both fairly simple.

Proper chants of the Mass

The *Ingressa* corresponds to the Introit in the Roman rite. Unlike the Introit, the *Ingressa* has no psalm verse or doxology. While the Introit fills in the time that the celebrant processes to the altar, the *Ingressa* is sung during the censing of the altar.

The next three proper chants follow and amplify three readings from Scripture. The Psalmellus follows the Prophecy, the Old Testament reading, and corresponds to the Gregorian Gradual. The Post Epistolam or Alleluia follows the reading of the Epistle, and corresponds to the Gregorian Alleluia. Ambrosian Alleluias show an even higher degree of adaptation, reusing melodies for the texts of different feasts, than do the Gregorian Alleluias. Unlike the Gregorian Alleluia, the Ambrosian Alleluia kept an extended repeat called the jubilus. During penitential periods, the Post Epistolam is replaced by the Cantus, which corresponds to the Gregorian Tract. The Cantus melodies belong to a common type, related to the Old Roman and [Beneventan chant](#) traditions. The chant following the final lesson, from the [Gospel](#), is the *Post Evangelium*, which has no counterpart in the Roman Rite.

The *Offertorium* is sung during the bringing of gifts to the altar, corresponding to the Gregorian Offertory. While the Gregorian Offertories had lost their verses by the 12th century, some Ambrosian Offertoria retained their verses, every bit as complex as their defunct Gregorian counterparts.

The *Confractorium* is sung during the breaking of the bread, which has no counterpart in Gregorian chant. Finally, the *Transitorium*, so called because it originally involved the transfer of a book to the opposite side of the altar, corresponds to the Gregorian

Communion. Many Transitorium texts are direct translations of Greek originals, although the melodies are not demonstrably Byzantine.

The Ingressa, Post Evangelium, Confractorium, and Transitorium never have verses, while the other chants may have responds and verses, up to three verses for some Cantus melodies. The Psalmellus, Post Evangelium, Offertoria, and Transitoria sometimes show complex repeat structures.

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Amen break

The "**Amen break**" (usually pronounced /ˈɛjɪmbrɪk/) is one of the most frequently used sampled [drum](#) loops in jungle and [drum and bass](#) music. It consists of 16 beats of the drum [break](#) lifted from the song "Amen, Brother" as performed by the 1960s [funk/soul](#) outfit The Winstons. The song is an uptempo instrumental rendition of an older [gospel music](#) classic. The Winstons' version was released as a B-side of the 45 rpm [7"](#) vinyl single "Color Him Father" in 1969 on Metromedia, and is currently available on several compilations and on a 12" vinyl rerelease together with other songs by The Winstons. It is unknown, but doubtful, whether the drummer, G.C. Coleman, has received any royalties for the sampling of his drum part.

The Amen break can be found in many different forms: looped straight as in oldschool jungle, or entirely dismembered and rearranged as in some tunes by artists who have started a new subgenre of hyper-edited drum and bass. These artists include Squarepusher, Aphex Twin, ShyFX, and also in some crossgenre artists such as DJ Axera and Gomanda; it is used in literally thousands of [drum and bass](#) songs and (notably) many [hip hop](#) tunes, such as NWA's "Straight Outta Compton". The Amen break has also been used by more well-known musical acts including Perry Farrell and Nine Inch Nails, and can even be heard in the background of car commercials and television shows such as The Amazing Race and Futurama.

The Amen break's popularity probably lies in both the rough, funky, compressed style that the drums are recorded in as well as the "swing" and "groove" of the drummer who originally played the solo. The original song is also quite fast, making it more suitable for uptempo music genres such as jungle and drum-and-bass. A few other popular drum and bass breaks are sampled from Lyn Collins' "Think About It", Bobby Byrd's "Hot Pants – I'm Coming, Coming, I'm Coming" (Bonus Beats), James Brown's "Funky Drummer", and The Incredible Bongo Band's "Apache".

American classical music

American classical music is music written in the United States but in the [European classical music](#) tradition. In many cases, beginning in the 18th century, it has been influenced by American folk music styles; and from the 20th century to the present day it has often been influenced by [folk](#), [jazz](#), [blues](#), and [pop](#) styles.

Jazz music is sometimes referred to as American classical music, mainly by jazz musicians. They feel that, being as jazz originated in America, jazz is the true American classical music.

Beginnings

If "classical" can be taken to mean what it often in fact means, "serious", then the earliest American classical music consists of part-songs used in religious services during Colonial times. The first music of this type in America were the psalm books, such as the Ainsworth Psalter, brought over from Europe by the settlers of the Massachusetts Bay Colony. The first music publication in English-speaking North America — indeed the first publication of any kind — was the Bay Psalm Book of 1640.

Many American [composers](#) of this period worked (like Benjamin West and the young Samuel Morse in painting) exclusively with European models, while others, such as William Billings, Supply Belcher, Daniel Read, Oliver Holden, and Justin Morgan, also known as the First New England School, developed a native style almost entirely independently of European models. Many of these composers were amateurs, and many were singers: they developed new forms of sacred music, such as the fusing tune, suitable for performance by amateurs, and often using harmonic methods which would have been considered bizarre by contemporary European standards. Some of the most unusual innovators were composers such as Anthony Philip Heinrich, who received some formal instrumental training but were entirely self-taught in composition. Heinrich traveled extensively throughout the interior of the young United States in the early 19th century, recording his experiences with colorful orchestral and chamber music which had almost nothing in common with the music being composed in Europe. Heinrich was the first American composer to write for symphony orchestra, as well as the first to conduct a Beethoven symphony in the United States (in Lexington, Kentucky in 1817).

Second New England School

During the mid to late 19th century, a vigorous tradition of home-grown classical music developed, especially in New England. The composers of the Second New England School included such figures as George Whitefield Chadwick, Amy Beach, Edward MacDowell, and Horatio Parker, who was the teacher of Charles Ives. Many of these composers went to Europe — especially Germany — to study, but returned to the United States to compose, perform, and acquire students. Their intellectual and stylistic descendants, such as Howard Hanson, Walter Piston, and Roger Sessions, and have remained through the 20th and into the 21st centuries in the major universities in the cities of the northeast and elsewhere.

Joplin

African-American composer Scott Joplin was one of the most significant self-defined classical composers of the late 19th and early 20th centuries. Although first revived after the end of the Jim Crow era by William Bolcorm as the inventor of the popular genre [ragtime](#), it is clear from Joplin's Maple Leaf Rag and his opera Treemonisha, that he intended to join a classical tradition.

A "popular" song maintains consistency, but the Maple Leaf rag explores tonality and pacing, and Treemonisha set itself to a serious subject, which for Joplin was the betterment of his people as a nation.

20th century

In the early 20th century, George Gershwin was greatly influenced by [African American music](#); however, this was during an era of legally enforced "Jim Crow" segregation during which his music perhaps enjoyed undue fame owing to the refusal of white listeners to listen to music that formed Gershwin's sources. On the other hand, he created a convincing synthesis of music from several traditions once considered to be irreconcilable, and which continues to enjoy enormous popularity.

Many of the major classical composers of the 20th century were influenced by folk traditions, none more quintessentially, perhaps, than Aaron Copland. Other composers adopted features of folk music, from the Appalachians, the plains and elsewhere, including Roy Harris, William Schuman, David Diamond, and others. Yet other early to mid-20th century composers continued in the more experimental traditions, including such figures as Charles Ives, George Antheil, and Henry Cowell.

Glass

In the 1980s, after a period during which self-defined American "classical" composers like John Cage adopted atonal structures and thought of themselves less American than Modern composers, Philip Glass revived tonality and traditional genres, such as opera in works like *Einstein on the Beach*. Glass re-created a semi-mass market for "classical" music, made in America because audiences outside of an avant-garde had simply refused to sit still for Modernist, [atonal](#) music, whether from America or Europe.

A pessimist model, shared by Aldous Huxley and Theodor Adorno, of the classical tradition in Europe was that it peaked with Beethoven. Aldous Huxley believed that subsequent classical music was vulgarized with the re-entry of the unsublimated erotic, and Adorno believed that commodification entered with Wagner.

The problem for "American classical music" is that it flourished much after Beethoven and was informed by a declining tradition. Gershwin and Copland gave it new life in a similar fashion to the "national" classical composers of Europe like Sibelius and Bartok, by injecting folk themes.

But by Glass's time, American folk had ceased to be a viable option since the "folk" listened to electronically based music. Glass, in order to gain a mass audience, used a stratagem of "prettification" very similar to that of Igor Stravinsky, who while he adopted some Modernist practices, sugar-coated its severity.

A Time magazine article of the 1980s describes "happy sighs" of the American audience during the first notes of a Glass concert, for in the 1980s it was no longer quite fashionable to be patient with atonality, and it had become fashionable in classical circles to demand more immediate gratification.

American folk music

American folk music, also known as Americana, is a broad category of music including [country music](#), [gospel](#), old time music, jug bands, Appalachian folk, [blues](#), Tejano and Cajun and [Native American music](#). The music is considered "American" because it is either native to the United States or there varied enough from its origins that it struck musicologists as something distinctly new; it is considered "roots music" because it served as the basis of music later developed in the United States, including [rock and roll](#), [rhythm and blues](#), and [jazz](#).

Roots musical forms reached their most expressive and varied forms in the first two to three decades of the 20th century. The Great Depression and the Dust Bowl were extremely important in disseminating these musical styles to the rest of the country, as [Delta blues](#) masters, itinerant honky tonk singers and Latino and Cajun musicians spread to cities like Chicago, Los Angeles and New York. The growth of the [recording industry](#) in the same approximate period was also important; increased possible profits from music placed pressure on artists, songwriters and label executives to replicate previous hit songs. This meant that fads like Hawaiian slack-key guitar never died out completely as rhythms or instruments or vocal stylings were incorporated into disparate genres. By the 1950s, all the forms of roots music had led to pop-oriented forms. Folk musicians like the Kingston Trio, pop-Tejano and Cuban-American fusions like [boogaloo](#), chachacha and [mambo](#), blues-derived [rock and roll](#) and [rockabilly](#), pop-gospel, doo wop and [R&B](#) (later secularized further as [soul music](#)) and the [Nashville sound](#) in country music all modernized and expanded the musical palette of the country.

Notable roots musicians include Woody Guthrie, Son House, Blind Lemon Jefferson, Leadbelly, Mahalia Jackson, Washington Phillips, Fiddlin' John Carson (1868 - 1949) and Jean Ritchie (b 1922). More recent musicians who occasionally or consistently play roots music include Keb' Mo', Béla Fleck, Iron & Wine, and Ricky Skaggs. Additionally, the soundtrack to the 2000 comedy film *O Brother, Where Art Thou?* is exclusively roots music, performed by Alison Krauss, The Fairfield Four, Emmylou Harris, Norman Blake and others. The 2003 film *A Mighty Wind* is a tribute to (and parody of) the folk-pop musicians of the early 1960s.

American roots music was the subject of a documentary series on PBS in 2001.

American hip hop

America was the starting place of **hip hop**, a cultural movement that was developed in the 1970s in New York City, among primarily African American and Puerto Rican audiences. For many years, [hip hop](#) remained known only in a few neighborhoods in New York, but it began to spread to nearby urban areas like Philadelphia and New Jersey. By the end of the decade, hip hop was known in many of the United States' most populous cities.

During the early to mid-1980s, hip hop underwent regional diversification, while New York-based [East Coast hip hop](#) attained the first national recognition for recorded hip hop. Cities like Miami, Los Angeles, Washington D.C., Detroit, Atlanta and Chicago developed their own styles, incorporating local influences.

Beginning with N.W.A., [West Coast rap](#), based out of Los Angeles, became a mainstream success. For the first time, New York was not the only city on the hip hop map. The two were rivals in many ways, fueling the East Coast-West Coast rivalry. In the late 1990s, many cities saw their own scenes find popular acclaim. These included Atlanta, St. Louis and New Orleans.

The East Coast

Main article: [East Coast hip hop](#)

Baltimore

With a somewhat disappointing hip hop scene, Baltimore's biggest claim to fame in rap is its status as the boyhood home of the legendary Tupac Shakur, who attended the Baltimore School for the Arts. There is a scene in Baltimore that is often referred to as Baltimore House. While not traditional hip hop, it incorporates hip hop as well as [house](#) and [drum and bass](#) influences. It is also the birth place of DMX

Boston

Boston is the hometown of Guru of the East Coast trailblazers, Gang Starr. Other Boston hip hop acts include Mr. Lif and Akrobatik of the Perceptionists, Bell Biv DeVoe, Benzino, and New Jack Swing legend Bobby Brown.

New Jersey

The African-American neighborhoods of Newark, New Jersey and Jersey City produced many rappers in the early-to-mid 1990s East Coast boom, the most famous of which were Redman and The Fugees. Other Jersey artists include Chino xl, Apache, Artifacts, Joe Budden, and Lords of the Underground. Sugarhill Gang, who achieved fame for their early rap hit "Rapper's Delight" (1979), was based in Englewood, New Jersey, as was their label, Sugar Hill Records.

New York City

Main articles: [East Coast hip hop](#)

New York City (specifically the Bronx) was the birthplace of hip hop, and all of its prime early movers, such as DJ Kool Herc, Grandmaster Flash and Afrika Bambaataa grew up and began performing there. The city also produced all of the style's early stars, like LL Cool J and Kurtis Blow. Other influential artists from this era that have endured through the ages are KRS One, Public Enemy, Run-DMC and the Beastie Boys. By the beginning of the 1990s, however, the West Coast had eclipsed New York in popular success. This began a rivalry which culminated in the deaths of New York MC Notorious B.I.G. and West Coast rapper Tupac Shakur. In 1993 the pioneering Wu-Tang Clan emerged, and have continued to be influential to independent street hip hop. By the middle of the decade, Puff Daddy reinvigorated East Coast rap to popular acclaim with a very pop-oriented approach to hip hop. The East Coast also bred several hard-edged stars during this time, like Busta Rhymes, DMX and Nas, culminating in the breakthrough of Jay-Z late

in the decade. New York also produced a vital underground in the Native Tongues Posse, led by [alternative hip hop](#) crew A Tribe Called Quest. 50 Cent & his G-Unit clique is one of few successful rappers/groups of the 21st century.

Philadelphia

Philadelphia has produced a few of the most hard-edged rappers, including Schoolly D and Kurupt. DJ Jazzy Jeff and the Fresh Prince were one of the first to put Philly on the map. It also famous for early 2000s mainstream acts such as Beanie Sigel, Eve, Freeway, State Property, The Roots, and Cassidy. The Philly hip hop scene has very unique style and slang; The term "jawn" is used as a universal interjection.

Washington, D.C.

Washington, D.C. is best known for its distinct dance music called go go, which arose as a fusion of [funk](#) with rapping. Chuck Brown is the best-known performer of go go.

Midwest

Chicago

The first Chicago hip hop record was the "Groovy Ghost Show" by Casper, released in 1980 and a distinctively Chicago sound began by 1982, with Caution and Plee Fresh. Chicago also saw the development of house music (a form of electronic dance music) in the early 1980s and this soon mixed with hip hop and began featuring rappers; this is called hip house, and gained some national popularity in the late 1980s and early 90s. The Chicago underground scene produced several major acts, beginning with Paris.

Despite having the second-largest African-American population in the nation (after Detroit, in percent), only now with Kanye West, Common, and Boo and Gotti, is the Windy City beginning to receive mainstream attention.

Two Chicago rappers, Twista and Rebel XD, were Guinness Book record holders in the category "Fastest Rap MC" (though of the pair, only Twista has released a CD).

Cleveland

One of the most influential hip hop groups on Ohio and Midwest hip hop in general have been the Bone Thugs-N-Harmony.

Detroit

Detroit's earliest forays into recorded hip hop were in the field of [ghettotech](#), a fusion of [techno music](#) and [Miami bass](#). Later, nationally-renowned performers such as Insane Clown Posse, Kid Rock, Eminem, D12, Obie Trice, Slum Village and Royce Da 5'9" made Detroit an industry center.

Minneapolis

Atmosphere (band) is one of Minnesota's most prominent hip hop groups.

St. Louis

Nelly & the St. Lunatics, Chingy and J-Kwon are of few well-known rappers.

The South

Main article: [Southern hip hop](#)

Atlanta

In the late 1990s, a wave of Atlanta-based performers like Goodie Mob and Outkast gained some national renown. By the early 2000s, Outkast had become critical darlings and the Southern rap-inspired Dirty South style was a major component of popular hip hop. Atlanta is currently the most productive hip hop city with the biggest names being Killer Mike, Ludacris, Lil Jon, and Young Jeezy.

Houston

Houston first came on to the national scene in the early 1990s with the violent and disturbing stories told by the Geto Boys.

In the mid 2000s Houston exploded into the forefront of Southern hip hop, with commercially successful acts like Mike Jones, Slim Thug, Lil Flip, and Paul Wall. UGK now calls Houston home and has been an enormously influential influence on southern hip hop since the 1990s. One of Houston's up-and-comers is Chamillionaire.

Memphis

Memphis is credited as the original source of the [crunk](#) sound that spread across the South in the 2000s, with 1990s groups like Three 6 Mafia and 8Ball & MJG. Young Buck is so far the only known rapper from another major city of Tennessee: Nashville.

Miami

Miami is best-known for a bass-heavy form of hip hop called [Miami bass](#). It had a brief brush with national fame in the late 1980s, aided by a censorship controversy surrounding the crew 2 Live Crew. Trick Daddy and Trina are other well-known rappers, as well as latino rapper Pitbull. Jin was also from Miami, but moved to New York City.

New Orleans

Before Atlanta's takeover around 2001, the most popular scene in the South was New Orleans, led by Master P's No Limit Records and the Cash Money Millionaires. Cash Money's 1999 hit Bling Bling created a national catchphrase. Well-known rappers are Lil' Wayne & Master P, & his son Lil' Romeo.

The future of New Orleans rap is in jeopardy due to the aftermath of Hurricane Katrina, which has directly affected many local rap personalities.

Oklahoma

Litefoot, the most prominent Native American rapper, is based in Tulsa, and operates the record label Red Vinyl.

The West and West Coast

Main article: [West Coast hip hop](#)

Los Angeles

In the early 1980s, recorded hip hop from Los Angeles began. There were two styles. One was [hardcore hip hop](#) vocalists, like Ice-T, King Tee and Toddy Tee, while the others performed a kind of electronic [dance music](#) called [electro hop](#); these included the Arabian Prince, Egyptian Lover and World Class Wreckin' Cru.

Though there was no major acclaim until the very end of the 80s, West Coast artists did grown in stature during the middle of the decade. These hits included Ice-T's "6'n da Mornin'" (1986), one of the first [gangsta rap](#) songs, and Toddy Lee's "Batter". Ice-T's Rhyme Pays (1987) brought critical acclaim for the West Coast. With the success of N.W.A. and the Posse soon after, West Coast hip hop moved quickly towards the mainstream. N.W.A.'s Straight Outta Compton completely the transition to the forefront of American popular hip hop, but it was 1992's The Chronic by Dr. Dre that established the style's permanence. Death Row Records was the prominent west coast record label. Founded by Suge Knight the label included Dr. Dre, Snoop Dogg and Tupac Shakur. Another notable west coast group from the time was Latin group Cypress Hill who like Ice-t, also dabbled in the alternative rock scene.

The Chronic was the beginning of what was known as [G-funk](#), and came to include such stars as Snoop Doggy Dogg and Warren G. Its release came at a pivotal period, simultaneous with the release of Nirvana's Nevermind, and American music went through a watershed moment. There was a backlash against the late 1980s heavy metal bands, which were seen as cheap and formulaic. Nirvana and Dr. Dre shared an anti-establishment attitude which resonated with the country's youth.

Since Eazy-E & Tupac died, [West Coast rap](#) died down a bit with the exceptions of elderstatesmen Dr. Dre and Snoop Dogg as well as Xzibit. Recently the West Coast has made a comeback with The Game and his debut The Documentary.

Long Beach

Long Beach is a neighbor city next to LA's hip hop scene where gangsta rap and [G-funk](#) dominated. It is the home of stars such as Snoop Dogg, Warren G, Nate Dogg, The Dogg Pound and The Eastsidaz.

Oakland/Bay Area

Oakland, California is the center of arguably the most artistic and intellectual hip hop scene in the country. The Bay Area's reputation is largely based on alternative acts such as Souls of Mischief, Blackalicious, Zion I, and Del Tha Funkee Homosapien. The Bay Area is also the adopted hometown of the late Tupac Shakur, who is regularly listed as one of, if not the, greatest rappers of all time. It is also the hometown of other rappers such as Too Short, MC Hammer, and Mac Dre. In current times, the Bay Area is home to

the "Hyphy" Movement, featuring uptempo club songs from artists like E-40, Keak da Sneak, Federation, and The Team. Yukmouth is also a great Bay Area Rapper.

Seattle

Seattle's rap scene is similar to Oakland's more intellectual style. It briefly gained national prominence in 1991 with Sir Mix-A-Lot's novelty hit "Baby Got Back".

The Guinness Book record holder for Fastest Rap MC is the Seattle-based No Clue (Ricky Brown), breaking the record previously held by Chicago rapper Rebel XD. Brown rapped 723 syllables in 51.27 seconds on his track "No Clue" at B&G Studios, Seattle, on January 15, 2005.

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American march music

American march music is march music written and/or performed in the United States of America.

History

The true "march music era" existed from 1850 to 1940's as it slowly became shadowed by the coming of [jazz](#). Earlier marches, such as the ones from Ludwig Van Beethoven, Wolfgang Mozart, and George Frideric Handel tended to be part of a [symphony](#) or a movement in a [suite](#). Despite the age of these marches, the history it holds and its performance in the United States, they are generally not thought of as "typical American march music".

Marches and the Military Band

It is said that the origins of march music began before the Gunpowder Age during which armies would maintain their troops' morale by marching with music playing, whether that be from the beat of a [drum](#) or fife. American march music showed during the Revolutionary War and earlier wartime conflicts, in which a fife and snare drum would play while the troops marched to battle. This is why it can be said that march music is a military's music.

While the tradition of soldiers playing music while marching into battle had ended soon after the American Civil War (mid 1800's), military bands continued to perform marches during related ceremonies and other events. This actually spawned a whole new tradition of playing marches as a source of entertainment.

Marches and the Concert Band

Around the late 1800's and early 1900's, most towns, organizations, theaters and even companies would have their own band. These bands, currently known today as [community bands](#), would perform their music at special events much like the military band, but would often play at simple scheduled concerts and tours (such as the traditional gazebo concerts). By this time, published marches were plentiful due to prolific composers such as John Philip Sousa, Karl L. King and Henry Fillmore. Marches became a staple in the repertoire of these concert bands and can hence explain how the popularity of the march spread so rapidly across the world.

Marches and the Circus

Marches were further popularized with performances by circus bands. During the same period of the community band/concert band, circuses such as the Barnum & Bailey's Circus, and the Ringling Bros. Circus would have live music being performed by their own bands. The marches played were often a special variety of the march known descriptively as "Screamers", "Two-Steps", and "Cake Walks". These marches served the purpose of exciting the crowd while circus acts were taking place.

Marches and the Marching Band

Again, during the same period college marching bands were also beginning to form. It is a fact that march composers would often dedicate marches to university bands. Marches were performed during half-time shows and pep-rallies. Marches were indeed heard everywhere.

The John Philip Sousa Revolution

American composer John Philip Sousa did indeed strongly revolutionize the march. His overall prolific writing of said quality marches added that much to its popularity. According to Sousa researcher Paul Bierley, Sousa's marches were gems of simplicity and understatement, with rousing counterpoint and overall energy. Sousa also is said to have standardized the traditional march form (see below) and added considerably to the easy-listening genre of music.

The Stars and Stripes Forever

American march music was forever immortalized with Sousa's The Stars and Stripes Forever, a patriotic march which soon became the official march of the United States of America.

March Music Composers

Most march composers come from the United States or Europe, and have some sort of musical background to them. The most popular march composers existed in the late 1800's and early 1900's, mainly because modern march dedicators are hard to come by. The following is list of march music composers whose marches are frequently performed in the United States.

Russell Alexander (1877-1915)
Kenneth Alford (1881-1945) "The British March King"
Edwin Eugene Bagley (1857-1922)
C. L. Barnhouse (1865-1929)
Hermann Louis Blankenburg (1876-1956)
Henry Fillmore (1881 - 1956) "The Trombone King"
Julius Fucik (1872-1916) "The Czech March King"
Edwin Franko Goldman (1878-1956) "The American Bandmaster"
Robert B. Hall (1858-1907) "The New England March King"
Getty H. Huffine (1889-1947)
Arthur W. Hughes (ca.1870-ca.1950)
Fred Jewell (1875-1936) "The Indiana March King"
Karl L. King (1891 - 1971) "The Iowa March King", "The Circus Music King"
Alex F. Lithgow (1870-1923) "Invercargill"
Frank H. Losey (1872-1931) "The Pennsylvania March King"
Johann Gottfried Piefke (1815-1884) Prussian composer of military music
J. J. Richards (1878-1956) "The Long Beach March King"
William Rimmer (1862-1936)
Sam Rydberg (1885-1956) "The Swedish March King"
Roland F. Seitz (1867-1946) "The Parade Music Prince"
George Dallas Sherman (1844-1927)
John Philip Sousa (1854 - 1932) "The March King"
Carl Albert Hermann Teike (1864-1922)

Famous Marches

The following is a list of popular marches from around the world that are frequently performed in the United States. They are in alphabetical order for easy reading.

- "*Old Comrades (Alte Kameraden)*" - Carl Teike
- "*American Patrol*" - W. Frank Meacham, copyrighted March 30, 1885
- "*Americans We*" - Henry Fillmore, published in 1929
- "*Bandology*" - Eric Osterling
- "*Barnum and Bailey's Favorite*" - Karl L. King, composed in 1913
- "*The Big Cage*" - Karl L. King, Copyright 1934
- "*Blaze Away!*" - Abe Holzmänn
- "*The Billboard*" - John N. Klohr
- "*Brighton Beach*" - William Latham
- "*Brooke's Chicago Marine Band*" - Roland F. Seitz
- "*The Chicago Tribune*" - W. Paris Chambers
- "*The Chimes of Liberty*" - Edwin F. Goldman
- "*Colossus of Columbia*" - Russell Alexander
- "*Colonel Bogey*" - Kenneth J. Alford
- "*Combination March*" - Scott Joplin
- "*Coronation March*" from *Le Prophète* - Giacomo Meyerbeer
- "*Crusade for Freedom*" - J.J. Richards
- "*E Pluribus Unum*" - Fred Jewell
- "*El Capitan*" - John Philip Sousa
- "*Emblem of Unity*" - J.J. Richards
- "*Entry of the Gladiators*" (Thunder and Blazes) - Julius Fucik, composed 1897
- "*The Footlifter*" - Henry Fillmore
- "*The Gallant Seventh*" - John Philip Sousa
- "*Hands Across the Sea*" - John Philip Sousa, composed 1899
- "*Imperial March*" - John Williams
- "*In Storm and Sunshine*" - John C. Heed
- "*Independientia*" - Robert B. Hall
- "*Invercargill*" - Alex F. Lithgow, composed in 1900
- "*The Klaxon*" - Henry Fillmore, composed in 1929
- "*Königgrätzer Marsch*" - Johann Gottfried Piefke
- "*Lassus Trombone*" - Henry Fillmore
- "*The Liberty Bell*" - John Philip Sousa, composed 1893
- *March from A Little Suite* - Trevor Duncan
- "*March Grandioso*" - Roland F. Seitz
- "*The Melody Shop*" - Karl L. King
- "*Men of Ohio*" - Henry Fillmore
- "*The National Emblem*" - Edwin E. Bagley
- "*Official West Point March*" - Philip Egner
- "*On the Mall*" - Edwin F. Goldman
- "*On the Square*" - Frank Panella
- "*On the Quarter Deck*" - Kenneth J. Alford
- "*Our Director*" - Frank E. Bigelow
- "*Pomp and Circumstance*" no. 1 - Edward Elgar
- "*Preußens Gloria*" ("Prussia's Glory") - Johann Gottfried Piefke

- *"The Purple Carnival"* - Harry Alford
- *"The Purple Pageant"* - Karl L. King
- *"Radetzky March"* - Johann Strauss Sr.
- *"Repasz Band"* - Chas. C. Sweeley
- *"Robinson's Grand Entree"* - Karl L. King
- *"Salutation"* - Roland F. Seitz
- *"Semper Fidelis"* - John Philip Sousa
- *"The Screamer"* - Fred Jewell
- *"The Southerner"* - Russell Alexander
- *"Stars and Bars"* - Robert Jager
- *"The Stars and Stripes Forever"* - John Philip Sousa, composed Dec 25, 1896
- *"The Tenth Regiment"* - Robert B. Hall
- *"The Thunderer"* - John Philip Sousa
- *"Under the Double Eagle (Unter dem Doppeladler)"* - Josef F. Wagner, composed 1902
- *"Up the Street"* - Robert G. Morse
- *"Washington Greys"* - Claudio S. Grafulla, composed in 1861
- *"The Washington Post March"* - John Philip Sousa, composed 1889
- *"The Watch on the Rhine"* - Franz von Blon

Musicality and the March Music Form

Most marches are musically uplifting, driving, and rollicking. Some can be very emotional, poetic, or even somber. Some can be extremely subtle, while others can be brash and powerful. This topic discusses the musicality aspect of marches; what actually makes up a march, and gives it an ongoing drive. Generalities (the word "most") will be used frequently because as alluded to before, marches can differentiate greatly, especially those of different styles. See "See Also" at the bottom of the page for more information.

Meter

The majority of marches are written in duple meter, meaning they have two beats per measure. In fact, only a handful of marches are written otherwise, usually in 4/4, but still using the same tempo (see below).

The following is a list of meters used in marches:

- $2/2$ or **cut-time** (indicated by a letter "c" with a slash through it. This literally represents common time being cut in half, hence the name "cut time"). Marches written in cut-time have a clear upbeat/downbeat feel. In layman's terms, a cut-time march has a strong "oom-pah" sound to it. Many cut-time marches utilize heavy syncopation to create rhythmic interest. Because passing tones in most cases are shorter, cut-time marches tend to sound "faster" than other marches in a different meter. The most famous cut-time march would probably be The Stars and Stripes Forever by Sousa.
- $6/8$ marches are played in two, meaning the dotted-quarter note gets the beat and there are two of them in a measure. If the composer wants a triplet feel to the march, $6/8$ is used. In other words, $6/8$ marches have a more dance-like swing feel to them, which is more prominent and exaggerated than its cut-time cousin. A $6/8$ march can be distinguished immediately by recognizing its common "da-bah-da-bah" or "DA-da-DA-da" sound. The most famous $6/8$ march would probably be The Washington Post March, also by Sousa.
- $2/4$ is much like cut-time, except that fewer notes appear in a measure, since the quarter note now gets the beat instead of the half note but there still is only two beats per measure. Marches written in $2/4$ tend to be for the sake of the performer, as it is, for the most part, easier to read at faster tempos. Many European marches are written in $2/4$, and almost all American galops are as well. These galops are played at a very fast tempo, making it sound as if there was one beat to a bar.
- $4/4$ marches are rarely seen, as it is almost pointless to use with a fast tempo. However, some slow marches, such as dirges, utilize $4/4$. Robert Jager also uses $4/4$ with his popular quick march, "Stars and Bars".

Tempo

The tempo of a march is surprisingly varied. While most bands perform marches in their own tempo, most marches are quick (faster than a [waltz](#), as fast as or slower than a

[polka](#)). As alluded to before, most march [composers](#) did not designate a specific tempo on their manuscripts. However, that is not to say the march music composer is random with his/her tempo while conducting the march. For example, John Philip Sousa conducted his marches using around 120 beats per minute. Most European march composers, however, conducted their marches in a slower style, using around 100 beats per minute. There are, however, many and notable exceptions: see concert march and screamer.

Key

For the sake of band performers, especially altos, marches are typically written in flat keys. The keys of Concert F, Bb, and Ab are the most frequently used. (NOTE: These refer to the key the march *begins* in, not the modulated key in the trio (see below).

The March Music Form

Most marches follow a fairly strict structure. This structure is known as the march music form. The march music form's origins can be derived from the sonata form, as it shares similar ideas of contrasting sections. The true march music form was not utilized until the start of the march music era, and was eventually standardized by none other than John Philip Sousa. While the march music form varies tremendously amongst different styles of the march, all marches must have the following:

- Different sections, or strains.
- Several separate melodies.
- A contrasting section known as the trio.

The following two march forms are the most popular and frequently used by march music composers.

The Military March Form

The military march can be heavily credited to John Philip Sousa. He is said to have standardized the military march form, and it is used in over half of his marches.

- The first section is called the **Introduction (I)** or [fanfare](#) and is either 4, 8, or 16 bars long. The introduction is typically played in *marcato* style, typically using *forte* dynamics to catch the attention of the listener. Compared to the other sections of a march, the introduction usually the shortest part. Most introductions utilize chromatic scales and contrary motion counterpoint. This is discussed below. The introduction is commonly based on the V chord for the purpose of creating tension which naturally leads into the next section (See Harmonic Progressions below)

Click [here](#) to listen to the introduction of "The Thunderer" by John Philip Sousa. Sound clips are in MIDI format.

- The next section is commonly called the **first strain**, as it is the first prominent melody of the march. The first strain is typically 8 or 16 bars long with 4-measure phrases. The first strain can be in either major or minor mode and can use any

variety of dynamics, instrumentation and modulations. Typically this strain utilizes similar motifs in its phrases, and sounds more rhythmically straightforward than the next section. After the first playing of the strain, it is repeated once, sometimes with added parts such as counter-melodies.

- The **second strain** can be 8, 16, or 32 bars long and is the second primary melody of the march. This strain may use somewhat different instrumentation or may alter the relative dynamics of the different parts. In terms of phrasing, it also uses 4-measure phrases, but with more varied motifs. This makes the second strain's melodies sound more "stretched out". For example, many second strains utilize more whole notes than the first strain. For a good example, listen to The Stars and Stripes Forever. The second strain is usually repeated once like the first, but some marches omit this repeat.
- *In some marches, a short **introduction to the trio** is heard. This introduction to the trio can be a repeat of the first introduction, a whole new separate melody played by the whole band, a fanfare by the brasses, or a percussion soli (drum rolloff). "Semper Fidelis" by Sousa, for example, has this. Another example of this is found in **Twin Eagle Strut**, by Zane Van Auken.*
- The third (or technically fourth or fifth) primary melody in a march is called the **trio**. The trio is described as the *main melody* of the march. It is often played legato style in a softer dynamic, and features woodwinds more than brass. Sousa often used clarinets and euphoniums in lower tenor register in his trios. The trio is the most contrasting section, often containing variations of motifs heard in the previous two strains. The trio melody is often repeated once at a softer dynamic, or not repeated at all and goes right to the next section. In almost all cases, the trio modulates to the subdominant key of the march, meaning one flat is added to the key signature. Again, this is for the purpose of contrast and makes the trio more memorable to the listener. The fact that the key is now flatter also offers a more relaxing feel for those trios with softer instrumentation. For marches starting in minor keys, the trio is usually modulates to the relative major. This key is maintained to the end of the piece.
- Next comes the **breakstrain** (sometimes called the dogfight or interlude), making it the 4th main melody heard. This strain is loud, intense and marcato. The break strain's purpose can be found in its title. The breakstrain literally breaks a gap between the trio sections. It offers contrast to the usually softer trio melodies, and generates excitement for the listener. Most breakstrains resemble a conversation between the upper woodwinds and the low brass. The final measures of the breakstrain typically contain tension-building chords or chromatic motifs.
- After the breakstrain, the trio is heard again, either for one last time or and the 2nd (or third) time. If the trio after the breakstrain is the last, it is usually played in the same style as the first trio. Sometimes this trio has added counter-melodies or obbligatos. After this trio, the breakstrain is played again, then moves on to the final trio. The final trio is known as the **grandioso**. It is typically much louder than the previous playing(s) of the trio and utilizes all sections of the band, bringing everything to a close. The grandioso is considered the most exciting section of the march and serves the purpose of instilling the trio melody into the mind of the listener. The grandioso sometimes adds yet another counter-melody or obbligato, such as the one in The Stars and Stripes Forever. The last measure of the march sometimes contains a *stinger*, a I chord played in unison on the upbeat after a quarter rest. Not all

marches carry a stinger; the *National Emblem* march is a famous march not to have an ending stinger.

- In some military marches, such as "U.S. Field Artillery" by John Philip Sousa, there is only **one playing of the breakstrain**, resulting in only two "playings" of the trio.

Therefore, the Military March Form is this: **I-AA-BB-C(C)-Br-C-Br-C(Grandioso)**

- Examples of military marches include: *The Stars and Stripes Forever* by John Philip Sousa, *Barnum and Bailey's Favorite* by Karl L. King, and *On the Mall* by Edwin F. Goldman

The "Regimental" March Form

Another popular (and perhaps older) march style is the regimental march, or review march. There are a few key differences between a typical military march and a regimental march.

- **The introduction, first and second strains are typically that of a military march.** However, some utilize a much longer introduction.
- Instead of a breakstrain after the trio, a regimental march has a **completely new strain (D)**, which still uses the modulated key). This strain has similar characteristics of a second strain, and is almost always repeated once.
- Because the regimental march is considerably shorter than a military march (due to its lack of a third trio repeat and breakstrain), it is often played by marching bands in parades (hence the name "review march").

Therefore, the "Regimental" march form is this: **I-AA-BB-CC-DD**

- Examples of "regimental" marches include: *Semper Fidelis* by John Philip Sousa, *Men of Ohio* by Henry Fillmore, and *Robinson's Grand Entry* by Karl L. King.

Other Forms and Styles

- Some marches, typically those written specifically for marching and/or youth bands, **have no breakstrain or 'D' section at all**. They simply have one repeat of the trio (typically in the grandioso style), and then the march ends (Form: **I-AA-BB-CC**). Examples of these marches include *"Our Director"* by F.E. Bigelow, and *"Gallant Marines"* by Karl L. King.
- Many earlier and European marches **recapitulate back to the beginning of the march**. These marches typically did not use the Military March Form, but rather a shorter form such as the one directly above or the regimental march form. In other words, after either the final trio, or 'D' section, the march would start over again. Once it has done that, repeats are ignored, and ends after the second strain. Codas are rare, but sometimes used as well. The tradition of recapitulating marches ended at the start of the march music era. For example, John Philip Sousa abandoned this technique with all of his marches. In fact, only Victor Herbert was one of the last American composers that still used recapitulation during the march music era. Examples of these marches include: *"Under the Double Eagle"* by Wagner and *"The Serenade"* by Victor Herbert.

Phrasing

The basic (and vague) definition of a march is a piece of music based upon a regular repeated drum/rhythmic pattern. Therefore, what makes a march recognizable is its phrases. Almost all quickstep marches consist of four-measure phrases, typical ending with a whole note either creating or resolving melodic tension (see Progressions) followed by a pickup note (see Pickups). It can be said that this rather "basic" framework is what makes marches melodically "pleasing". Some marches have more noticeable phrases than others. Karl King's marches for example have very clear-cut phrases with said whole notes and pickups. John Philip Sousa however tended to use practically seamless phrasing.

Chords and Harmonic Progression

The basic nature of all music is to harmonically "setup and resolve" tension. Marches are no different. In fact, most marches use seemingly basic progressions and chords for the purpose of sounding melodically pleasing, and unchallenging (listening wise). However, that's not to say march composers did not utilize certain extended techniques.

Consider "Semper Fidelis" by John Philip Sousa. The following is the chord progression and included MIDI file of the first strain.

The progression is as follows. Note, each barred section represents one measure, for a total of 16 measures.

- |G7| |G7| |C| |C| |G7| |G7| |C| |C| |G7| |G7| |C| |C|C#dim| |G| |G| |D7| |G7|

"Semper Fidelis" first strain begins with a very simple V-I progression, creating a wave-like sense of tension and relief. Note its use of dominant seven chords to make the V chord stronger. This extension is used in many marches. Towards the end however, the progression gets more harmonically interesting. In the middle of the measure before the trumpet "fanfare", the chord alters to C#dim instead of remaining on C as before. Because the C#dim chord does not exist in the key of C, it is known to be "chromatically leading". This chord "leads" into the V chord (G), which is then followed by a D7 chord. A D chord in the key of C would be the ii chord, and all ii chords must be minor. However, the D chord in this case is not minor. Rather, it is known as a secondary dominant, in which a minor chord (typically the ii chord) is made major. The secondary dominant tonicizes a chord other than the I. In other words, a secondary dominant naturally leads into a chord other than the first (I chord). In this case, it leads into the V (G7).

The following is the chord progression and included MIDI file of the second strain..

The progression is as follows. Note, each barred section represents one measure, for a total of 16 measures.

- |C| |F|G7| |C| |C| |G7| |G7| |C| |C|G7| |C| |F|E7| |Am| |Ab7| |C| |C| |G| |C|

As with most second strains, this one features more rapidly changing chords. Note the use of the IV chord, used in marches to create a very "uplifting" and lyrical sound which will tend to resolve back to the I chord or proceed into the V chord, as it does here. At measure ten, where it restates the main theme, Sousa uses a rather "deceptive" chord change. Instead of using F to G7 to C as he did in measures two and three, it goes from the IV (F) to the III (E7, secondary dominant, majorizing the iii chord), to the VI (Am). The main melodic theme uses the same notes, but revolves around a different harmonic progression, resulting in greater chordal interest (less repetitive). Sousa then uses his

trademark chromatic accented chord (Ab7; note that it is a half-step below the previous chord) to create a "wall of tension" which quickly resolves into the I chord.

Another "accented" chromatic chord frequently used by march music composers is an inversion of a I chord with a lowered third and raised fifth. For example, if there was an Eb major chord (the I in the key of Eb), it would be followed by a B major chord (because a B chord is an Eb chord with a lowered third and raised fifth). Unlike the aforementioned secondary dominants, this chord really does not have logical harmonic functions to it (besides neighbor tone usage) other than to add texture and interest.

In summary:

- Most marches use seemingly simple chord progressions, for the sake of sounding melodically pleasing, however...
- March composers will often compliment their marches with interesting chords and chord changes, such as the use of chromatic harmonies, sevenths extensions, and secondary dominants.

Difficulty

The actual difficulty of performance is considerably varied amongst marches. Because marches were some of the first music to be written for grade school bands (which were just becoming prominent throughout the country), many marches are fairly modest in difficulty. However, given the fact that many composers wrote marches for their own band (typically a professional community or circus band), some require almost virtuoso skill to perform. That being said, many conductors note that any march is difficult to play "perfectly", with all correct expressions, articulation and steady tempo. The following difficulty grading system is adapted from Norman Smith's "March Music Notes".

- **Grade 1:** Minimum difficulty. Suited for beginner bands who are first approaching music. May even be a simple etude or diddy from an instructional book.
- **Grade 2:** Also for beginner bands, but more developed, usually with different notes and rhythms. Instrumental ranges are comfortable and most require minimal endurance. Some follow the standard march form, but most are abbreviated, or in a more concert march form.
- **Grade 3:** The standard march difficulty. Usually in full march form, this difficulty requires moderate technique and endurance skills. Instrumental range is usually intermediate (trumpets going up to a high G, no ledger line), and most likely will contain chromatic notes, obligatos and counter-melodies. Many Grade 3's are used in actual parade marching. Examples of a Grade 3 march would be "*The Thunderer*", or "*The National Emblem*".
- **Grade 4:** Moderately difficult. Typical high school bands will find this grade requiring a considerable amount of practice/rehearsal. Grade 4's will contain many technically challenging parts, and some synchopation. They also tend to require a strict, complete ensemble for proper performance as they may contain intricate harmonies, and counter-melodies. Examples of a Grade 4 march would be "*The Stars and Stripes Forever*", and "*Barnum and Bailey's Favorite*".
- **Grade 5:** Considerably difficult. Usually originally written for professional, virtuoso band members, such as those in a circus band. Therefore, many Grade 5's are Screammers. They are guaranteed to contain woodwind obligatos or chromatic runs, and test the range of any player (high C's for trumpets). May have very quick tempos as well as complicated rhythms and synchopation. An example of a Grade 5 march would be "*Entry of the Gladiators*", "*The Washington Greys*", and "*Battle of Shiloh*".
- **Grade 6:** A rare difficulty. Usually a Grade 6 is found in a greater piece of work such as a symphony where it can contain mixed meters, intricate rhythms and harmonies.

Instrumentation

A general instrumentation setup used originally for American marches would be very difficult to explain, as most bands were extremely varied in the late 1800's and early 1900's. As stated before, most of the standard march music was written for the composer's band. Whether that be the Sousa, Ringling Bros. or Gilmore, every band typically had marches written by their conductor in repertoire. With that said, most marches were also written in a very specific instrumentation. For example, many composers simply wrote a piano version of the march, and it was up to the publisher to arrange separate parts for concert band, orchestra, etc.

Marches in Culture

References

- Norman E. Smith "*March Music Notes*" Copyright 1993 by Norman E. Smith, Published by Program Note Press.
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- "*Virginia Tech Online Music Dictionary*"

See also

- [Martial music](#)
- [Concert march](#)
- [Marching band](#)

Categories: [Musical forms](#) | [Music genres](#)

American Music Award

The **American Music Awards** show is one of four annual major US music awards shows (the others being the *Billboard Music Awards*, the [Grammy Awards](#), and the *Rock and Roll Hall of Fame Induction Ceremony*). The **AMAs** were created by Dick Clark in 1973 to compete with the Grammys after the move of that year's show to Nashville, Tennessee led to CBS picking up the Grammy telecasts after its first two in 1971 and 1972 were broadcast on ABC. Michael Jackson and Donny Osmond co-hosted the first award show with Rodney Allen - Rippy. While the Grammys are awarded based on votes by members of the entertainment industry, the AMAs are determined by a poll of music buyers. The "big three" established awards shows (AMAs, Billboard Music Awards, and Grammys) compete for prestige and television ratings, with the Grammys nominally rewarding quality and both the AMAs and Billboard Music Awards rewarding popularity. Stories of artists being pressured to participate in one awards show over the other have been fodder for tabloid gossip and controversy.

The only other major difference between the Grammys and Billboard Music Awards is that the AMAs do not currently have an award for Best Single/Record but the Grammys and Billboard Music Awards do.

However, since the establishment of the Billboard Music Awards in 1989, there have been instances where artists (such as The Dixie Chicks and Céline Dion) have won all of the "big three" major music awards (including the AMAs). But the need for a unified music awards system (on the mold of horse racing's Triple Crown) only complicates the competition between the AMAs and the other awards shows.

For the first decade or so, the AMAs had multiple hosts, each representing a genre of music. For instance, Glen Campbell would host the country portion (Campbell, in fact, has co-hosted the AMAs more times than any other host or co-host), while other artists would co-host to represent his/her genre. In recent years, however, there has been one single host.

From its inception in 1973 until 2003, the AMAs have been held in mid- to late-January, but were moved to November beginning in 2003 so as not to further compete with other major awards shows (such as the Golden Globe Awards and the Academy Awards).

The most American Music Awards belong to Alabama who have collected twenty-two awards. The record for a solo artist belongs to Whitney Houston, who has collected twenty.

The record for the most American Music Awards won in a single year is held by both Michael Jackson (for 1983's *Thriller*), and Whitney Houston (for 1993's *The Bodyguard Soundtrack*), each with 8 awards to their credit (including the Award of Merit, which both artists were awarded during their respective year).

Pop/Rock Category

- Favorite Pop/Rock Male Artist
- Favorite Pop/Rock Female Artist
- Favorite Pop/Rock Band/Duo/Group
- Favorite Pop/Rock Album
- Favorite Pop/Rock Single
- Favorite Pop/Rock Video
- Favorite Pop/Rock Male Video Artist
- Favorite Pop/Rock Female Video Artist
- Favorite Pop/Rock Band/Duo/Group Video Artist
- Favorite Pop/Rock New Artist

Soul/R&B Category

- Favorite Soul/R&B Male Artist
- Favorite Soul/R&B Female Artist

Favorite Soul/R&B Band/Duo/Group
Favorite Soul/R&B Album
Favorite Soul/R&B Single
Favorite Soul/R&B Video
Favorite Soul/R&B Male Video Artist
Favorite Soul/R&B Female Video Artist
Favorite Soul/R&B Band/Duo/Group Video Artist
Favorite Soul/R&B New Artist

Country Category

Favorite Country Male Artist
Favorite Country Female Artist
Favorite Country Band/Duo/Group
Favorite Country Album
Favorite Country Single
Favorite Country Video
Favorite Country Male Video Artist
Favorite Country Female Video Artist
Favorite Country Band/Duo/Group Video Artist
Favorite Country New Artist

Rap/Hip-Hop Category

Favorite Rap/Hip-Hop Artist
Favorite Rap/Hip-Hop Male Artist
Favorite Rap/Hip-Hop Female Artist
Favorite Rap/Hip-Hop Band/Duo/Group
Favorite Rap/Hip-Hop Album
Favorite Rap/Hip-Hop New Artist

Adult Contemporary Category

Favorite Adult Contemporary Artist
Favorite Adult Contemporary Album
Favorite Adult Contemporary New Artist

Heavy Metal/Hard Rock Category

Favorite Heavy Metal/Hard Rock Artist
Favorite Heavy Metal/Hard Rock Album
Favorite Heavy Metal/Hard Rock New Artist

Alternative Category

Favorite Alternative Artist

Dance Category

Favorite Dance Artist
Favorite Dance Album
Favorite Dance New Artist

Latin Category

Favorite Latin Artist

Inspirational Category

- Favorite Contemporary Inspirational Artist

Soundtrack

- Favorite Soundtrack

Other Categories

Award of Merit
Award of Achievement
Fan's Choice Award
Artist of the Year

U.S. Music Awards

Major Ceremonies

[American Music Awards](#) | *Billboard Music Awards* | [Grammy Awards](#) | *Rock and Roll Hall of Fame Induction Ceremony*

Minor award ceremonies

Soul Train Music Awards | [MTV Video Music Awards](#) | *Latin Grammy Awards* | *BET Awards* | *Teen Choice Awards* | *Radio Music Awards*

American patriotic music

American patriotic music owes its origins to four main wars — the American Revolution, the War of 1812, the American Civil War, and the Spanish American War. During the period prior to American independence, much of America's patriotic music was aligned with the political ambitions of the British in the new land. In 1803, the British engaged Charles Dibdin, whose music was considered a potent influence in war, to write a series of songs to "keep alive the national feelings against the French.

"The Liberty Song", written by John Dickinson in 1768 to the music of William Boyce's "Heart of Oak", is perhaps the first patriotic song written in America. The song contains the line "by uniting we stand, by dividing we fall", the first recorded use of the sentiment. The American Revolution produced three popular patriotic tunes — "British Grenadiers", "God Save the King" and "Yankee Doodle". Political and cultural links between the colony and Great Britain can perhaps explain the popularity of the two former tunes, despite the war for independence. In 1814, a Washington lawyer Francis Scott Key wrote the Star Spangled Banner, later to become the country's [national anthem](#), in response to witnessing the bombardment of Fort McHenry in Baltimore during the War of 1812.

During the events leading up to the American Civil War, both the north and the south generated a number of songs to stir up patriotic sentiments such as Battle Hymn of the Republic. However, after the Civil War, the sentiments of most patriotic songs were geared to rebuilding and consolidating the United States. During the Spanish-American War in the 1890s, songwriters continued to write patriotic tunes that honored America's soldiers and their victories. Songs such as "Brave Dewey and His Men" and "The Chare of the Roosevelt Riders" lauded Commodore George Dewey and Theodore Roosevelt. Songs such as "The Black KPs", likely labelled racist and offensive by modern listeners, were intended to rally the public behind the war effort .

World War I, the "War to end all wars" produced patriotic American songs such as "It's a Long Long Way to Tipperary" by popular songwriter Arthur Fields, "K-K-K-Kathy" and "Uncle Sam". "God Bless America", written in 1918 by Irving Berlin, is sometimes referred to as the unofficial national anthem of the United States. In 1940, Woody Guthrie wrote "This Land Is Your Land" in response to his dislike of "God Bless America", calling it unrealistic and complacent. The World War II era produced a significant number of patriotic songs in the Big Band and Swing format. Popular patriotic songs of the time included "Remember Pearl Harbor" and "God Bless America". Patriotic songs in latter half of the 20th century included "Ballad of the Green Berets" during the Vietnam War and Lee Greenwood's "God Bless the USA" during the years of the first Gulf War.

American pop

Teen pop is a vague and nebulous term, applied generally to whatever form of music is most popular among mainstream adolescent audiences. Adolescents are an especially important audience, both because of their relatively large amount of discretionary spending, and their fervent devotion to pop stars. Though the modern era of teen pop music is not usually said to have begun until the 1960s, there were important antecedents.

Perhaps the first genre of teen pop was the [swing](#) craze, which was an important dance style among teens across the nation in the early part of the 20th century. Later, a number of vocalists like Ella Fitzgerald and the Ink Spots became very popular, especially among the young. Though these performers are not generally considered teen pop singers, their success indicated that music that appealed to teens could be highly profitable. A number of Italian-American crooners soon found a major youth audience, including Dean Martin, Rudy Vallee, Tony Bennett, Perry Como, Frankie Laine and, most famously, the "first pop vocalist to engender hysteria among his fans" Frank Sinatra^[1].

The era of the modern teen pop star, however, began in the 1960s. [Bubblegum pop](#) groups like The Monkees were chosen entirely for their appearance and ability to sell records, with no regard to musical ability. Pop groups like these remained popular into the 1970s, producing family acts like the Partridge Family and The Osmonds. By the 1990s, there were numerous varieties of teen pop, including boy bands like *NSYNC and the Backstreet Boys, and female diva vocalists like Christina Aguilera and Britney Spears.

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Categories: [American styles of music](#) | [Pop music](#)

American popular music

Starting with the birth of recorded music, **American popular music** has had a profound effect on music across the world. The country has seen the rise of popular styles that have had a significant influence on global culture, including ragtime, [blues](#), [jazz](#), [rock](#), [R & B](#), [doo wop](#), [gospel](#), [soul](#), [funk](#), [heavy metal](#), [punk](#), [disco](#), [house](#), [techno](#), [salsa](#), [grunge](#) and [hip hop](#). In addition, the American music industry is quite diverse, supporting a number of regional styles like zydeco, klezmer and slack-key. The appeal of these styles lies in their supple, energetic rhythms, their appealing vocal lines, and in many cases their symbolic associations with the plight of the underprivileged.

In the early 20th century, the roots of most styles of American popular music were born. During this period, the American [music industry](#) developed a series of new forms of music, using elements of blues and other genres of [American folk music](#). These popular styles included country, R&B, jazz and rock. The 1960s and '70s saw a number of important changes in American popular music, including the development of a number of new styles, including heavy metal, punk, soul, and hip hop. Though these styles were not *popular* in the sense of *mainstream*, they were commercially recorded and are thus examples of *popular music* as opposed to [folk](#) or [classical music](#).

Early popular song

The earliest songs that could be considered *American popular music*, as opposed to the popular music of a particular region or ethnicity, was the sheet music of the Civil War era. The songs were most often meant for use in minstrel shows, theatrical productions that featured singing, dancing and comic performances. Minstrel shows generally used [African American musical](#) instruments and dance, and featured performers with their faces stained black, a technique called blackface . Minstrel shows were generally advertised as though the music of the shows was in an [African American style](#), though this was often not true.

Blacks had been present in American popular culture prior to the Civil War era, at least dating back to the African Grove Theatre in New York in the 1820s and the publication of the first music by a black composer, Francis Johnson, in 1818. However, these important milestones still occurred entirely within the conventions of European music. The first extremely popular minstrel song was "Jump Jim Crow" by Thomas Rice, which used a dance that Rice copied from a stableboy with a tune adopted from an Irish jig. The African elements included the use of the [banjo](#), believed to derive from West African string instruments, and accented and additive rhythms . Many of the songs of the minstrel shows remain well-remembered, especially those by Daniel Emmett and Stephen Foster, the latter being, according to David Ewen, "America's first major composer, and one of the world's outstanding writers of songs" . Foster's songs were typical of the minstrel era in their unabashed sentimentality, and in their glorification of slavery. Nevertheless, Foster did more than most songwriters of the period to humanize the blacks he composed about, such as in "Nelly Was a Lady", a plaintive, melancholy song about a black man mourning the loss of his wife .

The minstrel show was the beginning of a long tradition of African American music being appropriated for popular audiences, and was the first distinctly American form of music to find international acclaim. As Donald Clarke has noted, minstrel shows were "essentially black music, while the most successful acts were white, so that songs and dances of black origin were imitated by white performers and then taken up by black performers, who thus to some extent ended up imitating themselves". Clarke attributes the use of blackface to a desire for white Americans to glorify the brutal existence of both free and slave blacks by depicting them as happy and carefree individuals, best suited to plantation life and the performance of simple, joyous songs that easily appealed to white audiences .

Blackface minstrel shows remained popular throughout the last part of the 19th century, only gradually dying out near the beginning of the 20th century. During that time, a form of lavish and elaborate theater called the extravaganza arose, beginning with Charles M. Barras' *The Black Crook* . Extravaganzas were criticized by the newspapers and churches of the day because the shows were considered sexually titillating, with women singing bawdy songs dressed in nearly transparent clothing. David Ewen described this as the beginning of the "long and active careers in sex exploitation" of American musical theater and popular song. Later, extravaganzas took elements of burlesque performances, which were satiric and parodic productions that were very popular at the end of the 19th century .

Like the extravaganza and the burlesque, the variety show was a comic and ribald production, popular from the middle to the end of the 19th century, at which time it had evolved into vaudeville. This form was innovated by producers like Tony Pastor who tried to encourage women and children to attend his shows; they were hesitant because the theater had long been the domain of a rough and disorderly crowd [9]. By the early 20th

century, vaudeville was a respected entertainment for women and children, and songwriters like Gus Edwards wrote songs that were popular across the country [10]. The most popular vaudeville shows were, like the Ziegfeld Follies, a series of songs and skits that had a profound effect on the subsequent development of Broadway musical theater and the songs of Tin Pan Alley.

Tin Pan Alley

Tin Pan Alley was an area called Union Square in New York City, which became the major center for music publishing by the mid-1890s. The songwriters of this era wrote formulaic songs, many of them sentimental ballads [11]. During this era, a sense of national consciousness was developing, as the United States became a formidable world power, especially after the Spanish-American War. The increased availability and efficiency of railroads and the postal service helped disseminate ideas, including popular songs.

Some of the most notable publishers of Tin Pan Alley included Willis Woodward, the Witmark house of publishing, Charles K. Harris, and Edward B. Marks and Joseph W. Stern. Stern and Marks were among the more well-known Tin Pan Alley songwriters; they began writing together as amateurs in 1894 [12]. In addition to the popular, mainstream ballads and other clean-cut songs, some Tin Pan Alley publishers focused on rough and risqué. Coon songs were another important part of Tin Pan Alley, derived from the watered-down songs of the minstrel show with the "verve and electricity" brought by the "assimilation of the ragtime rhythm" [13]. The first popular coon song was "New Coon in Town", introduced in 1883, and followed by a wave of coon shouters like Ernest Hogan and May Irwin .

Broadway

The early 20th century also saw the growth of Broadway, a group of theatres specializing in musicals. Broadway became one of the preeminent locations for musical theater in the world, and produced a body of songs that led Donald Clarke to call the era, the golden age of songwriting. The need to adapt enjoyable songs to the constraints of a theater and a plot enabled and encouraged a growth in songwriting and the rise of composers like George Gershwin, Vincent Youmans, Irving Berlin and Jerome Kern .

Foreign operas were popular among the upper-class throughout the 19th century, while other styles of musical theater included operettas, ballad operas and the opera bouffe. The English operettas of Gilbert and Sullivan were particularly popular, while American compositions had trouble finding an audience. George M. Cohan was the first notable American composer of musical theater, and the first to move away from the operetta, and is also notable for using the language of the vernacular in his work. By the beginning of the 20th century, however, black playwrights, composers and musicians were having a profound effect on musical theater, beginning with the works of Will Marion Cook, James Reese Europe and James P. Johnson; the first major hit black musical was *Shuffle Along* in 1921 .

Imported operettas and domestic productions by both whites like Cohan and blacks like Cook, Europe and Johnson all had a formative influence on Broadway. Composers like Gershwin, Porter and Kern made comedic musical theater into a national pastime, with a feel that was distinctly American and not dependent on European models. Most of these individuals were Jewish, with Cole Porter the only major exception; they were the descendants of 19th century immigrants fleeing persecution in the Russian Empire, settled most influentially in various neighborhoods in New York City [17]. Many of the early musicals were influenced by black music, showing elements of early jazz, such as In

Dahomey; the Jewish composers of these works may have seen connections between the traditional black blue notes and their own folk Jewish music.

Broadway songs were recorded around the turn of the century, but did not become widely popular outside their theatrical context until much later. Jerome Kern's "They Didn't Believe Me" was an early song that became popular nationwide. Kern's later innovations included a more believable plot than the rather shapeless stories built around songs of earlier works, beginning with *Show Boat* in 1927. George Gershwin was perhaps the most influential composer on Broadway, beginning with "Swanee" in 1919 and later works for jazz and orchestras. His most enduring composition may be the opera *Porgy and Bess*, a story about two blacks, which Gershwin intended as a sort of "folk opera", a creation of a new style of American musical theater based on American idioms .

Ragtime

Ragtime was a style of [dance music](#) based around the piano, using syncopated rhythms and chromaticisms [19]; the genre's most well-known performer and composer was undoubtedly Scott Joplin. The ragged rhythms of ragtime are documented to at least as far back as 1886, at Congo Square in New Orleans, where African American and Caribbean dances mixed in wild celebrations. Author Gunther Schuller sees ragtime as a mixture of African elements with the 2/4 pattern of European marches [20], while others point to the importance of jigs and other dance styles among the music of large African American bands in many northern cities during the end of the 19th century. Donald Clarke considers ragtime the culmination of coon songs, used first in minstrel shows and then vaudeville, and the result of the rhythms of minstrelsy percolating into the mainstream; he also suggests that ragtime's distinctive sound may have come from an attempt to imitate the African American banjo using the keyboard .

Due to the essentially African American nature of ragtime, it is most commonly considered the first style of American popular music to be truly black music; certainly, it was also strongly influenced by European elements, but ragtime brought syncopation and a more authentic black sound to popular music. Popular ragtime songs were notated and sold as sheet music, but the general style was played more informally across the nation; these amateur performers played a more free-flowing form of ragtime that eventually became a major formative influence on [jazz](#) .

Early recorded popular music

Thomas Edison's invention of the phonograph cylinder kicked off the birth of recorded music. The first cylinder to be released was "Semper Fidelis" by the U.S. Marine Band. At first, cylinders were released sparingly, but as their sales grew more profitable, distribution increased. These early recorded songs were a mix of vaudeville, barbershop quartets, marches, opera, novelty songs, and other popular tunes. Many popular standards, such as "The Good Old Summertime", "Shine on Harvest Moon", and "Over There" come from this time. There were also a few early hits in the field of jazz, beginning with the Original Dixieland Jazz Band's 1917 recordings, and followed by King Oliver's Creole Jazz Band, who played in a more authentic New Orleans jazz style .

[Blues](#) had been around a long time before it became a part of the first explosion of recorded popular music in American history. This came in the 1920s, when classic female blues singers like Ma Rainey, Bessie Smith and Mamie Smith grew very popular; the first hit of this field was Mamie Smith's "Crazy Blues". These urban blues singers changed the idea of popular music from being simple songs that could be easily performed by anyone to works primarily associated with an individual singer. Performers like Sophie Tucker, known for "Some of These Days", became closely associated with their hits, making their individualized interpretations just as important as the song itself .

At the same time, record companies like Paramount Records and Okeh Records launched the field of race music, which was mostly blues targeted at African American audiences. The most famous of these acts went on to inspire much of the later popular development of the blues and blues-derived genres, including Charley Patton, Lonnie Johnson and Robert Johnson.

Popular jazz and swing

[Jazz](#) is a kind of music characterized by blue notes, syncopation, swing, call and response, polyrhythms, and improvisation. Though originally a kind of dance music, jazz has now been "long considered a kind of popular or vernacular music (and has also) become a sophisticated art form that has interacted in significant ways with the music of the concert hall" . Jazz's development occurred at around the same time as modern ragtime, blues, gospel and country music, all of which can be seen as part of a continuum with no clear demarcation between them; jazz specifically was most closely related to ragtime, with which it could be distinguished by the use of more intricate rhythmic improvisation, often placing notes far from the implied beat. The earliest jazz bands adopted much of the vocabulary of the blues, including bent and blue notes and instrumental "growls" and smears.

Though jazz had long since achieved some limited popularity, it was Louis Armstrong, who became one of the first music stars and a major force in the development of jazz. Armstrong was an improviser, capable of creating numerous variations on a single melody; he also popularized scat singing, an improvisational vocal technique in which nonsensical syllables (vocables) are sung, often as part of a call-and-response interaction with other musicians onstage. Both scat singing and musical variation remain an important part of jazz.

The first major popular form of jazz was called swing, which is characterized by a strong rhythm section, usually consisting of a double bass and drums, playing in a medium to fast tempo, and rhythmic devices like the swung note. Swing is primarily a kind

of 1930s jazz fused with elements of the blues and the pop sensibility of Tin Pan Alley [26]. Swing used bigger bands than other kinds of jazz had and was headed by bandleaders that tightly arranged the material, discouraging the improvisation that had been an integral part of jazz. David Clarke called swing the first "jazz-oriented style (to be) at the centre of popular music... as opposed to merely giving it backbone" [27]. By the end of the 1930s, vocalists became more and more prominent, eventually taking center stage following the American Federation of Musicians strike, which made recording with a large band prohibitively expensive [28]. Swing came to be accompanied by a popular dance called the swing dance, which was very popular across the United States, among both white and black audiences, especially youth.

Blues diversification and popularization

Beginning in the 1920s and accelerating greatly in the 1940s, the blues began rapidly diversifying into a broad spectrum of new styles. These included an uptempo, energetic style called [rhythm and blues](#) (R&B), a merger of blues and Anglo-Celtic song called [country music](#) and the fusion of [hymns](#) and [spirituals](#) with blues structures called [gospel music](#). Later than these other styles, in the 1940s, a blues, R&B and country fusion eventually called [rock and roll](#) developed, eventually coming to dominate American popular by the beginning of the 1960s.

Country music is primarily a fusion of African American blues and spirituals with Appalachian folk music, adapted for pop audiences and popularized beginning in the 1920s. Of particular importance was Irish and Scottish tunes, dance music, balladry and vocal styles [29], as well as Native American, Spanish, German, French and Mexican music. The instrumentation of early country revolved around the European-derived fiddle and the African-derived banjo, with the guitar added later. Country music instrumentation used African elements like a call-and-response format, improvised music and syncopated rhythms. Later still, string instruments like the ukulele and steel guitar became commonplace due to the popularity of Hawaiian musical groups in the early 20th century [30]. The roots of modern country music are generally traced to 1927, when music talent scout Ralph Peer recorded Jimmie Rodgers and The Carter Family. Their recordings are considered the foundation for modern country music. There had been popular music prior to 1927 that could be considered country, but, as Ace Collins points out, these recordings had "only marginal and very inconsistent" effects on the national music markets, and were only superficially similar to what was then known as hillbilly music [31]. In addition to Rodgers and the Carters, a musician named Bob Wills was an influential early performer known for a style called [Western swing](#), which was very popular in the 1920s and 30s, and was responsible for bringing a prominent jazz influence to country music.

Rhythm and blues (R&B) is a style that arose in the 1930s and '40s, a rhythmic and uptempo form of blues with more complex instrumentation. Author Amiri Baraka described early R&B as "huge rhythm units smashing away behind screaming blues singers (who) had to shout to be heard above the clanging and strumming of the various electrified instruments and the churning rhythm sections . R&B was recorded during this period, but not extensively and was not widely promoted by record companies, who felt it was not suited for most audiences, especially middle-class whites, because of the suggestive lyrics and driving rhythms . Bandleaders like Louis Jordan innovated the sound of early R&B. Jordan's band featured a small horn section and prominent rhythm instrumentation and used songs with bluesy lyrical themes. By the end of the 1940s, he had produced nineteen major hits, and helped pave the way for contemporaries like Wynonie Harris, John Lee Hooker and Roy Milton.

Christian spirituals and rural blues music were the origin of what is now known as gospel music. Beginning in about the 1920s, African American churches featured early gospel in the form of worshipers proclaiming their religious devotion (*testifying*) in an

improvised, often musical manner. Modern gospel began with the work of composers, most importantly Thomas A. Dorsey, who "(composed) songs based on familiar spirituals and hymns, fused to blues and jazz rhythms" . From these early 20th-century churches, gospel music spread across the country. It remained associated almost entirely with African American churches, and usually featured a choir along with one or more virtuoso soloists.

Rock and roll is a kind of popular music, developed primarily out of country, blues and R&B. Easily the single most popular style of music worldwide, rock's exact origins and early development have been hotly debated. Music historian Robert Palmer has noted that the style's influences are quite diverse, and include the Afro-Caribbean "Bo Diddley beat", elements of "big band swing" and Latin music like the Cuban son and "Mexican rhythms" [35]. Another author, George Lipsitz claims that rock arose in America's urban areas, where there formed a "polyglot, working-class culture (where the) social meanings previously conveyed in isolation by blues, country, polka, zydeco and Latin musics found new expression as they blended in an urban environment" .

1950s and 60s

The middle of the 20th century saw a number of very important changes in American popular music. The field of [pop music](#) developed tremendously during this period, as the increasingly low price of recorded music stimulated demand and greater profits for the record industry. As a result, music marketing became more and more prominent, resulting in a number of mainstream pop stars whose popularity was previously unheard of. Many of the first such stars were Italian-American crooners like Dean Martin, Rudy Vallee, Tony Bennett, Perry Como, Frankie Laine and, most famously, the "first pop vocalist to engender hysteria among his fans" Frank Sinatra [37]. The era of the modern teen pop star, however, began in the 1960s. Bubblegum pop groups like The Monkees were chosen entirely for their appearance and ability to sell records, with no regard to musical ability. The same period, however, also saw the rise of new forms of pop music that achieved a more permanent presence in the field of American popular music, including rock, soul and pop-folk. By the end of the 1960s, two developments had completely changed popular music: the birth of a counterculture, which explicitly opposed mainstream music, often in tandem with political and social activism, and the shift from professional composers to performers who were both singers and songwriters.

Rock and roll first entered mainstream popular music through a style called [rockabilly](#), which fused the nascent rock sound with elements of country music. Black-performed rock and roll had previously had limited mainstream success, and some observers at the time believed that a white performer who could credibly sing in an R&B and country style would be a success. Sam Phillips, of Memphis, Tennessee's Sun Records, was the one who found such a performer, in Elvis Presley, who became one of the best-selling musicians in history, and brought rock and roll to audiences across the world [38]. Presley's success was preceded by Bill Haley, a white performer whose "Rock Around the Clock" is sometimes pointed to as the start of the rock era. However, Haley's music was "more arranged" and "more calculated" than the "looser rhythms" of rockabilly, which also, unlike Haley, did not use saxophones or chorus singing .

R&B remained extremely popular during the 1950s among black audiences, but the style was not considered appropriate for whites, or respectable middle-class blacks because of its suggestive nature. Many popular R&B songs were instead performed by white musicians like Pat Boone, in a more palatable, mainstream style, and turned into pop hits [40]. By the end of the 1950s, however, there was a wave of popular black blues-rock and country-influenced R&B performers gaining unprecedented fame among white listeners; these included Bo Diddley and Chuck Berry [41]. Over time, producers in the R&B field turned to gradually more rock-based acts like Little Richard and Fats Domino.

Doo wop is a kind of vocal harmony music performed by groups who became popular in the 1950s. Though sometimes considered a kind of rock, doo wop is more precisely a fusion of vocal R&B, gospel and jazz with the blues and pop structures , though until the 1960s, the lines separating rock from doo wop, R&B and other related styles was very blurry. Doo wop became the first style of R&B-derived music "to take shape, to define itself as something people recognized as new, different, strange, *theirs*" (emphasis in original) . As doo wop grew more popular, more innovations were added, including the use of a bass lead vocalist, a practice which began with Jimmy Ricks of The Ravens [44]. Doo wop performers were originally almost all black, but a few white and integrated groups soon became popular. These included a number of Italian-American groups like Dion & the Belmonts and Frankie Valli & the Four Seasons, while others added female vocalists and even formed all-female groups in the nearly universally male field; these included The Queens and The Chantels .

The 1950s saw a number of brief fads that went on to have a great impact on future styles of music. Performers like Pete Seeger and The Weavers popularized a form of old-time revival of Anglo-American music. This field eventually became associated with the political leftwing and Communism, leading to a decline in acceptability as artists were increasingly blacklisted and criticized. Nevertheless, this form of pop-folk exerted a profound influence in the form of 1950s folk-rock and related styles. Alongside the rather sporadic success of popularized Anglo folk music came a series of Latin dance fads, including mambo, rumba, chachachá and boogaloo. Though their success was again sporadic and brief, Latin music continued to exert a continuous influence on rock, soul and other styles, as well as eventually evolving into salsa music in the 1970s.

Country: Nashville Sound

During World War 2, the materials used to produce records were scarce and expensive, and the record companies responded by cutting production to focus entirely on mainstream music, and thus country remained little recorded and even less promoted. After the war, however, there was increased interest in specialty styles, including what had been known as *race* and *hillbilly* music; these styles were renamed to *rhythm and blues* and *country and western*, respectively. Major labels had had some success promoting two kinds of country acts: Southern novelty performers like Tex Williams and singers like Frankie Laine, who mixed pop and country in a conventionally sentimental style [47]. This period also saw the rise of Hank Williams, a white country singer who had learned the blues from a black street musician named Tee-Tot, in northwest Alabama [48]. Before his death in 1953, Hank Williams recorded eleven singles that sold at least a million copies each and pioneered the Nashville sound.

The Nashville sound was a popular kind of country music that arose in the 1950s, a fusion of popular [big band](#) jazz and swing with the lyricism of honky-tonk country [49]. The popular success of Hank Williams' recordings had convinced record labels that country music could find mainstream audiences. Record companies then tried to strip the rough, honky-tonk elements from country music, removing the unapologetically rural sound that had made Williams famous. Nashville's industry was reacting to the rise of rockabilly performer Elvis Presley by marketing performers that crossed the divide between country and pop; [50]. Chet Atkins, head of RCA's country music division, did the most to innovate the Nashville sound by abandoning the rougher elements of country, while Owen Bradley used sophisticated production techniques and smooth instrumentation that eventually became standard in the Nashville Sound, which also grew to incorporate strings and vocal choirs [51]. By the early part of the 1960s, the Nashville sound was perceived as watered-down by many more traditionalist performers and fans, resulting in a number of local scenes like the Lubbock sound and, most influentially, the Bakersfield sound.

Throughout the 1950s, the most popular kind of country music was the Nashville Sound, which was a slick and pop-oriented style. Many musicians preferred a rougher sound, leading to the development the Lubbock Sound and Bakersfield Sound. The Bakersfield Sound was innovated in Bakersfield, California in the mid to late 1950s, by performers like Wynn Stewart, who used elements of Western swing and rock, such as the breakbeat, along with a honky tonk vocal style [52]. He was followed by a wave of performers like Buck Owens and Merle Haggard, who popularized the style.

Soul

Soul music is a combination of R&B and gospel which began in the late 1950s in the United States. Soul music is characterized by its use of gospel techniques with a greater

emphasis on vocalists, and the use of secular themes. The 1950s recordings of Sam Cooke, Ray Charles and James Brown are commonly considered the beginnings of soul music. Solomon Burke's early recordings for Atlantic Records codified the style, and as Peter Guralnick writes, "it was only with the coming together of Burke and Atlantic Records that you could see anything resembling a movement" .

In Memphis, Stax Records produced recordings by soul pioneers Otis Redding, Wilson Pickett and Don Covay. An important center of soul music recording was Florence, Alabama, where the Fame Studios operated. Jimmy Hughes, Percy Sledge and Arthur Alexander recorded at Fame; later in the 1960s, Aretha Franklin would also record in the area. Fame Studios, often referred to as Muscle Shoals, after a town neighboring Florence, enjoyed a close relationship with Stax, and many of the musicians and producers who worked in Memphis also contributed to recordings done in Alabama.

Aretha Franklin's 1967 recordings, such as "I Never Loved a Man the Way I Love You", "Respect" and "Do Right Woman-Do Right Man," are among soul's most commercially successful productions. During this period, Stax artists such as Eddie Floyd and Johnnie Taylor also made significant contributions to soul music. By 1968, the soul music movement had begun to splinter, as James Brown and Sly and the Family Stone began to expand upon and abstract both soul and rhythm and blues into other forms. Guralnick wrote that more "than anything else... what seems to me to have brought the era of soul to a grinding, unsettling halt was the death of Martin Luther King in April of 1968" .

1960s rock

The first of the major new rock genres of the 1960s was surf, pioneered by Californian Dick Dale. Surf was largely instrumental and guitar-based rock with a distorted and twanging sound, and was associated with the Southern California surfing-based youth culture. Dale had worked with Leo Fender, developing the "Showman amplifier and... the reverberation unit that would give surf music its distinctively fuzzy sound" .

Inspired by the lyrical focus of surf, if not the musical basis, The Beach Boys began their career in 1961 with a string of hits like "Surfin' USA". Their sound was not instrumental, nor guitar-based, but was full of "rich, dense and unquestionably special" "floating vocals (with) Four Freshman-ish harmonies riding over a droned, propulsive burden" [56]. The Beach Boys' songwriter Brian Wilson grew gradually more eccentric, experimenting with new studio techniques as he became associated with the burgeoning counterculture.

The counterculture was a youth movement that included political activism, especially in opposition to the Vietnam War, and the promotion of various hippie ideals. The hippies were associated primarily with two kinds of music: the folk-rock and country rock of people like Bob Dylan and Gram Parsons, and the psychedelic rock of bands like Jefferson Airplane and The Doors. This movement was very closely connected to the British Invasion, a wave of bands from the United Kingdom who became popular throughout much of the 1960s. The first wave of the British Invasion included bands like The Zombies and the Moody Blues, followed by rock bands like the Rolling Stones, The Who and, most famously, The Beatles. The sound of these bands was hard-edged rock, with The Beatles' originally known for songs that were virtually identical to classic black rock songs by Little Richard, Chuck Berry, Smokey Robinson, The Shirelles and the Isley Brothers [57]. Later, as the counterculture developed, The Beatles began using more advanced techniques and unusual instruments, such as the sitar, as well as more original lyrics.

Folk-rock drew on the sporadic mainstream success of groups like the Kingston Trio and the Almanac Singers, while Woodie Guthrie and Pete Seeger helped to politically radicalize rural white folk music [58]. The popular musician Bob Dylan rose to prominence in the middle of the 1960s, fusing folk with rock and making the nascent scene closely connected to the Civil Rights Movement. He was followed by a number of country-rock

bands like The Byrds and the Flying Burrito Brothers and folk-oriented singer-songwriters like Joan Baez and the Canadian Joni Mitchell. However, by the end of the decade, there was little political or social awareness evident in the lyrics of pop-singer-songwriters like James Taylor and Carol King, whose self-penned songs were deeply personal and emotional.

Psychedelic rock was a hard, driving kind of guitar-based rock, closely associated with the city of San Francisco, California. Though Jefferson Airplane was the only psychedelic San Francisco band to have a major national hit, with 1967's "Somebody to Love" and "White Rabbit", the Grateful Dead, a folk, country and bluegrass-flavored jam band, "embodied all the elements of the San Francisco scene and came... to represent the counterculture to the rest of the country"; the Grateful Dead also became known for introducing the counterculture, and the rest of the country, to the ideas of people like Timothy Leary, especially the use of hallucinogenic drugs like LSD for spiritual and philosophical purposes .

1970s and 80s

Following the turbulent political, social and musical changes of the 1960s and early 1970s, rock music diversified. What was formerly known as *rock and roll*, a reasonably discrete style of music, had evolved into a catchall category called simply *rock music*, an umbrella term which would eventually include diverse styles like [heavy metal music](#), [punk rock](#) and, sometimes even [hip hop music](#). During the '70s, however, most of these styles were not part of mainstream music, and were evolving in the underground music scene.

The early 1970s saw a wave of singer-songwriters who drew on the introspective, deeply emotional and personal lyrics of 1960s folk-rock. They included James Taylor, Carole King and others, all known just as much for the lyric ability as for their performances. The same period saw the rise of bluesy Southern rock and country rock groups like the Allman Brothers Band and Lynyrd Skynyrd [60]. In the 1970s, soft rock developed, a kind of simple, unobtrusive and mellow form of pop-rock, exemplified by a number of bands like America and Bread, most of whom are little remembered today; many were one-hit wonders [61]. In addition, harder arena rock bands like Chicago and Styx also saw some major success.

The early 1970s saw the rise of a new style of country music that was as rough and hard-edged, and which quickly became the most popular form of country. This was outlaw country, a style that included such mainstream stars as Willie Nelson and Waylon Jennings. Outlaw country was very rock-oriented, and had lyrics that focused on the criminal, especially drug and alcohol-related, antics of its performers, who grew their hair long, wore denim and leather and looked like hippies in contrast to the clean-cut country singers that were pushing the Nashville sound.

By the end of the decade, [disco](#), a form of electronic dance music, was popular. Disco's time was short, however, and was soon replaced with a number of genres that evolved out of the [punk rock](#) scene, like [New Wave](#). Bruce Springsteen became a major star, first in the mid to late 70s and then throughout the '80s, with dense, inscrutable lyrics and anthemic songs that resonated with the middle and lower classes.

70s funk and soul

In the early 1970s, soul music was influenced by psychedelic rock and other styles. The social and political ferment of the times inspired artists like Marvin Gaye and Curtis Mayfield to release album-length statements with hard-hitting social commentary. Artists like James Brown led soul towards more dance-oriented music, which eventually evolved into funk. Funk was typified by 1970s bands like Parliament-Funkadelic, The Meters, and James Brown himself, while more versatile groups like War, The Commodores and Earth, Wind and Fire also became popular. During the '70s, some highly slick and commercial blue-eyed soul acts like Philadelphia's Hall & Oates achieved mainstream success, as well as a new generation of street-corner harmony or city-soul groups like The Delfonics and Howard University's Unifics.

By the end of the '70s, Philly soul, funk, rock and most other genres were dominated by disco-inflected tracks. During this period, funk bands like The O'Jays and The Spinners continued to turn out hits. After the death of disco in 1980, soul music survived for a short time before going through yet another metamorphosis. With the introduction of influences from [electro music](#) and funk, soul music became less raw and more slickly produced,

resulting in a genre of music that was again called *R&B*, usually distinguished from the earlier rhythm and blues by identifying it as *contemporary R&B*.

80s pop

By the 1960s, the term *rhythm and blues* had no longer been in wide use; instead, terms like *soul music* were used to describe popular African American music. In the 1980s, however, *rhythm and blues* came back into use, most often in the form of *R&B*, a usage that has continued to the present. Contemporary R&B arose when sultry funk singers like Prince became very popular, alongside dance-oriented pop stars like Michael Jackson and female vocalists like Tina Turner and Whitney Houston .

By the end of the 1980s, pop-rock largely consisted of the radio-friendly hair metal bands, who used images derived from the British glam movement with macho lyrics and attitudes, accompanied by [hard rock](#) music and heavy metal virtuosic soloing. Bands from this era included many British groups like Def Leppard, as well as heavy metal-influenced American bands Mötley Crüe, Guns N' Roses, Bon Jovi and Van Halen .

The mid-1980s also saw [Gospel music](#) see its popularity peak. A new form of gospel had evolved, called Contemporary Christian music (CCM). CCM had been around since the late 1960s, and consisted of a pop/rock sound with slight religious lyrics. CCM had become the most popular form of gospel by the mid-1980s, especially with artists like Amy Grant, Michael W. Smith, and Kathy Triccoli. Amy Grant was the most popular CCM, and gospel, singer of the 1980s, and after experiencing unprecedented success in CCM, crossed over into mainstream pop in the 1980s and 1990s. Michael W. Smith also had considerable success in CCM before crossing over to a successful career in pop music as well. Grant would later produce CCM's first #1 pop hit ("Baby Baby"), and CCM's best-selling album (Heart In Motion).

In the 1980s, the country music charts were dominated by pop singers with only tangential influences from country music, a trend that has continued since. The 1980s saw a revival of honky-tonk-style country with the rise of people like Dwight Yoakam and the new traditionalists Emmylou Harris and Ricky Skaggs [67], as well as the development of alternative country performers like Uncle Tupelo. Later alternative country performers, like Whiskeytown's Ryan Adams and Wilco, found some mainstream success.

Birth of the underground

During the 1970s, a number of diverse styles emerged in stark contrast to mainstream American popular music. Though these genres were not largely popular in the sense of selling many records to mainstream audiences, they were examples of *popular music*, as opposed to [folk](#) or [classical music](#). In the early 1970s, blacks and Puerto Ricans in New York City developed hip hop culture, which produced a style of music also called hip hop. At roughly the same time, Latinos, especially Cubans and Puerto Ricans, in New York also innovated salsa music, which combined many forms of Latin music with R&B and rock. The genres of [punk rock](#) and [heavy metal](#) were most closely associated with the United Kingdom in the 70s, while various American derivatives evolved later in the decade and into the 80s. Meanwhile, Detroit slowly evolved a series of [electronic music](#) genres like [house](#) and [techno](#) that later became a major part of popular music worldwide.

Hip hop

Hip hop is a cultural movement, of which music is a part, along with graffiti and breakdancing. The music is composed of two parts, rapping, the delivery of swift, highly rhythmic and lyrical vocals, and DJing, the production of instrumentation either through

sampling, instrumentation, turntablism or beatboxing [68]. Hip hop arose in the early 1970s in Harlem, New York City. Jamaican immigrant DJ Kool Herc is widely regarded as the progenitor of hip hop; he brought with him the practice of toasting over the rhythms of popular songs. In New York, DJs like Kool Herc played records of popular funk, disco and rock songs. Emcees originally arose to introduce the songs and keep the crowd excited and dancing; over time, the DJs began isolating the percussion breaks (the rhythmic climax of songs), thus producing a repeated beat that the emcees rapped over.

Rapping included greetings to friends and enemies, exhortations to dance and colorful, often humorous boasts. By the beginning of the 1980s, there had been popular hip hop songs like "Rappers Delight" by the Sugarhill Gang and a few major celebrities of the scene, like LL Cool J and Kurtis Blow. Other performers experimented with politicized lyrics and social awareness, while others performed fusions with jazz, heavy metal, techno, funk and soul. Hip hop began to diversify in the latter part of the 1980s. New styles appeared, like alternative hip hop and the closely related jazz rap fusion, pioneered by rappers like De La Soul and Guru. The crews Public Enemy and N.W.A. did the most during this era to bring hip hop to national attention; the former did so with incendiary and politically charged lyrics, while the latter became the first prominent example of [gangsta rap](#).

Salsa

Salsa music is a diverse and predominantly Caribbean rhythm that is popular in many Latin American countries. Salsa incorporates multiple styles and variations; the term can be used to describe most any form of the popular Cuban-derived musical genres (like chachachá and mambo). Most specifically however, salsa refers to a particular style was developed by mid-1970s groups of New York City-area Cuban and Puerto Rican immigrants to the United States, and stylistic descendants like 1980s salsa romantica .

Salsa music always has a 4/4 meter. The music is phrased in groups of two bars, using recurring rhythmic patterns, and the beginning of phrases in the song text and instruments. Typically, the rhythmic patterns played on the percussion are rather complicated, often with several different patterns played simultaneously. The clave rhythm is an important element that forms the basis of salsa. Apart from percussion, a variety of melodic instruments are commonly used as accompaniment, such as a guitar, trumpets, trombones, the [piano](#), and many others, all depending on the performing artists. Bands are typically divided into horn and rhythm sections, lead by one or more singers (*soneros* or *saiseros*) .

Punk and alternative rock

Punk was a kind of rebellious rock music that began in the 1970s, as a reaction against the popular music of the day, especially [disco](#), which was seen as insipid and uninspired; punk drew on American bands including the Velvet Underground, The Stooges and the New York Dolls [71]. Punk was loud, aggressive and usually very simple, requiring little musical training to play. Later in the decade, British bands like the Sex Pistols and The Clash found short-lived fame at home and, to a lesser degree, in the United States. American bands in the field included most famously The Ramones, as well as groups like the Talking Heads that played a more artsy kind of music that was closely associated with punk before eventually evolving into pop-[New Wave](#) .

[Hardcore punk](#) was the response of American youths to the worldwide [punk rock](#) explosion of the late 1970s. Hardcore stripped punk rock and New Wave of its sometimes elitist and artsy tendencies, resulting in short, fast, and intense songs that spoke to disaffected youth. Hardcore exploded in the American metropolises of Los Angeles, Washington, DC, New York and Boston and most American cities had their own local scenes by the end of the 1980s .

[Alternative rock](#) is a diverse grouping of rock bands that in America developed largely from the hardcore scene in the 1980s in stark opposition to the mainstream music scene. Alternative rock subgenres that developed during the decade include [indie rock](#), [gothic rock](#), [grunge](#), and college rock. Most alternative bands were unified by their collective debt to punk, which laid the groundwork for underground and alternative music in the 1970s. Though the genre is considered to be rock, some styles were influenced by American folk, reggae and jazz. Like punk and hardcore, alternative rock had little mainstream success in America in the 1980s, but via the grassroots establishment of an indie scene through touring, college radio, fanzines, and word-of-mouth, alternative bands laid the groundwork for the breakthrough of the genre in the American public consciousness in the next decade.

Heavy metal

Heavy metal is a form of music characterized by aggressive, driving rhythms and highly amplified distorted guitars, generally with grandiose lyrics and virtuosic instrumentation. Heavy metal is a development of blues, blues rock, rock and prog rock. Its origins lie in the British hard rock bands who between 1967 and 1974 took blues and rock and created a hybrid with a heavy, guitar-and-drums-centered sound. Most of the pioneers in the field, like Black Sabbath, were English, though many were inspired by American performers like Blue Cheer and Jimi Hendrix.

In the early 1970s, the first major American bands began appearing, like Blue Öyster Cult and Aerosmith, and musicians like Eddie Van Halen began their career. Heavy metal remained, however, a largely underground phenomenon. During the 1980s, a pop-based form of hard rock, with a party-hearty spirit and a glam-influenced visual aesthetic (sometimes referred to as "hair metal") dominated the music charts, led by superstars like Poison, Bon Jovi, Mötley Crüe, and Ratt. The 1987 debut of Guns N' Roses, a hard rock band whose image reflected the grittier underbelly of the Sunset Strip, was at least in part a reaction against the overly polished image of hair metal, but that band's wild success was in many ways the last gasp of the hard-rock and metal scene. By the mid-1980s, as the term "heavy metal" became the subject of much contestation, the style had branched out in so many different directions that new classifications were created by fans, record companies, and fanzines, although sometimes the differences between various subgenres were unclear, even to the artists purportedly belonging to a given style. The most notable of the 1980s metal subgenres in the United States was the swift and aggressive thrash metal style, pioneered by bands like Anthrax, Megadeth, Metallica and Slayer.

1990s to the present

Perhaps the most important change in the 1990s in American popular music was the rise of alternative rock through the popularity of [grunge](#). This was previously an explicitly anti-mainstream grouping of genres that rose to great fame beginning in the early 1990s. Grunge is an alternative rock subgenre with a "dark, brooding guitar-based sludge" sound, drawing on heavy metal, punk, and elements of bands like Sonic Youth and their use of "unconventional tunings to bend otherwise standard pop songs completely out of shape". With the addition of a "melodic, Beatlesque element" to the sound of bands like Nirvana, grunge became wildly popular across the United States [76]. Grunge became commercially successful in the early 1990s, peaking between 1991 and 1994. Bands from cities in the U.S. Pacific Northwest especially Seattle, Washington, were responsible for creating grunge and later made it popular with mainstream audiences. The supposed Generation X, who had just reached adulthood as grunge's popularity peaked, were closely associated with grunge, the sound which helped "define the desperation of (that) generation".

[Gangsta rap](#) is a kind of hip hop, most importantly characterized by a lyrical focus on macho sexuality, physicality and a dangerous, criminal image. Though the origins of gangsta rap can be traced back to the mid-1980s raps of Philadelphia's Schoolly D and the West Coast's Ice-T, the style is usually said to have begun in the Los Angeles and Oakland area, where Too \$hort, NWA and others found their fame. This West Coast rap scene spawned the early 1990s G-funk sound, which paired gangsta rap lyrics with a thick and hazy tone, often relying on samples from 1970s P-funk; the best-known proponents of this sound were the breakthrough rappers Dr. Dre and Snoop Doggy Dogg.

By the end of the decade and into the early 2000s pop music consisted mostly of a combination of pop-hip hop and R&B-tinged pop, including a number of [boy bands](#) and female divas. The predominant sound in 90s country music was pop with only very limited elements of country. This includes many of the best-selling artists of the 1990s, like Clint Black, Shania Twain, Faith Hill and the first of these crossover stars, Garth Brooks.

International and social impact

American popular music has become extremely popular internationally. Rock, hip hop, jazz, country and other styles have fans across the globe. BBC Radio DJ Andy Kershaw, for example, has noted that country music is popular across virtually the entire world . Indeed, out of "all the contributions made by Americans to world culture... (American popular music) has been taken (most) to heart by the entire world" . Other styles of American popular music have also had a formative effect internationally, including funk, the basis for West African Afrobeat, R&B, a major source for Jamaican [reggae](#), and rock, which has profoundly influenced most every genre of popular music worldwide. Rock, country, jazz and hip hop have become an entrenched part of many countries, leading to local varieties like Australian country music, Tanzanian Bongo Flava and Russian rock.

Rock has had a formative influence on popular music, which had the effect of transforming "the very concept of what popular music" is while Charlie Gillett has argued that rock and roll "was the first popular genre to incorporate the relentless pulse and sheer volume of urban life into the music itself" .

The social impacts of American popular music have been felt both within the United States and in foreign countries. Beginning as early as the extravaganzas of the late 19th century, American popular music has been criticized for being too sexually titillating and for encouraging violence, drug abuse and generally immoral behavior. Criticisms have been especially targeted at African American styles of music as they began attracting white, generally youthful audiences; blues, jazz, rock and hip hop all fall into this category .

A type of music that has an impact on the American society today is called "Bhangra" (music from the state of Panjab, India). Bhangra is probably one of the most energetic types of music ever played. Bhangra has been so successful that it is played in most clubs around the world. Some common Bhangra artists/Bands are: Jazzy B., Lehmbur Hussainpuri, Sukhshinder Shinda, Panjabi MC, RDB (Rhythm Dhol Bass). Bhangra was invented/discovered by the Sikhs in Panjab. Bhangra is sang in Panjabi. The Sikhs needed a type of music to celebrate weddings and other occasions like their harvest festival Vasakhi so they came up with Bhangra!

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American Primitivism

American Primitivism, also known as American Primitive Guitar, is the guitar music genre started by John Fahey in the late 1950's. Its hallmark was its avant-garde/neo-classical compositions played in traditional bluegrass fingerpicking style. Other famous proponents were Leo Kottke, Robbie Basho and Peter Lang; all played at one time or another on Fahey's Takoma Records label. Modern players influenced by the genre include Sir Richard Bishop, Nick Schillace and Tetsui Akiyama.

Quotes

". . . The New Age people call it Folk; the Folk people call it New Age, but it is really neither. It's transitional. The style is derived from the country blues and string band music of the 20's and 30's, however much of the music is contemporary. Fahey referred to it as 'American Primitive' after the 'French Primitive' painters, meaning untutored."

"...Fahey suggested the idea of joining similar themes, and exploring both time and space. He also wanted me to try using dissonance and minor tunings. Maybe the biggest thing he put into me was the idea that a major part of music exists in the space between notes and chords."

Categories: [American folk music](#)

American rock

1950s

Covers: Early 50s

Through the late 1940s and early 1950s, rhythm and blues music had been gaining a stronger beat and a wilder style, with artists such as Fats Domino and Johnny Otis speeding up the tempos and increasing the backbeat to great popularity on the juke-joint circuit. Despite the pioneering efforts of Freed and others, black music was still taboo on many white-owned radio outlets. However, savvy artists and producers quickly recognized the popularity and potential of rock and roll and raced to cash in with white versions of this black music. Black performers saw their songs recorded by white performers, an important step in the dissemination of the music, but often at the cost of feeling and authenticity. Most famously, Pat Boone recorded sanitized versions of Little Richard songs (Little Richard retaliated by getting wilder, creating in "Long Tall Sally", a song so intense that Boone couldn't find a way to cover it). Similarly, Ricky Nelson recorded Fats Domino. Later, as those songs became popular, the original artists' recordings received radio play as well (though this seldom resulted in any remuneration to the original artists). The cover versions were not necessarily straightforward imitations. For example, Bill Haley's incompletely bowdlerized cover of "Shake, Rattle and Roll" transformed Joe Turner's humorous and racy song into an energetic teen dance number, while Georgia Gibbs replaced Etta James's sarcastic vocal in "Roll With Me, Henry" (covered as "Dance With Me, Henry") with a perkier vocal more appropriate for an audience unfamiliar with the song which James's song was an answer to (Hank Ballard's "Work With Me, Annie").

Rockabilly: Mid-50s

Main article: [Rockabilly](#).

At the same time that R&B was turning into rock and roll, country & western music was undergoing a similar transformation to faster tempos and more aggressive playing. In cities like Memphis, Tennessee, country and blues record producers such as Sam Phillips combined this "hillbilly" music with the driving rhythm of rock and roll and rockabilly was born. In 1954, an unknown performer named Elvis Presley would come into Phillips' studio with a request to record a disc for his mother. Recognizing talent in the shy young man, Phillips arranged to have Elvis record some ballads with professional musicians, but that date quickly turned into a jam session as Elvis sang the R&B songs he loved. Elvis' first release for Phillips' Sun Records, "That's All Right Mama" became the first rockabilly hit and established Elvis as the first true rock and roll star.

But it was in 1955 that the rock era really began to take off with Bill Haley and the Comets' seminal recording, "Rock Around the Clock". The song was a breakthrough for both the group and for all of rock and roll music. If everything that came before laid the groundwork, "Clock" certainly set the mold for everything else that came after. With its combined rockabilly and R & B influences, "Clock" topped the U.S. charts for several weeks, and has since been featured on the soundtrack to such films as *Blackboard Jungle* and *American Graffiti*, as well as the original theme music to the TV series *Happy Days*.

Diversification of American rock: Late 50s

With the runaway popular success of rock, the style began to influence other genres. Vocalized R&B became [doo wop](#), for example, while uptempo, secularized [gospel music](#) became [soul](#), and audiences flocked to see Appalachian-style folk bands playing rock-influenced pop version of their style. Young adults and teenagers across the country were playing in amateur rock bands, laying the roots for local scenes, [garage rock](#) and [alternative rock](#). More immediately, places like Southern California produced their own varieties of rock, such as [surf](#).

Surf Music

Main article: [Surf music](#)

The rockabilly sound reached the West coast and mutated into a wild, mostly instrumental sound called surf music. This style, exemplified by Dick Dale and The Surfariis, featured faster tempos, innovative percussion, and processed electric guitar sounds which would be highly influential upon future rock guitarists. Other West coast bands, notably the Beach Boys and Jan and Dean, would capitalize on the surf craze, slowing the tempos back down and adding harmony vocals to create the "California Sound".

1960s

British Invasion

American rock and roll had an impact across the globe, perhaps most intensely in Britain, where record collecting and trend-watching were in full bloom among the youth culture prior to the rock era, and where color barriers were less of an issue. Countless British youths listened to and were influenced by the R&B and rock and roll pioneers and began forming their own bands to play the new music with an intensity and drive seldom found in white American acts. This set the stage for Britain becoming a new center of rock and roll, leading to the [British Invasion](#) from 1958 to 1969.

By the early 1960s, bands from England were dominating the rock and roll scene world wide, giving rock and roll a new focus. First re-recording standard American tunes, these bands then infused their original rock and roll compositions with an industrial-class sensibility. Foremost among these was The Beatles, comprised of four youths from Liverpool who became the single most important and influential act in the history of rock and roll. The Beatles brought together a near-perfect mix of image, songwriting, and personality and, after initial success in the UK, were signed in the US and launched a large-scale stateside tour to ecstatic reaction, a phenomenon quickly dubbed Beatlemania.

Although they were not the first British band to come to America, The Beatles spearheaded the Invasion, triumphing in the U.S. on their first visit in 1964 (including historic appearances on the Ed Sullivan Show). In the wake of Beatlemania other British bands headed to the U.S., notably The Rolling Stones, who disdained the Beatles' clean-cut image and presented a darker, more aggressive image, as well as other bands like The Animals and The Yardbirds. Throughout the early and mid-'60s Americans seemed to have an insatiable appetite for British rock; one of the groups who made a greater mark in the USA than on the UK was Herman's Hermits. Other British bands, including The Who and The Kinks, would have some success during this period but saved their peak of popularity for the second wave of British invasion in the late 1960s.

1960s Garage rock

Main article: [Garage rock](#)

The British Invasion spawned a wave of imitators in the U.S. and across the globe. Many of these bands were cruder than the bands they tried to emulate. Playing mainly to local audiences and recording cheaply, very few of these bands broke through to a higher level of success. This movement, later known as [Garage Rock](#), gained a new audience when record labels started re-issuing compilations of the original singles; the best known of these is a series called Nuggets. Some of the better known band of this genre include The Sonics, ? & the Mysterians, and The Standells.

Folk-rock

Main article: [Folk-rock](#)

As the British Invasion led by The Beatles picked up steam, a homegrown American trend was making itself felt, led by Bob Dylan. By 1963 the 22 year old Dylan had

assimilated a deep variety of regional American styles and was about to work some alchemy to create an entirely new genre, usually dubbed "folk-rock". From 1961 to mid 1963 Dylan had kept his distance from rock and roll even though his first musical forays back in high school owed more to early rockers like Buddy Holly and Little Richard than to any of the more obscure folk and blues artists he would later embrace. He and others on the new folk circuit tended to view The Beatles as "bubblegum", but admitted to a grudging respect for their originality and energetic style. In 1963 Dylan's release of the album *The Times They Are A-Changin'* was a watershed event, bringing "relevant" and highly poetic lyrics to the edge of rock and roll. The Beatles listened to this album incessantly and moved away from the exclusive love themes of their work to date. In 1964 and 1965 Dylan threw off all pretense to roots purity and embraced the rock beat and electric instruments, climaxed by the release of the song "Like a Rolling Stone" which, at over six minutes, changed the landscape of hit radio and ushered in a period of intense experimentation on both sides of the Atlantic. Dylan would continue to surprise fans and critics with tour-de-force albums in many different styles, but, after 1964, rarely strayed far from the rock and roll framework. His influence on all rock sub-genres is incalculable, probably equaled only by The Beatles'. Among Dylan's most important disciples was Neil Young, whose lyrical inventiveness, wedded to an often wailing electric guitar attack, would presage [grunge](#).

Psychedelic rock

Psychedelic music sprang up in numerous centers - New York, London, Los Angeles, and elsewhere - but early on, and strongly, in San Francisco. For some years, the so-called San Francisco Sound shared equal esteem (and nearly equal popularity) with British super-star acts like the Rolling Stones, the Who, Cream. Performers and bands like Jimi Hendrix, an American who got his big career break in England and Europe, the Grateful Dead, the Doors, and Pink Floyd all made considerable use of live improvisation.

1970s

Hard Rock

A number of groups in the early 1970s continued the trend towards heavier and heavier rock and roll begun by 1960s supergroups such as Cream and The Jeff Beck Group. The most notable of these groups was undoubtedly British supergroup Led Zeppelin, who in a very short span of time rose to the apex of the rock world. Their hard-edged, loud approach to the blues and guitar rock, the epic span of many of their compositions and their unhinged lifestyle would be a great influence on many American acts of the time. What is more, they, along with fellow British group Black Sabbath, would later be recognized as the roots of heavy metal. The early albums of American group Aerosmith would greatly reflect these influences.

Glam Rock

While British musician David Bowie is perhaps the musician most associated with glam, American acts Alice Cooper and The New York Dolls were also significant. Their music is marked by live performance kitsch antics, provocative yet catchy lyrics, and a cutting-edge sound on albums like Alice Cooper's Bob Ezrin produced Billion Dollar Babies. Conversely, The New York Dolls sound was more stripped down and raw, influenced by 60's girl groups, and protopunk groups like The MC5 and The Stooges. The ironic mockery of rock excess presented by glam rock acts would later influence both [punk rock](#) and [glam metal](#).

Progressive Rock

Prog Rock can largely be seen as an expansion on the supergroup idea. It was highly technical rock that attempted to move past the dominance of blues rock improvisation into a compositional framework more reminiscent of classical music. Some significant Prog Rock groups are Pink Floyd, Emerson, Lake and Palmer, King Crimson and Yes.

Punk Rock

Fed up with what they perceived as the excess and decadence of arena rockers like The Rolling Stones and Led Zeppelin, a number of groups centered in urban New York and London began playing a stripped down sound that came to be called [punk](#). These groups felt that rock had lost sight of its rebellious, cutting-edge origins and had become obsessed with money and fame. Bands like Britain's The Clash and The Sex Pistols and America's The Ramones would lead this musical revolution. Punk rock in the US was largely an east coast phenomenon, especially centered around New York City, though the decade would later see the development of the [hardcore punk](#) movement, lead by Los Angeles' Black Flag.

1980s

New Wave

In the '80s electronic fueled New Wave music[[New Wave]] groups became the forefront of the American music scene that included the influential groups Blondie and Talking Heads.

Heavy Metal

[Heavy Metal](#) also became popular with acts such as Slayer and Metallica. Later began the rise of Hair Metal with popular acts such as Poison and Bon Jovi.

Grunge

Early grunge bands, particularly Alice In Chains, Mudhoney and Soundgarden, took much of their sound from early heavy metal and much of their approach from punk, though they eschewed punk's ambitions towards political and social commentary to proceed in a more purely nihilistic direction. Grunge remained a mostly local phenomenon until the breakthrough of Nirvana in 1991 with their album Nevermind. A slightly more melodic, more completely produced variation on their predecessors, Nirvana was an instant sensation worldwide and immediately made much of the competing music seem stale and dated by comparison. Nirvana were a great success during the nineties but they really hit the big time with their hit *Smells Like Teen Spirit* which is their most well-known song.

Nirvana whetted the public's appetite for more direct, less polished rock music, and one place it was found was in the debut album from a hard-rocking West Coast band with ties to the grunge movement, a band named Pearl Jam. Pearl Jam took a somewhat more traditional rock approach than other grunge bands but shared their passion and rawness. Pearl Jam were a major commercial success from their debut but, beginning with their second album, refused to buy in to the traditional corporate promotion and marketing mechanisms of MTV and Ticketmaster (with whom they famously engaged in legal skirmishes over ticket service fees).

Nu Metal

The mid to late '90s were dominated by the rap-metal blend of styles called nu-metal. Korn and Limp Bizkit are one of the more popular acts of the time.

Pop-punk

One of the other great rock bands of the nineties was Green Day. Green Day released their first album in 1989 but it wasn't until they released Dookie in 1994 that they really achieved world wide success. Their success made way for bands like The Offspring, and Blink-182 throughout the decade.

2000s

So far the early 2000s hasn't yet seen a band of the influence of Nirvana or The Beatles. Post-Grunge bands continue to dominate radio in the early '00s with bands such as Nickelback and Staind.

Garage rock made a comeback with bands like The White Stripes and The Strokes gaining critical acclaim and popularity.

New Wave/Post Punk has made a comeback with the likes of Franz Ferdinand and The Killers.

Green Day currently is a popular band in the category with their release of American Idiot, the likes of which gave the current Pop-Punk movement even more strength. Bands like Fall Out Boy and My Chemical Romance have also become popular in the same genre of music.

However, so far nobody has yet to rise to the top of the 2000s pile, although young British band Coldplay is heavily favored to take the spotlight.

Categories: [American styles of music](#)

American styles of music

Analog modeling synthesizer

Analog Modeling Synthesizer, also referred to as **Virtual Analog** or **VA** is a [synthesizer](#) that emulates the sounds of traditional analog synthesizers using digital techniques. There is a vague consensus that while VA's can be useful and expressive instruments in their own right, they seldom achieve the vibrant sound of true analog synthesizers. On the other hand, they exceed many analog instruments in reliability and polyphony, and offer patch storage capabilities not found on all analog instruments.

Examples of VA synthesizers include:

- Clavia Nord Lead and Modular series

- Novation

- Roland JP-8000

- Alesis Ion and Micron

- Korg MS-2000

- Access Virus line of VA synths

Categories: [Synthesizers](#)

Anarcho-punk

Anarcho-punk is a part of the [punk](#) movement consisting of groups, bands and individuals promoting specifically anarchist ideas. Not all punks identify with anarchism. However, anarchism plays a significant role in punk. Also, punk has had a significant influence on the expression of contemporary anarchism.

Beliefs and origins

A surge of popular interest in anarchism occurred during the 1970s in the UK following the birth of [punk rock](#), in particular the situationist-influenced graphics of Sex Pistols artist Jamie Reid, and that band's first single, Anarchy in the UK. However, while the early punk scene appropriated anarchist imagery mainly for its shock value, the band Crass expounded serious anarchist and pacifist ideas, and went on to become a notable influence within various late-twentieth century protest movements.

Many anarcho-punks are supporters of issues such as animal rights, feminism, the anti-war movement, the anti-globalization movement, and many other social movements. Though Crass espoused pacifism as a belief, this is not necessarily the case for all anarcho-punks. Though some anarcho-punks are pacifists and most are in favor of direct action, others consider "violent" action appropriate and sometimes necessary within context. Many favour a diversity of tactics.

While there is certainly no leadership, it is difficult to imagine anarcho-punk existing without the influence of Crass, although Crass founder Penny Rimbaud has stated that it is a label he dislikes. He feels that the anarcho-punks were actually representative of true punk, while the Sex Pistols, The Clash, The Damned etc. were nothing more than 'music business puppets'.

The DIY punk ethic

Many anarcho-punk bands, especially at the local level of unsigned groups, have taken on what is known as a DIY ethic: that is, Do It Yourself; indeed, a popular Anarcho-punk slogan reads "DIY not EMI", a reference to a conscious rejection of the major record company of that name. Many anarcho-punk bands were showcased on the Bullshit Detector series of LPs released by Crass Records and Resistance Productions Records between 1980 and 1994. There is an argument that despite promoting an anti-capitalist ideology, these were commodities sold in the market place and thus were inherently contradictory. It is however difficult to see how such groups could otherwise make their music and ideas available, although some anarcho-punk performers were also a part of the [Cassette Culture](#) scene. In this way an attempt was made to bypass the traditional recording and distribution routes, with material often being made available in exchange for "a blank tape plus self-addressed envelope". The anarcho-punk movement also had its own network of fanzines (sometimes called punk-zines) which disseminated news, ideas and artwork from the scene. Again, these were usually very much 'DIY' affairs, tending to be produced in runs of hundreds (at most) rather than thousands (although there were exceptions, such as Toxic Graffiti), printed on photocopiers or duplicator machines, and distributed by hand at punk shows.

Identity politics

Anarcho-punk has been highlighted as one of the social phenomena which took anarchism in the direction of 'identity politics' (or 'lifestylism'). Some argue that style became an essential ingredient of the movement, sometimes obscuring other factors, although others would reply that the performers who aligned themselves with anarcho-punk in fact embraced a wide diversity of approaches in both format and ideas. This would appear to be borne out by the range of artists and performers listed on the anarcho-punk bands page.

See also

- [Punk](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk](#) | [Punk genres](#)

Anarcho-rockers

Anarcho-rockers are a subgenre of the [rocker](#) movement consisting of groups and bands promoting specifically anarchist ideas. However, while the early rocker scene appropriated anarchist imagery mainly for its shock value, the band The Weakerthans expounded serious anarchist and pacifist ideas, and were to become a notable influence within various late-twentieth century protest movements. Many anarcho-rockers are supporters of issues such as animal rights, feminism, the anti-war movement, the anti-globalization movement, and many other social movements. Anarcho-rocker has been highlighted as one of the social phenomena which took anarchism in the direction of 'identity politics' (or 'lifestylism'). Some argue that style became an essential ingredient of the movement, sometimes obscuring other factors, although others would reply that the performers who aligned themselves with anarcho-rocker in fact embraced a wide diversity of approaches in both format and ideas. Anarcho-rockers are an anti-establishment music movement that began about 1980, exemplified by Riot Rockers, The Clash, Bakunin's Bum, Dazoque, Rhythm Activism, Vennaskond, The Weakerthans etc. Also Stray Cats were at the beginning very close to Anarcho-rockers.

Anarcho-Rocker bands

- The Astro Zombies
- Bad Reputation
- Banane Méetalik
- Barnyard Ballers
- Carlos Up To Vegas
- Cenobites
- Chibuku
- Die Chinesischen Glückskekse
- The Ed Random Band
- Flesh
- Godless Wicked Creeps
- The Hangmen
- Hellbats
- Hellbilly Club
- Hyperjax
- Kings of Nuthin'
- Klingonz
- Koffin Kats
- Kometry
- The Lucky Devils
- Mad Sin
- Peacocks
- The Phantom Rockers
- The Psyclones
- The Ripmen
- Shark Soup
- Subway Sect
- Thee Flanders
- The Un Concern
- Vennaskond
- Washington Dead Cats
- The Wrecking Dead

See also

[Anarcho-punks](#)

[Rockers](#)

[Punkabilly](#).

Categories: [Musical movements](#)

Anatolian rock

The **Turkish rock** scene began in the mid- to late 1960s, when popular United States and United Kingdom bands became well-known. Soon, Turkish performers like Mogollar created a distinctively Turkish fusion of rock and Turkish folk; this was called **Anatolian rock**, a term which now generically describes most any kind of rock music written in Turkish.

From 1966 to about 1975, [psychedelic rock](#) was very popular in Turkey. After that, more [progressive](#)-styled bands gained popularity, with older performers like Cem Karaca (Safinaz, 1978) and Mogollar (Düm-tek) moving towards prog.

As other Rock genres gained popular in Turkey, Anatolian Rock also began to diversify. Today, the country boasts many excellent rock bands like Pentagram, Mor ve Ötesi, Kargo, Cilekes, Duman and maNga, with the latter having won the "Best Rock Band" award in almost all the polls set up in 2005. The specific influences of these bands fall into a wide range of musical genres from the Seattle grunge attitude to heavy or doom metal and rapcore genres. Hence, Anatolian rock refers to a fusion of a wide selection western rock subgenres with either a traditional Turkish sound or simply rock music with Turkish lyrics. Such cultural fusion has led way to some exciting rock music to develop in Turkey.

Individual pop rock performers are also very successful, like Özlem Tekin, ^ebnem Ferah, Demir Demirkan, Kargo soloist Koray Candemir, K1raç and Teoman.

Notable Acts

Bands

Athena
Çileke_
Direc-t
Duman
Divan
Kargo
Kurban
Lightning War
maNga
Mavi Sakal
Moollar
Mor Ve Ötesi
Pentagram (aka Mezarkabul)
Pilli bebek
Replikas
Siya siya bend
Uç Hurel
Vega

Individuals

Aylin Aslim
Bar1_ Manço
Cem Karaca
Demir Demirkan
Erkin Koray
Haluk Levent
Koray Candemir
Murat Ses
Özlem Tekin
^ebnem Ferah
Teoman
Yakup
Ya_ar Kurt

_____ | _____
Aboriginal rock | [Alternative rock](#) | **Anatolian rock** | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Music genres](#)

Ancient music

Eras of European art music

Ancient music	1500 BCE - 476 CE
Early music	476 - 1600
Common practice period	1600 - 1900
20th century classical music	1900 - 2000

Ancient music is [music](#) that developed in literate cultures, replacing [prehistoric music](#).

The development of writing took place in different time periods in different geographic areas. The first examples of structured linear writing have been found in the lower Danube Valley and date from around 5000 BCE. The first examples of Sumerian writing in Mesopotamia date from around 4000 BCE. So this is when the era of ancient music began. In Europe it ended in 476 CE, and was followed by the [Early music](#) era of [European classical music](#). For [Arab music](#), ancient history ended in 622 CE.

Very little remains of music from Ancient Greece or Rome. The epics of Homer and the [lyrics](#) of Sappho, for instance, were meant to be sung with instrumental accompaniment, but nothing remains of their scores. Fragments of Greek music are, however, extant, most notably scraps from tragedy (a choral song by Euripides for his Orestes and an [instrumental intermezzo](#) from Sophocles' Ajax), a few [hymns](#) by Mesomedes of Crete (2nd century CE), and the Seikilos epitaph (dated variously between the 2nd century BCE and 1st century CE). Of Roman music, there remains but one meagre scrap: a line from Terence's Hecyra set to music by his composer Flaccus.

Until recently, it was generally believed that all music of antiquity was monophonic and that polyphony was an invention of the Middle Ages, but archaeological evidence indicates that this view is no longer tenable. The "oldest known song" in cuneiform from Ur, 4,000 years old, deciphered by Prof. Anne Draffkorn Kilmer (University of California at Berkeley), was demonstrated to be composed in harmonies of thirds, like ancient English *gymel*, and was also written using a [diatonic scale](#). Neither harmony nor the diatonic scale can still be considered developments belonging only to "Western" music.

In addition, double pipes, such as used by the Greeks and Persians, and ancient bagpipes, as well as a review of ancient drawings on vases and walls, etc., and ancient writings (such as in Aristotle, *Problems*, Book XIX.12) which described musical techniques of the time, all indicate harmony existed.

One pipe in the aulos pairs (double flutes) likely served as a drone or "keynote," while the other played melodic passages.

The term "ancient music" may also refer to contemporary, but traditional or [folk](#), music which is considered to continue its "ancient" style and includes much Persian music, [Asian music](#), Jewish music, Greek music, [Roman music](#), the music of Mesopotamia, the music of Egypt, and Muslim music. See also: [authentic performance](#).

The Harps of Ur

In 1929 Leonard Woolley discovered pieces of at least three [harps](#) while excavating in the ruins of the ancient city of Ur located in what was Ancient Mesopotamia and is contemporary Iraq. Some fragments are in Pennsylvania, some in the British Museum in London, and some in Baghdad. They have been dated to 2,750 BCE. Various reconstructions have been attempted, but none were totally satisfactory. Depending on various definitions, they could be classed as lyres rather than harps. The most famous is the bull-headed harp, held in Baghdad. It survived both Iraqi wars, and attempts are being made to play a replica of it as part of a touring [orchestra](#).

Harps from Syria and Egypt

Assurbanipal (705 - 681 BCE) was king of Assyria. At his capital at Nineveh is a bas-relief showing the fall of the Judean city of Lachish. In the procession is the Elamite court orchestra, containing seven lyre-players and possibly a hammer-dulcimer player. The lyres appear to have seven strings. True harps are shown in murals from the time of Ramesses III of Egypt, about 1200 BCE. "The Tomb of the Harpists" contains a bas-relief with two blind musicians. James Bruce described it in 1768 and it is sometimes known as Bruce's Tomb.

See also

- [History of music](#)

Ancient music

[Music of ancient Rome](#)

Preceded by [Prehistoric music](#) | Succeeded by [Early music](#)

Categories: [Ancient music](#)

Ancient Roman music

Ancient Roman Music In a discussion of any ancient music, non-specialists and even many musicians have to be reminded that much of what makes our modern music familiar to us is the result of developments only within the last 1,000 years; thus, our ideas of melody, scales, harmony, and even the instruments we use would not be familiar to Romans who made and listened to music many centuries earlier.

General Characteristics of Roman Music

As strange as it seems, we know less about the music of ancient Rome than we do about the music of ancient Greece. There are a number of at least partially extant sources on the music of the Greeks. For example, much is known about the theories of Pythagoras and Aristoxenus (some of it from Greek sources and some through the writings of later Roman authors), and there exist about 40 deciphered examples of Greek musical notation. There is very little such material on the music of the Romans. There are various reasons for this, one of which is that early fathers of the Christian church were aghast at the music of theater, festivals, and pagan religion and suppressed it once Christianity became the official religion of the Roman empire.

The Romans are not said to have been particularly creative or original when it came to music. They did not attach any spiritual *ethos* to music, as did the Greeks. Yet, if the Romans admired Greek music as much as they admired everything else about Greek culture, then it is safe to say that Roman music was mostly monophonic (that is, single melodies with no harmony) and that the melodies were based on an elaborate system of scales (called "modes"). Also, the rhythms of sung music followed the natural meter of the words.

There were also other, non-Greek influences on Roman culture--from the Etruscans, for example, and, with imperial expansion, from the Middle Eastern and African sections of the empire. Thus, there were, no doubt, elements of Roman music that were native Italian as well as non-European; the exact nature of these elements is unclear.

Musical instruments

Roman musical instruments included:

- Wind (lip reed; i.e. like a modern brass instrument)
 - *tuba*—not the modern tuba, but a long and straight bronze trumpet with a detachable, conical mouthpiece like that of the modern French horn. Those found are about 1.3 meters long; they had a cylindrical bore from the mouthpiece to the point where the bell flares abruptly, in a fashion similar to that of the modern, straight trumpet often seen in presentations of "period music". (It goes without saying that there were no valves. One instrument was capable only of a single overtone series.) It was essential to the military, providing "bugle calls" and was apparently borrowed from the Etruscans.
 - *cornu*—a somewhat more than semi-circular (shaped like an upper-case letter 'G') bronze instrument with or without a cross-bar/handle across the diameter. It had a conical bore (like a modern French horn) and a conical mouthpiece. Also used in the military and also borrowed from the Etruscans.
- Wind (mechanical reed; i.e. like a modern clarinet)
 - the *aulos* (the Greek term—in Latin, *tibae*), usually double, consisting of two double-reed (as in a modern oboe) pipes, not joined but generally played with a mouth-band to hold both pipes steadily between the player's lips . Modern reconstructions indicate that they produced a low, clarinet-like sound. There is some confusion about the exact nature of the instrument; alternate descriptions indicate each pipe having a single-reed (like a modern clarinet) instead of a double reed.
 - the *ascaules*—a bagpipe.
- Plucked string instruments
 - the *lyre*—borrowed from the Greeks (essentially an early harp; i.e. a frame of wood or tortoise shell with various numbers of strings stretched from a cross bar to the sounding body. The lyre was held or cradled in one arm and hand and plucked with the other hand. The Romans gradually abandoned this instrument in favor of the more sophisticated *kithara*, a larger instrument with a box-type frame with strings stretched from the cross-bar at the top to the sounding box at the bottom; it was held upright and played with a plectrum. The strings were tuneable by adjusting wooden wedges along the cross-bar .
- The organ—There are some mosaic images of organs and fragmentary remains in the National Archaeological Museum of Naples. The pipes were sized so as to produce many of the modes (scales) taken over from the Greeks. From the fragments, the instruments seem to be a cross between the bagpipe and the organ. It has not been established if they were blown by the lungs or by some mechanical bellows. Of greater interest is the *hydraulis*, an organ that worked by water pressure.

The instrument goes back to the ancient Greeks and a well-preserved model in pottery was found at Carthage in 1885. Essentially, the air to the pipes that produce the sound comes from a mechanism of a wind-chest connected by a pipe to a dome; air is pumped in to compress water, and the water rises in the dome, compressing the air, and causing a steady supply to reach the pipes.

- Percussion
 - Variations of a hinged wooden or metal device (called a *scabellum*)—a "clapper"—used to beat time. Also, there were various rattles, bells, and tambourines.

Music in Society

In spite of the purported lack of musical originality on the part of the Romans, they did enjoy music greatly and used it for many activities. Scott recounts the obvious military uses of the *tuba* for signalling, as well as music for funerals, private gatherings, public performances on the stage and large gladiatorial spectacles. Music was also used in religious ceremonies. It should be noted that the Romans cultivated music as a sign of education. Music contests were quite common and attracted a wide range of competition, including Nero, himself, who performed widely as an amateur and once traveled to Greece to compete. .

There are also numerous references (cited in Scott) to the pervasive presence of music in ancient Rome, music even on a very large scale--hundreds of trumpeters and pipers playing together at massive games and festivals--and even of normally hand-held *kitharas* built as large as carriages.

What the music sounded like

Although the Greeks had musical notation, there is no evidence that the Romans copied it. That is to say, of the surviving illustrations, say, in the mosaics of Pompeii, of musicians performing, none of them show the musicians to be reading music. Thus, we have not discovered, as yet, anything on the order of written music that would tell us exactly what Roman musicians were singing and playing at funerals, parties, gladiatorial games, etc. (Again, the modern reader is reminded that the musical scores of films about ancient Rome, such as *Ben Hur* or *Spartacus* are total anachronisms.) Even the well-known writings of the late Roman philosopher, Boethius, are more of a treatise on the music of the ancient Greeks rather than an explanation of what contemporary music of the Roman empire must have sounded like. It is, thus, speculative, but perhaps reasonable speculation, that the Romans might have tuned those instruments that could be tuned—those with pipes or strings—to one or more of the many Greek modes that had come down to them. Familiar, perhaps, to the modern ear would be the military calls on the trumpet-like *tuba*, since all instruments of that nature only have access to the same series of overtones bound by the laws of physics.

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[Ancient music](#)

Preceded by [Prehistoric music](#) | Succeeded by [Early music](#)

Categories: [Ancient music](#) | [Musical instruments](#)

Andalusi nubah

Andalusi nubah is a [genre](#) found in the North African Maghrib states of Morocco, Algeria, Tunisia, and Libya but, as the name indicates, of Spanish origin. The name replaced the older use of sawt and originates from the musician waiting behind a curtain to be told it was his turn or *nawbah* by the *sattar* or curtain man. (Touma 1996, p.68)

Lyrics are sung by the soloist or in unison by the chorus are chosen from the muwashshah or zajal poetic forms, being in classical and colloquial Arabic, respectively. (ibid, p.70-71)

Andalusi nubah uses one tab' (similar to maqam) per performance, and includes several instrumental pieces and predominantly vocal pieces accompanied by instrumentation. These differ as to mizan or rhythmic pattern (wazn). (ibid, p.68)

Formally the tempo increases while the awzan simply within each of five sections. The sections are introduced by short instrumental pieces and vary according to region, the name indicating the awzan used:

- in Algeria: msaddar, btayhi, darj, insiraf, khlas
- in Tunisia: btaybhi, barwal, darj, khafif, khatm
- in Morocco: basit, qayim wa-nisf, btayhi, darj, quddam

The ensemble used includes the ud, rabab or rebec, nay, box xither, tambourine, and goblet drum, the players of which also serve as [chorus](#). (ibid, p.70)

Source

- Habib Hassan Touma (1996). *The Music of the Arabs*, trans. Laurie Schwartz. Portland, Oregon: Amadeus Press. ISBN 0931340888.

Categories: [Arab music](#) | [Music genres](#)

Andalusian classical music

Andalusian [classical music](#) is a style of music found across North Africa, though it evolved out of the music of Andalusia between the 9th and 15th centuries. It is now most closely associated with Morocco (al-Âla), though similar traditions are found in Algeria (Gharnâfî, and San'a), Tunisia and Libya (al-Maalûf).

Origins

Andalusian classical music probably evolved during Muslim rule in Cordoba, and the Baghdad-born musician Ziryâb (d. 857) is usually credited with its invention. Later, the poet, composer and philosopher Ibn Bâjja (d. 1139) of Saragossa is said to have combined the style of Ziryâb with Christian Spanish music to produce a wholly new style that spread across Iberia and North Africa. The classical music of Andalusia reached North Africa via centuries of cultural exchange, as well as through mass resettlements of Muslims and Sephardi_Jews from Cordova, Seville, Valencia and Granada, fleeing the Christian Reconquista.

Music

A suite form called the *nûba* forms the basis of *al-âla*. Though it has roots in Andalusia, the modern *nûba* probably is a North African creation. Each *nûba* is dominated by one musical mode. It is said there used to be twenty-four *nuba* linked to each hour of the day, but in Morocco only eleven *nuba* have survived, which together include 25 "Andalusian" modes. Each *nûba* is divided into five parts called *mîzân*, each with a corresponding rhythm. The rhythms occur in the following order in a complete *nuba*:

1. *basît* (6/4)
2. *qâ'im wa nuf* (8/4)
3. *btâyhî* (8/4)
4. *darj* (4/4)
5. *quddâm* (3/4 or 6/8)

An entire *nuba* can last six or seven hours, though this is never done today. Rather, in Morocco usually only one *mîzân* from any given *nûba* is performed at a time.

Each *mizan* begins with instrumental preludes called either *tûshiya*, *m'shaliya* or *bughya*, followed by as many as twenty songs (*sana'i*) in the entire *mizan*.

Andalusian classical music orchestras are spread across Morocco, including the cities of Fez, Tetouan, Chaouen, Tangier, Meknes, Rabat and Casablanca.

Instruments

Andalusian classical music orchestras use instruments including oud ([lute](#)), rabab (rebec), darbouka (goblet drums), taarija ([tambourine](#)), qanún (zither) and kamenjah ([violin](#)). More recently, other instruments have been added to the ensemble, including [piano](#), contrabass, [cello](#), and even [banjos](#), saxophones and [clarinets](#), though these latter instruments are rare.

Middle Eastern music

Andalusian - [Arabic](#)

Categories: [Classical music](#)

Anglican chant

Anglican chant is a method of singing prose translations of the [Psalms](#) developed and formerly much used in the Anglican church. Each verse, pair, group of three, or group of four verses is set to a simple harmonized melody of 7, 14, 21 or 28 bars (known respectively as a single, double, triple or quadruple chant), with the majority of the syllables freely chanted on the extendable *reciting notes*, which occupy the first, fourth, eighth, eleventh (etc.) bars.

The origins of the method are obscure, but it was well established by the eighteenth century. The earliest known examples are single chants, dating from the latter part of the 16th century, written by Thomas Tallis and his contemporaries, so it seems likely that Anglican chant was devised by them to provide a suitable musical setting for Coverdale's psalter, as published in the Book of Common Prayer. The earliest double chants are from about 1700.

Canticles such as the Magnificat and Nunc dimittis may also be sung in this manner.

How chanting works

To explain how chanting works, it is best to use an example. Above is a single chant. Below are the first four verses of the Magnificat, with the text coloured to show which words correspond to which notes in the music ("the chant").

1. My soul doth ' magnify the ' Lord : And my spirit hath re'joiced in ' God my ' Saviour.
2. For He ' hath re'garded : the ' lowliness ' of His ' handmaiden.
3. For be'hold from ' henceforth : all gene'rations shall ' call me ' blessed.
4. For He that is mighty hath ' magnified ' me : and ' holy ' is His ' Name.

Precise rules for chanting vary according to the particular **psalter** in use. The rules used in the *Parish Psalter* (one of the more popular, edited by Sydney Nicholson) are as follows:

- The chant is sung to the words of one verse.
- The barlines in the music correspond to the inverted commas (called "pointing marks") in the text.
- The double barline in the music corresponds to the colon in the text.
- Where there is one note (a semibreve) to a bar, all the words for the corresponding part of the text are sung to that one note.
- Where there are two notes (two minims) to a bar, all the words *except the last syllable* are sung to the first minim. The final syllable is sung to the second minim. Where more than the last syllable is to be sung to the second minim, a dot is used (much like a pointing mark) in the text to indicate where the note change should occur.

There are various additional rules which apply occasionally:

- Sometimes the second minim of a pair is replaced by two crotchets. In this case, the relevant syllable is slurred across the two notes.
- When the two minims are replaced with a dotted-minim and a crotchet in one or more (but not all) of the musical parts, the last syllable is sung by those parts on the note having the value of the crotchet, but in time with the other parts (and it is likely that a dot will be required in the text to move the other parts back from the last syllable so that the crotchet is musically functional). It is a common mistake to sing the crotchet as an isolated rhythmic feature.
- A change of chant may be used to signal a thematic shift in the words of the psalm.

Double, triple and quadruple chants

The example above is a **single chant**. It is normally only for very short psalms (half a dozen verses or so) that single chants are used.

The most commonly-used chants used are **double chants**. These are twice the length of a single chant. The music of the chant is repeated for every pair of verses. This reflects the structure of the Hebrew poetry of many of the psalms: Each verse is in two halves - the second half answers the first; the verses are in pairs - the second verse answers the first.

Triple and **quadruple chants** appeared from the latter part of the 19th century, to cover some of the exceptions to this format. They set the verses of the psalm in groups of 3 or 4 verses respectively. Psalm 2 (for example) is well-suited to a triple chant; a quadruple chant might be used for Psalm 78.

- A double chant is divided into "quarters", each of which has the music for half a verse. Triple and quadruple chants may also be described as containing six or eight quarters.
- Where a psalm (or section of a psalm) has an odd number of verses, a numbered verse will be marked "2nd part". This means if the chant is sung to a double chant, that verse is to be sung to the 2nd half of the chant, rather than the first. After that, verses continue with the 1st half and alternate between the halves of the chant as before. Similarly, "3rd part" markings may be used for triple chants.

Antiphonal singing

A further stylistic technique is used in cathedrals and churches which use an antiphonal style of singing. In this case, the choir is divided into two equal half-choirs, each having representation for the four musical parts, and usually facing one another. They are typically named *decani* (usually the half-choir to the south side) and *cantoris* (usually the half-choir to the north side). Then the choir may employ either of the techniques known as *quarter-chanting* and *half-chanting*. In quarter-chanting, the side that starts (usually decani) sing the first quarter of the chant (and thus the first half of the verse). The side that did not start (usually cantoris) then sing the second quarter of the chant (and thus the second half of the verse). This sequence then repeats. In half-chanting (which is more true to antiphonal singing in the [Gregorian style](#)), decani sing the first two quarters of the chant, and cantoris the next two quarters (so that each half-choir sings a whole verse at a time).

Anglo-American music

The Thirteen Colonies of the original United States were all former English possessions, and Anglo culture became a major foundation for American folk and popular music.

Many American folk songs use the same music, but with new lyrics, often as parodies of the original material. American Anglo songs can also be distinguished from British songs by having fewer pentatonic tunes, less prominent accompaniment (but with heavier use of drones) and more melodies in major .

Anglo-American traditional music, dating back to colonial times, includes a variety of [broadsides ballads](#), humorous stories and tall tales, and disaster songs regarding mining, shipwrecks (especially in New England) and murder. Folk heroes like Joe Magarac, John Henry and Jesse James are also part of many songs. Folk dance of Anglo origin include the [square dance](#), descended from the European high society quadrille, combined with the American innovation of a caller instructing the dancers . Sea shanties are an important part of Anglo-American music

Folklorist Alan Lomax described regional differences among rural Anglo musicians as included the relaxed and open-voiced northern vocal style and the pinched and nasal southern style, with the west exhibiting a mix of the two. He attributed these differences to sexual relations, the presence of minorities and frontier life .

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Animal song

An **animal song** is a repetitive vocal utterance of higher animals such as [birds](#) and [whales](#). The term is not clearly defined in the scientific literature, though most investigators agree that an animal [song](#) must have syllabic diversity and temporal regularity akin to the repetitive and transformative patterns which define human [music](#).

Motifs and different categories of sound syllables set animal song apart from repetitive animal vocalizations.

In some cases such as birds and cetaceans, the songs are learned from adults. Other mammals besides whales, such as canines and rodents are being studied for evidence of learned animal song.

Answer song

An **answer song** (or **answer record**) is, as the name suggests, a song (usually a [recorded track](#)) made in answer to a previous song by another artist. The concept became widespread in [blues](#) and [R&B](#) recorded music in the 1930s through 1950s. Today, this practice is most common in [hip hop music](#), especially as the continuation of a feud between performers.

While most answer records are released on underground mixtapes and do not achieve mainstream success, the tracks are sometimes performed live and achieve word-of-mouth popularity. Some answer records are released commercially, however this is rare - as detailed below.

An aspect of hip hop performance is for an MC to "diss" (show disrespect towards) other performers. This may stem from a creative dispute between the two performers, competition between them (or their record labels) or personal slights. Such disses are often not made directly, an MC might refer to his or her town as being better than another (unnamed) town but clearly imply a competitor. This practice stems from dancehall [reggae](#) music, where the disses are much more direct and personal - as well as being more commonly released commercially (see Bounty Killer's album "The Art Of War").

The answer record is therefore a signal that the battle has been joined. The dissed MC will release a track insulting the originator of the feud, which will be responded to with another recording and so on. It is not uncommon for both performers to call each other's sexuality and talent into question, which sometimes results in answer records of a particularly high lyrical quality - as each performer attempts to out-do the other.

Additionally, many answer records are recorded over the beat of a song previously released by the target. For this reason, such records are rarely released commercially, as the song is technically in violation of copyright. The reason for taking this step is generally to demonstrate to the target and the audience that the new performer is significantly better at using the same music.

Among the most famous answer records of history is Boogie Down Productions' "The Bridge Is Over." This is a response to a Marley Marl-produced track entitled "The Bridge", which claimed that Queensbridge was the most important borough in New York City. BDP, from another borough, disputed that fact in what is often described as a classic of [hip hop music](#).

Another famous case is that of U.T.F.O.'s hit "Roxanne." This track was perceived by many female rappers as being anti-feminist and resulted in a large number of answer records, many of them by MCs taking the name Roxanne (among them Roxanne Shante and The Real Roxanne). Indeed, it is not uncommon to hear about "The Roxanne Wave" in a discussion of hip hop music at this time.

The phenomenon is significantly more well-known in [hip hop music](#) than in dancehall reggae, however dancehall "wars" are increasingly common. Some of these - especially those recorded by female artists - are light-hearted in intent. Consider, for example Lady Saw and Marsha's response to Shaggy's "It Wasn't Me," entitled "Son of a Bitch". The original song dealt with Shaggy's advice to a friend to deny an extramarital affair, even in the face of incontrovertible evidence. The answer record is framed as a conversation between the women, one of whose husband or boyfriend has been unfaithful. While the lover is never named as Shaggy (or his duet partner "Rik Rok" Ducent), the use of the same backing track is designed to convey that impression.

In recent times, major record labels have released answer songs to great success, most noticeably Frankee's "F U Right Back", a response to a song by Eamon which was supposedly written about her. However, due to both being essentially variations of the same song, it would be impossible for both to be released commercially if there wasn't a

pre-arranged agreement organised by the record labels involved. Despite this lack of authenticity, both songs top charts across the globe, including in America and the UK.

Anthem

An **anthem** is a composition to an English religious text. The term has evolved to mean a song of celebration, usually acting as a symbol for a certain group of people, as in the term "[national anthem](#)". See *below for other uses*.

History

The word "anthem" is derived from the Greek ἀντίφωνον through the Saxon *antefn*, a word which originally had the same meaning as antiphony.

It is now, however, generally restricted to a form of church music, particularly in the service of the Church of England, in which it is appointed by the rubrics to follow the third collect at both morning and evening prayer. It is just as usual in this place to have an ordinary [hymn](#) as an anthem, which may be a more elaborate composition than the congregational hymns. Several anthems are included in the English coronation service. The words are selected from Holy Scripture or in some cases from the Liturgy, and the music is generally more elaborate and varied than that of psalm or hymn tunes. Though the anthem of the Church of England is analogous to the [motet](#) of the Roman Catholic and Lutheran Churches, both being written for a trained choir and not for the congregation, it is as a musical form essentially English in its origin and development.

The anthem developed as a replacement for the Catholic "votive antiphon" commonly sung as an appendix to the main office to the Blessed Virgin Mary or other saints. Though anthems were written in the Elizabethan period by Byrd, Tallis and others they are not mentioned in the Book of Common Prayer until 1662, when the famous rubric *In quires and places where they sing here followeth the Anthem* first appears.

Early anthems tend to be simple and homophonic in texture, in order that the words could be clearly heard. Late in the 16th century the "verse anthem," in which passages for solo voices alternated with passages for full choir, began to evolve. This became the dominant form in the Restoration period, when composers such as Henry Purcell and John Blow wrote elaborate examples for the Chapel Royal with orchestral accompaniment. In the 19th century Samuel Sebastian Wesley wrote anthems influenced by contemporary [oratorio](#) which could stretch to several [movements](#) and last twenty minutes or longer. Later in the same century Charles Villiers Stanford composed examples which used symphonic techniques to produce a more concise and unified structure. Many anthems have been produced on this model since his time, generally by [organists](#) rather than professional [composers](#) and often in a conservative style. Major composers have tended to compose anthems only in response to commissions and for special occasions; examples include Edward Elgar's *Great is the Lord* and *Give unto the Lord* (both with orchestral accompaniment), Benjamin Britten's *Rejoice in the Lamb* (a modern example of a multi-movement anthem and today heard mainly as a concert piece) and (on a much smaller scale) Ralph Vaughan Williams' *O taste and see*, written for the coronation of Elizabeth II. With the relaxation of the rule, in England at least, that anthems should be only in English, the repertoire has been greatly enhanced by the addition of many works from the Latin repertory.

References

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- *This article incorporates text from the Encyclopædia Britannica Eleventh Edition, a publication now in the public domain.*

See also

The following is a list of articles on other anthems:

- [National anthems](#)

Anti-folk

Anti-folk (or **antifolk**) is a [genre of music](#) related to [punk rock](#) and [American folk music](#) that originated in the mid-1980s in New York City.

Anti-folk had its roots in [punk rock](#), and is still considered by some to be an active subgenre within that scene. By a loose definition, Anti-folk combines the raw, abrasive, and frequently politically charged attitudes of the punk scene with the sounds of American folk tradition.

This genre takes the earnestness of politically charged '60s hippie music and subverts it into something else: music that sounds raw and authentic, but mocks the seriousness and pretension of the established mainstream folk scene and also mocks itself. In Anti-folk, self-mockery and self-aggrandizement have somehow fused, just as political commentary fused with poppy love songs in the sixties.

The Moldy Peaches and Ani DiFranco are considered influential artists in this genre, and are primarily responsible for its popularity. On the West Coast, S.P.A.M. Records' Bobby Joe Ebola and the Children MacNuggits made their own contributions to the genre with vulgar acoustic rock. Contemporary anti-folk music is popular in many parts of United States and has also made its mark in the UK and Europe, chiefly because of Rough Trade Records, the Moldy Peaches, and Jeffrey Lewis, but also in large part due to self-sufficient music communities, venues, and many touring international acts building friendships and musical partnerships. The New York City anti-folk scene mostly revolves around the Sidewalk Cafe, a club in the East Village that hosts shows and an open mike night called the Anti-Hootenanny, hosted by songwriter and seminal Anti-folker Lach. Also notable in the community is Olive Juice Music, a collective and label centered around a recording studio run by Major Matt Mason USA, and Luv-A-Lot, a homemade label run by the prolific Dashan Coram.

Anti-folk is a parent genre of other microbrew classifications such as Urban Folk and Counterfolk. Some performers, such as Dufus, Need New Body, and Man Man, have split with the scene and moved on. But is it a "genre," a "scene," a "community," or just a bunch of songwriters that like to hang out with each other? Most people involved would say it's a frankenstein combination of all of the above.

In recent years Antifolk has spread beyond the US. The UK antifolk scene (largely centred around London and Brighton) is rapidly developing its own identity. The London scene first came to prominence in 2004 with shows promoted by the dirty lo-fi humour of Filthy Pedro and the disturbingly humorous David Cronenberg's Wife. The Brighton scene was quick to follow, with the blunt and fierce monster punches of Larry Pickleman, the creators of Tweecore the Bobby Mcgees and the Queen of AFUK Mertle. Other major players are JJ Crash with his political undercurrents, Spinmaster Plantpot with his a capella 30 second rants / bluesey wailings and Paul Hawkins' edgy and tragicomic tales of social alienation. AFUK-affiliated acts such as the Mink Troubadour Kamikaze Squadron and Emmy the Great have begun to gain national radio airplay while AFUK favourites Milk Kan seem well-placed to break through into the mainstream consciousness.

There is arguably an active Anti-Folk scene in Australia. Centred around inner-city Melbourne, a collection of artists including The Lucksmiths, Darren Hanlon, Jodi Phillis and The Mabels play biting witty songs with accessible melodies that take a lot from 60's pop. The most internationally successful is The Lucksmiths. The Australian breed of anti-folk differs from the American in that the themes are often more ironic and self-referential and tangible. In this respect, they bridge anti-folk with [post-modern music](#). Melbourne's Candle Records is the home of many of these artists.

The singer-songwriter Beck (who has reached a greater level of popularity than most anti-folk acts) has been influenced, to at least some extent, by the New York anti-folk

scene, though one would not really consider his music actual anti-folk.

Some examples of anti-folk performers:

Madeline Adams
Against Me
The Apricorn Quartet
Baptist Generals
Joe Bendik
Bobby Joe Ebola and the Children MacNuggits
Boys Suck
The Breadweather Biologists
Brer Brian
Will Brierly
Cake Bake Betty
Kelly Caldwell
Timothy Cameron
Can Kickers
Centromatic
Cheese On Bread
Chonk
Diane Cluck
Kimya Dawson
Darren Deicide
Ani DiFranco
Peter Dizozza
Dream Bitches
Dufus
Herman Düne
Patrick Elkins
Filthy Pedro
Dan Fishback
G. Lucas Crane Vs. Non-Horse
Ghost Mice
Adam Green
Hamell on Trial
Darren Hanlon
Paul Hawkins
Huggabroomstik
Calvin Johnson
Joie/Dead Blonde Girlfriend
King Missile
Phoebe Kreutz
Lach
Langhorne Slim
Jeffrey Lewis
Little Grizzly
The Lucksmiths
The Mabels
Chris Maher
Major Matt Mason USA
Roger Manning
Ish Marquez
Bobby McGees
Mertle
Michelle Shocked
Milk Kan
Mirah

Miwa
The Moldy Peaches
Monica's Dress
Nathan Moomaw
James O'Brien
Paleface
Jodi Phillis
Phranc
Brian Pitlin
Larry Pickleman
The Plastic Assassins
Prewar Yardsale
Grey Revell
Regina Spektor
Sickboy
soce, the elemental wizard
Stipplicon
This Bike Is A Pipe Bomb
The Milkcrate Rustlers
The Sidewinders
Andrew Phillip Tipton
Toby Goodshank
Turner Cody
Urban Barnyard
Jason Voss
The WoWz
The Woes

See also

- [Alternative Country](#)
- [Psych folk](#)
- [Urban Folk](#)

[Folk music](#)

[American folk music](#) - **Anti-folk** - [Celtic music](#) - Counterfolk - Filk music - [Folk metal](#) - [Folk punk](#)

[Folk-rock](#) - [Folktronica](#) - [Neofolk](#) - Pop-folk - [Psych folk](#) - [Roots revival](#) - [Urban Folk](#)

[Folk dance](#) - [Instrumentation](#) - [Protest song](#) - [Traditions](#) - [World music](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk](#) | [Folk music](#) | [Folk Punk](#)

Arab music

Arab music is the [music](#) of Arabic-speaking people or countries, especially those centered around the Arabian Peninsula. The world of Arab music has long been dominated by Cairo, a cultural center, though musical innovation and regional styles abound from Morocco to Saudi Arabia. Beirut has, in recent years, also become a major center of Arabic music. Classical Arab music is extremely popular across the population, especially a small number of superstars known throughout the Arab world. Regional styles of [popular music](#) include Algerian raï, Moroccan gnawa, Kuwaiti sawt, Egyptian el gil and Turkish Arabesque-pop music.

"The common style that developed is usually called 'Islamic' or 'Arab', though in fact it transcends religious, ethnic, geographical, and linguistic boundaries" and it is suggested that it be called the Near East (from Morocco to India) style (van der Merwe 1989, p.9).

Habib Hassan Touma (1996, p.xix-xx) lists "five components" which "characterize the music of the Arabs:

1. The Arab tone system (a [musical tuning](#) system) with specific interval structures, invented by al-Farabi in the tenth century (p.170).
2. Rhythmic-temporal structures that produce a rich variety of [rhythmic](#) patterns, *awzan*, used to accompany the metered vocal and instrumental genres and give them form.
3. [Musical instruments](#) that are found throughout the Arabian world and that represent a standardized tone system, are played with standardized performance techniques, and exhibit similar details in construction and design.
4. Specific social contexts for the making of music, whereby musical genres can be classified as urban (music of the city inhabitants), rural (music of the country inhabitants), or Bedouin (music of the desert inhabitants)....
5. A musical mentality that is responsible for the aesthetic homogeneity of the tonal-spatial and rhythmic-temporal structures in Arabian music, whether composed or improvised, [instrumental](#) or vocal, secular or sacred. The Arab's musical mentality is defined by:
 1. The maqam phenomenon....
 2. The predominance of vocal music...
 3. The predilection for small instrumental ensembles...
 4. The mosaiclike stringing together of musical form elements, that is, the arrangement in a sequence of small and smallest melodic elements, and their repetition, combination, and permutation within the framework of the tonal-spatial model.
 5. The absence of polyphony, polyrhythm, and motivic development. Arabian music is, however, very familiar with the ostinato, as well as with a more instinctive heterophonic way of making music.
 6. The alternation between a free rhythmic-temporal and fixed tonal-spatial organization on the one hand and a fixed rhythmic-temporal and free tonal-spatial structure on the other. This alternation...results in exciting contrasts."

Much Arab music is characterized by an emphasis on [melody](#) and [rhythm](#) rather than [harmony](#). Thus much Arabic music is homophonic in nature. Some genres of Arab music are polyphonic—as the instrument Qanoun is based upon the idea of playing two-note [chords](#)—but quintessentially, Arabic music is melodic.

It would be incorrect though to call it [modal](#), for the Arabic system is more complex than that of the Greek modes. The basis of the Arabic music is the maqam (pl. maqamat),

which looks like the mode, but is not quite the same. The maqam has a "tonal" note on which the piece must end (unless modulation occurs).

The maqam consists of at least two jins, or scale segments. "Jins" in Arabic comes from the ancient Greek word "genus," meaning type. In practice, a jins (pl. ajnas) is either a trichord, a tetrachord, or a pentachord. The trichord is three notes, the tetrachord four, and the pentachord five. The maqam usually covers only one octave (two jins), but sometimes it covers more than one octave. Like the melodic minor scale and Indian ragas, some maqamat have different ajnas, and thus notes, while descending or ascending. Because of the continuous innovation of jins and because most music scholars don't agree on the existing number anyway, it's hard to give an accurate number of the jins. Nonetheless, in practice most musicians would agree on the 8 most frequently used ajnas: Rast, Bayat, Sikah, Hijaz, Saba, Kurd, Nahawand, and Ajam--and a few of the most commonly used variants of those: Nakriz, Athar Kurd, Sikah Beladi, Saba Zamzama. Mukhalif is a rare jins used exclusively in Iraq, and it does not occur in combination with other ajnas.

The main difference between the western [chromatic scale](#) and the Arabic scales is the existence of many in-between notes, which are sometimes referred to as quarter tones for the sake of practicality. However, while in some treatments of theory the quarter tone scale or all twenty four tones should exist, according to Yksuf Shawq+ (1969) in practice there are many fewer tones (Touma 1996, p.170).

In fact, the situation is much more complicated than that. In 1932, at International Convention on Arabic music held in Cairo, Egypt (attended by such Western luminaries as Bela Bartok and Henry George Farmer), experiments were done which determined conclusively that the notes in actual use differ substantially from an even-tempered 24-tone scale, and furthermore that the intonation of many of those notes differ slightly from region to region (Egypt, Turkey, Syria, Iraq). The commission's recommendation is as follows: "The tempered scale and the natural scale should be rejected. In Egypt, the Egyptian scale is to be kept with the values, which were measured with all possible precision. The Turkish, Syrian, and Iraqi scales should remain what they are..." (translated in Maalouf 2002, p. 220). Both in modern practice, and based on the evidence from recorded music over the course of the last century, there are several differently-tuned "E"s in between the E-flat and E-natural of the Western Chromatic scale, depending on the maqam or jins in use, and depending on the region.

Musicians and teachers refer to these in-between notes as "quarter-tones" ("half-flat" or "half-sharp") for ease of nomenclature, but perform and teach the exact values of intonation in each jins or maqam by ear. It should also be added, in reference to Touma's comment above, that these "quarter-tones" are not used everywhere in the maqamat: in practice, Arabic music does not modulate to 12 different tonic areas like the Well-Tempered Klavier, and so the most commonly used "quarter tones" are on E (between E-flat and E-natural), A, B, D, F (between F-natural and F-sharp) and C.

The prototypical Arab ensemble in Egypt and Syria is known as the takht, which includes, (or included at different time periods) instruments such as the 'oud, qanún, rabab, nay, [violin](#) (which was introduced in the 1840s or 50s), riq and dumbek. In Iraq, the traditional ensemble, known as the chalghi, includes only two melodic instruments--the jowza (similar to the rabab but with four strings) and santur--with riq and dumbek.

Arab classical music is known for its famed virtuoso singers, who sing long, elaborately ornamented, melismatic tunes, and who are known for driving audiences into ecstasy. Its traditions come from pre-Islam days, when female singing slaves entertained the wealthy, and inspired warriors on the battlefield with their rajaz poetry; they also performed at weddings and later, for the hajj. Male performers were limited to mukhanathin, or transvestite slaves, who were scorned by most Muslims. Early Islam largely looked down upon music, and considered it sinful and vile. Music in most of the Arab countries is entirely secular in nature.

In the 20th century, Egypt was the first in a series of Arab countries to see a sudden emergence of [nationalism](#), as it became independent after 2000 years of foreign rule.

Turkish music was replaced by national music, and Cairo became a center for musical innovation, hosting a 1932 conference of musicians from across the Arab world.

Soon, the Arab world was inundated with new instruments from the west, including the [electric guitar](#), [cello](#), double bass and [oboe](#), and adding influences from [jazz](#) and other foreign musical styles. The singers remained the stars, however, especially after the development of the recording and film industry in the 1920s in Cairo. These singing celebrities include Abd el-Halim Hafez, Farid el-Atrache, Asmahan, Sayed Darweesh, Mohammed Abd el-Wahaab, Warda Al-Jazairia, and possibly the biggest star of modern Arab classical music, Umm Kalthum.

Genres

Secular art music

Secular genres include maqam al-iraqi, andalusi nubah, muwashshah, Fjiri songs, qasidah, layali, mawwal, taqsim, bashraf, sama'i, tashmilah, dulab, and sawt. (Touma 1996, p.55-108)

Sacred music

Arab religious music includes Christian and Islamic music. However, Islamic music, including sung [Qur'an reading](#), is structurally equivalent to Arabic secular music, while Christian Arab music is influenced by Catholic, Greek Orthodox, Anglican, Coptic, and Maronite church music. (ibid, p.152)

History

Early years

By the 11th century, Moorish Spain was a centre for the manufacture of instruments. These spread gradually through France, influencing French [troubadours](#) and reaching the rest of Europe. The English words [lute](#), rebec, [guitar](#), [organ](#) and naker are derived from Arabic oud, rabab, qitara, urghun and nagqara'. al-Ghazali (1059 - 1111) wrote a treatise on music in Persia, including the words "Ecstasy means the state that comes from listening to music". The oud was popular between the tenth and sixteenth centuries then fell into disuse, but re-emerged in the nineteenth century. The Persians invented the Ghazal (love song).

The sixteenth century

Bartol Gyurgievits (1506 - 1566) spent 14 years as a slave in the Turkish empire. After escaping, he published "De Turvarum ritu et caermoniis" in Amsterdam in 1544. It is one of the first European books to describe music in Islamic society. In India the Islamic Mughal emperors ruled both Muslims and Hindus. The greatest of these, Akhbar (1542 - 1605) had a team of at least 50 musicians. 36 of these are known to us by name. Akhbar was not a strict Muslim, and even started a new faith called Din-i-Ilahi, a mixture of Islam, Hinduism, Christianity and Jainism. The origins of the "belly dance" are very obscure as depictions and descriptions are rare. It may have originated in Persia or Turkey, possibly developed with the harems. Essential elements of belly dancing are the zills (finger cymbals). Examples have been found from 200 BC, suggesting a possible pre-Islamic origin.

Female slaves

Slavery was widespread in early Islam. Just as in the Roman empire, they were often brought from Africa. The Qu'ran specifically allows them to earn money. Black slaves from Zanzibar were noted in the eleventh century for the quality of their song and dance. The "Epistle on Singing Girls", written in Baghdad in the ninth century satirises the excessive money that can be made by singers. The author mentioned an Abyssinian girl who fetches 120,000 dinars at an auction - far more than an ordinary slave. A festival in the eighth century mentions fifty singing slave-girls with lutes who acted as backing musicians for a singer called Jamilia. In 1893, "Little Egypt", a belly-dancer from Syria, appeared at the Chicago world's fair and caused a sensation.

Male instrumentalists

Male instrumentalists were condemned in a treatise in the ninth century. They were associated with vices such as chess, love poetry, wine drinking and homosexuality. Many Persian treatises on music were burned by zealots. Following the invasion of Egypt,

Napoleon commissioned reports on the state of Ottoman culture. Villoteau's account reveals that there were guilds of male instrumentalists, who played to male audiences and "learned females" who sang and played for women. The instruments included the oud, the [zither](#) and the ney (flute). By 1800 several instruments that were first encountered in Turkish military bands had been adopted into European classical orchestras: the [piccolo](#), the [cymbal](#) and the kettle drum. The Santur or hammered dulcimer was cultivated within Persian classical schools of music that can be traced back to the middle of the nineteenth century. There was no written notation for the santur until the 1970s. Everything was learned face-to-face (to chest-to-chest as the Persian language has it).

The Twentieth century

The first Conference of Arab Music was held in Cairo in 1932. Umm Kalthum (1904 - 1975) was by far the most popular singer of the Arab world. There are many spellings of her name, including "Oom Kalsoum". More recent popular artists are Cheb Khaled, Elissa, Amr Diab, Nancy Ajram, Ehab Tawfik, Hisham Abbass, Haifa Wahbi, and Natacha Atlas. Radio Tarifa play a mixture of electric guitars and antique instruments. Their music consists of historical styles from Moorish Spain and the Maghreb countries of Northern Africa. Traditionally Arab music has no chords but over the past 40 years they have been used more frequently. Islam has an obligation called Tajwid or Tajweed - to recite every letter correctly. Records broadcast in Islamic countries often have to pass a test of clarity. Compared to the rest of the world, the diction of singers is of very high quality.

Middle Eastern music

[Andalusian](#) - [Arabic](#)

Source

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Arapaho music

The Arapaho are a tribe of Native Americans from the western Great Plains, in the area of eastern Colorado and Wyoming. Traditional Arapaho music, described by Bruno Nettl (1965, p. 150), includes sacred and secular songs. Traditional music uses terraced descent type melodic motion, with songs consisting of two sections, each with a range of more than an octave and scales of four to six tones.

Sun Dance

The Arapaho Sun Dance, performed in the summer when the Arapaho bands come together for the occasion, is a ceremony performed in order to guide warriors on a vision, receiving a guardian spirit. The vision is inspired by intense self-torture.

There are also Arapaho [folk](#) songs taught by guardian spirits, which are only supposed to be sung when the recipient is near death.

Secular music

Secular Arapaho songs include a wide variety of round dances in triple meter, the snake dance, the rabbit dance (a partner dance introduced after European contact) and a turtle dance, along with lullabies, children's, war, historical, and courtship songs.

Ghost Dance

Main article: [Ghost Dance](#)

The Ghost Dance was a religion, introduced from tribes further west than the Arapaho in the 1880s. In 1891, the religion was outlawed by the United States, leading to a rebellion among the adherents and culminating in the Wounded Knee Massacre. Music was an integral part of the Ghost Dance, and included folk songs that were retained long after the movement ended (ibid, 151).

Peyote songs

Main article: [Peyote song](#)

Peyote is a cactus found natively in Mexico. The buttons of the cactus, when chewed, act as a hallucinogen used in the ancient Aztec religion and continued by area tribes to the present. Peyote ceremonies spread north and east, reaching the Apache tribes in the 18th century and then spreading to most every tribe in North America, along with some Apache music and Plains-Pueblo characteristics. Peyote songs accompany the peyote ceremonies, and are mostly the same throughout the area of peyote's entheogenic use. These songs are most similar to traditional songs of the Plains area, but are characterized by a rapid rhythm composed of two note values, transcribed as quarter and eighth notes. Vocables, or non-lexical syllables are used, as are cadential and closing formulas.

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Categories: [American Indian music](#)

Arch form

In [music](#), **arch form** is a [sectional](#) way of [structuring](#) a piece of music based on the repetition, in reverse order, of all or most musical sections such that the overall form is symmetrical, most often around a central movement. The sections need not be repeated verbatim but at least must share [thematic](#) material.

It creates interest through an interplay among "memory, variation, and progression." Though it appears static and to deny progress the pairs of movements create with the center a "unidirectional process" and the form "actually engenders specific expressive possibilities that would otherwise be unavailable for the work as a whole." (Wilson 1992, p.32)

Béla Bartók is often noted for his use of arch form such as in his Fourth and Fifth quartets, *Second Piano Concerto*, and, less so, *Second Violin Concerto*. (ibid)

Source

- Wilson, Paul (1992). *The Music of Béla Bartók*. ISBN 0300051115.

Arena

An **arena** is an enclosed area, often circular or oval-shaped, designed to showcase theater, musical performances, or sporting events. It is composed of a large open space surrounded on most or all sides by tiered seating for spectators. The key feature of an arena is that the event space is the lowest point, allowing for maximum visibility. Usually, an arena is designed to accommodate a fairly large number of spectators.

The term *arena* is sometimes used as a synonym for a very large venue such as Pasadena's Rose Bowl, but such a facility is typically called a *stadium*. The use of one term over the other has mostly to do with the type of event. Football is typically played in a stadium while basketball and hockey are typically played in an arena, although many of the larger arenas hold more spectators than do the stadiums of smaller colleges or high schools. And there are exceptions. The home of the Duke University basketball team would qualify as an arena, but the facility is called Cameron Indoor Stadium.

The term "arena" is also used loosely to refer to any event or type of event which either literally or metaphorically takes place in such a location — often with the specific intent of comparing an idea to a sporting event, such as "the arena of war" or "the arena of love" or "the political arena".

In the United States, the term *arena* generally refers specifically to indoor stadia.

The Latin word *arena* means "sand", which was useful as the primary surface when gladiators battled wild animals or each other, to absorb the blood. In Spanish, the word carries both meanings. A bullfight is held in an *arena* (or *plaza de toros*, literally "place of bulls") and its floor is also covered with *arena*.

Categories: [Music venues](#)

Arena rock

Arena rock is a loosely defined style of [rock music](#), often also called **anthem rock**, and the style of music is closely associated with "[corporate rock](#)". Arena rock is usually medium hard rock, but lacks the edginess or rage often inherent in [heavy metal](#). Simple [rhythms](#), [acoustic/electric guitar](#) interplay, and [keyboards](#) define the instrumental sound, and vocally the music is far closer to [mainstream pop](#) than most hard rock or metal.

In the 1960s, the tremendous popularity of the Beatles and the Rolling Stones led to the use of larger venues to accommodate audiences. The Beatles' 1965 appearance at New York's Shea Stadium is often cited as the first "arena rock" concert. By the 1970s, the ability to perform for huge crowds in sports [arenas](#) and stadiums became a prerequisite for rock stardom.

While many groups performed in massive venues while on tour, the term "arena rock" usually refers to 1970s and 1980s hard rock groups that occupied a middle ground between the heavy metal sound and the softer adult oriented sounds of [country rock](#) and the singer-songwriters of the decade. In the 1980s, the best-known arena for concerts was Wembley Stadium, although many arena rock bands had relatively limited success in the United Kingdom. Bands such as Boston, Foreigner, Journey, Kansas, Queen, REO Speedwagon, Styx and Survivor and performers such as Meat Loaf, Eddie Money and Peter Frampton directed their appeal to a young white American audience who favored bombastic, anthemic rock. Critics never favored these groups, and the phrase "arena rock" has long had a pejorative connotation, but their records sold in the millions.

The rise of MTV and [new wave music](#) adversely affected many of these groups, but some continued to be successful in the 1980s. Hair metal bands such as Twisted Sister and Def Leppard, in retrospect, are essentially a continuation of this style and sound. Indeed, even some heavy metal acts were able to break into the fold, most notably Metallica whose drummer Lars Ulrich was recorded as saying that they desired to "...fuck with the concept of arena rock" during their extensive stadium tour in 1992. This marked a change from the band's initial desire to shun "mass market" practices, but showed that as the popularity of a group increases, so too must the venue at which it performs. However, "arena rock" retains much of its pejorative meaning, as some popular "alternative" groups of the 1990s such as Stone Temple Pilots were tagged with this label by dismissive critics. In the early 2000s, Creed was similarly labeled.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Argentine cumbia

Argentine cumbia is an umbrella term that comprises several distinct trends within the same tradition: the [dance](#) and [music](#) style known as [cumbia](#) in Argentina.

Cumbia has been well-known and appreciated in Argentina for a long time, but it gained nationwide scope and attention when it became popular in the main urban centers, the large cities of the Río de la Plata basin, in the 1990s.

Among the most important cumbia bands and singers that popularized the genre are Ráfaga, Los Chakales, Amar Azul, Gilda, and other traditional cumbia bands like Los Palmeras, Cali and Trulalá.

Most bands are composed of [synthesizer keyboards](#) as main instruments, [electronic sounds](#) and [percussion](#), and a musical score very charged with vocal [harmonies](#), [bells](#), and [trumpets](#) (usually electronically synthesized).

History

In the 1990s, cumbia first found a place among the lower classes, who attended large dancing locals called *bailantas*, often to listen and watch live concerts by cumbia groups. Some bands, most notably *Ráfaga*, chose a glamorous style with theatrically-presented messages about romantic love and sensuality, hope and despair. Others took to more explicit themes, such as sex, alcohol abuse and the cumbia subculture itself, often in a very light, irreverent style, sometimes intentionally humorous.

The rhythm and themes of cumbia then spread to the whole of society, as its romantic and humorous manifestations were adopted to lighten up parties and other social events.

Around the beginning of the 2000s, probably influenced by the Argentine economic crisis, romantic cumbia drifted slowly away from the spotlight, while the rest of the bands slowly gave way to the much more aggressive [cumbia villera](#) ("shantytown cumbia"), which was from the start mostly restricted to the urban lower classes.

Over 60 years of history, cumbia in Argentina was very influenced by other Argentinian folkloric kinds of music, like *chamamé*, *guaracha* and *cuarteto*. Cumbia songs tell stories about love and experiences of common people. Cumbia in Argentina also has different styles depending on the country region, like *norteña*, *santafesina*, *cordobesa*, *sonidera*, and other more recent styles like *cumbia-rap* and *cumbia villera*. In the present, cumbia bands play electric guitars, bass guitars, electronic percussion and sintethizers, all common instruments of rock bands, and there are also other instruments like bongos, trumpets, acordeones, etc... The clothing is also a very important characteristic of cumbia bands. Each bands has its own way of dressing, usually all members of the band wear the same special costume or exclusive clothes.

Aria

An **aria** (Italian for *air*; plural: *arie* or *arias* in common usage) in [music](#) was originally any expressive [melody](#), usually, but not always, performed by a [singer](#). It is now used almost exclusively to describe a self contained piece for one voice usually with [orchestral accompaniment](#). Perhaps the most common context for arias is [opera](#); there are also many arias that form movements of [oratorios](#) and [cantatas](#). Composers also wrote "concert arias", not part of any larger work, such as "Ah Perfido" by Beethoven and a number of concert arias by Mozart.

The aria first appeared in the 14th century. In that time, it signified a manner or style of singer or plating. Aria could also mean a melodic scheme (motif) or pattern for singing a poetic pattern, such as a sonnet. It was also attached to instrumental music, though this is no longer the case. Over time, arias evolved from simple melodies into a structured form; in about 17th century, the aria was written in ternary form (ABA); these arias were known as da capo arias. The aria later "invaded" the opera repertoire with its many sub-species (Aria cantabile, Aria agitata, Aria di bravura, and so on). By the mid-19th century, many operas became a sequence of arias, reducing the space left for recitative, while other operas (for instance those by Wagner) were entirely through-composed, with no section being readily identifiable as a self-contained aria.

Armenian chant

Armenian chant is the melismatic monophonic [chant](#) used in the liturgy of the Armenian Apostolic Church.

Armenian chant, like Byzantine chant, consists mainly of [hymns](#). The chants are grouped in an oktoechos. The oldest hymns were in prose, but later versified hymns became more prominent, such as those by Nerses Schnorhali. The official book of hymns, the shakaran, contains 1,166 hymns.

The earliest surviving manuscripts with music notation date from the 14th century, and use a system of neumes known as *Armenian neumes*, which seem to use a developed system but which have not been deciphered. In the 19th century, a new notation was introduced, which is still used now.

Armenian chant is now sung to a precise rhythm, including specific rhythmic patterns which are atypical of [plainsong](#). This is considered by some scholars (such as P. Aubry) to be a result of Turkish influence, although others (such as R. P. Decevre) consider it of great antiquity and use it as evidence in favor of a more rhythmic interpretation of [Gregorian chant](#).

The chants used by communities in the Armenian Diaspora are usually harmonized and differ from the original forms. The source of the most traditional music is the liturgies at Echmiadzin, the religious center of Armenia.

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Ars antiqua

Ars antiqua is a term which refers to the music of Europe of the late Middle Ages between approximately 1170 and 1310, covering the period of the Notre Dame school of polyphony and the subsequent years which saw the early development of the [motet](#). Usually the term is restricted to sacred music, excluding the secular song of the [troubadors](#) and *trouvères*; however sometimes the term is used more loosely to mean all European music of the thirteenth century and slightly before. The term *ars antiqua* is used in opposition to [ars nova](#), which refers to the period of musical activity between approximately 1310 and 1375.

Almost all composers of the *ars antiqua* are anonymous. Léonin (fl. late 12th century) and Pérotin (fl. c.1180 – c.1220) were the two composers known by name from the Notre Dame school; in the subsequent period, Petrus de Cruce, a composer of motets, is one of the few whose name has been preserved.

In [music theory](#), the *ars antiqua* period saw several advances over previous practice, most of them in conception and notation of rhythm. The most famous music theorist of the first half of the 13th century, Johannes de Garlandia, was the author of the *De mensurabili musica* (about 1240), the treatise which defined and most completely elucidated the rhythmic modes. A German theorist of a slightly later period, Franco of Cologne, was the first to describe a system of notation in which differently shaped notes have entirely different rhythmic values (in the *Ars Cantus Mensurabilis* of approximately 1260), an innovation which had a massive impact on the subsequent history of European music. Most of the surviving notated music of the 13th century uses the rhythmic modes as defined by Garlandia.

The *ars antiqua* is sometimes divided into two rough periods, known as the early [Gothic](#) and the high Gothic. The early Gothic includes the French music composed in the Notre Dame school up until about 1260, and the high Gothic all the music between then and about 1310 or 1320, the conventional beginning of the *ars nova*. The forms of organum and [conductus](#) reached their peak development in the early Gothic, and began to decline in the high Gothic, being replaced by the motet.

Though the style of the *ars antiqua* went out of fashion rather suddenly in the first two decades of the fourteenth century, it had a late defender in Jacques of Liège or Jacob of Liège, who wrote a violent attack on the "irreverent and corrupt" *ars nova* in his *Speculum Musicae* (c.1320), vigorously defending the old style in a manner suggestive of any number of music critics from the Middle Ages to the present day. To Jacques, the *ars antiqua* was the *musica modesta*, and the *ars nova* was a *musica lasciva*—a kind of music which he considered to be indulgent, capricious, immodest, and sensual.

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Categories: [Medieval music](#)

Ars nova

Ars nova was a stylistic period in music of the Late Middle Ages, centered in France, which encompassed the period from the publication of the *Roman de Fauvel* (1310 and 1314) until the death of Machaut (1377). Sometimes the term is used more loosely and refers to all European music of the 14th century, thereby including such figures as Landini, who was working in Italy. Occasionally the term "Italian ars nova" is used to denote the music of Landini and his compatriots (see [Music of the trecento](#) for the concurrent musical movement in Italy). The term *ars nova* means "new art" or "new technique", and was first used in a publication by Philippe de Vitry of the same name (c.1322).

Ars nova is generally used in conjunction with another term, [ars antiqua](#), which refers to the music of the immediately preceding age, usually extending back to take in the period of Notre Dame polyphony (therefore covering the period from about 1170 to 1320). Roughly, then, the *ars antiqua* is the music of the thirteenth century, and the *ars nova* the music of the fourteenth; many music histories use the terms in this more general sense.

It caused controversy as the in the Roman Catholic Church, starkly rejected by Pope John XXII, but embraced by Pope Clement VI. The monophonic chant, already harmonized with simple organum, was becoming altered, fragmented, and hidden beneath secular tunes. The lyrics of love poems might be sung above sacred texts, or the sacred text might be placed within a familiar secular melody. It was not merely polyphony that offended the medieval ears, but the notion of secular music merging with the sacred and making it's way into the liturgy.

Stylistically, the music of the *ars nova* differed from the preceding era in several ways. Rhythm was used much more freely, shunning the straitjacket of the rhythmic modes, which prevailed in the thirteenth century; secular music acquired much of the polyphonic sophistication previously found only in sacred music; and new techniques and forms, such as isorhythm and the isorhythmic [motet](#), became prevalent. The overall aesthetic effect of these changes was to create music of greater expressiveness and variety than had been the case in the thirteenth century. Indeed the sudden historical change which occurred, with its startling new degree of musical expressiveness, can be likened to the introduction of perspective in painting, and it is useful to consider that the changes to the musical art in the period of the *ars nova* were contemporary with the great early [Renaissance](#) revolutions in painting and literature.

The greatest practitioner of the new musical style was undoubtedly Guillaume de Machaut, who also had an equally distinguished career as a priest and poet. The *ars nova* style is nowhere more perfectly displayed than in his considerable body of motets, [lais](#), [virelais](#), rondeaux, and [ballades](#). It was in 1364, during the pontificate of Avignon Pope Urban V, that Machaut composed the first polyphonic setting of the mass called *Le Masse de Notre Dame*.

Towards the end of the fourteenth century a new stylistic school of composers and poets centered around Avignon in southern France developed; the highly mannered style of this period is often called the [ars subtilior](#), though some scholars choose to consider it a late development of the *ars nova* rather than breaking it out as a separate school. This strange but interesting repertory of music, limited in geographical distribution (southern France, Aragon and later Cyprus), and clearly intended for performance by specialists for an audience of connoisseurs, is like an endnote to the entire Middle Ages.

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Categories: [Medieval music](#)

Ars subtilior

Ars subtilior (more subtle art) is a musical style characterized by rhythmic and notational complexity, centered around Avignon in southern France, at the end of the fourteenth century (Hoppin 1978, p.472-473). Thus it was right at the dividing-line between the musical Middle Ages and Renaissance. Often the term is used in contrast with [ars nova](#), which applies to the musical style of the preceding period from about 1310 to about 1370; though some scholars prefer to consider the *ars subtilior* a subcategory of the earlier style.

Overview and history

Musically the productions of the *ars subtilior* are highly refined, complex, difficult to sing, and probably were produced, sung and enjoyed by a small audience of specialists and connoisseurs. Hoppin suggests the superlative *ars subtilissima*, saying, "not until the twentieth century did music again reach the most subtle refinements and rhythmic complexities of the manneristic style." They are almost exclusively secular songs, and have as their subject matter love, war, chivalry, and stories from classical antiquity; there are even some [songs](#) written in praise of public figures (for example and [modernist music](#) of the [20th century](#)'s "emphasis on generating music through technical experiment" to the precedent set by the *ars subtilior* movement's "autonomous delight in extending the kingdom of sound." He cites Baude Cordier's perpetual canon *Tout par compas* (All by compass am I composed), notated on a circular staff.

Albright contrasts this motivation with "expressive urgency" and "obedience to rules of craft" and, indeed, *ars subtilior* was coined to avoid the negative connotations of the terms ***manneristic style*** and ***mannered notation***. However, many of the devices first used by the *ars subtilior* composers became standard compositional techniques in the [Renaissance](#), indicating that some of their music must have been widely known and distributed, i.e. it was not merely a dead-end artistic movement, even though subsequent music sounds nothing like it.

The center of activity of the style was Avignon at the end of the Babylonian Captivity and during the Great Schism (1378–1417), the time during which the Western Church had a pope both in Rome and in Avignon. The town on the Rhône had developed into an active cultural center, and produced the most significant surviving body of secular song of the late fourteenth century. From Avignon the style spread into northern Spain and as far as Cyprus (which was a French cultural outpost at the time); in addition, a handful of Italian composers such as Zacara da Teramo composed in a manneristic style related to the *ars subtilior*.

Notational characteristics

One of the techniques of the *ars subtilior* involved using red notes, or "coloration"; these red notes indicated a reduction of note values by one third. For instance, a three bar passage if written entirely in red notes would only be two bars long. If a "perfect" passage would be written in red notes it would become syncopated; this syncopation was considered a hemiola (see example 1). Triplets occurred when an "imperfect" passage was transcribed into red notes (see example 2).

- Example 1: time signature of 3/4. If three dotted half notes were written as red notes, each of the notes would lose one quarter note, becoming a series of three half notes, therefore fitting into two bars. The quarter note on the third beat of the first bar would be tied to the quarter note on the first beat of bar two.
- Example 2: time signature of 2/4. If three quarter notes were written as red notes, each one would become equivalent to 0.66 of a beat. [0.66×3 (three quarter notes) = 2 quarter notes]

Composers in the *ars subtilior* style often wrote their manuscripts themselves in unusual and expressive shapes. In addition to the circular canon by Baude Cordier, a piece by Jacob Senleches, *La Harpe de melodie*, is written in the shape of a harp; this and other examples of the unusual notational style of the *ars subtilior* are preserved in the Chantilly Codex, the primary source for this music, and also the Modena Codex.

Composers in Ars Subtilior Style

Matteo da Perugia
Jacob Senleches
Anthonello de Caserta
Philippus da Caserta
Johannes Ciconia
Baude Cordier
Solage
Grimace
Jacopo da Bologna
Lorenzo da Firenze
Martinus Fabri
Antonio Zacara da Teramo

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Categories: [Medieval music](#) | [Renaissance music](#)

Art punk

Art Punk is a term given to [punk rock](#) music which may infuse avant-garde elements or which focuses on being more original and challenging as an art form. After punk's rise in and around 1977, many groups struggled with the directions of the new musical style. Some groups were formed with extremely populist ideology; many of these groups believed punk should be simple and often wrote three-chord songs, presumably with the intention that anyone should be able to play this music. Some examples of bands formed under these or similar principles include The Clash, Sham 69 and Sex Pistols. At roughly the same time, many punk groups were evolving to include more complex song structures and varied instruments, such as the synthesizer. Some of these groups include Wire, Talking Heads, and Suicide. Most of the original art punk bands are often classified as [post-punk](#), despite the fact that bands like Suicide and Television existed before even the Ramones. The influence of these bands extends beyond the boundary of punk music.

Art Punk Bands

- Suicide
- Rocket From The Tombs
- Pere Ubu
- The Wipers
- Animal
- Teenage Jesus and The Jerks
- Modern Lovers
- The Saints
- The Fall
- Wire
- Lydia Lunch
- Swans
- Boredoms
- Mink Deville
- Television
- Raincoats
- Mother Anne Lee and the Shakers
- James Chance & The Contortions
- Sonic Youth
- X-Ray Spex
- Les Savy Fav
- Talking Heads
- Siouxsie and the Banshees
- Devo
- Public Image Ltd
- Mission of Burma
- Lightning Bolt
- USAisamonster
- The Slits
- No Things
- Half-Japanese
- Magazine
- The Mutants
- Longshoremens
- Pink Section
- Tuxedomoon
- Caroliner Rainbow

Deerhoof
Flipper
Blood On The Popcorn
Virgin Prunes
Inflatable Boy Clams
Sun City Girls
TISM
Regurgitator
Yeah Yeah Yeahs

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

Protopunk

Categories: [Punk](#) | [Punk rock](#) | [Post-punk](#)

Art rock

Art rock is a term used by some to describe [rock music](#) that is characterized by ambitious or postmodern lyrical themes and/or [melodic](#), [harmonic](#), or [rhythmic experimentation](#), often extending beyond standard pop song forms and genres, toward influences in [jazz](#), [classical](#), [world music](#) or the [experimental](#) avant-garde. The art rock designation is a vague one, since few rock and pop musicians openly aspire to the title. The concept of "art rock" has also sometimes been conflated with the genre of [progressive rock](#), though today the terms are usually used differently.

The record often cited as the first step towards such experimentation is the Beatles' Sgt. Pepper's Lonely Hearts Club Band (1967), it being an "unabashedly eclectic, musically clever (harmonies, rhythms and, above all, arrangements) melange that could only have been created in the modern recording studio." Art rock may be considered "arty" through imitation of classical "art" music or literature, or simply through eclecticism. Examples of the former include The Moody Blues, The Nice, and Emerson, Lake & Palmer and examples of the latter include Roxy Music, Genesis, Audience and Electric Light Orchestra. (Rockwell 1992, p.492-494)

Taken subjectively, art rock is a term that can encompass just about any style within the rock n' roll umbrella. To name just a few: Brian Eno's ambient music; the avant-garde experimental proto-punk of The Velvet Underground while John Cale was present in the lineup, which actually predates Sgt. Pepper's; the electronica and musique concrete of German Krautrock bands like Can and Neu!; Tool's textured [heavy metal](#); [gothic rock](#) founding fathers Bauhaus; Joni Mitchell's jazz-infused folk rock; and the sonic experimentation and/or abrasive noise common to many [post-punk](#), [indie](#), and [alternative rock](#) bands of the past 25 years. Around 2004, the phrase "art rock" has been popularly used to describe a movement of bands influenced by the 1970s/1980s work of artists like David Bowie and Brian Eno, such as The Arcade Fire, Broken Social Scene and Wolf Parade.

Critics and fans sometimes use the term "art rock" to make a cultural statement about the state of popular music. Artists whose sound is based in the rock and pop forms first established in the 1960s -- even those who clearly transcend these forms -- are still viewed by some members of the elite, particularly classical or jazz critics, as mere peddlers of product, and thus 'low art'. Identifying certain popular music as 'art rock' makes a claim both for the integrity of the specified work or artist and for the serious artistic potential of rock and pop music in general.

Art rock reached its commercial height with the popularity of the aforementioned [progressive rock](#) bands, such as King Crimson, Yes, and especially Pink Floyd, whose mix of jazz, classical and blues influences, smooth psychedelic soundscapes, and anti-establishment lyrics proved to be just as influential and commercially viable as mainstream music. After the punk revolution of the late '70s put simplicity back in style, and as openly philosophical bands like Pink Floyd drifted toward the mainstream with hit singles and more commercial productions, their "art rock" designation fell away, and a new breed of artists with influences in noisy punk and minimalist electronic music took their place on the cutting edge of "art rock."

Though technically one might think of art rock as the antithesis of punk's straightforwardness, most well respected art rock bands of the last 30 years made music influenced by the punk ethic, if not the sound, in some regard. Sonic Youth began as a wildly experimental venture, influenced by the noisiest fringes of punk and the classical avant-garde — especially the guitar works of Glenn Branca; by the late 1980s, their music was accessible enough to influence a new generation of alt rock and grunge bands, like Nirvana. In fact, the webs of connections are so twisted that original progressive rockers King Crimson and [new wave punks](#) Talking Heads actually converged on very similar

styles of music in the 1980s, even sharing the same guitarist (Adrian Belew). But both groups throughout their varied careers are considered by many to epitomize art rock, as the term refers to a perceived aesthetic or ideology of pop music, rather than a specific musical style.

The use of *art* in art rock should not be confused with its use in art music, which generally connotes classical music, not "arty" [popular music](#). However, it must be noted that late 20th-century "classical" composers such as John Cage, Karlheinz Stockhausen, Steve Reich, Terry Riley, and Philip Glass, with their interest in rhythm, repetition, and texture, have come ever closer to bridging the gap with popular music. The only remaining line between art rock and avant-garde classical is a vague one: avant-garde, like other classical music, is still usually composed and written down so that it can be played in concert by various performers, while in art rock, like any other modern pop music, the music is not written down because the primary medium is the original recording, and subsequent live performances are usually done by the songwriters/composers themselves. But even here the line is blurred, since many of these same avant-garde "classical" composer have relied on recorded sound and tape loop manipulation just as much as any art rock band. At the same time, rock artists like Frank Zappa have composed well respected works of avant-garde classical music.

Source

- Rockwell, John. "Art Rock" in Henke, James et al. (Eds.) (1992). *The Rolling Stone Illustrated History of Rock and Roll: The Definitive History of the Most Important Artists and Their Music*. ISBN 0679737286.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | **Art rock** | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)
Categories: [Rock music genres](#)

Articulation

In [music](#) an **articulation** is a [sign](#), direction, or performance technique which indicates or affects the transition or continuity between [notes](#) or sounds. Articulations include ties, slurs, phrase marks, staccatos, staccatissimos, accents, sforzandos, rinforzandos, and legatos. (Cooper 1985, glossary)

Source

- Cooper, Helen (1985). *Basic Guide to How to Read Music*. ISBN 0399511229.

[Musical notation](#)

edit

Notes : [Note value](#)

Expression marks: Articulation | [Ornaments](#)

Categories: [Articulations](#)

Ashtorath

Ashtorath is a solo Canadian [dark ambient](#) band formed in 2001 by Despairialindrid aka. Despair.

While many [dark ambient](#) acts incorporate [synthesizer](#) work and or sampling into their music, Ashtorath uses just guitar and pedal effects to create atmospheric and minimalist music. This guitar only approach to creating layered ambient music has also been used by the German atmospheric drone band Maeror Tri.

The project was halted in 2003 so that bandmember Despair could create his new band, GloomScry.

Discography

- Darkstorm Entwined (2002)
- The Everlasting Gray (2002)

See also

- [Dark ambient](#) (genre)

Asian American jazz

Asian American jazz is a musical movement in the United States begun in the 20th century by Asian American [jazz](#) musicians.

Although Asian Americans had been performing jazz music almost since that music's inception, it was not until the late 20th century when a distinctly Asian American brand of jazz began to develop. West Coast musicians such as Glenn Horiuchi, Jon Jang, and Francis Wong, as well as New Yorkers like Fred Ho and Jason Kao Hwang, began to create a hybrid music that was reflective of their ancestral heritages and experiences as Asian Americans, but which was at the same time also rooted in jazz, a music of African American origin. Most of the first musicians associated with the movement were of Chinese or Japanese ancestry, though more recently musicians of Filipino, Vietnamese, Indian, and Iranian descent have also become active.

Often, Asian American jazz combines standard jazz instruments with Asian instruments (such as taiko, shamisen, erhu, suona, or kulintang), which are often performed by musicians from Asia. Also, they may play jazz instruments in a manner imitative of Asian instruments. Many Asian American jazz ensembles also include musicians who are not of Asian descent.

Of particular significance to the development and promotion of the movement are the record label Asian Improv, as well as the Chicago Asian American Jazz Festival begun by Chicago musician Tatsu Aoki.

One of the more prominent bands is a Japanese American [fusion jazz](#) band called Hiroshima, which has been around since 1974.

Musicians associated with the Asian American jazz movement

Tatsu Aoki
Anthony Brown
Jeff Chan
Jiebing Chen
Gene Ess
Fred Ho
Glenn Horiuchi
Jason Kao Hwang
Susie Ibarra
Vijay Iyer
Mark Izu
Jon Jang
Jin Hi Kim
Robbie Kwock
Lee Pui Ming (based in Canada)
Liu Qi-Chao
Melecio Magdaluyo
Miya Masaoka
Hafez Modirzadeh
Gerald Oshita
Francis Wong
Hiroshima

Categories: [Jazz genres](#)

Asian music

Asian music actually is a vague, loose term that encompasses numerous different musical styles originating from just as numerous Asian cultures. For more specific information, try:

- [Buddhist music](#)

A-side and B-side

In recorded music, the terms **A-side** and **B-side** refer to the two sides of 7 inch vinyl records on which [singles](#) were released beginning in the 1950s. The terms have come to refer to the types of [song](#) conventionally placed on each side of the record, with the A-side being the featured song (the one that the record producer hopes will receive radio airplay and become a "hit"), while the B-side, or "flipside," is secondary.

History

In the era of the 78 rpm shellac records A-sides and B-sides existed, but for the most part radio stations would play either side of the record, and records often had more than one track per side. The "side" did not convey anything about the content of the record.

The terms came into popular use with the advent of 45 rpm vinyl records in the early 1950s. It became conventional to release "singles" containing two songs, one on each side of the record. At first, most [record labels](#) would randomly assign which song would be an A-side and which would be a B-side. Because of this, many artists had so-called "double-sided hits", where both songs on a record made one of the national sales charts (in Billboard, Cashbox or other magazines), or would be featured on jukeboxes in public places.

As time wore on, however, the convention for assigning songs to sides of the record changed. Generally, the song on the A-side was the song that the record company wanted radio stations to play. By the early 1990s double-sided hits had become rare. Album sales had increased, and B-sides had become the side of the record where non-album, non-radio-friendly, or simply inferior recordings were placed.

With the advent of cassette and compact disc singles in the late 1980s, the A side/B side differentiation became much less meaningful. At first cassette singles would often have one song on each side of the cassette, matching the arrangement of vinyl records, but eventually cassette maxi-singles, containing more than two songs, became more popular. With the decline of cassette singles in the 1990s, the A-side/B-side dichotomy became virtually extinct, as the remaining dominant medium, the compact disc, lacks an equivalent physical distinction. However, the term B-side is still frequently used to refer to the "bonus" tracks or "coupling" tracks on a CD single, and a very few vinyl singles are still released.

With the advent of legal methods of downloading music via the Internet, even the CD single has become virtually non-existent, and thus the B-side as well. Songs that were not part of an artist's collection of albums are made available through the same downloadable catalogs as tracks from their albums, and are usually referred to as "unreleased", "non-album", or "exclusive" tracks, the latter in the case of a song being available solely from a certain provider of music.

Significance

B-side songs are released on the same record as a [single](#) to provide extra "value for money". There are several types of material commonly released in this way:

- a different (e.g., instrumental, a capella, live, acoustic, or [remixed](#)) version of the A-side
- another song from the same [album](#), which the record company does not want to release on its own
- a song not considered good enough for the album
- a song that was stylistically unsuitable for the album
- a song that had not yet been completed at the time of the album's release

Since both sides of a single received equal royalties some composers deliberately arranged for their songs to be used as the B-sides of singles by popular artists, thereby making a fortune literally off the back of the A-side. This became known as the "flipside racket".

On a few occasions, the B-side became the more popular song. This was usually because a [DJ](#) preferred the B-side to its A-side and played it instead. Then the B-side would in a sense become the A-side, by virtue of being the preferred side. Examples:

Gene Vincent - Woman Love/Be-Bop-A-Lula

Righteous Brothers - Stuck on You/Unchained Melody (that the cover of 'Unchained Melody', an already widely recorded 1950's hit, enjoyed more airplay and popularity than the A-side when it had only originally been intended as something of a throwaway B-side greatly angered producer Phil Spector)

Madonna - Angel/Into the Groove

Rod Stewart - Reason To Believe/Maggie May

Sometimes the B-side is so popular that the single is 'flipped' and the b-side officially becomes the main track in its own right. Such as:

The Stone Roses - Fools Gold

Gloria Gaynor - I Will Survive

New Order - True Faith

Even more rarely, both sides of the single would become hits. This feat was done repeatedly by some artists. Examples:

Elvis Presley - Don't Be Cruel/Hound Dog

Fats Domino - I Wanna Walk You Home/Walking To New Orleans

Queen - We Are The Champions/We Will Rock You

The Beatles - Hey Jude/Revolution

The song How Soon Is Now? by The Smiths started out as the extra track on the 12" of William It Was Really Nothing but later gained a separate release as an A-side in its own right.

The flip side of a single does not necessarily contain B-side material. A single containing two songs of normal quality is referred to as a "double A-side". In rare occasions there are even triple A-side singles, such as "What Becomes Of The Broken Hearted"/"You'll Never Walk Alone"/"Saturday Night At The Movies", the 1996 triple A-side #1 UK single by Robson and Jerome.

In reference to this convention, it has occasionally seemed a good joke to issue a "double B-side" single. Examples include *Styrafoam/Texas Chainsaw Massacre Boogie*

by The Tyla Gang (1976) and a single by Marvin the Paranoid Android in 1981. Don't Cry Wolf/One Way Love by The Damned was dubbed a "double D-side".

On some reissued singles the A- and B-sides are by completely different artists, or two songs from different albums that would not normally have been released together. These were sometimes made for jukeboxes, as one record with two popular songs on it would make more money.

Other types of non-primary sound recording

B-sides are different from unreleased material, outtakes and demos. **Unreleased material**, for obvious reasons, usually doesn't see the light of day. On rare occasions, particularly for reissues, these songs are in fact placed on albums, often with that description after it. In an extreme case, singer Moby's DVD titled "18 B-Sides and DVD" featured 21 of them.

Outtakes are songs recorded for an album but, either for technical or artistic purposes, not included in the released album. They occasionally appear on reissues of albums, billed as "bonus tracks". Georgia group R.E.M.'s album titled "Dead Letter Office", for example, is largely a collection of outtakes from their previous albums.

Demos are early versions of songs which, like "unreleased material", seldom see the light of day. Demos of songs often have additional or alternative verses. Often more demos than full songs are recorded, as an artist goes back and retools what is already present. Singers Moby, Prince, and Billy Corgan of now-defunct group Smashing Pumpkins are rumored to have large personal collections of demos.

On occasion, artists release albums of compiled B-sides and rare tracks, making it easier for fans to listen to new and unheard material from discontinued singles. Nirvana's *Incesticide*, The Smashing Pumpkins' *Pisces Iscariot*, and Green Day's *Shenanigans* are examples, as are the "Switched-On" series of compilations by Stereolab. In 2004, Feeder released *Picture Of Perfect Youth*, a limited edition album which contained 36 b-sides across two CDs.

B-side collections

Anthrax - Attack of the Killer B's (1991)
Bouncing Souls - The Bad the Worse and the Out of Print (2002)
Broken Social Scene - Bee Hives (2003)
The Cure - Join the Dots: B-Sides and Rarities, 1978-2001 [Boxset] (2004)
Def Leppard - Retro Active (1993)
Deftones - B-sides & Rarities (2005)
Do As Infinity - Do The B-Side (2004)
Dropkick Murphys - Singles Collection Volume 1 (2000)
Dropkick Murphys - Singles Collection Volume 2 (2005)
Eels - B-Sides & Rarities 1996-2003 (2005) (an iTunes Music Store Collection)
Feeder - Picture Of Perfect Youth (2004)
Five Iron Frenzy - Cheeses...(of Nazareth) (2003)
Fountains of Wayne - Out of State Plates (2005)
Godsmack - The Other Side (2003)
Gorillaz - G-Sides (2001)
Green Day - Shenanigans (2002)
hitomi - HTM ~TIARTROP FLES~ (2003)
Iron Maiden - Best of the B'Sides (2002)
James - Ultra (2001)
Jars of Clay - The White Elephant Sessions (1999)
Elton John - Rare Masters (1992)
Kent - B-Sidor 95-00 (2000)
Less Than Jake - B is for B-Sides (2004)
Mae - Destination: B-Sides (2004)
Manic Street Preachers - Lipstick Traces (2003)
Matthew Good Band - Lo-Fi B-Sides (1997)
Moby - Play: The B Sides (2001)
Moby - 18 B-Sides (2004) (most of the b-sides from album 18)
Morphine - B-Sides and Otherwise (1997)
Muse - Hullabaloo (2001)
Nirvana - Incesticide (1992)
NOFX - 45 or 46 Songs That Weren't Good Enough to Go on Our Other Records (2002)
No Doubt - Everything in Time (2004)
Oasis - The Masterplan (1998)
Ocean Colour Scene - B-sides, Seaside and Freerides (1997)
OMD - Navigation - The B-Sides (2001)
Pearl Jam - Lost Dogs (2003)
Pet Shop Boys - Alternative (1995)
Pixies - Complete B-Sides (2001)
Scattered Few - Out of the Attic (1994)
Shihad - B-Sides (1996)
Skid Row - B-Side Ourselves (1992)
Skinny Puppy - B-Sides Collect (1999)
Smashing Pumpkins - Pisces Iscariot (1994)
Smashing Pumpkins - Judas O (2001) (limited edition bonus CD to Rotten Apples; a collection of B-sides meant to "sequel" Pisces Iscariot)
Something for Kate - Phantom Limbs - Selected B Sides (2004)

Suede - Sci-Fi Lullabies (1997)
Tears for Fears - Saturnine Martial & Lunatic (1996)
They Might Be Giants - Miscellaneous T (1991)
XTC - Beeswax: Some B-Sides 1977-1982 (1982)
Weezer - B-Sides And Rarities (1994) (which is actually a widespread bootleg,
not an official album)

Albums featuring extensive b-sides

New Order - Substance (1987)
The Smiths - The World Won't Listen (1987)
The Smiths - Louder Than Bombs (1987)
The Beatles - Past Masters, Volume One (1988)
The Beatles - Past Masters, Volume Two (1988)
Prince - The Hits/The B-Sides (1993)
Sarah McLachlan - Rarities, B-Sides and Other Stuff (1996)
U2 - The Best of 1980-1990: Limited Edition (1998)
Cowboy Junkies - Rarities, B-Sides and Slow, Sad Waltzes (1999)
U2 - The Best of 1990-2000: Limited Edition (2002)
Ash - Intergalactic Sonic 7s (incl Bonus CD Cosmic Debris) (2002)
Blur - Bustin' + Dronin'" (1998)
Mansun - Kleptomania (2004)
Morrissey - Bona Drag (1990)
Morrissey - World of Morrissey (1995)
Morrissey - My Early Burglary Years (1998)
Morrissey - You Are the Quarry: Deluxe Edition (2004)
Nine Inch Nails - The Downward Spiral: Deluxe Edition (2004)
Weezer - Weezer Deluxe Edition
Korn - "See You on the Other Side (Deluxe Edition)" (2005)
Slipknot - "Slipknot (Digipak)" (2000)
Tom Petty and the Heartbreakers - Playback (1995)
Steps - The Last Dance (2002)
Billy Joel - My Lives (2005)
Avril Lavigne - B-Sides (200?)

Aspects of music

An **aspect of music** is any characteristic, dimension, or element taken as a part or component of [music](#). The traditional musicological or European-influenced aspects of music often listed are those elements given primacy in European-influenced classical music: [melody](#), [harmony](#), [rhythm](#), tone color, and [form](#).

- Melody is a succession of notes heard as some sort of unit.
- Harmony is the relationship between two or more simultaneous pitches or pitch simultaneities.
- Rhythm is the organization of the durational aspects of music.
- Tone color is timbre, see list below.
- Form is the structure of a particular piece, how its parts are put together to make the whole.

However, a more comprehensive list is given by stating the aspects of sound: [pitch](#), [timbre](#), [intensity](#), and [duration](#). (Owen 2000:6)

- Pitch is the perception of the frequency of the sound experienced, and is perceived as how "low" or "high" a sound is, and may be further described as definite pitch or indefinite pitch. It includes: melody, harmony, tonality, tessitura, and tuning or [temperament](#) (ibid).
- Timbre is the quality of a sound, determined by the fundamental and its spectra: overtones or harmonics and envelope, and varies between voices and types and kinds of [musical instruments](#), which are tools used to produce sound. It includes: tone color and articulation (ibid).
- Intensity, or dynamics, is how loud or quiet a sound is and includes how stressed a sound is or articulation.
- Duration is the temporal aspect of music; time. It includes: pulse, beat, rhythm, rhythmic density, [meter](#), tempo (ibid).

These aspects combine to create secondary aspects including form or structure, [texture](#), and style. Other commonly included aspects include the spatial location or the movement in space of sounds, gesture, and [dance](#). Silence is also often considered an aspect of music, if it is considered to exist.

- Structure includes: motive, subphrase, phrase, phrase group, period, [section](#), exposition, repetition, variation, [development](#), and other formal units, textural continuity (ibid).
- Texture is the interaction of temporal and pitch elements. It includes: homophony, polyphony, heterophony, and simultaneity. (ibid)
- Style is what distinguishes an individual composer or group, period, genre, region, or manner of performance (ibid).

Often a definition of music lists the aspects or elements that make up music under that definition. However, in addition to a lack of consensus, Jean Molino (1975: 43) also points out that "any element belonging to the total musical fact can be isolated, or taken as a strategic variable of musical production." Nattiez gives as examples Mauricio Kagel's *Con Voce* [with voice], where a masked trio silently mimes playing instruments. In this example sound, a common element, is excluded, while gesture, a less common element, is given

primacy. In classical music of the [common practice period](#), for instance, melody and harmony are often considered to be given more importance at the expense of rhythm and timbre. John Cage considers duration the primary aspect of music as, being the temporal aspect of music, it is the only aspect common to both "sound" and "silence".

It is often debated whether there are aspects of music which are universal. The debate often hinges on definitions, for instance the fairly common assertion that "tonality" is a universal of all music may necessarily require an expansive definition of tonality. A pulse is sometimes taken as a universal, yet there exist solo vocal and instrumental genres with free and improvisational rhythms no regular pulse (Johnson 2002), one example being the alap section of an [Indian classical music](#) performance. "We must ask whether a cross-cultural musical universal is to be found in the music itself (either its structure or function) or the way in which music is made. By 'music-making,' I intend not only actual performance but also how music is heard, understood, even learned." (Dane Harwood 1976:522)

According to Merriam (1964, p.32-33) there are three aspects always present in musical activity: concept, behaviour, and sound. Virgil Thomson (Erickson 1957, p. vii) lists the "raw materials" of music in order of their discovery: rhythm, melody, and harmony; with the construction of these materials using two major techniques: [counterpoint](#) (the simultaneity and organization of different melodies) and orchestration. Rhythm does not require melody or harmony, but it does require melody if the instrument produces a continuous sound, harmony arises from reverberation causing the overlap of different pitches, and counterpoint arises from multiple melodies.

Kenneth Gorlay recounts that, "Writing of her own Igbo music, the Nigerian musicologist Chinyere Nwachukwu maintains that the 'concept of music *nkwa* combines singing, playing musical instruments, and dancing into one act' (1981: 59). Whatever concept of 'music' is held by members of western society, it is highly improbable that, apart from forward-looking scholars and composers, it will contain all three elements. *Nkwa* in fact is not 'music' but a wider affective channel that is closer to the karimojong mode of expression than to western practice. The point of interest here is that Nwachukwu feels constrained to use the erroneous term 'music': not because she is producing a 'musical dissertation,' but because the 'one act' which the Igbos perform has no equivalent in the English language. By forcing the Igbo concept into the Procrustean bed of western conceptualization, she is in effect surrendering to the dominance of western ideas--or at least to the dominance of the English language! How different things would have been if the Igbo tongue had attained the same 'universality' as English!" (1984, p.35) He then concludes that there exists "nonuniversality of music and the universality of nonmusic."

Other common aspects and terms

Other terms used to discuss particular pieces include [note](#), which is an abstraction which refers to either a specific pitch and/or rhythm or the written symbol; [chord](#), which is a [simultaneity](#) of notes heard as some sort of unit; and [chord progression](#) which is a succession of chords (simultaneity succession).

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Atonality

Atonality describes [music](#) that does not conform to the system of tonal hierarchies, which characterizes the sound of [classical](#) European music between the seventeenth and nineteenth centuries. Not only does it not conform to the common practice of this particular period, but it is noticeably divorced from the acoustical underpinnings of music going back as far as the scale systems of ancient Greece. This separation of traditional meaning to be found in melodic motifs throughout history, have left purely atonal music generally bereft of common emotional and spiritual meaning. Atonality usually describes compositions written from about 1923 to the present day, where the hierarchy of tonal centers, in some cases, may not be used as the primary way to organize a work. Tonal centers gradually replaced modal organization starting in the 1500s and culminated with the establishment of the major-minor key system in the late 1600s and early 1700s.

The most prominent school to compose in this manner was the [Second Viennese School](#) of Arnold Schönberg, Alban Berg, and Anton Webern. However, composers such as Josef Matthias Hauer, Béla Bartók, Aaron Copland, George Antheil, and others wrote music that is described as atonal, and many traditional composers “flirted with atonality,” in the words of Leonard Bernstein.

History of atonality

While music without a tonal center had been written previously, for example Franz Liszt's *Bagatelle sans tonalité* of 1885, it is with the 20th century that the term *atonality* began to be applied to pieces, particularly those written by Arnold Schönberg and The Second Viennese School.

Their music arose from what was described as the crisis of tonality in the late 19th century and early 20th century in [classical music](#). It was described by composer Ferruccio Busoni as the “exhaustion of the major-minor key system,” and by Schönberg as the “inability of one tonal chord to assert dominance over all of the others.” The first phase is often described as “free atonality” or “free chromaticism” and involved the conscious attempt to avoid traditional diatonic harmony. Works of this period include the opera *Wozzeck* (1917-1922) by Alban Berg and *Pierrot Lunaire* (1912) by Schönberg. The second period, begun after World War I, was exemplified by attempts to create a systematic means of composing without tonality, most famously the method of composing with 12 tones or the [twelve-tone technique](#). This period included Berg's *Lulu* and *Lyric Suite*, Schönberg's *Piano Concerto*, his opera *Jacob's Ladder* and numerous smaller pieces, as well as his final string quartets. Schönberg was the major innovator of the system, but his student, Anton Webern, then began linking dynamics and tone color to the primary row as well, making the row not only of notes but other aspects of music as well. This, combined with the parameterization of Olivier Messiaen, would be taken as the inspiration for [serialism](#).

Atonality emerged as a pejorative term to condemn music in which [chords](#) were organized seemingly with no apparent coherence. In Nazi Germany, atonal music was attacked as “Bolshevik” and labeled as degenerate (*Entartete Musik*) along with other music produced by enemies of the Nazi regime. Many composers had their works banned by the regime, not to be played until after its collapse after World War II.

In the years that followed, atonality represented a challenge to many composers—even those who wrote more tonal music were influenced by it. The Second Viennese School, and particularly 12-tone composition, was taken by avant-garde composers in the 1950s to be the foundation of the New Music, and led to [serialism](#) and other forms of musical experimentation. Prominent post-World War II composers in this tradition are Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Krzysztof Penderecki, and Milton Babbitt. Many composers wrote atonal music after the war, even if before they had pursued other styles, including Elliott Carter and Witold Lutosławski. After Schönberg's death, Igor Stravinsky began to write music with a mixture of serial and tonal elements. During this time, the [chord progressions](#) or successions designed to avoid a tonal center were explored and named, creating a vocabulary described as [musical set theory](#) focusing on pitch classes and pitch sets.

Atonal music continues to be composed, and many atonal composers of the late 20th century are still alive and active. However, atonal composition began to fade in the 1960s—where, on one hand, [aleatoric music](#) and electronic music demanded more and more attention and, on the other hand, musicians influenced by Eastern mysticism, modality, and [Minimalism](#) began writing music based on ostinato patterns.

Controversy over the term itself

The use of the term "atonality" has been controversial. Schönberg, whose music is generally used to define the term, was vehemently opposed to it, arguing that "atonal" meant "without tone." For some, the term continues to carry negative connotations. A popular joke among musicians posits that "The two great errors of the 20th century were atonality and Marxism."

"Atonal" developed a certain vagueness in meaning as a result of its use to describe a wide variety of compositional approaches that deviated from traditional chords and chord progressions. Attempts to solve these problems by using terms such as "pan-tonal," "non-tonal," "free-tonal," and "without tonal center" instead of "atonal" have not gained broad acceptance.

Composer Anton von Webern, musicologist Robert Fink, and others have asserted that all music is perceived as having a tonal center. Others have argued that the avoidance of a tonal center produces more sophisticated music, which requires greater ability to appreciate, for example, Schönberg in his article on 12-tone composing. Influential critic Theodor Adorno argued, however, that one could express anything from tragedy to a smirk in atonality, provided one had compositional ability.

Others remarked that atonal music could not express the wide range of human emotions in an appropriate way. One could translate Shakespeare's plays into hundreds of different languages, but one could not translate a Beethoven symphony into an atonal equivalent. The language of music was not as arbitrary as the normal languages. Atonality was even described as "not music" or "incomprehensible."

In the historical view, however, neither of the extremes of prediction have come about: atonality has neither replaced tonality, nor has it disappeared. There is, however, much agreement amongst many composers that atonal systems in the hands of less-talented composers will still sound weak expressively, and composers with a genuine tonal gift are capable of writing exquisite works using twelve-tone methods. Serialism itself has been taken up by tonal composers as a modest replacement for the common practice tendencies of certain traditional forms to conform to certain tonal expectations.

The minimalist movement in music was an obvious reaction to the stilted academicism of university composition departments, each striving to out-do the other with all manner of freakishness and pseudo-science regarding the creative future of western music. Examples of these composers would be Steve Reich, Philip Glass and John Coolidge Adams. The advent of postmodern classicism has proven a return to tonal traditions (far from exhausted), and is represented by the American traditionalist composer, John Kenneth Graham.

Composing atonal music

Setting out to compose atonal music may seem complicated because of both the vagueness and generality of the term. Additionally George Perle (1962) explains that, "the 'free' atonality that preceded dodecaphony precludes by definition the possibility of self-consistent, generally applicable compositional procedures." (p.9) However, he provides one example as a way to compose atonal pieces, a pre-[twelve tone technique](#) piece by Anton Webern, which rigorously avoids anything that suggests tonality, to choose pitches that do not imply tonality. In other words, reverse the rules of the [common practice period](#) so that what was not allowed is required and what was required is not allowed. This is what was done by Charles Seeger in his explanation of dissonant counterpoint, which is a way to write atonal counterpoint.

Further, he agrees with Oster and Katz that, "the abandonment of the concept of a root-generator of the individual chord is a radical development that renders futile any attempt at a systematic formulation of chord structure and progression in atonal music along the lines of traditional harmonic theory." (p.31) Atonal compositional techniques and results "are not reducible to a set of foundational assumptions in terms of which the compositions that are collectively designated by the expression 'atonal music' can be said to represent 'a system' of composition." (p.1)

Perle also points out that structural coherence is most often achieved through operations on intervallic cells. A cell "may operate as a kind of microcosmic set of fixed intervallic content, stable either as a chord or as a melodic figure or as a combination of both. Its components may be fixed with regard to order, in which event it may be employed, like the twelve-tone set, in its literal transformations... Individual tones may function as pivotal elements, to permit overlapping statements of a basic cell or the linking of two or more basic cells." (pp.9-10)

Audio examples of the role of dissonance and tonality claimed as part of our own physiological make-up (the ear) may be heard in the following links (which also are examples of the interaction and effect of consonance and dissonance upon each other).

Criticism of atonal music

Famous Swiss conductor, composer and musical philosopher Ernest Ansermet was the greatest critic of atonal music. He writes in his massive book "Les fondements de la musique dans la conscience humaine" that Beethoven was unique in presenting the eternal ideal of the hero, his struggling and victory (5. symphony) and the typical Western universal ideal of a community of all social and loving humans (9. symphony) so forcefully and clearly. The classical musical language was a precondition for that with its clear, harmonious structures. Tonality based on relatively simple interval relations is absolutely necessary in Ansermet's opinion. So by the incomprehensible modern atonal music choosing interval relations randomly, such an impact, ethos and catharsis could never be reached in the audience.

Also: [serialism](#)

[Modernism](#)

Modernism (music): [20th century classical music](#) - [Atonality](#) - [Jazz](#)

Modern art - [Impressionism](#) - [Expressionism](#) - [Surrealism](#)

Categories: [Musical techniques](#) | [Modernism](#)

Aubade

An **aubade** is a poem or [song](#) of or about lovers separating at dawn.

The form has some dramatic elements, since the poem is often a dialogue between the lovers, one saying that dawn is near and they must part, and the other answering no. There is often a refrain, in which the watchman, or occasionally the jealous husband, warns the lovers of the approaching dawn.

Aubades were in the repertory of [troubadors](#) in Europe in the Middle Ages. An early English example is in Book III of Chaucer's *Troilus and Criseyde*. The love poetry of the 16th century dealt mostly with unsatisfied love, so the aubade was not a major genre in Elizabethan lyric. However, there is an aubade embedded in Shakespeare's *Romeo and Juliet*, starting with the famous lines:

Wilt thou be gone? it is not yet near day:

It was the nightingale, and not the lark,

That pierc'd the fearful hollow of thine ear

The aubade gained in popularity again with the advent of the metaphysical fashion; Donne's poem "The Sunne Rising" is one of the finest examples of the aubade in English. Aubades were written from time to time in the 18th and 19th century, although none of them quite up to metaphysical standards.

There have been several notable aubades in the 20th century, as well as a major poem titled "Aubade" by Philip Larkin in which the lover is life.

Aubade is also the name of Callisto's girlfriend in Thomas Pynchon's short story "Entropy."

See also

- [Tagelied](#)

Audio file format

An **audio file format** is a container format for storing audio data on a computer system. Despite its name, there are many file formats for storing audio files.

The general approach towards storing digital audio formats is to sample the audio voltage (corresponding to a certain position in the membrane of a speaker) in regular intervals (e.g. 44,100 times per second for CDDA or 48,000 or 96,000 times per second for DVD video) and store the value with a certain resolution (e.g. 16 bits per sample in CDDA). Therefore sample rate, resolution and number of channels (e.g. 2 for stereo) are key parameters in audio file formats.

Types of formats

It is important to distinguish between a file format and a codec. Even though most audio file formats support only one audio codec, a file format may support multiple codecs, as AVI does.

There are three major groups of audio file formats:

- uncompressed formats, such as WAV, AIFF and AU.
- formats with lossless compression, such as FLAC, Monkey's Audio (filename extension APE), WavPack, Shorten, TTA, Apple Lossless and lossless Windows Media Audio (WMA).
- formats with lossy compression, such as MP3, Vorbis (filename extension OGG), lossy Windows Media Audio (WMA) and AAC.

Lossy audio formats

Lossy file formats are based on psychoacoustic models that leave out sounds that humans cannot or can hardly hear, e.g. a low volume sound after a big volume sound. MP3 is such an example.

As of 2002, one of the most popular audio file formats was MP3, which uses the MPEG-1 audio layer 3 codec to provide acceptable lossy compression for music files. The compression is about 10:1 compared with uncompressed WAV files (in a standard compression scheme), therefore a CD with MP3 files can store about 11 hours of music, compared to 74 minutes of the standard CDDA, which uses uncompressed PCM.

There are many newer audio formats and codecs claiming to achieve improved compression and quality over MP3. Vorbis is an unpatented, free codec. Microsoft has its Windows Media Audio format and Apple the Advanced Audio Coding format. Both are closed source and proprietary.

Lossless audio formats

Lossless audio formats (such as TTA and FLAC) provide a compression ratio of about 2:1, sometimes more. In exchange for their lower compression ratio, these codecs don't destroy any of the original data. This means that when the audio data is uncompressed for playing, the sound produced will be identical to that of the original sample. Taking the free TTA lossless audio codec as an example, one can store up to 20 audio CDs on a single DVD-R, without any loss of quality. The downside to this method is that this DVD disc will only play on a device that can both read DVDs and decode the chosen codec. This will most likely be a home computer. Although these codecs are available for free, one important aspect of choosing a lossless audio codec is hardware support. It is in the area of hardware support that FLAC is ahead of the competition. FLAC is supported by a wide variety of portable audio playback devices.

One important consideration is in the area of DRM, where FLAC is very clear about being against any copy prevention features of any kind. More importantly this means that you the owner of the computer will not be restricted in using the FLAC files.

Lossless compression of sound is not nearly as widely used outside of professional applications, as lossy compression can provide a much greater data compression ratio with nearly the same apparent quality. Usually, the difference of quality between lossless and lossy audio compression is absorbed by the quality of the hardware, such as headphones, cables connectors or sound speakers.

Uncompressed audio formats

There are many uncompressed data formats. The most popular of them is WAV, probably because it is the default uncompressed format for the Microsoft Windows operating systems. WAV is a flexible file format designed to store more or less any combination of sampling rates or bitrates. This makes it an adequate file format for storing and archiving an original recording. A lossless compressed format would require more processing for the same time recorded, but would be more efficient in terms of space used. WAV, like any uncompressed format, encodes all sounds, whether they are complex sounds or absolute silence, with the same number of bits per unit of time.

Let's take an example. A file contains a minute of a symphonic orchestra playing beautifully followed by a minute of silence. If the sound were stored in an uncompressed audio format, like WAV, the same amount of data would be used for each half. If data were encoded with a lossless audio format, like TTA, the first minute would be a bit smaller than in the WAV file, and the silent half would take almost no disc space at all. But then, recording in the TTA format would require a lot more processing than the WAV.

The WAV format is based on the RIFF file format, which is similar to the IFF format.

BWF (Broadcast Wave Format) is a standard audio format created by the European Broadcasting Union as a successor to WAV. BWF allows metadata to be stored in the file. See: European Broadcasting Union: Specification of the Broadcast Wave Format - A format for audio data files in broadcasting. EBU Technical document 3285, July 1997. This format is the primary recording format used in many professional Audio Workstations used in the Television and Film industry. Stand-alone file based multi-track recorders from Sound Devices, Zaxcom, HHB USA, Fostex, and Aaton all use BWF as their preferred file format for recording multi-track audio files with SMPTE Time Code reference. This standardized Time Stamp in the Broadcast Wave File allows for easy synchronization with a separate picture element.

Multiple channels

Since the 1990s, movie theatres have upgraded their sound systems to surround sound systems that carry more than two channels. The most popular examples are Advanced Audio Coding or AAC (used by Apple 's iTunes) and Dolby Digital, also known as AC-3. Both codecs are copyrighted and encoders/decoders cannot be offered without paying a licence fee. Less common are Vorbis and the recent MP3-Surround codec. The most popular multi-channel format is called 5.1, with 5 normal channels (front left, front middle, front right, back left, back right) and a subwoofer channel to carry low frequencies only (the human ear cannot distinguish where the low frequencies come from).

It is a common misconception that 5.1 Surround sound includes 2 rear speakers. In fact, a 5.1 setup includes what Dolby call Surround speakers, and are actually placed at the sides of the listener. "6.1" setups do however, include a single rear speaker placed at the rear centre, behind the listener - Dolby calls this setup Dolby Digital EX . A 7.1 setup has the usual front 3 (front Left, front Centre, front Right), 2 Surround sound speakers situated to the left and right of the listener, and 2 rear speakers (rear Left and rear Right); with the usual Sub-woofer for bass - Dolby call this .1 / Sub speaker by the term LFE (Low-Frequency Effects).

Audio engineering

Audio engineering is a part of audio science dealing with the recording and reproduction of sound through mechanical and electronic means. The field of audio engineering draws on many disciplines, including electrical engineering, acoustics, psychoacoustics, and [music](#). Unlike acoustical engineering, audio engineering generally does not deal with noise control or acoustical design. Much of audio engineering is also used in broadcast engineering.

Practitioners

An **audio engineer** is someone with experience and training in the production and manipulation of sound through mechanical means. As a professional title, this person is sometimes designated as a **sound engineer** instead. An informal name might be a "sound guy" and/or an "audio guy". A person with one of these titles is commonly listed in the credits of many commercial music recordings (also in other productions that include sound, such as movies).

Audio engineers are generally familiar with the design, installation, and/or operation of sound recording, sound reinforcement, or sound broadcasting equipment. In the recording studio environment, the audio engineer or **recordist** is a person recording, editing, manipulating, mixing and mastering sound by technical means in order to realize and artist's or record producer's creative vision. While usually being associated with [music](#) production, an audio engineer may be involved in dealing with sound for a wide range of applications, including post-production for video and film, live sound reinforcement, advertising, multimedia, broadcasting.

Audio engineers operate mixing consoles, microphones, signal processors, tape machines, digital audio workstations, sequencing software and speaker systems. Traditionally an audio engineer is responsible for the technical aspects of a [sound recording](#) or other audio production and works together with a record producer or a director. However, the audio engineer's role is quite often integrated with that of the producer.

In typical sound reinforcement applications, audio engineers often assume the role of producer, making artistic decisions along with technical ones.

Audio mixing

Audio mixing is used for [sound recording](#), audio editing and sound systems to balance the relative volume and frequency content of a number of sound sources. Typically, these sound sources are the different [musical instruments](#) in a [band](#) or vocalists, the sections of an [orchestra](#) and so on.

Sometimes audio mixing is done live by a sound engineer or recording engineer, for example at rock concerts and other musical performances where a public address system (PA) is used. A typical concert has two mixers, one located in the audience to mix the front of house speakers heard by the audience, and the other is located at the side of the stage, mixing for the monitor speakers positioned directly in front of the performers so that they can hear one another.

Another example of live mixing is a DJ mixing two records together. Break beats are created by mixing between identical breaks. Often the end of one pre-recorded song is mixed into another so that the transition is seamless, which is done through beat-matching or beat-mixing, and possibly [pitch](#) control.

At other times, audio mixing is done in studios as part of multitrack recording in order to produce digital or analog audio recordings, or as part of an album, film or television program. See: [remix](#).

An audio mixing console, or mixing desk, or mixing board, has numerous rotating controls (potentiometers) and sliding controls (faders which are also potentiometers) that are used to manipulate the volume, the addition of effects such as reverb, and frequency content (equalization) of audio signals. On most consoles, all the controls that apply to a single channel of audio are arranged in a vertical column called a channel strip. Larger and more complex consoles such as those used in film and television production can contain hundreds of channel strips. Many consoles today, regardless of cost, have automation capabilities so the movement of their controls is performed automatically, not unlike a player piano. A recent trend is to use a "control surface" connected to a computer. This eliminates much of the electronics in a conventional console as the actual mixing work is done digitally by the computer.

Audio mixing on a personal computer is also gaining momentum. More and more independent artists are starting to use their personal computers for digital recording and mixing their work. Audio editing on the computer is also easy and generally preferred.

A recent trend is mixing to 5.1, which is "surround" audio. This requires 6 channels of audio: left, center, right, left rear, right rear, and low frequencies (sub-woofer). In commercial release, only DVD video has a standard. The demand for 5.1 in the audio and music domain was once small but has recently increased dramatically, along with the introduction of 7.1 & 9.1 surround channel audio.

Audio programming language

An **audio programming language** is a programming language specifically targeted to sound and [music](#) production or synthesis.

ABC

ChuckK : strongly-timed, concurrent, and on-the-fly audio programming language

CMix

CMusic

Common Lisp Music (CLM)

CSound

Haskore

HMSL

Impromptu [1]

jMusic

JSyn

Loco, designed to be for sound what Logo is for graphics

Max/MSP

Music I

Music-N

Nsound [2] C++ API for sound synthesis

Nyquist

OpenMusic

Pure Data

Q-Audio [3]

Real-time CMix

Soundscape [4]

SuperCollider

Audio track

The **audio track** is in some respects interchangeable with [sound track](#). The subtle differences between the two which is acknowledged by some include:

- Sound track is more often applied to film
- Audio track is more often applied to video

- Sound track is more often applied to physical sound output
- Audio track is more often applied to an editable medium

- Sound track is more often applied to an audio album for sale or download
- Audio track is more often applied to sound only accompanying visuals

Aulos

The ancient Greek **aulos**, often mistranslated as "flute", was a double-piped reed instrument. Archeological finds indicate that it could be either single-reeded, like a [clarinet](#), but more usually double-reeded, like an [oboe](#). Unlike the [lyre](#), which could be mastered by any aristocrat with sufficient leisure to practice it, the aulos was an instrument chiefly associated with professional musicians, often slaves. Female aulos-players were a fixture of Greek drinking parties, and male and female aulos players often doubled as prostitutes.

The aulos accompanied a wide range of Greek activities: it was present at sacrifices, dramas and even wrestling matches, for the broad jump, the discus throw, sailor's dances on triremes. Plato associates it with the ecstatic cults of Dionysus and the Korybantes. In his writings, Plato banned the aulos from his Republic but reintroduced it in "Laws".

In mythology, Marsyas the satyr or "papa selenus" was supposed to have invented the aulos, or else picked it up after Athena had thrown it away because it caused her cheeks to puff out and ruined her beauty. In any case, he challenged Apollo to a musical contest, where the winner would be able to "do whatever he wanted" to the loser - Marsyas's expectation, typical of a satyr was that this would be sexual in nature. But Apollo and his lyre beat Marsyas and his aulos. And since the pure lord of Delphi's mind worked in different ways than Marsyas's, he celebrated his victory by stringing his opponent up from a tree and flaying him alive. King Midas got donkey's ears for judging Marsyas as the better player. Marsyas' blood and the tears of the Muses formed the river Marsyas in Asia Minor.

This tale was a warning against committing the sin of "hubris", or overweening pride, in that Marsyas thought he might win against a god. Strange and brutal as it is, this myth reflects a great many cultural tensions that the Greeks expressed in the opposition they often drew between the lyre and aulos: freedom vs. servility and tyranny, leisured amateurs vs. professionals, moderation (sophrosyne) vs. excess, etc. Some of this is a result of 19th century AD "classical interpretation", ie. Apollo versus Dionysus, or "Reason" (represented by the kithara) opposed to "Madness" (represented by the Aulos). In the temple to Apollo at Delphi, there was also a shrine to Dionysus, and his Maenads are shown playing the Aulos, on drinking cups, but Dionysus is sometimes shown holding a kithara or lyre. So a modern interpretation can be a little more complicated than just simple duality.

It should be noted, however, that this opposition is mostly an Athenian one. We might surmise that things were different at Thebes, which was a center of aulos-playing. And we know that at Sparta – which had no Bacchic or Korybantic cults to serve as contrast – the aulos was actually associated with *Apollo*, and accompanied the kings into battle.

Categories: [Musical instruments](#) | [Ancient music](#)

Australian country music

Australian country music is a vibrant part of the [music of Australia](#). There is a broad range of styles, from [bluegrass](#), to yodelling to [folk](#) to the more popular.

Australia has a long tradition of [country music](#), which has developed a style quite distinct from its U.S. counterpart. Waltzing Matilda, often regarded as Australia's unofficial [National anthem](#), is a quintessential Australian country song, influenced more by Celtic folk ballads than by American Country and Western music. This strain of Australian country music, with lyrics focusing on strictly Australian subjects, is generally known as "bush music" or "bush band music".

Another, more Americanised form of Australian country music was pioneered in the 1930s by such recording artists as Tex Morton. Strictly Australian country music and bush ballads were popularized by Slim Dusty, best remembered for his 1957 song "A Pub With No Beer". In recent years local contemporary country music, featuring much [crossover](#) with [popular music](#), has enjoyed considerable popularity in Australia.

Country music has also been a particularly popular form of musical expression among the Australian Aboriginal and Torres Strait Islander peoples.

Awards and festivals

The major celebration of country music in Australia is the Tamworth Country Music Festival in January each year. Indigenous country music is in evidence at The Deadlys, a celebration of indigenous musicians and their music.

Notable musicians and music groups

Musicians

Slim Dusty
James Blundell (singer)
Adam Brand
Troy Cassar-Daley
Kasey Chambers
Beccy Cole
Smoky Dawson
Natalie Howard
Gina Jeffries
Lee Kernaghan
Anne Kirkpatrick (daughter of Slim Dusty and Joy McKean)
Joy McKean
Chad Morgan
Reg Lindsay
Mary Schneider
Melinda Schneider (daughter of Mary Schneider)
Sara Storer
Keith Urban
Jeanette Wormald

Musical groups

Bushwackers
The Blue Heeler Band
The Donovans
Karma County
Runaway Train (band)

Radio and television programs

Reg Lindsay Country Music Hour - 1960s
Saturday Night Country - ABC Local Radio - 10 PM to 2AM Saturday Night

Australian hardcore

Australian hardcore punk is an active [rock music](#) subgenre with a dedicated following. Many Australian [hardcore](#) bands enjoy a relatively large fanbase locally without touring outside their home state. Recorded material of these bands is often hard to find as many do not record but focus on live shows (the mainstay of the scene).

The roots of Australian hardcore can be traced all the way back to the first Australian punk band, The Saints, and more recently, to include such acts as AC/DC and Midnight Oil. UK and the U.S. influence is evident in many bands, nonetheless, Australian hardcore has, in bands such as Toe to Toe and Mindsnare, its own distinct dry humour, attitude and sound. Local and regional (scene and state) differences are also evident. Other influences are by U.S. hardcore, U.K. Punk and [Heavy Metal](#) bands.

The Do-It-Yourself (DIY) ethic is strong. The rise of CD burners and the Internet has allowed more bands to self-publish their records and sell through their websites or on consignment in local record stores. If recorded material is available distribution is often through local distributors run out of band member's garages or [small independent labels](#) which are active in most capital cities.

Interstate tours are organised occasionally by more established bands. Only a few hardcore bands ever tour overseas.

A number of Australian hardcore bands hold ideological, political and religious values and may communicate these in their music. These values include anarchist, Christian and straight edge. A common attitude to espousing values in music is found in an interview with Winston McCall of Parkway Drive (Byron Bay) with Maddi West of DB Magazine. Commenting about regional scenes - contrasting Byron Bay and Adelaide:

"I'd say Adelaide has probably got the biggest straightedge/vegan scene in Australia. In Byron there's about five straightedge kids and I think maybe two kids that are vegan and that's about it," McCall laughs. "I'm vegetarian myself and there's a couple of us that are straightedge, but we just wanna have fun and play music. We do believe in trying to make a difference in some way, but as a whole we don't really champion any beliefs. We're just a hardcore band!" Winston McCall of Parkway Drive interview, DB Magazine

SHORT.FAST.LOUD. on Triple J radio

The ABC Triple J network has a weekly program, short.fast.loud., that showcases punk and hardcore music released both locally and elsewhere.

Australian hardcore bands

Day of Contempt, I Killed The Prom Queen, Shotpointblank and Parkway Drive are seen by some as more mainstream Australian metalcore bands. All these bands have toured the USA.

Less mainstream bands like United Force, No Grace, All It Cost Was Everything and Jungle Fever have loyal local and overseas followings.

Australian hip hop

Australian hip hop music began in the early 1980s, primarily influenced by hip hop music and culture imported via radio and television from America. Since the late 1990s, a distinctive local style has developed, and the genre is continuing to gain credibility in the alternative and underground music scenes.

The first Australian hip hop record released was "Combined Talent" by Just Us in 1988. Another release of note is Knights Of The Underground Table (1992) by Def Wish Cast, which sold well locally and in Europe. Also in 1992, Postcards From the Edge of the Undersound was released by Sound Unlimited (also known as the Sound Unlimited Posse). Released by Sony, it was for the best part of a decade the only such major label release of an Australian hip hop act.

American versus Australian accents used by local MCs has caused much heated debate within the Australian hip hop community over the years, however there is an increasing tendency for artists to use their own accent and rap about things closely related to Australian culture.

Australian hip hop is a part of the underground music scene with only a few successful commercial hits in the last decade. Albums and singles are released by mostly independent record labels, often owned and run by the artists themselves.

Although still far from mainstream, in recent years Australian hip hop has grown rapidly in popularity. In recognition of the increasing acceptance of hip hop, influential youth radio station Triple J introduced the Hip Hop Show, hosted by Maya Jupiter (herself a hip hop artist), a weekly show dedicated to hip hop and rap. This in turn has helped to further raise the profile of Australian hip hop. In 2004, the Australian Record Industry Association introduced a new category in their annual awards, Best Urban Release. The inaugural award was won by Koolism.

The most commercially successful hip hop group in Australia is the Hilltop Hoods. They have reached Gold status for their album The Calling - the first Australian hip hop act to do so. This success was mirrored by 1200 Techniques, who achieved gold status with their [debut album](#) Choose One and established a reputation as an excellent live act. The Sydney-based collective The Herd achieved considerable success with their second album An Elephant Never Forgets, featuring the controversial hit "77%" and the single Burn Down The Parliament. The Cat Empire, a group that performs a fusion of many styles of music including hip hop, has also found widespread success. Producer J Wess, former basketball player, also achieved huge sales of his debut The J Wess LP.

Obese Records is one of the biggest production labels within Australian hip hop. Their CEO is MC Pegz and they have signed such artists as the Hilltop Hoods, Drapht, Reason and the Funkoars to name just a few.

In 2005, independent film-maker Oriel Guthrie's documentary Skip Hop debuted at the Melbourne International Film Festival. The film includes live footage of Freestyle battle and prominent gigs around Australia. Also featured are interviews with the Hilltop Hoods, Def Wish Cast DJ Peril, The Herd, Danielsan from Koolism and Wicked Force Breakers.

Australian indie rock

Australian indie rock is part of the overall flow of [Australian rock](#) history but has a distinct history somewhat separate from mainstream rock in Australia, largely from the end of the [punk rock](#) era onwards.

History

Beginnings

Main article: [Australian rock](#)

[Rock and roll](#) in Australia got started in the late 1950s and 1960s, influenced by the sounds coming from the USA and UK. Early on, the [surf rock](#) sound dominated, though in the mid-1960s, the beat genre from the UK had become established. Numerous garage bands formed in the cities and suburbs, and a vibrant musical culture began.

Punk and post-punk

The [punk](#) movement began in the mid-1970s, and resulted in an explosion of musical activity. Numerous bands formed, as did many independent record labels, often run out of bedrooms. Soon the raw energy of punk evolved into [post punk](#), which combined the DIY ethos of punk with rule-breaking, genre-defying artistic experimentation. The profusion of small, defiantly uncommercial and often unhesitatingly experimental bands became known as the "little band scene". Throughout the 1980s, it flourished in most Australian major cities, evolving around venues (such as Melbourne's Seaview Ballroom) and community radio stations such as 3RRR. A few bands, like The Models, crossed over to the mainstream; others, like The Birthday Party went on to achieve critical acclaim abroad.

This era can be said to have ended in the 1990s, when in the wake of the explosion of [grunge](#), alternative music became mainstream. Major labels signed three-chord grunge/punk-style rock bands, commercial radio played them and the 'alternative' sound soon became ubiquitous, ultimately culminating in manufactured pop groups like Killing Heidi, styled to sound raucously 'alternative' and appearing on television commercials for mobile phones. In this way, this process of mainstreaming echoes what happened in the USA and UK.

1990s to the present

The mainstreaming of alternative music did not kill [indie rock](#) in Australia, though did signal a shift in its focus. The form of 'alternative' music that the major labels and commercial radio stations were interested in was predominantly three-chord rock informed by [punk rock](#) and Seattle-style grunge; loud, rebellious, and easily marketable to a generation of teenagers. Bands who did not fit this manifest were largely left behind by this process, and did attract smaller audiences (predominantly in their 20s and based in bohemian inner urban areas). In inner Melbourne, a considerable [post rock](#) scene flourished, with bands like Art of Fighting, Silver Ray and Gersey playing more subdued music using the traditional guitar/bass/drums structure; bands in this scene often played at inner-city venues such as the Punters Club and the Empress Hotel. Other bands explored alternative instrumentation, including accordions, strings and chromatic percussion. [Indie pop](#), too, remained largely (though not entirely) out of the spotlight, with bands like Sydney's Sneeze, Melbourne's Sleepy Township and Brisbane's Clag.

Several indie labels of note have operated in Australia around this time. Chapter Music, established by Guy Blackman in Perth but later relocated to Melbourne, released recordings on both vinyl and CD by a wide range of artists, including Panel Of Judges, Sleepy Township and Origami, as well as a compilation of Australian 1970s/1980s [post punk](#) titled *Can't Stop It*. Sydney's Half A Cow, run by Nic Dalton, released albums by bands like Dalton's own Sneeze, Spdfgh, and Sydney [shoegazers](#) Swirl. Fitzroy-based Trifekta, run by Tom Larnach-Jones (and distributed by major label Festival Mushroom Records) also released recordings by various more established Melbourne bands, including Ninetynine. Minimum Chips, Gersey and Architecture in Helsinki, as well as local releases of international bands like Life Without Buildings. More recently, Tasmanian-cum-Melbourne label Unstable Ape Records have been releasing many recordings by independent local bands such as Love Of Diagrams, Sir and the Bird Blobs.

Australian jazz

[Jazz](#) is an [American musical genre](#) primarily created by African Americans. Despite the great distance between the two nations, jazz and jazz-influenced syncopated dance music was being performed in Australia within only a few years of the emergence of jazz as a definable musical genre in the United States. Until the 1950s, jazz-based music, modelled on the leading white British and American jazz bands, was the primary form of accompaniment at Australian public dances, and this style enjoyed wide popularity.

After World War II the Australian jazz scene began to diversify as local musicians were able to get access to recordings by leading African-American jazz musicians like Charlie Parker, Dizzy Gillespie, Miles Davis and Thelonious Monk, and [bebop](#), [cool jazz](#) and [free jazz](#) exerting a strong influence on Australian musicians in the late 1950s and beyond.

Although jazz in Australia suffered a drop in popularity during the Sixties and Seventies, as it did in most other countries, there was a marked resurgence of interest in the Eighties and Nineties as a new generation of musicians came to the fore. The best Australian jazz performers are now regarded as equal to the best in the world, although as in popular music, they still suffer from a lack of music industry support.

It is also important to acknowledge the role of New Zealand musicians in the Australian jazz scene, and as jazz historian Andrew Bissett has noted, it is impossible to properly discuss the subject of Australian jazz without reference to New Zealand. Many of the most important "Australian" jazz musicians of the last 40 years have come from New Zealand, including renowned pianist-composers Mike Nock and Dave McRae and Judy Bailey, and vocalists Ricky May and Kerrie Biddell.

Jazz precursors in Australia

White American and British 'black-face' minstrels and vaudeville performers brought imitations of slave plantation music to Australia with the 1850s-60s gold rush in the 19th century. They toured across the continent, both the major capital cities and smaller, boom towns like Ballarat and Bendigo. Visits by American vaudeville troupes became much more common after the introduction of regular steamship services between America and Australia in the 1870s. Some genuine African-American troupes toured from the 1870s, including jubilee singers.

Ragtime reached Australia from the 1890s and many white and black ragtime artists of repute toured Australia, and its popularity was boosted by the visit of the American naval fleet in 1908 and a hugely successful tour by a sixty-piece group led by famed brass band leader and composer John Philip Sousa in 1910. Some of these artists taught Australians how to 'rag' (improvise in ragtime style) and the visit of the Sousa band influenced a generation of aspiring young Australians to take up brass instruments.

Early 20th century

Thanks to this early contact, and also an increase in the flow of American music to Australia via phonograph records, modern dance arrangements, piano rolls and visiting jazz acts, Australians developed a strong interest in jazz influenced dance music and its related forms. 'Jazz'(hot dance music) was well established by the mid-1920s. Hundreds of thousands of Australians served overseas during World War I and many were exposed to jazz through contact with American servicemen. Jazz was recorded on piano-rolls in Australia before 1923 and disc recordings like, "Yes Sir That's My Baby" by Ray Tellier's San Francisco Orchestra, were also being recorded by 1925.

Local exposure to current trends in American jazz in the Twenties was moderated by Australia's relative remoteness, and by commercial and political constraints. Postwar prosperity saw dance music and public dances enter a boom period, with the opening of huge dance halls, able to hold thousands of patrons, in Sydney, Melbourne and other large cities.

The biggest musical influence in the period 1923-1928 was a string of visiting American dance bands, mainly from the West Coast. Frank Ellis and his Californians, who arrived in 1923, were probably the most influential and popular of these groups. Thousands of dance fans regularly flocked to see them at Sydney's largest dance hall, the Palais Royale (the Royal Hall of Industries at Moore Park, which still stands today). The arrival of the American bands had several significant effects, including pushing up the wages for dance-band musicians. At the height of their success, Ellis's musicians were being paid the huge sum of 30 pounds per week each -- roughly ten times the average weekly wage at that time -- and Ellis himself was paid a staggering 45 pounds per week.

At first, local bands were (predictably) of a somewhat lower standard than the better American bands, but Australian jazz musicians were eager learners and were often generously tutored by the visitors, some of whom stayed on for many years. Ellis also found that Australian dance tempos were considerably slower -- around 36 beats per minute -- than the normal tempo in the United States, and he gradually introduced audiences to faster tempos of around 56 beats per minute, a move that was quickly emulated by all the other dance bands in Sydney.

Australian jazz musicians in this period avidly picked up new repertoire, playing techniques and stylistic innovations from seeing imported bands, but restrictions on touring groups after 1928, alongside the broader effects of the Great Depression, meant that Australian jazz players generally had to learn by listening to new records.

As noted by veteran musician Graeme Bell, British recording giant EMI enjoyed a virtual monopoly over the Australian record market until after WWII, and as a result, cover versions of American recordings by white English dance bands were a dominant local influence in the inter-war period. It was not until the 1950s that Australian musicians were able to gain significant access to original recordings by American performers.

Another major filter on Australian exposure to new American jazz was that until 1942, American record companies marketed all recordings by black performers in a separate "race" catalogue, and almost none of these race recordings were imported into Australia or released locally. Australian jazz pioneer Frank Coughlan stated that he did not hear recordings by Louis Armstrong until 1928, several years after Armstrong had become a major star in the U.S.

Tours by overseas acts came under increasing union restrictions in the late 1920s, due to action by American music unions who black-banned a visiting Australian brass band, and tours by white bands became less frequent. Tours by black American bands were

very rare -- Australia's racist immigration policies were used to restrict visits by black performers, and this was exacerbated by the musicians union actions.

In 1928 Sonny & Clark's Colored Idea, one of the first and best all-black jazz bands to visit Australia, was forced to leave prematurely after some of the troupe were allegedly caught in a compromising situation with white women; however it has been suggested that the deportation was also partly a reprisal for the American black-balling of the aforementioned Australian band. From thereon until the 1950s, Australians heard very little live jazz by black artists.

From the mid 1930s onwards, the popularity of jazz, principally "swing" music, increased significantly. Notable bands of the 1920s included the American led Tellier Orchestra and Australian led Sidney Simpson & His Wentworth Cafe Orchestra and, in the 1930s, Jim Davidson & His New Palais Royal Orchestra, Frank Coughlan & His Trocadero Orchestra and Dudley Cantrell & His Grace Grenadiers, and numerous others.

Frank Coughlan was one of the most significant figures of this era and is widely regarded as "The Father of Australian Jazz". His shortlived 1936 band, formed for the opening of the famous Sydney ballroom, The Trocadero, was regarded as the best Australian swing band of its day, although it lasted less than a year.

A few big bands from America (including Artie Shaw's Orchestra) toured Australia during WWII, but local exposure was limited, because their concerts were restricted to American military personnel, although some local musicians went to extraordinary lengths to sneak into the concerts.

Post-World War II jazz

After the end of WWII Australian jazz began to diverge into two major strands. The more popular strand was variously described as 'dixieland' or 'trad' or 'revivalist'. It exerted a significant influence on popular music over the next two decades, and also had an ongoing (if less direct) effect on the popular music of the Sixties and Seventies, through performers such as Judith Durham of The Seekers, Margret RoadKnight and members of The Loved Ones, all of whom had started their musical careers in the "trad" genre.

The Australian Jazz Convention was founded in 1946 and has continued ever since, making it the world's oldest continuous jazz festival. One of the most significant figures of postwar Australian jazz, and the figurehead of the 'trad' movement, is Graeme Bell (b. 1914), whose All Stars band was the first Australian jazz group to tour overseas and attain wide international recognition. The All Stars' groundbreaking visit to war-ravaged Czechoslovakia in 1947 to perform at the World Youth Festival in Prague in 1947 was a landmark event.

As jazz historian Bruce Johnston notes, this was a daring undertaking for the time – the band members left jobs and sold businesses and possessions to help pay for the venture. Moreover, there were none of the support systems now available to travellers or touring performers, and these problems were complicated by the chaotic conditions prevailing in Eastern Europe in the immediate postwar period. So precarious was the venture that by the time they left, the band had only been able to raise enough for one way tickets. Nevertheless, their appearance at the Prague Festival was a triumph and a planned two-week stay extended to a rapturously received nationwide tour lasting four months.

This was followed by an arduous but ultimately successful eight-month tour of the United Kingdom, becoming the first jazz band to tour the UK for some 20 years. The Bell UK tour was later recognised as being a major influence on the development of postwar British jazz, particularly in terms of the All Stars' dance-oriented style which was crucial in transforming British jazz from an intellectual, purist past-time into a popular social event centred on dance and audience participation.

Melbourne became the centre of the post-WWII revival of Australian jazz, and the bands of Graeme Bell, Frank Johnson, Len Barnard and Bob Barnard, Frank Traynor and The Red Onions had a strong influence on the direction of Australian jazz.

In the 1950s, and again principally through the importation of records, a number of jazz musicians became passionately devoted to the new modern style, variously known as "bop" or "Bebop" and exemplified by the music of Charlie Parker, Dizzy Gillespie, Thelonious Monk and Miles Davis, as well as "jump" exponents like Louis Jordan, whose music was a direct precursor of early [rock'n'roll](#).

There were two important centres of activity for this newer strand of Australian bebop. Jazz Centre 44 in St Kilda, Victoria was founded in the Fifties by entrepreneur Horst Liepolt (who later founded the Sweet Basil's club in New York). This venue fostered many leading talents including Brian Brown, Keith Stirling, Alan Turnbull, and Stewie Speer. Around the same time a group of Sydney musicians opened the El Rocco Jazz Cellar in Kings Cross, Sydney, a venue that jazz historian John Clare (aka Gail Brennan) counts as a focal point for the later direction of much of the Australian jazz scene.

1960s and 1970s

The onslaught of "beat" music in the 1960s decimated the popularity of jazz, with many 'trad' fans lured away first into folk and later to pop and rock. However, many of the players who emerged from the Australian bebop strand -- including Bob Bertles, John Sangster, Derek Fairbrass, Stewie Speer, Bernie McGann and Bobby Gebert -- either joined or provided backing for rock bands and many of these "modern" players also became sought-after session musicians. Many top Australian players who emerged in this period gained further valuable experience backing visiting American and British singers.

During the 1960s a broad new division formed in the 'modern' strand. Under the influence of so-called "cool" or "West Coast" style typified by Dave Brubeck and Gerry Mulligan, leading soloists such as Don Burrows and George Golla gravitated to this more accessible form, while others such as Bernie McGann, John Sangster and John Pochee remained passionately devoted to the more aggressive and progressive directions of bop, as well as absorbing the radical influences of the "free jazz" experimenters of the Sixties such as Ornette Coleman and Cecil Taylor. It is interesting to note that during the 1960s Bernie McGann was criticised for being an Ornette Coleman imitator -- even though he had never heard Coleman's work at the time the claim was made! (One of McGann's biggest early influences was Brubeck's saxophonist Paul Desmond).

New Zealand-born Mike Nock established his career during this period and he is now recognised as one of the most creative and accomplished jazz musicians from this part of the world. Nock began taking piano lessons from his father when he was 11, began performing four years later and at 18 moved to Australia, where he made his first recording Move with the Three-Out trio in 1960. After heading a trio that toured England in 1961, Nock went to the United States, where he remained for most of the next twenty-five years. He began attending the Berklee College of Music but dropped out. After a year to be the house pianist at a Boston club, where he had the opportunity to work with Coleman Hawkins, Pee Wee Russell, Phil Woods and Sam Rivers among many others. Nock gained further recognition during this period as a member of Yusef Lateef's band (1963-65). He went on to lead his own combos, gigged for a short period with Art Blakey's Jazz Messengers and eventually moved to San Francisco where he worked with John Handy. During 1968-70 Nock led the Fourth Way, a pioneering jazz-rock fusion group. He worked as a sought-after studio musician in New York between 1975 and 1985, and for several years he was musical director for singer Dionne Warwick. After returning to Australia he worked both as teacher at the Sydney Conservatorium of Music and as a musician, occasionally revisiting the U.S.

Melbourne's thriving TV industry was an important source of work for jazz musicians in the early-mid 1960s, with programs like Graham Kennedy's In Melbourne Tonight employing regular house bands that typically comprised of the cream of the Melbourne session scene. Melbourne musicians like Bruce Clarke and Frank "The Lion" Smith also worked extensively on soundtracks and advertising music, and Carke's Jingle Workshop studio in St Kilda, which produced much important music in these genres, was a significant focus, not merely for its commercial work, but also because it was the venue for regular Sunday jam sessions, many of which Clarke recorded.

Pop-rock dominated the Australian music scene during the Sixties and early Seventies and as noted above, many leading jazz performers including McGann, Sangster and Speer worked with rock groups during this period, as well as absorbing important stylistic influences from the Motown, [soul music](#) and [funk](#) genres. The influx of thousands of visiting American servicemen during the Vietnam war provided further impetus for local interest in these styles. Jazz maintained a low if consistent profile, with performers

including Burrows making regular appearances on TV. Both in Sydney and Melbourne, jazz players also worked extensively on music for live TV and advertisements.

Don Burrows (b. 1928) was one of the most prominent Australian jazz artists of this period. Among the many achievements of his sixty-year professional career, he composed and performed on the soundtrack to Tim Burstall's landmark 1969 feature film *2000 Weeks*, he was the first Australian jazz artist to win a gold record, the first Australian to perform at the prestigious Montreux and Newport jazz festivals (1972) and the first Australian jazz musician to receive an MBE, and he fronted his own TV series for six years.

Melbourne-born John Sangster (1928-1995) was another important musician-composer who came to the fore in the 1960s. Beginning as a trombonist in the 1940s, Sangster switched to cornet and then to drums, learning much of his craft as the drummer in Graeme Bell's Australian Jazz Band during their many local and overseas tours between 1950 and 1955. In the late 1950s Sangster switched from drums to vibes; by this time he was gravitating towards modern jazz, and after a stint in the "trad" oriented Ray Price Quintet, he joined the Don Burrows' band, with whom he recorded several original compositions.

Sangster was a central figure in the thriving scene at Sydney's El Rocco and later in the 60s he joined the house band of the Sydney production of the rock musical *Hair* to learn more about rock music and rock drumming. He developed into a prolific composer, with many notable credits in film and TV, including the theme music for the popular 1970s TV nature series *In The Wild* with Harry Butler. Among his best work is his ambitious multi-album recordings of original jazz compositions based on Tolkien's "The Hobbit" and "The Lord of the Rings", featuring many of the best Australian musicians of the day.

In the 1970s there was a return to the 'big band' format, most notably with the acclaimed (but shortlived) Daly Wilson Big Band, which enjoyed considerable popularity, as did Galapagos Duck, who were part owners of and regular performers at Sydney's longest-running jazz venue, The Basement, which opened in 1973. However, economic constraints and the limited size of the Australian market has meant that most big-band ventures of this kind have been shortlived.

A very significant development in 1973 was the inception of the Jazz Studies course at the Sydney Conservatorium of Music, the first jazz course to be offered by an Australian tertiary institution. Much of the credit for the establishment of the course goes to Don Burrows, who was given full support by new Director Rex Hobcroft. The first Chairman of the course, American educator and musician Howie Smith, was chosen after a recommendation by visiting American vibraphonist Gary Burton. The Jazz Studies course has had a significant effect on local jazz, not unlike the effect that the creation of NIDA has had on Australian film, TV and theatre. A generation of talented young jazz musicians have passed through the course, which has since been chaired by Bill Motzing, Roger Frampton, Don Burrows, Dick Montz and Craig Scott

[Jazz fusion](#), as typified by groups like Return to Forever, largely passed Australia by, although the group Crossfire was probably the best and best-known Australian act to work in this area.

1980s and later

Through the 1980s and 1990s jazz remained a small but vibrant sector of the Australian music industry. Despite its relative lack of visibility in the mass market, Australian jazz continued to develop to a high level of creativity and professionalism that, for the most part, has been inversely proportional to its low level of public and industry recognition and acceptance.

Players who were more influenced by "traditional" or [cool jazz](#) streams tended to dominate public attention and some moved successfully into academia. Multi-instrumentalist Don Burrows was for several decades a regular presence on television and radio, as well as being a prolific session musician. Although Burrows made no secret of his dislike for the bebop and [free jazz](#) strands, he became a senior teacher at the Sydney Conservatorium of Music and has exerted a strong influence on Australian jazz through his recordings, performances and teaching.

His protege, trumpeter James Morrison, who was heavily influenced by Louis Armstrong, has carved out a very successful career playing a style not unlike that of Wynton Marsalis, that blended some modern elements (e.g. the crowd-pleasing high-register technical bravura of Dizzy Gillespie) with the accessible structures and melodies of 'trad' and 'cool' jazz.

Multi-instrumental wind player [Barlow] emerged in the late 1970s as one of the most promising new talents on the Australian scene, and after stints in the Young Northside Big Band and a formative period in the David Martin Quintet (with James Morrison), he moved to New York, where he was a member of two famed groups, the Cedar Walton Quartet and Art Blakey's Jazz Messengers. Barlow has also toured and recorded with many other jazz greats including Sonny Stitt, Chet Baker, Gil Evans, Jackie McLean, Billy Cobham, Curtis Fuller, Eddie Palmieri, Dizzy Gillespie, Benny Golson, Lee Konitz, Sonny Stitt, Helen Merrill, Mulgrew Miller and Kenny Baron.

Many "second generation" bebop-influenced performers like New Zealand born pianist Mike Nock, bassist Lloyd Swanton, saxophonist Dale Barlow, pianist Chris Abrahams, saxophonist Sandy Evans and pianist Roger Frampton (who died in 2000) rose to prominence in this period, alongside their older contemporaries, led by the illustrious Bernie McGann and John Pochee, whose long-running group The Last Straw (founded in 1974) has carried the torch for this stream of jazz for many years.

New Zealand-born pianist-composer Dave McRae established himself as a performer of note in Australia in the 1960s before moving overseas, where he branched out into a diverse range of activities including a stint as the keyboard player in the British 1970s progressive rock group Matching Mole and collaborating with Bill Oddie of The Goodies on music for their TV series.

The trio of Tony Buck (drums), and the aforementioned Lloyd Swanton (bass) and Chris Abrahams (piano), known together as The Necks since forming in 1987 (see 1987 in music), was notable for its hour-long jams of [jazz](#) and [ambient music](#) textures, gaining widespread attention both in Australia and internationally. Their album *Drive-By*, which consists of a single 60-minute track, was named Jazz Album of the Year in the 2004 ARIA Awards.

During the early twenty-first century, there was also noticeable trend back towards jazz by many popular performers who had been associated with the rock genre. Most notable amongst these were Kate Ceberano, Danielle Gaha and The Whitlams who all released traditional jazz or jazz-influenced albums within a very short space of time. Whether this trend comes to dominate Australian popular music is yet to be determined.

Australian rock

Australian rock and pop musicians have produced a wide variety of music. While many musicians and bands (some notable examples include the 1960s successes of the Easybeats and the folk-pop group the Seekers, through the heavy rock of AC/DC, and the slick pop of INXS and more recently Savage Garden and Jet) have had considerable international success, there remains some debate over whether Australian popular music really has a distinctive sound. Perhaps the most striking common feature of Australian music, like many other Australian art forms, is the dry, often self-deprecating humor evident in the lyrics. Australian music also tends to distinguish itself from the rock styles of other nations by a heavy focus on melody and complex, reggae- and jazz-inspired rhythms. Even hard rock and heavy metal groups, from Cold Chisel through to Baby Animals and Rose Tattoo all had a strong sense of melody and are notable for joyous tunes.

Until the late 1960s, many have argued that Australian popular music was largely indistinguishable from imported music: British to begin with, then gradually more and more American in the post-war years. The sudden arrival of the 1960s underground movement into the mainstream in the early 1970s changed Australian music permanently: Skyhooks were far from the first people to write songs in Australia, by Australians, about Australia, but they were the first ones ever to make money doing it. The two best-selling albums ever made (at that time) put Australian music on the map. Within a few years, the novelty had worn off and it became commonplace to hear distinctively Australian lyrics and sometimes sounds side-by-side with the imitators and the imports.

1950s to early 1960s: the "First Wave" of Australian rock

In the mid-1950s American [rockabilly](#) and [rock and roll](#) music was taken up by local musicians and it soon caught on with fans. A small independent Sydney label, Festival Records, led the charge, releasing Bill Haley's "Rock Around The Clock" in Australia in 1956 after it had been turned down by the local branch of Decca Records. It became the biggest-selling hit ever released in Australia up to that time, and its success led to Festival becoming the dominant Australian pop music label for the next fifteen years. Their commercial success was surpassed only by the multi-national British recording giant EMI, who dominated the charts thanks to the Beatles, the Hollies, the Byrds and the other leading 'Beat' groups on their catalogue.

The most famous exponent of the so-called "First Wave" of Australian rock'n'roll was Johnny O'Keefe. Inspired by Elvis Presley and Little Richard, he carved out a unique career and became a legend of Australian rock music, and hosted one of Australia's first TV pop shows, "Six O'Clock Rock". No less a figure than Iggy Pop acknowledged O'Keefe's importance when he recorded a version of O'Keefe's hit "Real Wild Child" in the 1980s. For a few years, O'Keefe and other local rockers like Lonnie Lee & The Leemen, Dig Richards & The R'Jays, Col Joye & The Joy Boys, Alan Dale & The Houserockers, Ray Hoff & The Offbeats, Digger Revell & The Denvermen and New Zealand's Johnny Devlin & The Devils whipped up excitement on a par with their American inspirations.

The success of these 'First Wave' artists was shortlived, and by the early '60s it began to fade. Between O'Keefe's last major hit in 1961 and Billy Thorpe's first hit in 1964, the local pop scene became noticeably blander and more conservative. The charts were dominated by clean-cut acts, like the members of the so-called "Bandstand family", most of whom were signed to Festival and were regular guests on Australia's leading TV pop show, 'Bandstand', which explicitly aimed to appeal to anyone "from eight to eighty".

Nevertheless, there were some exciting undercurrents. A notable alternative to the mainstream pop fare was the emergence of instrumental and 'surf' groups, notably the Atlantics and the Denvermen in Sydney and Melbourne's the Thunderbirds. Many of the players in these dance bands had come from the jazz scene, and were also strongly influenced by the R&B and "jump" music of performers like Louis Jordan. Others were inspired by figures like American surf guitar maestros Dick Dale and Duane Eddy, and particularly by the all-pervasive popularity of the Shadows and American band the Ventures. The Shadows' influence on Australasian pop and rock music of the Sixties and Seventies is still much underrated, and their lead guitarist Hank Marvin probably inspired more aspiring electric guitarists than any other figure in popular music until the advent of Eric Clapton and Jimi Hendrix.

These instrumental outfits cut their teeth playing on the booming dance circuits in Australia's major cities and regional towns. Like [Australian jazz](#) bands of the period, these rock'n'roll musicians became extremely accomplished players. Because dance patrons in those days actually danced as couples to traditional rhythms, dance bands in Australia and New Zealand tended to play a much wider variety of musical styles than their American or British jazz counterparts — it was not unusual for Australasian bands of this period to have literally hundreds of songs in their repertoire, ranging from current rock'n'roll and pop hit to the standards of the Twenties, Thirties and Forties.

Many of these instrumental groups survived into the Beatles era by adding a lead singer, and several evolved into some of the top bands of that next wave. Surf music and

local dance crazes like "The Stomp" were hugely popular at the time, even though they rarely rate a mention these days.

Although most of the Australian and New Zealand pop/rock music of this era went unheard by international audiences, a few Antipodean acts did manage to make an impression overseas. Singer Frank Ifield was one of the very first Australian postwar performers to gain widespread international recognition. He was hugely successful in the UK in the early Sixties, becoming the first performer to have three consecutive #1 hits there, and his biggest hit, "I Remember You" was #1 in the UK and was also a Top 5 hit in the U.S.A. Singer comedian and artist Rolf Harris also had several novelty hits during this period and went on to become a fixture on British television with his own popular variety show.

The Beat boom

Facilitated by the deep cultural, linguistic and economic links between Britain and its former colonies, the Beatles and other British Invasion groups had a massive impact on the Australasian music scene. Many of these bands toured Australia and New Zealand to wild receptions in the mid-Sixties. When The Beatles' epoch-making 1964 Australian tour arrived in Adelaide, an estimated 300,000 people — about **one-third** of the city's entire population at that time — turned out to see them as their motorcade made its way from the airport to the city.

The tours and recordings by these new 'Beat' groups revitalised the pop genre and inspired scores of new and established groups, who quickly developed a vibrant and distinctive local inflection of the 60s 'beat music' craze. The Easybeats and The Bee Gees are probably the best-known acts from this era to gain success outside Australia, but by the mid-Sixties there were literally hundreds of bands working almost every night of the week in Australia and New Zealand.

1964–1969: "Second Wave"

The period 1964–1969 is often classified as the 'Second Wave' of Australian rock. The leading acts of this period include Billy Thorpe & the Aztecs, pioneering beat duo Bobby & Laurie (Australia's first "long-haired" performers), the Easybeats, Ray Brown & The Whispers, Tony Worsley & The Fabulous Blue Jays, the Twilights, the Loved Ones, the Masters Apprentices, MPD Ltd, Mike Furber & The Bowery Boys, Ray Columbus & The Invaders, Max Merritt, Dinah Lee, Australia's most popular male singer Normie Rowe, The Groop, the Groove, Lynne Randell (who toured America with the Monkees and Jimi Hendrix), Johnny Young, John Farnham, Doug Parkinson, Russell Morris and Ronnie Burns. Also of note were cult acts such as the Missing Links, the Purple Hearts, the Wild Cherries and the Throb, who had only limited success at the time but whose 'heavier' sound would exert a significant influence on later bands like The Saints.

It was during the '60s that New Zealand performers began to move to Australia in search of wider opportunities. Although their origins are often overlooked (in much the same way that Canadian performers like Neil Young and Joni Mitchell are routinely classified as "American") these trans-Tasman performers — people like Max Merritt, Mike Rudd, Dinah Lee, Ray Columbus, Dave Miller, Bruno Lawrence, Dragon and Split Enz — have exerted a tremendous influence on Australian popular music.

Another significant Australian from this period, and one whose importance is only now beginning to be widely recognised, was the critic and journalist Lillian Roxon (1932–1973), who grew up in Brisbane but who was based in New York from 1959 until her premature death from asthma. She was a close friend of feminist doyen Germaine Greer, photographer Linda McCartney, poet Delmore Schwartz, artist Andy Warhol and many musicians including Lou Reed. Roxon wrote the world's first Rock Encyclopedia, published in 1969, and her writings about pop music and musicians were central to the development of serious rock criticism and rock journalism in the late 1960s and 1970s.

1970–1975: "Third Wave"

After a period of flux in the late 60s, during which almost all of the dominant 60s acts dissolved or faded from view, Australian rock moved into the so-called "The Third Wave" (1970–1975), a fertile period in which newer performers and veterans of the 60s Beat Boom coalesced into new formations and developed a more mature, progressive and distinctively Australian rock style. Some of these acts were successful within Australia, but few managed to achieve any lasting local or overseas success, due to the combination of poor management, lack of record company support and lack of radio exposure.

Early "Third Wave"

Until the late 1970s, many Australian performers found it hard to become established and to maintain their profile, because of the difficulty in getting airplay on radio. Until 1975, Australian pop radio was dominated by a clique of commercial broadcasters who virtually had the field to themselves and their influence over government was such that, incredibly, no new radio licences had been issued in any Australian capital city since the prevailing industry structure had been consolidated in the early 1930s. All commercial pop radio was broadcast on the AM band, in mono, and the commercial sector strenuously resisted calls to grant new licences, introduce community broadcasting and open up the FM band (then only used for TV broadcasts in Australia) even though FM rock radio was already well-established in the United States.

Many of the more progressively-oriented artists found themselves locked out of Australian commercial radio, which concentrated on high-rotation 3-minute pop single programming. This was a result of the widespread adoption of the American-inspired "More Music" format, which had been pioneered in Los Angeles with great success by the Drake-Chenault programming consultancy.

There was a great deal of innovative and exciting music produced; although few Australians got to hear more than a fraction of it at the time, this music is undergoing a major resurgence both locally and internationally, since Australia is one of the last untapped resources of 20th-century popular music.

Landmark acts of this period include Spectrum and its successor Ariel (band), Daddy Cool, Blackfeather, The Flying Circus, Tully (band), Tamam Shud, Russell Morris, Jeff St John & Copperwine, Chain, Billy Thorpe & The (new) Aztecs, Company Caine, Kahvas Jute, Country Radio, Max Merritt & The Meteors, The La De Das, Madder Lake, former Easybeats lead singer Stevie Wright, Wendy Saddington, The Captain Matchbox Whoopee Band and country-rock pioneers The Dingoes.

Rock musicals were another important development in Australia at this time. The local production of *Hair* (musical) brought future "Queen of Pop" Marcia Hines to Australia in 1970. In 1972 the hugely successful and much-praised Sydney production of *Jesus Christ Superstar* premiered, and this production alone included Marcia Hines, Jon English, theatre legend Reg Livermore, the two main members of Air Supply, Stevie Wright and John Paul Young. It was directed by Jim Sharman, who went on to lasting international success as the director of the both the original stage production and the film version of *The Rocky Horror Show*.

Alongside the more 'adult' acts was a raft of successful pop-oriented groups and solo artists, including Sherbet, Hush, Ray Burgess, the Ted Mulry Gang (TMG) and John Paul Young, who went on to become the first Australian performer to have a major hit in

multiple international markets with his perennial "Love Is In The Air" (1978) — a song which was, not coincidentally, written and produced by former Easybeats Harry Vanda and George Young, the masterminds behind many of the biggest Australian hits of the mid-to-late Seventies. The tail-end of the Second Wave gave birth to the record-breaking Skyhooks, who bridged the transition from the Third Wave into the period of the so-called [New Wave music](#) acts of the late 1970s and early 1980s. Sherbet was undoubtedly the most successful of these.

The early 1970s was also witnessed the first major rock festivals in Australia, which were closely modelled on the fabled Woodstock festival of 1969. The festival era was exemplified by the annual Sunbury music festival, held outside Melbourne, Victoria each January from 1972 to 1975. Although there were numerous other smaller festivals, most were not successful and failed to have the lasting impact of Sunbury. After the disastrous 1975 festival, which sent the promoters broke, large-scale festivals were considered too risky and were only rarely staged in Australia until the advent of the annual Big Day Out in the 1990s.

Important changes in the early-to-mid Seventies which affected the rock scene were the long-overdue introduction of colour television and FM radio in 1975. One of the most significant was the decline of the dance-discotheque circuit in the early years of the Seventies. These rock dances were a continuation of the social dance circuit that had thrived in Australia's cities and suburbs since the 1800s. They were hugely popular from the late Fifties to the early Seventies.

The main venues were discotheques (usually located in inner city areas), and suburban church and community halls, Police Boys' Clubs and beachside surf clubs, and they attracted huge numbers of young people because they were supervised, all-ages events — Australia's restrictive liquor licensing laws of the period meant that these venues and dances were almost always alcohol-free.

According to one source, there were as many as 100 dances being held every weekend in and around Melbourne in 1965. The most popular groups frequently played almost every night of the week, commonly commuting around town to perform short sets at three or more different dances every night. It was a very lucrative circuit for musicians — even moderately popular acts could easily earn considerably more than the average weekly wage at that time.

The decline of the local dance circuit, combined with the fact that the baby boom teenagers of the Sixties were now ageing into adulthood, led to the rise of a thriving new city and suburban pub music circuit in the mid-70s, which in turn spawned a new generation of bands who cut their teeth in this often tough but formative training ground.

1974: *Countdown*

Teen-oriented pop music still enjoyed strong popularity during the 1970s, although much of it was sourced from overseas, and the proportion of Australian acts in the charts had hit an all-time low by 1973. That trend began to change around 1975, thanks largely to the advent of a new weekly TV pop show, *Countdown*, in late 1974. It gained a huge audience and soon exerted a strong influence on radio programmers, because it was broadcast nationwide on Australia's government-owned broadcaster, the Australian Broadcasting Corporation (ABC). *Countdown* was the most popular music program in Australian TV history, and it had a marked effect on radio because of its loyal national audience — and the amount of Australian content it featured.

The most important feature of *Countdown* was that it became a critical new interface between the record industry and radio. By the late 1970s, radio programmers ignored *Countdown*'s hit picks at their peril. Host Ian Meldrum also frequently used the show to castigate local radio for its lack of support for Australian music. Unlike commercial TV or radio, *Countdown* was not answerable to advertisers or sponsors, and (in theory) it was far less susceptible to influence from record companies. Like no other ABC program

before or since, it openly and actively promoted the products of these private companies and even back in the Seventies, there's no doubt that there would have been a major controversy if the ABC had used its resources to promote the products of any other private industry so blatantly. Yet, it was able to do so because the public, the regulators and the policy-makers evidently regarded pop records and music videos as somehow standing outside the realm of everyday commerce.

Countdown was crucial to the success of acts like John Paul Young, Sherbet, Skyhooks, Dragon and Split Enz, and it dominated Australian popular music well into the 1980s, although some critics felt that in later years it tended to concentrate on pop-oriented major-label acts and that it failed to reflect much of the exciting independent scene of the time.

1975: the establishment of Double Jay

In the long term, one of the most important changes to the Australian music industry in the 1970s (and beyond) turned out to be the founding of the ABC's first all-rock radio station, Double Jay (2JJ) in Sydney in January 1975. It is indicative of the conservative nature of the Australian media and its regulators that Double Jay was the first new radio licence issued in an Australian capital city in more than 40 years. It was also Australia's first non-commercial 24-hour rock station, and the first to employ women disc jockeys.

Double-Jay's wide-ranging programming policies were influenced by British '60s pirate radio, the early programming of BBC Radio One, and the American album-oriented rock (AOR) format. The new station opened up the airwaves to a vast amount of new local music, introduced listeners to important overseas innovations like reggae, punk and New Wave music that had been ignored by commercial radio, played an unheard-of level of Australian content, and featured regular live concert broadcasts, comedy, controversial documentaries and innovative radiophonic features.

Double-Jay rapidly made a significant dent in the ratings of its major commercial competitor, 2SM (then Australia's top rating and most profitable pop station) and, in concert with Countdown, Triple J was a crucial Australian outlet for the emerging [punk](#) and [New Wave](#) music styles of the late 1970s. Much of this music was considered too extreme for commercial radio and it is doubtful that much of it would have been heard otherwise, but after 1975 it soon became an established pattern for Double Jay to break new overseas acts like The Clash and The Police, or local acts like Midnight Oil and The Birthday Party, after which they were (usually) considered "safe" for commercial radio.

Despite the constant downplaying of its significance by the commercial sector, the importance and influence on Double Jay/Triple-J on the Australian music industry and Australian commercial radio cannot be underestimated.

The late 1970s

The advent of Double Jay and *Countdown* fundamentally changed the political economy of Australian popular music, and the pub circuit gave rise to a newer generation of tough, uncompromising, adult-oriented rock bands.

One of the most popular Australian groups to emerge in this period was the classic Australian pub rock band Cold Chisel, which formed in Adelaide in 1973 and enjoyed tremendous success in Australia in the late 1970s and early 1980s, although they never managed to break into other countries.

Other popular acts from this transitional period include AC/DC, Skyhooks, Richard Clapton, Ol'55, Jon English, Jo Jo Zep & The Falcons, The Angels, Sports, The Radiators, Australian Crawl (band), Dragon, Rose Tattoo, Ross Wilson's Mondo Rock, acclaimed soul singers Marcia Hines and Renee Geyer and pioneering Australian punk/new wave acts The Saints (Mk I) and Radio Birdman. The band Sebastian Hardie became known as the first Australian symphonic rock band in the mid-70s, with the release of their debut *Four Moments*.

Three "Australian" acts that appeared towards the end of the Second Wave — AC/DC, Little River Band and Split Enz — and lasted into the late 1970s and early 1980s achieved the long sought-after international success that finally took Australasian rock onto the world stage.

The progression of the Australian independent scene from the late seventies until the early nineties is chronicled in *Stranded: The Secret History of Australian Independent Music 1977–1991* (Pan Macmillan, 1996) by author and music journalist Clinton Walker.

AC/DC

AC/DC are perhaps the most notorious group to spring out of Australia. They have sold millions of albums, toured the world several times over, broken countless attendance records, and influenced hard rock music the world over.

From their humble beginnings, brothers Angus and Malcolm Young forged a hard-hitting, ball-breaking pub guitar sound. When Bon Scott joined the band to lend his unique vocal talent, the band began their 'long way to the top', shooting to the top of the Australian rock scene in 1974–75 and their song "It's A Long Way To The Top (If You Wanna Rock and Roll)". This song is now widely regarded as *the* Australian rock anthem. The band found a degree of international success, especially with the release of their *Highway to Hell* album. This was to be Bon Scott's last album. During the subsequent tour, Scott was discovered in the backseat of his car, having choked on his own vomit during a drunken slumber.

The band found a new singer in the Scottish-born Brian Johnson, and released their next album, *Back In Black*, in the early 80s. The U.S. took notice of the band with some of their finest songs, such as the title track and *You Shook Me All Night Long*, and the band became a huge international act that still endures to this day.

AC/DC are credited as a seminal influence by scores of leading hard rock and heavy metal music acts, and they are now rated the fifth-biggest selling group in U.S. recording history, with total sales of over 100 million records.

Little River Band

The next important band of this period is the soft-rock-harmony group Little River Band. Resurrected from the ashes of an earlier band called Mississippi, LRB centred on a trio of seasoned veterans. Lead singer Glenn Shorrock had fronted Australian 60s pop idols The Twilights and singer-guitarists Beeb Birtles and Graehem Goble had been the core members of Mississippi; prior to that, Birtles had played bass in chart-topping Australian '60s pop group Zoot whose former lead guitarist Rick Springfield also became a solo star in the USA.

Under the guidance of manager Glen Wheatley (former bassist in The Masters Apprentices, one of the top Australian bands of the Sixties) LRB became the first Australian bands to achieve major ongoing chart and sales success in the United States. They achieved huge success in the late 70s and early 80s and their single "Reminiscing" now ranks as one of the most frequently-played singles in American radio history.

Split Enz

The third important group of this era is the famous New Zealand group Split Enz, who moved to Australia in 1975 and gained a cult following here before moving to England in 1977. Centred on the songwriting partnership of lead singer Tim Finn and guitarist-singer Phil Judd, and supported throughout by self-taught keyboard genius Eddie Rayner, the band was adventurous, musically brilliant and dazzling in performance. Their extraordinary Expressionist-inspired stage outfits, make-up and costumes, designed by percussionist Noel Crombie, are believed to have been an (unacknowledged) influence on London punk and New Romantic fashions, but their progressively-oriented repertoire failed to hit the mark with UK radio, despite the support of people like Roxy Music guitarist Phil Manzanera.

After a difficult transitional period and an abortive attempt to break into America, they regrouped in London in 1979 with new members, the most important recruit being Tim Finn's younger brother Neil. His musical input helped to turn the group's fortunes around and after a near-miss in the UK with the punkish single "I See Red" they went on to huge success in Australia, New Zealand and other countries with their 1980 LP "True Colours" and the single "I Got You". Their 1982 single "Six Months In A Leaky Boat" looked set to become their breakthrough U.K. hit, but it was killed off by a radio ban imposed by the BBC, who suspected (wrongly) that the song alluded to the Falklands War. After Split Enz broke up in 1984 Neil Finn formed Crowded House, who finally achieved the massive international success that had eluded the Enz.

Punk, post-punk and early electronic music

By the late 1970s [punk rock](#)'s influence had been felt throughout the world, and bands like The Saints and Radio Birdman (sometimes considered punk rock acts themselves) gained a loyal following (largely thanks to Double Jay and to a lesser extent Countdown). Following the punk movement several influential bands of this so-called post-punk era were The Birthday Party led by the Nick Cave formed in 1978 and disbanded in 1984 and a new band formed that same year by Nick Cave and Mick Harvey Nick Cave and the Bad Seeds.

Other developments of the late 1970s were the appearance of early [electronic musicians](#) most notable of which were Sydney-based Severed Heads and Melbourne's Essendon Airport who began to experiment with tape-loops and synthesisers, but did not rise to prominence until the 1980s. Although completely underground until the late 1980s, by the late 1990s Severed Heads were widely cited in Australia and in other parts world as being significant influences on the development of [electronic music](#) genres such [synth pop](#) and [industrial music](#). At the pop end of the scale, Mi-Sex scored a major hit with the

single 'Computer Games' in 1980, which was one of the first Australian pop recordings to employ sequenced synthesiser backings.

1980s

While many Australasian bands from the 1980s remained cult acts outside of Australia, some, including Little River Band, AC/DC, INXS, Midnight Oil and, later, Crowded House and Kylie Minogue, found wide success for years. Others, like Men at Work, became [one-hit wonders](#) throughout most of the world.

Acts like The Church, Hunters & Collectors Hoodoo Gurus and the second incarnation of The Saints developed strong followings in Europe and other regions, while other more commercial acts such as singer John Farnham were very successful for many years within Australia, but remain largely unknown outside the country.

Farnham's commercial comeback was one the biggest success stories in Australian music in that decade, the former "King of Pop" spent years out of favour with the public and the industry, often reduced to working in suburban clubs, but he bounded back onto the charts in 1986 with the album *Whispering Jack*, which became the biggest-selling album of that year and remains one of the biggest selling Australian records. Not coincidentally, his manager was Glenn Wheatley, former manager of Little River Band.

Renowned artists such as singer-songwriter Paul Kelly and his band The Coloured Girls (renamed The Messengers for America), [ambient-rock](#)-crossover act Not Drowning, Waving, the world music Dead Can Dance and Aboriginal-band Yothu Yindi drew inspiration from uniquely Australian concerns, particularly from the land, which garnered them critical appraisal within Australia, and found international listeners.

The decade also saw perhaps the most concerted examination of the routine and everyday aspects of suburban and inner-city life since perhaps The Executives 1960's classic "Summer Hill Road." This approach was explored not only by Paul Kelly and the aforementioned Coloured Girls (in songs like "From St. Kilda To Kings Cross" and "Leaps and Bounds" but also by bands such as The Little Heroes (eg "Melbourne is Not New York"), John Kennedy's Love Gone Wrong (eg "King Street") and The Mexican Spitfires (eg "Sydney Town" and "Town Hall Steps."

The 1980s was a boom period in many ways, and it produced scores of great bands and some of the best Australian pop-rock recordings. This includes widely praised, popular and influential acts such as The Models, Laughing Clowns, Sunnyboys, Hunters & Collectors, Machinations, Matt Finish, Hoodoo Gurus, Divinyls, The Dugites, The Numbers, The Swingers, Spy Vs Spy, Eurogliders, Mental As Anything, Boom Crash Opera, The Go-Betweens, I'm Talking, Do Re Mi, Real Life, The Reels, The Stems, The Triffids, Icehouse, Redgum, Goanna, 1927, Noiseworks, Gang Gajang and The Black Sorrows. These acts often topped the Australian charts but never quite gained the international success that many critics felt they deserved, although many continued with loyal followings well into the 1990s.

One especially noteworthy group in this period was the pioneering Aboriginal group Warumpi Band from the Northern Territory, whose landmark single "Jailanguru Pakarnu (Out from Jail)" was the first rock single ever recorded in an Aboriginal language. Once again Triple J were instrumental in bringing this band to public attention, as were Midnight Oil, who took the group on national tours with them. Their classic 1987 single "My Island Home" was successfully covered by Christine Anu in the 1990s.

Detroit rock bands such as the Celibate Rifles, The Lime Spiders and The Hitmen would serve as a link between the [garage rock](#) revival of the 1980s and the [grunge](#) scene to follow.

1990s — Indie Rock

Throughout the developed world, [indie rock](#) of various kinds became more popular during the 1990s, especially [grunge rock](#). As in other countries, independent [music festivals](#) also saw a resurgence in popularity, most notably the Big Day Out (which began in Sydney in 1992) attracted and help build the careers of many Australian acts as well as showcasing international artists to a local audience. Notable Australian independent acts of the time included the Falling Joys from Canberra; Regurgitator, Powderfinger and Custard from Brisbane; The Living End and Dirty Three from Melbourne; Jebediah from Perth, RatCat, The Clouds, The Crystal Set from Sydney; The Whitlams, and Silverchair, who began as a teenage combo in Newcastle, were discovered by Triple-J and have since become one of the most successful Australian bands of all time. The changes brought about in this period and the aforementioned bands are discussed in the book *The Sell-In* by music journalist Craig Mathieson.

Far and away the biggest commercial success of the 1990s was [electropop](#) duo Savage Garden. They shot to fame in 1996, scoring huge hits in Australia, Asia, Europe and America. They became the first Australian act since Men At Work to score two #1 U.S. hits, and their 1999 album *Affirmation* sold over 5 million copies in the United States. alone. A 2004 report in *The Sydney Morning Herald* rated their album *Savage Garden* at #4 and "Affirmation" at #15 in the list of the 25 biggest-selling albums (from any country) over the last ten years in Australia.

While overseas [hip-hop](#) became quite popular in Australia in the early 1990's, and a number of artists began performing it, virtually none of them were signed to record deals or saw mainstream airplay. The one exception was Sound Unlimited, who released one successful album in 199(4)?

The 1990s also saw a rise in popular Australian music and videos for young children, particularly The Wiggles and Hi-5.

2000s

Australia's predilection for pub rock never really went away, despite the enthusiasm for dance music in the late 1990s. For some reason the vagaries of international taste changed and the sound came back in flavour in the early years of the 21st century. Thus, several Australian rock bands saw international success in Europe and in some cases the US, somewhat to the bemusement of Australian rock critics unsure why these bands have succeeded where earlier (and in their view superior) groups failed. Notable examples include The Vines, who actually rose to prominence in the UK before becoming known in Australia, and Jet. Jet, clearly very heavily influenced by seminal 1960s acts such as the Beatles and the Rolling Stones, had their single "Are You Gonna Be My Girl" used in a successful Apple iPod commercial, and consequently have sold very well in the US.

Apart from those bands which achieved international success, one of the well known aussie rock bands of the 2000's was Grinspoon. They first achieved success in the music industry a few years ago with their hit "Chemical Heart" and have since recorded a new album which is proving to be popular with teenagers.

Domestically, roots music, seemingly a catch-all term for somewhat more laid-back acoustic music covering blues, country and folk influences, came to some prominence, including the socially-conscious guitar virtuoso John Butler leading the John Butler Trio, and the plaintive harmonies of The Waifs. A number of "blues and roots" festivals have sprung up and are attracting large audiences.

As well as these uniquely "Aussie Bands", 2005 in particular sparked many brand new Australian "indie rock" bands such as End Of Fashion who won ARIA awards for their debut self-titled album and hit song "Oh Yeah" (as well as performing at the Homebake festival and appearing on talk show Rove Live several times). Even more recently was indie rock band Faker whose debut hit "Hurricane (Oh la la la)" was in the Australian charts for quite some time. Plus there is also Kisschasy who appeared in concert on October 2, 2005 with Canadian rock superstars and teen favourite Simple Plan with their hit song "Do do's and woah oah's".

Even at the commercial end of popular music, more attention was finally being paid towards "real" musicians, especially female singers-songwriters. This allowed such musicians as Missy Higgins to come into prominence.

Hip Hop

Main article: [Australian hip hop](#)

Somewhat belatedly, Australian hip-hop artists began to receive commercial attention through artists like Hilltop Hoods, MC Trey, Maya Jupiter, 1200 Techniques and The Herd.

Hardcore punk

Main article: [Australian hardcore](#)

Australian hardcore punk is an active rock music subgenre with a dedicated following. Many bands never tour outside their home state but enjoy a relatively large local fanbase.

Recorded material of their work may be hard to acquire as live shows are the mainstay of the scene.

The Do-It-Yourself (DIY) ethic is strong with local distributors and small record labels active in most capital cities. As in the United States some bands are relatively straight edge or are influenced by particular political views or religious convictions.

Authentic performance

The **authentic performance** movement is an effort on the part of musicians and scholars to perform works of [classical music](#) in ways similar to how they were performed when they were originally written. The movement had its beginnings in the performance of [Medieval](#), [Renaissance](#), and [Baroque](#) music, but subsequently came to incorporate the [Classical](#) and even [Romantic](#) eras as well. The two methods adopted by authentic performance artists have been to use historically appropriate instruments and to rely on written evidence from the past to gain insight into how the works were originally played.

Related terms: **performance practice** refers to individual techniques from the performances of the past; **historically-informed performance** is a style of performance which picks and chooses which performance practices to incorporate into a modern performance, taking into account modern audience tastes and performers' abilities.

Authentic performance compared to traditional musical practice

Most authentic performance artists would not advocate authenticity for its own sake, but rather as a way of achieving more artistically effective performances of older music. It is felt that the gradual changes in the construction of instruments and in the training of musicians have produced instruments and styles that are optimal for (roughly) mid to late 19th-century music, but not for older work.

In the community of classical musicians, students have over the centuries learned ways of playing and interpreting music from their teachers and also from performances they hear. This results, to some degree, in stylistic accretion, as modes of performing developed by outstanding musicians are echoed through time in the performances of the younger musicians that they influenced. Thus, the way that music is performed is in part a function of the musical culture as it has evolved up to that time.

The authentic performance movement emphasizes instead historical scholarship, covering both instruments and performance practice, in order to obtain a more direct view of original performance practices. Such scholarship is the work both of the performers themselves and of non-performing specialist scholars, usually working in universities.

Adherence to principles of authentic performance is not an all-or-nothing matter. Many traditional musicians are deeply interested in what scholarship can tell us about how music was performed in the composer's time. Moreover, modern instruments can be played in ways that approximate to some degree what can be achieved on instruments of the composer's day.

Early instruments

Many of the instruments of early music disappeared from widespread use, around the beginning of the [Classical](#) era. Others continued in use, but greatly altered their sound quality and playing characteristics in the course of the 19th century. In either case, when older instruments, or reconstructed versions of them, are used, they are called **original instruments** or **period instruments**. The discussion below (see also Organology) covers instruments that had to be revived entirely, followed by instruments whose earlier form was rediscovered.

Harpsichord

Among keyboard instruments, the most dramatic disappearance was that of the harpsichord, which gradually went out of style during the second half of the 18th century. Many harpsichords were destroyed—notoriously, they were used for firewood in the Paris Conservatory during Napoleonic times. Composers such as William Byrd, François Couperin, and J. S. Bach wrote for the harpsichord and not the [piano](#), which was invented ca. 1700 and only widely adopted by about 1765. The music of these composers sounds very different, and requires a different interpretive approach, when played on the harpsichord instead of the piano. Notably, since every note on a harpsichord is equally loud, subtle variations of timing and articulation, as well as a judicious use of [ornamentation](#), are employed to achieve an expressive harpsichord performance.

The harpsichord was revived in the first half of the twentieth century by Wanda Landowska. Since most useful knowledge of harpsichord construction had been lost by that time, Landowska needed to use a rather peculiar harpsichord, based on the modern grand piano, which was made for her by the Pleyel company of Paris. In the view of many later listeners, the tone of this harpsichord was not very successful. Later, harpsichord builders learned to make better instruments by following the procedures of the harpsichord builders of long ago. The revival of the authentic harpsichord began in the 1950's, with the work of the builders Frank Hubbard and William Dowd. Today, harpsichords in the style of the old makers are produced in workshops around the world.

Viol

The viol (also called the viola da gamba) is a stringed instrument that (in its bass version) roughly resembles a six-stringed, fretted cello. Its tone is more delicate than a cello's, noble and resonant in the deeper notes and somewhat nasal and astringent in the upper range. The viol was largely abandoned by the end of the eighteenth century. Previously, a great literature for it had been created by composers of the [Renaissance](#) and [Baroque](#) eras, including William Byrd, William Lawes, Henry Purcell, Marin Marais, and J. S. Bach. The Elizabethan composers wrote complex polyphonic music for viol consort, which combined viols of three sizes (all held vertically): the bass, the tenor (about the size of a [guitar](#)), and the treble (about the size of a [viola](#)). Among the foremost modern players of the viol are Wieland Kuijken, Jordi Savall and John Hsu.

Recorder

The recorder is a wind instrument, made of wood. Its tone is similar to the flute, but it is played by blowing through the end, rather than by blowing across a soundhole. Like viols, recorders were made in multiple sizes (contra-bass, bass, tenor, alto, soprano, the tiny sopranino and the even smaller kleine sopranino or garcloin). Handel and Telemann wrote solo sonatas for the recorder, and recorders were often played in consorts of mixed size, like viols. For a number of important modern exponents of the recorder.

Other instruments

Other instruments that ceased to be used around the same time as the harpsichord, viol, and recorder include the [lute](#), the viola d'amore, and the baryton. Instruments that lost currency rather earlier in musical history include the [cornett](#), the serpent, the shawm, the rackets, the krummhorn, the theorbo, and the hurdy-gurdy.

Changed instruments

Even the instruments on which classical music is ordinarily performed today have undergone many important changes since the 18th century, both in how they are constructed and how they are played.

Stringed instruments (the [violin](#), [viola](#), [cello](#), and double bass) were made with progressively longer necks and higher bridges, increasing string length and tension. For the top E string of the violin, steel instead of gut is now ordinarily used. The result has been a more powerful and penetrating tone—but, perhaps, also a less sweet one. The most prized stringed instruments of today, made by Antonio Stradivari and by the Guarneri family in 17th-18th century Italy, started out their careers as "early instruments". They were modified in the 19th century to achieve the more powerful modern sound.

In modern string playing, a more or less constant vibrato is the norm, with lack of vibrato used as a special expressive effect. In the 18th century, it was just the opposite, with vibrato serving as an ornament.

The [oboe](#) likewise became more powerful in its sound, but as a result lost a certain amount of its character; it might be said that 18th century oboes sound more "oboelike" than their modern equivalents. A similar difference is found between the early and modern bassoon.

The [flute](#) of the 18th century was typically made of wood rather than metal, and likewise had a gentler but more characteristic "woody" tone.

Early brass instruments were slightly less brilliant than their modern equivalents. The tonal difference is perhaps less than is found among the woodwinds and strings. However, the playing of early [trumpets](#) and [horns](#) was very different and indeed much more difficult, since versions of these instruments incorporating keys or valves were only invented around the end of the 18th century. The players of the earlier type of instrument had to use mostly just lip control to determine pitch; the early horns also had their pitch altered by the placement of the player's hand in the bell. Anthony Halstead is widely considered to be among the finest modern exponents of the "natural horn". The earlier [trombone](#) of course offered manual pitch control, as did its similar predecessor the sackbut.

The effect of these instruments in their original form is particularly noticeable when they play together in [orchestras](#), since not only do the musical lines sound different, but their relationship to one another is altered by the difference in relative volume (wind instruments generally being louder relative to the strings). A number of authentic-

performance orchestras have achieved a broad following, notably the Academy of Ancient Music under the direction of Christopher Hogwood, Taverner Players under the direction of Andrew Parrott and the English Baroque Soloists under John Eliot Gardiner.

For the [piano](#), the difference between 18th century and modern versions is probably greater than for any other instrument; for discussion of these differences and their consequences for performance, see [piano](#). The construction of replica 18th century pianos came somewhat after the revival of the authentic harpsichord, but used many of the same skills, since early pianos resembled harpsichords in their construction. Leading modern-day performers on the early piano or *fortepiano* include Malcolm Bilson, Robert Levin, and Melvyn Tan.

Singing

The human voice is a biological given, but can be trained in different ways. Singers in authentic performance typically aim at a more natural, less loud tone, usually with less vibrato. It is feasible for the singer not to sing so loud, since the instruments playing at the same time are softer. Listeners to early music seldom complain that the singers are "shrieking" or "barking"—though of course this does not exclude the possibility that quite different vocal problems might be present. A few of the many outstanding singers who have contributed to authentic performance are Emma Kirkby, Julianne Baird, Nigel Rogers, and David Thomas.

Authentic performances sometimes use male singers, called countertenors, to sing alto parts. Although it is often a vexed question how often this was done in early performance, a number of countertenors have won acclaim for their purity of tone, vocal agility, and interpretive skill. Modern countertenor singing was pioneered by Alfred Deller, and leading contemporary performers include David Daniels, Derek Lee Ragin, Andreas Scholl, Michael Chance, Drew Minter, Daniel Taylor, and Brian Asawa.

One vexing problem concerns compositions intended to be sung by castrati. Modern substitutions employ female sopranos or high countertenors (known as sopranistas), but neither of those seems to capture the true effect of the castrato sound. The 1994 movie *Farinelli Il Castrato*, about an 18th-century castrato, used digital effects to create the voice by mixing the sound of a countertenor with a soprano singer.

Recovering early performance practices

Recovering the available written information about how music was performed in the past is a difficult scholarly task, requiring fluency in multiple languages, skill in navigating old archives, and thoughtful judgment in weighing sometimes contradictory evidence. Both pedagogical works and the correspondence of musicians from past centuries play an important role. Representative of the works from which valuable information has been obtained are the following:

- *Syntagma musicum* (1614-1620) by Michael Praetorius
- *Traité de l'Harmonie Universelle* (1627) by Marin Mersenne
- *Versuch einer Anweisung die Flöte traversiere zu spielen* ("A treatise of instruction in playing the transverse flute," 1752) by Johann Joachim Quantz
- *Versuch über das wahre Art das Klavier zu spielen* ("An essay on the true art of playing keyboard instruments," 1753-1762) by Carl Philipp Emanuel Bach.
- *Versuch einer grundliche Violinschule* ("An essay on the fundamental principles of violin playing," 1756) by Leopold Mozart

Among the letters of musicians, those of Mozart are notable for their liveliness and insight, and from them considerable information about performances of his work is obtained. In the case of Haydn and Beethoven we have the advantage that they became very famous—in fact, venerated—in their own lifetimes, and many people with whom they conversed attempted to remember and write down their words.

Occasionally, the written record tells us things we might prefer not to know. For instance, a letter from Haydn (Oct. 17, 1789) says:

Now I would humbly ask you to tell the princely Kapellmeister there that these three symphonies [90-92] because of their many particular effects, should be rehearsed at least once, carefully and with special concentration, before they are performed.

implying of course that symphonies were often performed with no rehearsal at all. Likewise, there is testimony that the task of keeping early instruments in tune was difficult and perhaps also neglected. One critic wrote in 1684:

At the beginning of the concerts, we observe the accuracy of the chords ... some time after, the instruments make a din; the music is for our ears no longer anything but a confused noise.

Such evidence is a reminder that authentic performance must aim at the highest ideals of past music making, rather than what was achieved on particular occasions.

Interpreting musical notation

One area in which scholarly interpretation is quite crucial is in interpreting the musical notation of the past, which becomes progressively less explicit as one goes back in time. Some familiar difficult items are as follows:

- Early composers apparently often wrote dotted rhythms (where the first of two notes is three times the length of the second) to mean instead a time ratio of 2 + 1, in a context where triplets are present elsewhere in the musical line. The opening line of the last movement of J. S. Bach's Brandenburg Concerto #5 is a good example.
- In a French overture, it is often held that dotted notation was meant to indicate double dotting; that is, a duration ratio of 7 to 1 instead of 3 to 1. A well-known example is the overture to Handel's Messiah, often played in the double-dotted manner by authentic performance specialists.
- Particularly in French [Baroque music](#), music written in even rhythm is sometimes performed rather as if the notes were dotted or in triplets, in a practice known as notes inégales and similar to the [swing](#) feel of [jazz](#).
- What is written as a appoggiatura is often meant to be longer or shorter than the notated length. This convention is pervasive in Mozart's music.
- In [Renaissance music](#), [musica ficta](#) are employed; these are accidentals (sharps and flats) not written in the score, but rather inferred using the performer's judgment or via rules laid down by theorists.
- Lastly, the notes of earlier music cannot generally be interpreted as designating the same pitch that they do today, since concert pitch has frequently changed. For discussion, see [pitch \(music\)](#).

Linguistic issues

An additional relevant area of scholarship is the determination of how the languages of sung music were pronounced at the time of first performance. Such information can help in establishing rhymes and in aligning the syllables to the musical notes (underlay). The disciplines of historical linguistics and philology play the primary role here. Some early music performers prefer to sing using the old pronunciations, feeling that the notes sound better when sung to their original syllables.

Issues of pronunciation even carry over to church Latin, the language in which a huge amount of early music was written. The reason is that Latin was customarily pronounced using the speech sounds and patterns of the local vernacular language

Tuning

Twelve tone equal temperament is the predominant tuning today, but was not so in the past. For many periods tuning may have depended upon region, varied by composer, with some composers even preferring different tunings at different times in their lives. However, it is often hard to determine exactly what these tunings were.

Issues in authentic performance

The perceived esthetic benefits of authentic performance vary with what kind of music is being played. In rough terms, they can be characterized as follows.

- Authentic performance is argued to achieve greater transparency of musical texture. The instruments have a less overpowering tone, so that the playing of one note interferes less with the hearing of simultaneous or neighboring notes.
- In orchestral performances, dynamic contrast is typically increased: the contributions of the brass instruments and timpani on accented notes stand out more, since the difference in volume level between brass and strings is somewhat greater than with modern instruments.
- Greater transparency and greater dynamic contrast lend themselves, in turn, to greater rhythmic energy. This is particularly important in the choruses of 18th century [cantatas](#) and [oratorios](#). To the ear that has become attuned to authentic performance, older "mainstream" performances of such works often sound heavy and rhythmically dull. Paradoxically, for such listeners, the monumental character of these choruses comes through more clearly when they are performed with the lighter forces of the authentic performance movement.
- Many listeners appreciate the sheer sound quality of authentic performance instruments, finding it more beautiful and filled with character than what is heard from modern instruments. The same could be said of the human voice, when it is not required to compete with modern instruments in volume.

Variety of opinion

Opinions on the authentic performance movement vary widely, from very strong support to very strong opposition.

A generally skeptical but moderated position has been taken by Charles Rosen, a distinguished traditional classical musician and author on music. One criticism Rosen has made is that the spread of authentic performance has depended very heavily on the [recording industry](#). This results from two factors. First, the lower volume of authentic performance instruments means they tend to be ineffective in large modern concert halls, so that live performance is difficult to sustain financially. Second, the unstable intonation and lesser reliability of early instruments means that a high-quality performance is most easily obtained in the recording studio, where multiple takes can be spliced together to iron out mistakes, and it is possible to interrupt the music frequently to retune the instruments. A musical culture based predominantly on recordings is arguably an impoverished one, given that most listeners respond more intensely to a live performance than to a recording.

There are many listeners who enjoy both authentic performance and traditional performance. Such esthetically-flexible listeners might, for instance, enjoy Malcolm Bilson's vivid and stylish authentic performances of Haydn's piano sonatas on a replica 18th century piano—but also enjoy Vladimir Horowitz's interestingly idiosyncratic (and quite heavily pedaled) performances of the same works on a modern concert grand.

"Authentic" performances of Baroque music are usually in "chamber pitch" (tuned about a semitone down compared to modern concert pitch; see [historical pitch standards](#)). While listeners with relative pitch may not even notice the difference, such performances are often unpleasant (or even acutely painful) experiences for listeners with perfect pitch.

Authenticity or contemporary taste?

An issue in authentic performance that is seldom raised concerns just why performers want to be authentic. It might be argued that what authentic-performance participants want is not always authenticity *per se*, but particular benefits that come from authenticity, such as clarity, tonal vividness, and rhythmic propulsion. In fact, it is likely that musical tastes among classical music enthusiasts were already evolving in these directions even before the authentic performance movement had become a major factor.

In this connection, it is worth considering two clearly documented authentic performance practices of the past that have *not* been widely adopted today.

First, it is known from Mozart's correspondence that he was enthusiastic about the idea of performing his symphonies with very large orchestral forces, along the lines of 40 violins, with analogous numbers for the other instruments. Thus, the smaller size of Mozart's usual orchestra in the 18th century relative to modern symphony orchestras may well have been the result of economy, rather than a deliberate esthetic choice. Modern authentic performance orchestras, however, are characteristically small—even though for the more successful ones, funding would probably permit them to be larger, at least on occasion, were it considered desirable.

A second example concerns a matter of authentic performance for string music of the later 19th century. Sources suggest that at this time, most string players made heavy use of **portamento**—a sliding of the finger along the string that causes pitch to glide from one note to the next. Portamento is used sparingly in the performances of contemporary musicians, and there is evidently little wish on the part of authentic performance advocates to revive it.

The common factor of these two examples is that in each, adopting truly authentic performance practices would actually set back the goals of clarity, transparency, and rhythmic liveliness (large ensembles cannot synchronize their playing as easily as small ones can, and portamento blurs the boundary between one note and the next). This supports the view that the authentic performance movement exists in large part to satisfy musical tastes that were evolving in a particular direction in any event. To say this, of course, by no means devalues the importance or esthetic contributions of the movement.

Nomenclature

- **Authentic performance** and **period performance** refer to attempts to re-create exactly the performance details of the past in a modern performance
- **Historically-informed performance** refers to performances which choose some performance practices and omit others, sometimes for purposes of audience appeal.
- **Performance practice** refers to details of performance technique which were used in performances within historical styles periods, as well as they can be ascertained.

See also

- [Early music](#)

Books

- *Three Centuries of Harpsichord Making* by Frank Hubbard (1965; Cambridge, MA: Harvard University Press ISBN 0674888456) is a classic tale of scholarly detective work, both with old instruments and old written sources, that led to the rediscovery of how the old harpsichords were built.
- Charles Rosen's discussion of authentic performance may be found in Chapter 12 of his book *Critical Entertainments* (2000; Cambridge: Harvard University Press; ISBN 0674006844). This chapter contains the full version of the quotation above concerning tuning, which is from the French critic Charles de Saint-Evremond.
- The quotation above from Joseph Haydn about the necessity of at least one rehearsal is taken from p. 145 of Rosen's book *The Classical Style* (2nd ed., 1997; New York: Norton; ISBN 0393317129).
- Daniel Leech-Wilkinson (1997). "The good, the bad and the boring", *Companion to Medieval & Renaissance Music*. Oxford University Press. ISBN 0198165404.
- Arnold Dolmetsch, *The Interpretation of the Music of the 17th and 18th Centuries Revealed by Contemporary Evidence*, London: Novello, 1915.

Categories: [Classical music](#) | [Musical instruments](#)

Avant garde metal

Avant garde metal, sometimes called **experimental**, is a cross-genre reference to [metal bands](#) characterized by large amounts of experimentation and by non-standard sounds, instruments, and song structures. While [progressive metal](#), like avant garde metal, is also a genre which favours experimentation and non-standard ideas, there are rather large differences between the two forms. One of the most striking differences is that the experimentation of progressive metal lies mostly in complex rhythms and song structures, while the genre usually sticks to a more traditional instrumentation, whereas in avant garde metal the usage of unusual sounds plays usually a fundamental role. Most of the artists that play avant garde metal also have a strong focus on a generally dark atmosphere. The bands involved have often been associated with [black metal](#), and a number of avant garde bands also have a black metal background, but it is generally looked down upon by black metal purists, who consider common elements from avant garde metal, such as keyboards or female vocals, an alienating element which has nothing to do with "real" black metal.

It should be noted that there is no common agreement within the metal world on the correct usage of the term avant garde metal, though certain issues, such as the presence of experimentation, are agreed upon.

List of avant garde metal bands

Age Of Silence	Don Salsa	Kayo Dot	Sigh
Angizia	Dureforsog (their earlier	Kekal	Solefald
Arcturus	albums)	Korova/Korovakill	Source of Tide
Atrox	Ephel Duath	Lightning War	The 3rd and the
Beyond Dawn	Estradasphere	Lux Occulta (later	Mortal
Carnival in Coal	Fantômas	albums)	Ulver
Celtic Frost	Fast Eddie (the band from	Maudlin of the Well	Unexpected
Darth Vegas	NYC)	Nuclear Rabbit	Ved Buens Ende
Diabolical	Fleurety	Pan.Thy.Monium	Vicious Hairy Mary
Masquerade	Green Carnation	Peccatum	Vintersorg (later
Dødheimsgard	Headkase	Radiation 4	albums)
Dog Fashion	In The Woods...	Ram-Zet	Virus
Disco		Secret Chiefs 3	Whorange
			Windham Hell
			Winds

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) -
[Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) -
[Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Avant-garde jazz

Avant-garde jazz (also known as **avant-jazz**) is a style of music and improvisation that combines elements of avant-garde art music and composition with elements of traditional [jazz](#). Avant-jazz overlaps with [free jazz](#), but differs in that free jazz is generally performed with fewer, or no predetermined structure or composition.

Notable avant-jazz musicians

Andrew Hill
Sam Rivers
Ornette Coleman
Don Cherry
Ed Blackwell
Charlie Haden
John Coltrane (later period)
Eric Dolphy
Dave Holland
Medeski, Martin, & Wood
Evan Parker
Sun Ra
Pharoah Sanders
Archie Shepp
Joe McPhee
John Zorn
Cecil Taylor
Don Pullen
George Adams
Albert Ayler
Don Ayler

See also

- [Free jazz](#)

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - **Avant-garde jazz** - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) -
Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#)
- [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Avant-progressive rock

Avant-progressive rock is a style of [rock music](#) that explores unconventional territory, often incorporating non-standard [chord progressions](#), tempo changes within a piece, odd time signatures, avant garde passages and complex [horn](#) and [orchestral](#) arrangements. It generally relates to [experimental](#) bands and musicians influenced by 20th century avant garde, [classical](#), [jazz](#), [folk](#) and other music, and who stretch the boundaries of the [rock](#) form in both the [compositional](#) and [improvisational](#) arenas.

Often the only similarities between groups creating avant-progressive rock music is their complete lack of conformity to convention.

History

In the late 1970s a group of European "progressive" bands joined forces under the banner of Rock in Opposition or RIO to unite against the [music industry](#) that refused to let their music be heard. While RIO was originally a collective of bands with the same political agenda, the term is now often used to identify the "collective style of music" of the original RIO bands. This "collective style of music" later became known as "avant-progressive rock".

Avant-progressive rock music has since grown beyond Rock in Opposition and now encompasses a far greater body of music than the original "collective music" of RIO.

Avant-progressive rock bands

The original Rock in Opposition bands were:

- Aqsak Maboul
- Art Bears
- Art Zoyd
- Etron Fou Leloublan
- Henry Cow
- Samla Mammás Manna
- Stormy Six
- Univers Zero

Other bands in this category include (but are by no means limited to):

- 5uu's
- Ain Soph
- Alamaailman Vasarat
- Altered States
- Ars Nova
- Bi Kyo Ran
- Biota
- Blast
- Bondage Fruit
- Boredoms
- Birdsongs of the Mesozoic
- Boud Deun
- Daniel Patrick Quinn
- Debile Menthol
- Deus ex Machina
- Dillinger Escape Plan
- Doctor Nerve
- Fantômas
- Forever Einstein
- Frank Zappa
- French TV
- Fulano
- Gatto Marte
- Ground Zero
- Happy Family
- Höyry-Kone
- Idiot Flesh
- Kayo Dot
- Keiji Haino
- Kenso
- Magma
- Massacre
- Maudlin Of The Well
- Mike Keneally
- Miriodor
- miRthkon
- Motor Totemist Guild
- Mr. Bungle

My Hero
Naked City
National Health
News from Babel
Nimal
Pain Killer
Present
Ruins
Secret Chiefs 3
Sleepytime Gorilla Museum
Taal
The Muffins
The Residents
The Work
Thinking Plague
This Heat
Tipographica
Volapuk

Background music

Although **background music** was by the end of the 20th Century generally identified with Muzak or Elevator music there are several stages in the development of this concept:

Antecedents

In the [Baroque](#) and [Classical music era](#) music could be performed as a background to other activities, for instance:

- French kings of the baroque era could have music performed during their stately dinners.
- Opera or other public music performances could have a thus high "social function" character, that few people still actually listened to the music being performed.

Even through the [Romantic music](#) era music could be assigned a place in the background:

- There's a famous anecdote (maybe not authentic) of Chopin being invited by a rich lady to perform his piano music without visual audience in a room separated from another room only by a curtain. The music was intended to be a background to the lady entertaining her lover in the other room. (Chopin allegedly left when he found out about that)
- Piano music (for instance produced by a [player piano](#)) heard in bars and on social functions could have a similar *background music* aspect as recorded music has in more recent times on similar occasions.

Furniture music

[Furniture music](#) was an invention of Erik Satie around 1920. This type of "background music" fell in oblivion when the composer died a few years later, and was not again executed till it was rediscovered several decades later. Typical for *Furniture music* are short musical passages, with an indefinite number of repeats

Muzak

Muzak was a *patented* type of background music, based on *recordings*, and involving an electric distribution system, invented in 1922.

Elevator music

Elevator music is a more general term indicating music that is played in rooms where many people come together (that is, with no intention whatsoever to listen to music). There is a specific sound associated with elevator music, usually involving themes from "soft" popular music or "light" classical music being worked over by slow strings. The type of music for instance the Mantovani Orchestra, and conductors like Franck Pourcel and James Last produced, peaking its popularity around the 1970s.

Ambient music

The term [Ambient music](#) is generally used when more, but often less distinguishable, influences (like for instance elements of [Jazz](#) and/or sounds from nature, etc...) are mingled in the "soundscape". Note however that some producers and/or composers of "Ambient music" or "soundscapes" (or similar associated types of music) might not have (had) any intention to use the qualifier "background" for their music.

Categories: [Music genres](#)

Bagatelle

A **bagatelle** is a short piece of music, typically for the [piano](#), and usually of a light character. The name **bagatelle** literally means a **trifle**, as a reference to the innocent character of the piece.

Earliest known bagatelle

The earliest bagatelle with that name was by François Couperin, in his tenth harpsichord *ordre*, in which a rondeau was entitled *Les bagatelles*.

Best known bagatelles

The best known bagatelles are probably those by Ludwig van Beethoven, who wrote three sets, Opus 33, opus 119, Opus 126 and the "Bagatelle in A minor", better known as Für Elise. Other notable examples are Franz Liszt's Bagatelle sans tonalité (an early exploration into [atonality](#)), the set by Antonín Dvořák for two [violins](#), [cello](#) and [harmonium](#) (opus 47), and sets by Bedřich Smetana, Saint-Saëns, and Jean Sibelius. In the 20th century, several composers have written sets, including Béla Bartók, who wrote a set of fourteen (opus 6); Anton Webern, wrote a set of six for [string quartet](#) (opus 9); and Gerald Finzi, who wrote *Five Bagatelles* for clarinet and piano.

Bagpipes

Bagpipes are a class of [musical instrument](#), [aerophones](#) using enclosed reeds. The term is equally correct in the singular or plural, although pipers most commonly talk of "pipes" and "the bagpipe".

Overview

A bagpipe minimally consists of an air supply, a bag, and a chanter. Optionally, further chanters and/or drones can be added.

Air supply

The most common method of supplying air to the bag is by a blowpipe, or blowstick, into which the player blows. The blowpipe can be fitted with a non-return valve, or the player can close the tip of the blowpipe with their tongue while they breathe.

A more recent innovation, dating from the 16th or 17th centuries, is the use of a bellows to supply air. This has the advantage that the supplied air has not been heated and moistened by the player's breathing. Bagpipes using bellows can therefore use more refined and/or delicate reeds.

The possibility of using an artificial air supply, such as an air compressor, is one occasionally discussed by pipers but although experiments have been made in this direction, widespread adoption seems unlikely.

Bag

The bag is simply an airtight (or near airtight) reservoir which can hold air while the player breathes. This means that the player can play independently of the need to take breaths. It also has the advantage that the player can breathe more naturally, and so can play comfortably for long periods of time. Materials for the bag vary widely: most common are skins of local animals, for example, goat, sheep, cow, and so on. In modern times, players have experimented with modern materials such as rubber, goretex, and other airtight fabrics.

When made of skin, the bag is usually saddle-stitched with an extra strip folded over the seam to prevent air leaking. Holes are cut in the bag to accommodate the stocks, the connectors which the various pipes are attached to the bag with. With more modern materials, the seam is usually stitched and then a strip of material glued in place to achieve the same purpose. These bags are often fitted with rubber collars to insert the stocks in, which can result in a better, tighter fit with less chance of damaging the bag while attaching the stocks.

Another innovation in bag design within the past 10 years is the addition of moisture control systems. Moisture from the piper's breath condenses on the pipes drones and reeds which can cause problems. Bags with zippers can be fitted with moisture control cartridge systems attached to the drone stocks which remove moisture as air passes through bentonite clay particles. Corrugated tube traps attached to blowstick stocks also aid in moisture control via condensation. These types of systems require bags with zippers.

Chanter

The chanter is the melody pipe, played by one or both hands. A chanter can be bored internally so that the inside walls are parallel for its full length, or it can be bored in the shape of a cone. Additionally, the reed can be a single or a double reed. Single-reeded chanters are parallel-bored; however, both conical- and parallel-bored chanters operate with double reeds, and double reeds are, by far, the more common.

The chanter is usually open-ended; thus, there is no easy way for the player to stop the pipe from sounding. This means that most bagpipes share a legato sound where there are no rests in the music. Primarily because of this inability to stop playing, embellishments (which vary between types of bagpipe) are used to break up notes and to create the illusion of dynamic effect. Because of their importance, these embellishments are often highly technical systems specific to each bagpipe which take much study to master.

A few bagpipes (the Northumbrian smallpipe, the Uilleann pipes) have closed ends or stop the end on the player's leg, so that when the player covers all the holes (known as closing the chanter) it becomes silent. This allows for staccato playing on these instruments, although even where the chanter can be silenced, complex embellishment systems often exist.

Although the majority of chanters are unkeyed, some make extensive use of keys to extend the range and/or the number of accidentals the chanter can play. It is possible to produce chanters with two bores and two holes for each note. The double chanters have a full loud sound comparable to the 'wet' sound produced by an accordion.

An unusual kind of chanter is the regulator of the Uilleann pipes. This chanter is in addition to the main melody chanter and plays a limited number of notes, operated by keys. It is fitted in the stock for the drones and is played with the wrist, allowing the player to produce a limited but effective chordal accompaniment.

A final variant of the chanter is the two-piped chanter (confusingly also usually called a double chanter). Two separate chanters are designed, to be played with different hands. Effectively, when they are played, one chanter is always providing a drone accompaniment to the other.

Drone

Most bagpipes have at least one drone. A drone is most commonly a cylindrical tube with a single reed, although drones with double reeds do exist. The drone is designed in two or more parts, with a sliding joint so that the pitch of the drone can be manipulated. Some drones have a tuning bead, which effectively alters the length of the drone by opening a hole, allowing the drone to be tuned to two or more distinct pitches. The tuning bead may also shut off the drone altogether. The drone produces a sound that is one octave below the tonic note on the chanter. If the instrument contains two drones, then the second drone is two octaves lower than the tonic note

History

There are hundreds of types of bagpipes, each with a unique design, sound, and repertoire. Each has its own history: here we present an overview. Other articles have more information on the history of different [types of bagpipes](#).

Sources in piping history

Unfortunately, many of the secondary sources from the nineteenth and early twentieth centuries are misleading or verging on fantasy (organist Grattan Flood, and his "The Story of the Bagpipe", published in 1911, is particularly bad in this respect), but continue to be quoted and referenced to the present day. Primary source material must often also be assessed with care. For example, an oft-repeated claim is that the Great Highland Bagpipe was banned after the '45 Rising. This claim is untrue; there is no mention of the bagpipe in the Act of Proscription, and the entire myth seems to stem from the 1822 letterpress of Donald MacDonald's *A Collection of the Ancient Martial Music of Caledonia*, called *Piobaireachd*. Although Donald MacDonald produced the music for this volume, his English (as a native Gaelic speaker) was probably insufficient to render the florid prose in the introduction, purported to be his.

Ancient origins

Although the early history of the bagpipe is still unclear, it seems likely that the instrument was first developed in pre-Christian times. It seems likely it was developed from an instrument similar to a hornpipe or shawm and coexisted with them. Indeed in several different piping traditions today the bagpipe is played alongside a shawm-like instrument, in Brittany, Catalonia, and Istria. Where or when a bag was first attached to one of these instruments is likely to remain a mystery. However, although the Aramaic word *sum·pon·yah* (שׁוּמְפוֹן־יָהּ), appearing in Daniel 3:5, 10, and 15, has been translated "dulcimer" (a stringed instrument) and "symphony", modern Bible translations generally render the expression as "bagpipe." Koehler and Baumgartner's *Lexicon in Veteris Testamenti Libros* gives the meaning "bagpipe" (Leiden 1958, p. 1103). The earliest secular reference to a bagpipe occurs around 400 BC, when Aristophanes, the Athenian poet jibed that the pipers of Thebes (an enemy of Athens) blew pipes made of dogskin with chanters made of bone. Several hundred years later, Suetonius described the Roman Emperor Nero as a player of the **tibia utricularius**. Nero is reported to have said he would play them in public as a penance for not winning a poetry contest. The Romans may well have spread the pipes through the Roman Empire, but there is little evidence for this.

Spread and development

The Dark Ages have left us practically nothing regarding bagpipes or their position in societies. Prior to the 12th century, only a few Pictish and Irish stone carvings record the continued existence of bagpipes during this time.

When they were first introduced to the British Isles is debatable. Findings of statuettes of bagpipers in Roman era archeological digs in England could indicate a diffusion of the bag technology from that vector. Ireland has references going back at least to the Middle Ages, as well as the stone carvings previously mentioned which date back to the 8th century. An explosion of popularity seems to have occurred from around the 12th century; the tune used by Robert Burns for "Scots Wha Hae", "Hey Tutti Taiti", is traditionally said to have been the tune played as Robert the Bruce's troops marched to the Battle of Bannockburn in 1314. During the 12th century, Europe underwent a flourishing of art and culture as her horizons were being expanded with the crusades. The bagpipes were no exception, and many of Europe's unique bagpipes began to develop around this time.

Actual examples of bagpipes from before the 18th century are extremely rare; however, a substantial number of carvings, engravings, manuscript illuminations, and so on survive. They make it clear that bagpipes varied hugely from set to set. It seems likely that bagpipe makers at that time would have mostly been primarily woodworkers with an incomplete grasp of the art of pipemaking.

The role of the bagpipe would have varied naturally from place to place, but in Bulgaria it was said, 'A wedding without a bagpipe is like a funeral', and in Britain they were a common adjunct to religious festivals. In Britain, pipers became part of the travelling minstrel class, acting as carriers of news, gossip and music around the country. In the Scottish Highlands, the pipers started to displace the [harpers](#), the chief Celtic musicians since Roman times, round about the 16th century. In 1760, the first serious study of the Highland bagpipe and its music was attempted, in Joseph MacDonald's 'Compleat Theory'. Further south, we have a manuscript by a William Dixon from Northumberland. This contains music which fits a nine-note bagpipe identical to the modern Great Highland Bagpipe; however the music is quite different, consisting mostly of variation sets of common dance tunes. This MS is almost the only glimpse we have into traditional British bagpipe repertoire outside of the Highland tradition.

As Western classical music developed, both in terms of musical sophistication and instrumental technology, the bagpipe fell out of favour due to its limited range and function. This triggered a long (but slow) decline which continued in many cases into the 20th century.

Recent history

With the growth of the British Empire, often spearheaded by Highland regiments of the British Army, the Great Highland Bagpipe was diffused world-wide. This surge in popularity, boosted by the huge numbers of pipers trained for the two World Wars in the 20th century, coincided with a decline in the popularity of many traditional forms of bagpipe throughout Europe, which began to be displaced by instruments from the classical tradition and later by gramophone and radio.

In the modern era the use of bagpipes has become a common tradition for military funerals and memorials in the anglophone world, and they are often used at the funerals of high-ranking civilian public officials as well. Weddings, dances and parties are also venues for piping, in fact any social event, that can be given a lift by the addition of this unique instrumental music.

In more recent years, often driven by revivals of native folk music and dance, many types of bagpipes have resurged in popularity, and in many cases instruments that were on the brink of extinction have become extremely popular. In Brittany, the concept of the pipe band was adopted, the Great Highland Bagpipe was brought in and the bagad was created, a showcase ensemble for Breton folk music. The pipe band idiom has also been adopted in Spain where various types of band are popular.

In English-speaking regions, a bagpipe player is known as a "bagpiper" or "piper," and the surname Piper derives from the latter term. Other European surnames, such as

Pfeiffer (German), Gaitero (Spanish), Gajdar (Czech), Dudás (Hungarian), and Tsambounieris (Greek), may also signify that an ancestor was a player of the pipes.

Modern usage

Types of bagpipes

Main article: [Types of bagpipes](#)

[Hundreds of types of bagpipes](#) today are widely spread across Europe and the Middle East, as well as through much of the former British Empire. The name bagpipe has almost become synonymous with its best-known form, the Great Highland Bagpipe related to the Great Irish Warpipes, overshadowing the great number and variety of traditional forms of bagpipe. Despite the decline of these other types of pipes over the last few centuries, in recent years many of these pipes have seen a resurgence or even revival as traditional musicians have sought them out; for example, the Irish piping tradition, which by the mid 20th century had declined to a handful of master players is today alive, well, and flourishing. A similar story can be told of Northumbrian, Breton, Bulgarian, and other bagpipes.

Any estimate of the number of pipers playing today can only be a wild guess. However, in the Great Highland Bagpipe world, there are hundreds of pipe bands registered with pipe band associations world wide, mostly averaging ten or twelve pipers. There are many more pipers who do not play with bands. Estimates for the number of GHB players worldwide usually suggest a figure between ten and fifty thousand players worldwide. Numbers for other types of bagpipe are much smaller, but many have a substantial worldwide following, and there are many types of bagpipe who have full time makers, teachers, and professional players, supported by a large base of players.

Traditionally, one of the main purposes of the bagpipe in most traditions was to provide music for dancing. In most countries this has declined with the growth of professional dance bands, recordings, and the decline of traditional dance. In turn, this has led to many types of pipes developing a performance-led tradition, and indeed much modern music based on the dance music tradition played on bagpipes is no longer suitable for use as dance music.

The future

Bagpipes today are probably as popular as they have ever been in history; one Scottish maker produces forty sets of pipes per week for sale worldwide, and while this is high, it is indicative of the state of the market. Pipe band associations report continued growth and the number of commercial recordings of bagpipes continues to grow year on year.

Bagpipes in non-traditional forms of music

Classical works featuring bagpipes

- *Ur Og and Aji*, for 4 bagpipes, bass clarinet & tabla by Canadian composer Michael O'Neill.
- *An Orkney Wedding, With Sunrise* (1984) by Sir Peter Maxwell Davies
- *Sinfonia Concertante for Six Solo Instruments and Orchestra* by P.D.Q. Bach features bagpipes as one of the six instruments.

Bagpipes in jazz

- U.S. musician Rufus Harley (b. 1936) was the first jazz performer to use the Great Highland Bagpipes as his primary instrument.
- The American jazz saxophonist Albert Ayler (1936–1970) used great highland bagpipe on two albums: *New Grass* (1968) and *Music is the Healing Force of the Universe* (1969).

Bagpipes in rock

- The Animals, a British rock band from Newcastle upon Tyne, featured Great Highland Bagpipes on their 1968 anti-war song "Sky Pilot," released in the U.K. on *The Twain Shall Meet* album, and as a hit single 45rpm disc in the USA.
- Canadian Rock band The Mudmen has released 3 albums, consisting of 6 guys, and 2 of them, former worlds strongest men, and brothers, play the pipes.
- The hard rock band AC/DC first gained renown for the marriage of bagpipes and rock and roll with their 1975 song "It's a Long Way to the Top (If You Wanna Rock 'n' Roll)"; the bagpipes were held in the video by band member Bon Scott, who in his youth had played bagpipes and drums in the Fremantle, Western Australia Scots Pipe Band. There were two other pipers recorded for the song.
- Although not as well known, bagpipes were used a year earlier in rock by the Sensational Alex Harvey Band, a Scottish group which featured the instrument in their 1974 single "Anthem."
- UK rock band Wizzard featured the bagpipes on their 1974 single "Are you ready to rock".
- Paul McCartney's song "Mull of Kintyre" (1977) with the band Wings, made strong use of bagpipes for a characteristically Scottish sound.
- Van Morrison on his album "Beautiful Vision" (1982) Sean Folsom played Irish Uilleann Pipes on the song "Celtic Ray", the song was later re-recorded with The Chieftains.
- The Scottish-Canadian [punk rock](#) band Real McKenzies (formed 1992) has featured bagpipes on all their albums, played by various pipers. Their most recent piper, Matt

MacNasty, has been playing with the group since their 2003 album *Oot & Aboot* and also played on their 2005 album *10,000 Shots*.

- The German band Corvus Corax uses bagpipes extensively, alongside various authentic medieval instruments.
 - The [nu-metal](#) band Ko/n (formed 1993) often uses bagpipes in their songs (played by vocalist Jonathan Davis).
 - Irish-American punk rock stalwarts Dropkick Murphys (formed 1995) also incorporate bagpipes into their sound.
 - American punk rockers Flatfoot 56 use great highland pipes in many of their songs.
-
- The German [heavy metal](#) bands In Extremo uses bagpipes.
 - The German [hard rock/metal/folk](#) bands Subway to Sally and Schandmaul use bagpipes.
 - The German [power metal](#) band Blind Guardian used bagpipes in the song The Piper's Calling, from the album "Somewhere far Beyond".
 - The German [death metal](#) band Suidakra used bagpipes on their album *Command To Charge*.
 - The German Power Metal Band Grave Digger incorporate bagpipes in many of their songs.
-
- Ron Wilson and His Surfaris, The Drummer famous for Wipe Out recorded the song Louie-Louie with Sean Folsom on Scots GHB, also the song "Moonshine" with Sean on the Irish Uilleann Pipes. The album is called "Lost It In The Surf" Bennet House Records (1987).
 - Dave Shaw plays pipes on The Men They Couldn't Hang's CD Waiting for Bonaparte.
 - Peter Gabriel's "Come Talk to Me" features an opening passage played by bagpipes.
 - The Irish-Punk Band Flogging Molly incorporates the Irish Uilleann Pipes into some of their music.
 - Worldbeat ensemble Afro Celt Sound System have a signature sound that highlights the Uilleann pipes in its fusion of traditional Celtic and African musical textures.
 - The Scottish-Punk band Enter the Haggis frequently makes use of the Great Highland Bagpipe.
 - Irish-rock band Black 47 incorporates the uilleann pipes with a horn section consisting of alto saxophone and trombone.
 - The Australian [folk/rock](#) band Brother often pairs bagpipes with the didgeridoo in their songs.
 - The often surreal band Forest for the Trees makes liberal use of the bagpipes.
 - The Darkness used bagpipes in the song "Hazel Eyes".
 - The Spanish Folk Metal Band Mägo de Oz uses bagpipes in many songs.
 - Ryofu, a band from northeast England, use the Northumbrian smallpipes to play rock, nu-metal and heavy metal; this has caused some controversy amongst Northumbrian folk musicians
 - Though not actual bagpipes, the Scottish band Big Country would often use guitars that, by the use of electronics, were very similar sounding to bagpipes.
 - Also, not to be forgotten, Bad Haggis, featuring Eric Riggler, who is considered to be the most recorded bagpiper alive, utilising Highland and Uilleann bagpipes.
 - Don Scobie, known as the Father of the Pacific Northwest Highland Bagpipe Rock/Rap movement, a founder of The Bag'n'Pipe Hoppers, still hires himself out for lessons, plays regular gigs, and can even be found busking on his off days.
 - British folk-rock songwriter and guitarist Richard Thompson has used Northumbrian smallpipes on two of his albums: 1988's *Amnesia*, on the track Pharoah, and 1994's *Mirror Blue*, on the track Beeswing. In both cases the piper is Alistair Anderson.

Thompson's guitar playing is influenced by pipe music, and he has cited Billy Pigg as one of his influences.

- Dutch [black metalers](#) Black Nocturnal Darkness also incorporated bagpipes, specially in their early years. Also the [folk metal](#) of Magnor (a side project of Black Nocturnal Darkness) makes use of this instrument.
- The Battlefield Band, while playing mostly traditional Scottish music, has a tradition of ending their first set with one or another of Creedence Clearwater Revival's hit songs.
- The United States band Seven Nations incorporates Great Highland Bagpipes and shuttle pipes in its music.
- Steve Earle's "Copperhead Road" makes use of bagpipes in the intro.
- Australian band The Church featured bagpipes in a portion of their 1988 hit, Under the Milky Way. Their guitarist, Marty Willson-Piper, also featured bagpipes on the songs "Melody of the Rain" and "Forever" from his 1989 solo album *Rhyme*. The piper on the latter two tracks is identified as "Tusker the Busker".
- Ben Upton played bagpipe in the song "Beer In The Shower" by Toxic Narcotic, a hardcore punk band.

Bagpipes in other forms of music

- Originally a hymn, "Amazing Grace" is often thought of as a bagpipe tune since it is particularly powerful on the pipes and is commonly heard at funerals when the pipes are present. A well known example of this is Scotty playing it on his bagpipes at Spock's funeral in Star Trek II.
- The U.S. funk band Parliament used bagpipes on the track "Silent Boatman", from their 1970 debut *Osmium*.
- The late Canadian-born Scottish musician Martyn Bennett (1971-2005) played Great Highland Bagpipe and Scottish smallpipe in combination with hip-hop and electronic dance music on all of his albums.
- Bagpipes (played by Rufus Harley) are featured on the title track of the 1995 album *Do You Want More?!?!?!?* by the U.S. hip hop group The Roots.
- Orchestra Macaroon - Breakfast In Balquhiddy - Scottish Latin-American jazz folk-rock with the apposite "*Warning: This product may contain traces of bagpipes*".
- Part of Orbital's single, "Style", includes a remix with (probably synthesized) bagpipes called "Big Pipe Style". The original was played with a Stylophone.
- In the video game Dance Dance Revolution EXTREME, the song **bag** is composed of synthesized bagpipe sounds.

Bagpipe humour

- Even among aficionados, it is recognized that bagpipes, bagpipers, and bagpipe music can all be legitimate sources of humour. A typical gentle-jab at the field is exemplified by the following jokes:

*The music of the pipes is best appreciated when heard over a body of water.
The width of the Atlantic Ocean is usually considered to be sufficient.*

and

*Q. Why do bagpipers walk as they play?
A. They're trying to get away from the noise.*

and

*Q. What do you call 10 bagpipes under the ocean?
A. A start.*

and

*Q. What's the difference between a bagpiper and an onion?
A. No one cries when you cut up a bagpiper.*

and

*Q. Why do pipers march up and down?
A. It is harder to hit a moving target.*

and

*Q. How do you get two pipers to play in harmony?
A. Shoot one.*

and

*Q. What's the difference between a bagpipe and a trampoline?
A. You take off your shoes before jumping on a trampoline.*

OR

*Found on a bumpersticker: Bagpipes irritate only those that NEED irritating.
Another bumpersticker: Pipers do it with Amazing Grace.*

See also

- [Types of bagpipes](#)

Bakersfield sound

The **Bakersfield sound** was a [genre](#) of [country music](#) developed in the mid- to late 1950s in and around Bakersfield, California, at bars such as The Blackboard. The town, known mainly for agriculture and oil production, was the destination for many Dust Bowl migrants and others from Oklahoma, Texas, Arkansas, and other parts of the Southwest. The mass migration of "Okies" to California also meant that their music would follow and thrive, finding an audience in California's Central Valley. One of the first groups to make it big on the west coast was the Maddox Brothers and Rose, who were the first to wear outlandish costumes and make a "show" out of their performances.

Bakersfield country really hit its stride as a reaction against the slick, string-laden [Nashville sound](#), which was becoming popular in the late 1950s. Artists like Wynn Stewart used electric instrumentation and added a backbeat, as well as other stylistic elements borrowed from [rock and roll](#). In the early 1960s, Merle Haggard and Buck Owens, among others, brought the Bakersfield sound to mainstream audiences, and it soon became one of the most popular kinds of country music, also influencing later country stars such as Dwight Yoakam.

Balearic Beat

Balearic Beat is a style of [electronic dance music](#) that emerged in the late 1980s and was popular into the mid-1990s. The style was named for its popularity among European [nightclub](#) and beach rave patrons on the Balearic island of Ibiza, a popular tourist destination. Some dance music compilations referred to the style as "the sound of Ibiza," even though many other, more aggressive and upbeat forms of dance music could be heard on the island. Major artists credited with popularizing Balearic Beat include Soul II Soul and Enigma.

The Balearic Beat sound was initially typified by a distinctive, relatively heavy, slow (90–110 bpm), [R&B](#)-influenced beat consisting of bass drum, snare, and hi-hats (often produced with a Roland TR-909 drum machine) programmed in certain laid-back, swing-beat patterns; plus [soul](#), Latin, African, [funk](#), and [dub](#) affectations; and production techniques borrowed from other styles of dance music that were popular at the time. Vocals were sometimes present, but much of the music was instrumental. The sounds of acoustic instruments such as guitar and piano were sometimes incorporated into Balearic Beat.

UK [disc jockeys](#) Paul Oakenfold and Danny Rampling are commonly credited with having "discovered" Balearic Beat in 1986 while on holiday in Ibiza. Reportedly, they were introduced to the music at Amnesia, an Ibizan nightclub, by DJ Alfredo from Argentina, who had a residency there.

Having been primarily associated with a particular percussion pattern that eventually fell out of vogue, the style eventually faded from prominence, and its repertoire was subsumed by the more general "chill out" and "[downtempo](#)" genres.

Ibiza is still considered by some to have its own 'sound,' however. Compilations such as *Global Lounge Sessions: The Balearic Sound of Ibiza*, released in 2002, continue to be released. These generally feature [house music](#) and certain downtempo selections, not the old style of Balearic Beat, *per se*. Some prefer to use the term more generally, however, to apply to all of these styles.

A less common synonym for Balearic Beat is **Balearic House**.

Categories: [Electronic music genres](#)

Ballad

A **ballad** is a story in a [song](#), usually a narrative song or poem. It is a rhythmic saga of a past affair, which may be heroic, romantic or satirical, political (affected by the previous three types mentioned, refers to either glorifying the exploits or causes of a particular leader or group, and is typical of totalitarian political systems), almost inevitably catastrophic, which is related in the third person, usually with foreshortened alternating four- and three-stress lines ('ballad meter') and simple repeating rhymes, and often with a refrain. If it is based on political or religious themes, a ballad may then be a version of a [hymn](#). Ballads should not be confused with the [ballade](#), a 14th and 15th century French verse form.

Broadsheet ballads

Broadsheet ballads (also known as [broadsheet ballads](#)) were cheaply printed and often topical, humorous, even subversive, were hawked in English streets from the 16th century; the legends of Robin Hood and the pranks of Puck were disseminated through broadsheet ballads.

New ballads were written about current events like fires, the birth of monstrous animals, and so forth, giving particulars of names and places. Satirical ballads and Royalist ballads contributed to 17th century political discourse. In a sense, these ballads were antecedents of the modern newspaper.

Thomas Percy, Robert Harley, Francis James Child, Sir Walter Scott and James Hogg were early collectors and publishers of ballads from the oral tradition, broadsheets and previous anthologies. Percy's publication of *Reliques of Ancient Poetry* and Harley's collections, such as *The Bagford Ballads*, were of great import in beginning the study of ballads. Some of the collectors also wrote new ballads. Many ballads are referenced in scholarly works by their number in Child's compilation (see the *Child Ballads*). The American poet Carl Sandburg was influenced by ballads, and published a collection he had assembled as *The American Songbag* (1927).

The form of a ballad has been imitated in modern poetry— most notably by the Canadian ballads of Robert W. Service, in Kipling's 'Road to Mandalay' or in 'Casey at the Bat.' 'The Ballad of the Bread-man', is Charles Causley's re-telling of the story of the birth of Jesus. Many modern written musical ballads are in the repertory of American [folk music](#).

Murder ballads

A specific subgenre of the broadsheet ballad is the murder ballad. Usually told from the point of view of the killer, murder ballads typically recount the details of the crime — who the victim is, why the murderer decides to kill him or her, how he or she is lured to the murder site and the act itself — followed by the escape and/or capture of the murderer. Often the ballad ends with the murderer in jail or on their way to the gallows, occasionally with a plea for the listener to learn from the evils committed by the speaker.

Border ballads

[Border ballads](#) are a subgenre of folk ballads collected in the area along the Anglo-Scottish border, especially those concerned with border reivers and outlaws, or with historical events in the Borders.

Notable historical ballads include "The Battle of Otterburn" and "The Hunting of Cheviot" or "The Ballad of Chevy Chase".

Outlaw ballads include "Johnnie Armstrong", "Kinmont Willie", and "Jock o' the Side".

Other types of ballads (including fairy ballads like "Thomas the Rhymer") are often included in the category of border ballads.

Literary ballads

Literary ballads are those composed and written formally. The form, with its connotations of simple folkloric authenticity, became popular with the rise of [Romanticism](#) in the later 18th century. Literary ballads may then be set to music, as Schubert's *Der Erlkönig*, set to a literary ballad by Goethe (see also *Der Zauberlehrling*). In Romantic opera a ballad set into the musical texture may emphasize or play against the theatrical moment. Atmospheric ballads in operas were initiated in Weber's *Der Freischütz* and include Senta's ballad in Wagner's *Fliegender Holländer*, or the 'old song' 'Salce' Desdemona sings in Verdi's *Otello*. Compare the stanza-like structure and narrative atmosphere of the musical [Ballades](#) for solo piano of Chopin or Brahms. Akilattirattu Ammanai the religious text of Ayyavazhi, which contains more than 15000 lines is the longest ballad form of literary work in the world.

Ballad opera

A particularly English form, the ballad opera, has as its most famous example John Gay's *The Beggar's Opera*, which inspired the 20th-century cabaret operas of Bertolt Brecht and Kurt Weill (*q.v.*). Ballad strophs usually alternate between iambic tetrameter and iambic pentameter, though this is not always the case.

Jazz ballad

The jazz ballad is a sentimental narrative adagio akin to a [blues](#) song. The regrets of love gone wrong provide the elements of the ballad called a 'torch song.' By extension, any popular song with a slow beat is termed a 'ballad.' In modern music, a song called a ballad is one which tells a story but may not follow any of the other conventions. Many styles of music such as [rock](#), [pop](#), and [country](#), label some songs as ballads. See also [blues ballad](#).

Power ballad

See also [Power ballad](#). Not really a ballad at all but a love song performed using rock instruments.

Famous ballads

Ballad- A short narrative poem with stanzas of two or four lines and usually a refrain. The story of a ballad can originate from a wide range of subject matter but most frequently deals with folk-lore or popular legend Epic- a long narrative poem celebrating the adventures and achievements of a hero...epics deal with the traditions, mythical or historical, of a nation. Ode- An Ode is a poem praising and glorifying a person, place or thing. Sonnet- A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme.

- Traditional
 - Akilattirattu Ammanai
 - Ballad of Jesse James
 - Ballad of Chevy Chase
 - Barbara Allen
 - The Battle of New Orleans
 - The Battle of Harlaw
 - The Battle of Otterburn
 - Black is the Color of My True Love's Hair
 - The Cruel Brother
 - Golden Vanity
 - The Great Silkie of Sule Skerry
 - The Greensleeves (Greensleeves)
 - Henry Martin
 - John Barleycorn
 - Johnny Has Gone For A Soldier
 - Lady Isabel and the Elf Knight
 - Lochinbar
 - Lord Randall
 - Lovely Joan
 - Lyke-Wake Dirge
 - Mary Tamlin
 - The Mines of Avondale
 - "Molly and Tenbrooks" (aka "The Racehorse Song")
 - Oh Shenandoah
 - Many ballads of Robin Hood
 - The Scarborough Fair (Scarborough Fair)
 - Sir Patrick Spens
 - Tam Lin
 - The Three Ravens
 - Thomas the Rhymer
 - The Gypsie Laddie
 - Verner Raven - oldest Scandinavian ballad with music
- Modern
 - American Pie
 - Ballad of the Alamo
 - The Ballad of Bilbo Baggins
 - Ballad of Davy Crockett
 - Ballad of the Green Berets

The Devil Went Down to Georgia
Frankie and Johnny
Frankie Silver
Going to California
House of the Rising Sun
Hotel California
The Ballad of John and Yoko
Morning Bell
Nothing Else Matters, Metallica
Where Were You? (When The World Stopped Turning)
Stairway to Heaven
Taxi Driver
Tom Dooley
Tribute
The Wreck of the Edmund Fitzgerald
The Ballad Of Gerda And Tore

Ballade

The **ballade** is a [verse](#) form consisting of three (sometimes five) stanzas, each with the same metre, rhyme scheme and last line, with a shorter concluding stanza (an envoi) usually addressed to a prince. (The ballade should not be confused with the [ballad](#).)

The ballade is particularly associated with French poetry of the 14th and 15th centuries. One of the most notable writers of ballades was François Villon; Geoffrey Chaucer also wrote in the form. It was revived in the 19th century by English-language poets including Dante Gabriel Rossetti and Algernon Charles Swinburne.

Also in the 19th century, the title was given by Frédéric Chopin to four important, large-scale [piano](#) pieces (opus numbers 23, 38, 47 and 52), the first significant application of the term to instrumental music. A number of other composers subsequently used the title for piano pieces, including Johannes Brahms (the third of his Klavierstücke opus 118, and the set of four opus 10), Edvard Grieg (opus 24, a set of variations), Franz Liszt (who wrote two) and Gabriel Fauré (opus 19, later arranged for piano and orchestra). Ballades for instruments other than the piano have also been written.

A 1912 ballade by G.K. Chesterton

Though all the critics' canons grow—
Far seedier than the actors' own—
Although the cottage-door's too low—
Although the fairy's twenty stone—
Although, just like the telephone,
She comes by wire and not by wings,
Though all the mechanism's known—
Believe me, there are real things.

Yes, real people— even so—
Even in a theatre, truth is known,
Though the agnostic will not know,
And though the gnostic will not own,
There is a thing called skin and bone,
And many a man that struts and sings
Has been as stony-broke as stone...
Believe me, there are real things

There is an hour when all men go;
An hour when man is all alone.
When idle minstrels in a row
Went down with all the bugles blown—
When brass and hymn and drum went down,
Down in death's throat with thunderings—
Ah, though the unreal things have grown,
Believe me, there are real things.

Prince, though your hair is not your own
And half your face held on by strings,
And if you sat, you'd smash your throne—
Believe me, there are real things.

Ballet

Ballet is the name given to a specific [dance](#) form and technique. Works of dance [choreographed](#) using this technique are called **ballets**, and may include: [dance](#), mime, acting and [music](#) ([orchestral](#) and [sung](#)). Ballets can be performed alone or as part of an [opera](#). Ballet is best known for its virtuoso techniques such as pointe work, grand pas de deux and high leg extensions. Many ballet techniques bear a striking similarity to fencing positions and footwork, perhaps due to their development during the same periods of history, but more likely, because both arts had similar requirements in terms of balance and movement.

Domenico da Piacenza (1390..1470) is credited with the first use of the term *ballo* (in *De Arte Saltandi et Choreas Ducendi*) instead of *danza* (dance) for his *baletti* or *balli* which later came to be known as *Ballets*. The first Ballet *per se* is considered to be Balthasar de Beaujoyeulx's Ballet Comique de la Royne (1581) and was a ballet comique (ballet drama). 1581 also saw the publication of Fabritio Caroso's *Il Ballarino*, a technical manual on ballet dancing that helped to establish Italy as a major centre of ballet development.

History of ballet

Ballet has its roots in [Renaissance](#) court spectacle in Italy, but was particularly shaped by the French ballet de cour, which consisted of social dances performed by the nobility in tandem with music, speech, verse, song, pageant, decor and costume. Ballet began to develop as a separate art form in France during the reign of Louis XIV, who was passionate about dance and determined to reverse a decline in dance standards that began in the 17th century. The king established the Académie Royale de Danse in 1661, the same year in which the first comédie-ballet, composed by Jean-Baptist Lully was performed. This early form consisted of a play in which the scenes were separated by dances. Lully soon branched out into opéra-ballet, and a school to train professional dancers was attached to the Académie Royale de Musique, where instruction was based on noble deportment and manners.

The 18th Century was a period of vast advancement in the technical standards of ballet and the period when ballet became a serious dramatic art form on par with the Opera. Central to this advance was the seminal work of Jean-Georges Noverre, *Lettres sur la danse et les ballets* (1760), which focused on developing the ballet d'action, in which the movements of the dancers are designed to express character and assist in the narrative. Reforms were also being made in ballet composition by composers such as Christoph Gluck. Finally, ballet was divided into three formal techniques *sérieux*, *demi-caractère* and *comique*. Ballet also came to be featured in operas as interludes called divertissements.

The 19th Century was a period of great social change, which was reflected in ballet by a shift away from the aristocratic sensibilities that had dominated earlier periods through Romantic ballet. Ballerinas such as Marie Taglioni and Fanny Elssler pioneered new techniques such as pointework that rocketed the ballerina into prominence as the ideal stage figure, professional librettists began crafting the stories in ballets, and teachers like Carlo Blasis codified ballet technique in the basic form that is still used today. Ballet began to decline after 1850 in most parts of the western world, but remained vital in Denmark and, most notably, Russia thanks to masters such as August Bournonville, Jules Perrot and Marius Petipa. Russian companies, particularly after World War II engaged in multiple tours all over the world that revitalized ballet in the west and made it a form of entertainment embraced by the general public. It is one of the most well preserved dances in the world.

See also

- [Dance](#)

Ballet (music)

Ballet as [musical form](#) is a musical composition intended for [ballet performance](#).

The same music can be used for several different ballet [choreographies](#).

Until about the second half of the 19th century the role of music in ballet was secondary, with main emphasis being on dance, with music being a compilation of danceable tunes. Writing "ballet music" used to be a job for musical craftsmen, rather than for masters. For example, critics of Tchaikovsky mentioned his writing of ballet music as something demeaning.

Adolphe Adam's *Giselle*, still popular worldwide, was among the first ballet scores that featured specifics of modern ballet music, such as leitmotifs - recurring musical themes that accompany certain characters or situations throughout the whole piece.

Famous ballet composers

Delibes, Léo
Lully, Jean-Baptiste
Stravinsky, Igor
Tchaikovsky, Peter

Ballroom dance

Ballroom dance, refers collectively to a set of [partner dances](#), which originated in the Western world and are now enjoyed both socially and competitively around the globe. Its performance and entertainment aspects are also widely enjoyed on stage, in film, and on television. While historically ballroom dance may refer to any form of formal social dancing as recreation, with the eminence of dancesport in modern times the term has become much narrower in scope, usually referring specifically to the International Standard and International Latin style dances (see dance groupings below). In the United States, two additional variations—"American Smooth" and "American Rhythm"—have also been popularized and are commonly recognized as styles of "ballroom dance".

Definitions and history

The term "ballroom dancing" is derived from the word ball, which in turn originates from the Latin word *ballare* which means "to dance".

The definition of ballroom dance also depends on the era. Balls have featured Minuet, Quadrille, Polonaise, Pas de Gras, Mazurka, and other popular dances of the day, which are considered to be historical dances.

In times past, ballroom dancing was "[social dancing](#)" for the privileged, leaving "folk dancing" for the lower classes. These boundaries have since become blurred, and it should be noted even in times long gone, many "ballroom" dances were really elevated folk dances.

Ballroom dancing has been in continual use as a social art form since its inception with one exception in the 20th century. Dance historians usually mark the appearance of the *Twist* in the mid 1960s as the end of social partner dancing, and they credit what was then called the Latin Hustle for bringing it back in the late 1970s.

Rogers and Astaire

In the early 20th century, the on-screen dance pairing of Fred Astaire and Ginger Rogers greatly influenced ballroom dancing in the USA. Although both actors had independent projects and careers (Astaire had many other partners and Rogers won an Academy Award for a dramatic role), their filmed dance sequences have reached iconic status. Much of their work portrayed social dance, although their performances were highly choreographed (often by Astaire or Hermes Pan), meticulously staged, and continually rehearsed. Ballroom dance historians note their portrayal of early 20th-century dancers Vernon and Irene Castle.

Their work has greatly influenced the American-style ballroom syllabus. American Smooth style was influenced greatly by the work of franchises such as Arthur Murray and Fred Astaire Dance Studios where 'Fred & Ginger' classes and workshops remain popular.

Modern ballroom movements

Classic and vintage dance societies are dedicated to the performance and preservation of ballroom dances of the past. These companies perform at special events attired in traditional dance costume. Some instructors specialize in the dances of one place or time, or in fad dances: short-lived, time-specific dances that may be associated with the music or style of an era (such as The Twist) or a particular song (such as YMCA or La Macarena).

Competitive dancing

In spite of its historical image as a pastime for the privileged; formal competitions, sometimes referred to as DanceSport, often allow participation by less advanced dancers at various proficiency levels.

In the United States, amateur dance proficiency levels are defined by USA Dance (formerly United States Amateur Ballroom Dance Association, USABDA) as Bronze->Silver->Gold for syllabus dancers, and Novice->Prechampionship->Championship for open competitors. These levels roughly correspond to the "E" to "S" levels in Europe and Australia. Among professionals, levels classify into Rising Star and Open Professional.

Eligibility and "leveling up" requirements will vary greatly between countries and sometimes within. For instance, in addition to USA Dance competitions, amateur dancers in the United States often participate in competitions sanctioned by NDCA or YCN (Youth Collegiate Network), each with its own distinct culture in addition to differing definitions of level and eligibility requirements.

The International Olympic Committee now recognizes competitive ballroom dance. It now appears doubtful that it will be included in the Olympic Games especially in light of efforts to reduce the number of offerings, but the application has not been permanently rejected.

Ballroom dancing competitions in the former USSR also included the Soviet Ballroom dances, or Soviet Programme. Australian New Vogue is danced both competitively and socially. In competition there are 15 recognised New Vogue dances, which are performed by the competitors in sequence. Internationally, the Blackpool Dance Festival, hosted annually at Blackpool, England, is considered the most prestigious event a dancesport competitor can attend.

Elements of competition

In competition ballroom dancers are judged by multifarious criteria such as connection, frame, posture, speed, proper body alignment, proper usage of weight/ankles/feet, and grooming. Judging in a performance-oriented sport is inevitably subjective in nature, and controversy and complaints by competitors over judging placements are not uncommon. The scorekeepers—called scrutineers—will tally the total number recalls accumulated by each couple through each round until the finals, when the Skating system is used to place each couple by ordinals, typically 1-6, though the number of couples in the final can vary.

Medal examinations

Medal examinations enable dancers' abilities to be recognized according to conventional standards. In medal exams, each dancer performs two or more dances in a certain genre (e.g., International Standard) in front of a judge. In North America, examination levels include Bronze, Silver, and Gold. Each level (i.e. Bronze, Silver, Gold) may be further subdivided into either two or four separate sections.

Dances

Commonly, "ballroom dance" refers to both International Standard and International Latin, though in some cases its meaning can be restricted to only the international standard dances. In the United States, the American styles (American Smooth and American Rhythm) are also included. Less commonly, other dances are also included under the umbrella "ballroom dance". Such dances include Nightclub Dances such as [Lindy Hop](#), [West Coast Swing](#), and Hustle. Others are called street dances, including salsa and merengue. Nightclub dances are danced differently in different places, and club/street styles differ from the styles taught in ballroom studios.

In Europe, Latin Swing dances include Tango Argentino, Mambo, Lindy Hop, Swing Boogie (sometimes also known as Nostalgic Boogie), and Disco Fox. Country and Western dances are danced both competitively and socially at Country & Western bars, clubs, and ballrooms. There is also a Rock 'n' Roll dance variant accepted as a social dance. A related category is regional social dances. One example is the subcategory of Cajun dances that originated in New Orleans, with branches reaching both coasts of the United States.

Standard/Smooth dances are normally danced to Western music (often from the mid-twentieth century), and couples dance counter-clockwise around a rectangular floor generally following the line of dance. In competitions, competitors are costumed as would be appropriate for a white-tie affair, with full gowns for the ladies and bow tie and tailsuits for the men; though in American Smooth it is now conventional for the men to abandon the tailsuit in favor of shorter tuxedos, vests, and other creative outfits.

Latin/Rhythm dances are commonly danced to contemporary latin music, and with the exception of a few travelling dances (e.g. Samba and Paso Doble) couples do not follow the line of dance and perform their routines more or less in one spot. In competitions, the women are often dressed in short-skirted latin outfits while the men outfitted in tight-fitting shirts and pants; the goal being to bring emphasis to the dancers' leg action and body movements.

International Style

International Standard

Slow Waltz - [Tango](#) - Viennese Waltz - Slow Foxtrot - Quickstep

International Latin

Cha cha - Samba - Rumba - Paso Doble - Jive

American Style

American Smooth

[Waltz](#) - [Tango](#) - Foxtrot - Viennese Waltz

American Rhythm

Cha-cha - Rumba - [East Coast Swing](#) - Bolero - [Mambo](#)

Other dances occasionally categorized as ballroom

Nightclub

Nightclub Two-step - Hustle - Modern Jive / LeRoc / Ceroc - and the whole swing variety: [West Coast Swing](#) / [East Coast Swing](#) (always included in the "American Rhythm" category) / [Lindy Hop](#) / Carolina Shag / Collegiate Shag / Balboa

Latin nightclub

Salsa - Merengue - Cumbia - Bachata - Cha-cha - Samba

Country/Western

[Polka](#) - Cha-cha - Two-step - [Waltz](#)...

also referred to as "Country and Western" or C/W:

[C/W Polka](#) - C/W Cha-cha - C/W Two-step - [C/W Waltz](#)...

Cajun dances

Cajun One Step - Cajun Two Step - Zydeco - Cajun Waltz - Cajun Jitterbug

Other

[Argentine tango](#)

[Polka](#)

Baltimore Club

Baltimore club, also called **Baltimore breaks**, **Baltimore house**, **knucklehead**, **thump** and **Dew Doo beat**, is a genre of [house](#) and [dance music](#). A blend of [hip-hop](#) and [electronica](#), it was created in Baltimore, Maryland in the early 1990s by Scottie B., Frank Ski, Miss Tony aka Big Tony and DJ Spen and has since been performed by artists such as Rod Lee, KW Griff, Rod Braxton, Karizma, D.J. Technics, D.J. Phinisse, Diamond K, DJ Patrick, and DJ Kenny B. Female DJ K Swift is currently one of the most popular DJ's in Baltimore, with her radio shows on 92.3 WERQ.

Baltimore club is exemplified by its 8/4 beat structure and tempos at or near 130 beats per minute. It combines repetitive, looped vocal snippets similar to [ghetto house](#) with humorous vocal samples from television shows like Sanford and Son and Sponge Bob SquarePants, and also includes heavy breakbeats and call and response stanzas similar to those found in the go-go music of Washington, D.C.. More often than not, the breakbeats are pulled from two records; "Sing Sing" by Gaz, and "Think" by Lyn Collins and James Brown. Much like the rave-era sub-genre of [techno music](#) known as [breakbeat hardcore](#), Baltimore Club sounds as if the music was purposely produced in a hurried manner as the each song is made with a limited palette of sounds and is based on a similar templates.

Development

Some say Baltimore Breaks grew out of Miami Bass, largely due to Frank Ski working with Luke Skywalker Records in the early 1990s, remixing songs such as Disco Rick's "Wiggle Wiggle" in 1992. Frank's production of the 1991 track "Doo Doo Brown" by 2 Hype Brothers and a Dog samples heavily from the 1989 "Doo Doo Brown edit" of "C'mon Babe" by the X-rated Miami bass group known as 2 Live Crew. This most likely explains the genre's nickname of "Dew Doo Beat". Despite its roots nearer to Miami bass, the sound of the music itself more closely resembles [ghetto house](#). Ski helped to pioneer the sound with his nightly radio show on now defunct V103, playing many breakbeat hardcore songs such as "Acid Party", "Too much Energy" and others, alongside his newly released Doo Doo Brown track. The influence of the UK's [breakbeat hardcore](#) was critical in the development of the genre. Soon after the release of "Doo Doo Brown", Frank Ski teamed with Miss Tony and Scottie B. on the release of "What's up What's up" and "Pull Ya Guns Out", two of the earliest examples to feature the signature Baltimore Club sound.

Baltimore club has long been popular in Baltimore, largely in African-American venues where DJs spin exclusively Baltimore Club. DJ K-Swift, initially popular for her sets at various clubs, now hosts a nightly radio show on 92Q that plays exclusively club music. Recently, club music spread beyond the city's borders to Philadelphia and New York City and inspired offshoots in New Jersey (D.J. Tamiel /Brick City club), and Alabama (D.J. Taj/Bamabounce). This expansion is due largely to the success and influence of the DJ duo Hollertronix, who present Baltimore Club in conjunction with hip-hop, rock, and other dance music.

Spank rock is a popular American musical group influenced by Baltimore club. These natives of Charm City began their ascent to popularity in 2003 and continue the international spread of the Baltimore dance craze.

The warehouse club The Paradox, along with smaller clubs such as Club Choices, 32nd Street Plaza, Odell's and "Louie Louie" night at the rock club HammerJacks, have all been popular hotspots to hear Baltimore club the way it was meant to be heard: On a very large, very loud and bass heavy sound system. Club Paradox also hosted one of the most popular [rave](#)-themed club nights on the east coast, "Fever", and helped to spread the popularity of Baltimore club with a wider audience.

Club Mo's, located in Kingsville, Maryland, was host to the most scandalous Baltimore Club parties between 1996 and 2001. Although the genre truly inspired primal dance forms, eventually the club was shut down by the local authorities due to improprieties involving young women and club employees.

Recently the genre has gained popularity in Baltimore's rock underground thanks to Baltimore Club nights at the Talking Head Club and others. There was also a feature on Baltimore Club in *Spin Magazine* in January 2006.

What many don't know, is that in the late 90s, Baltimore club music also grew a cult following in the Northern New Jersey club scene, mostly from the spread of mix tapes and traveling Baltimore deejays.

Categories: [Dance music](#) | [Hip hop genres](#)

Bamabounce

Bamabounce is a form of [Baltimore club](#) made in Alabama created by D.J. Taj. It sometimes has a faster tempo (130-45) and includes heavier dirty south and crunk samples, and loads of TV/RnB samples. Even though BamaBounce Club music is greatly inspired by the sounds of [Baltimore Club](#) music, in it's beginnings the style (then known as ghetto dub), was created from scratch by D.J. Taj. After Surfin the net and running across a few samples of [Baltimore Club](#) music, the style of Ghetto Dub, Began to change and the new style was renamed Bamabounce.

Band

In [music](#), a **band** is a company of [musicians](#), or [musical ensemble](#), usually [popular](#) or [folk](#), playing parts of or [improvising](#) a musical arrangement on different [musical instruments](#).

Types of bands

- [all-women band](#)
- [big band](#)
- [brass band](#)
- [bluegrass band](#)
- [boy band](#)
- Church band
- [concert band](#) (also known as a wind band or symphonic band)
- [girl group](#)
- [jazz band](#)
- jug band
- [marching band](#)
- [military band](#)
- **pop group**
- [punk band](#)
- [rock band](#)
- salsa band
- school band
- [supergroup](#)
- vocal group
- worship band

Categories: [Musical groups](#)

Banjo

The **banjo** is a [stringed instrument](#) of African American origin, early or original examples sometimes being called the "gourd banjo". Its name is commonly thought to be derived from the Kimbundu term mbanza. Some etymologists derive it from a dialectal pronunciation of "bandore", though recent research suggests that it may come from a Senegambian term for the bamboo stick used for the instrument's neck.

The modern banjo comes in a variety of different forms, including four- (**plectrum** and **tenor** banjos) and five-string versions. A six-string version, tuned and played similar to a [guitar](#) is gaining popularity. In almost all of its forms the banjo's playing is characterised by a fast strumming or arpeggiated right hand, although there are many different playing styles.

The banjo consists of a wooden or metal rim with a plastic (PET film) or calf or goat skin drumhead stretched across it, a neck mounted on the side of the rim, a tailpiece mounted opposite the neck, four or five strings, and a bridge. The woods used in construction vary, but are often combinations of maple, walnut, and ebony for fingerboards, pegheads, and the tops of bridges. In the five-string banjo, the fifth peg is normally on the side of the neck, although some English versions (the Zither banjo) mount the fifth string tuner on the tuning head with the others, and route the string through a tube in the neck where it exits near the fifth fret.

The earliest banjos were unfretted, like the African and Asian instruments that inspired them, but most banjos today are fretted. Banjo strings are most commonly metal, although nylon and gut can be used on some banjos, especially those played in the classical style. The two most common modern day acoustic banjos are the **resonator banjo** which has a detachable chamber, or resonator, on the back of the rim and the **open back banjo** which does not have a resonator. There are also solid body electric banjos; one such banjo, the Crossfire (manufactured by Deering), has two powerful magnetic pickups under the drumhead. A metal footed bridge ensures that pickups draw sound from both the strings and the head.

Five-string banjo

The origins of the five-string banjo are often, but probably erroneously, linked to Joel Walker Sweeney, an American minstrel performer. Sweeney wanted an instrument similar to the banjar played by African Americans in the American south, but at the same time, he wanted to implement some new ideas. He worked with a New York drum maker to replace the banjar's skin-covered gourd with the modern open-backed drum-like pot, and added another string to give the instrument more range or a drone. This new banjo came to be tuned gCGBD; somewhat higher than the eAEG#B tuning of the banjar. However, a painting done long before Sweeney's supposed invention of the fifth string, called *The Old Plantation*, shows African American slaves playing a banjo with what looks to be a short, fifth string.

The banjo can be played in several styles and is used in various forms of [music](#). In [bluegrass music](#), which uses the five-string resonator banjo extensively, it is often played in Scruggs style, named after Earl Scruggs, melodic or Keith style, or two-finger style, also called Reno style after Don Reno, legendary father of Don Wayne Reno. In these styles the emphasis is on arpeggiated figures played in a continuous eighth-note rhythm.

American Old-time music typically uses the five-string open back banjo. It is played in a number of different styles, the most common of which are called clawhammer (or "claw-hammer") and frailing, characterised by the use of a downward rather than upward motion when striking the strings with the fingers. Frailing techniques use the thumb to catch the fifth string for a drone after each strum, or to pick out additional melody notes in what is known as "drop-thumb" or "double thumbing." Pete Seeger popularised a [folk](#) style by combining clawhammer with "up picking" without the use of finger picks.

Many tunings are used for the five-string banjo. Probably the most common, certainly in bluegrass, is the open G tuning: gDGBd. In earlier times, the tuning gCGBd was commonly used instead. Other tunings common in old-time music include double C (gCGCd), sawmill or mountain minor (gDGCd) also called Modal or Mountain Modal, and open D (f#DF#Ad). These tunings are often taken up a tone, either by tuning up or using a capo.

The fifth (drone) string is the same gauge as the first, but it is five frets shorter, three quarters the length of the rest. This presents special problems for using a capo to change the [pitch](#) of the instrument. For small changes (going up or down one or two semitones, for example) it is possible to simply retune the fifth string. Otherwise various devices are available to effectively shorten the string. Many banjo players favour the use of model railroad spikes (usually installed at the seventh fret and sometimes at others), under which the string can be hooked to keep it pressed down on the fret.

Four-string banjo

The **plectrum banjo** has four strings, lacking the shorter fifth string, and 22 frets; it is usually tuned CGBD. As the name suggests, it is usually played with a guitar-style pick (that is, a single one held between thumb and forefinger), unlike the five-string banjo, which is almost always played with a thumpick and two fingerpicks, or occasionally with bare fingers. The plectrum banjo evolved out of the five-string banjo to cater for styles of music involving strummed chords. A further development is the **tenor banjo**, which also has four strings and is typically played with a plectrum too. It has a shorter neck of 19 frets is usually tuned CGDA, like a [viola](#), or GDAE, like a [violin](#) (but an octave lower), and has become quite a standard instrument for Irish traditional music where is mainly used in its shorter 17 frets variant. Eddie Peabody (plectrum) and Harry Reser (tenor and plectrum) are regarded as two of the best four-string banjo players of all times.

Other banjo variants

A number of hybrid instruments exist, crossing the banjo with other stringed instruments. Most of these use the body of a banjo, often with a resonator, and the neck of the other instrument. Examples include the [guitar banjo](#), 'banjitar' (a trade-name) or *guitjo*, the *banjo mandolin* and the *banjo ukulele* or *banjolele*. These were especially popular in the early decades of the twentieth century, and were probably a result of a desire either to allow players of other instruments to jump on the banjo bandwagon at the height of its popularity, or to get the natural amplification benefits of the banjo resonator in an age before electric amplification. The six-string or guitar-banjo was the instrument of the early jazz great Johnny St. Cyr, as well as of jazzmen Danny Barker, Papa Charlie Jackson and Clancy Hayes.

Instruments using the five-string banjo neck on a wooden body (for example, that of a [bouzouki](#) or resonator guitar) have also been made, though these are not so common. A 20th-Century Turkish instrument very similar to the banjo is called Cümbüs.

Further reading

Banjo history

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Instructional

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Bar form

The **Bar form** is an old and important musical form in which each stanza follows the pattern *aab*. It is named after the medieval German poetic form known as *Bar* in German. Such a poem contains three stanzas (or more), and each stanza is in *aab* form, composed of two *Stollen* followed by an *Abgesang*. The musical form thus contains two repetitions of one melody (*Stollen* - 'stanzas') followed by a different melody (*Abgesang* - 'aftersong'). The *Abgesang* may sometimes incorporate portions of the *Stollen* phrase.

The minnesingers of the 12th to 14th century in Germany wrote songs in this form, and Lutheran chorales also are typically in Bar form. A good example of barform is the Star-Spangled Banner.

References

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- *A History of Western Music* by Donald Grout (ISBN 0393094162)

Barbershop music

Barbershop [harmony](#), as codified during the barbershop revival era (1940s-present), is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. Each of the four parts has its own role: the lead sings the melody, with the [tenor](#) harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. The melody is not sung by the tenor or bass, except for an infrequent note or two to avoid awkward voice leading, in tags or codas, or when some appropriate embellishing effect can be created. Occasional brief passages may be sung by fewer than four voice parts.

Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that resolve primarily around the circle of fifths, while making frequent use of other resolutions. What sets barbershop apart from other musical styles is the predominant use of the dominant-type seventh chords, which are however not true dominant seventh chords, but justly tuned otonal tetrads; where for example the voices are at frequencies in the proportion 4:5:6:7. Barbershop music also features a balanced, symmetrical form and a standard meter. The basic song and its harmonization are embellished by the arranger to provide appropriate support of the song's theme and to close the song effectively.

Barbershop singers adjust pitches to achieve perfectly tuned chords in just intonation while remaining true to the established tonal center. Artistic singing in the barbershop style exhibits a fullness or expansion of sound, precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Ideally, these elements are natural, unmanufactured, and free from apparent effort.

The presentation of barbershop music uses appropriate musical and visual methods to convey the theme of the song and provide the audience with an emotionally satisfying and entertaining experience. The musical and visual delivery is from the heart, believable, and sensitive to the song and its arrangement throughout. The most stylistic presentation artistically melds together the musical and visual aspects to create and sustain the illusions suggested by the music.

Slower barbershop songs often eschew a continuous beat, and notes are often held (or speeded up) *ad libitum*.

The voice parts in men's barbershop singing do not correspond closely to the correspondingly-named voice parts in classical music. Barbershop singing is performed both by men's and women's groups; the elements of the barbershop style and the names of the voice parts are the same for both.

Ringling chords

The defining characteristic of the barbershop style is the *ringing* chord. This is a name for one specific and well-defined acoustical effect, also referred to as *expanded sound*, *the angel's voice*, *the fifth voice*, or *the overtone*. (The barbershopper's "overtone" is not the same as the acoustic physicist's overtone).

The physics and psychophysics of the effect are fairly well understood; it occurs when the upper harmonics in the individual voice notes, and the sum and difference frequencies resulting from nonlinear combinations within the ear, reinforce each other at a particular frequency, strengthening it so that it stands out separately above the blended sound. The effect is audible only on certain kinds of chords and only when voices are rich in harmonics and very precisely tuned. It is not heard in chords sounded on keyboard instruments, due to the slight tuning imperfection of the even-tempered scale.

Gage Averill (2003) writes that "Barbershoppers have become partisans of this acoustic phenomenon" and that "the more experienced singers of the barbershop revival (at least after the 1940s) have self-consciously tuned their dominant seventh and tonic chords in just intonation to maximize the overlap of common overtones."

What is prized is not so much the "overtone" itself, but a unique sound whose achievement is most easily recognized by the presence of the "overtone." The precise synchronization of the waveforms of the four voices *simultaneously* creates the perception of a "fifth voice" while at the same time melding the four voices into a unified sound. The ringing chord is qualitatively different in sound from an ordinary musical chord e.g. as sounded on a keyboard instrument.

Most elements of the "revivalist" style are related to the desire to produce these ringing chords. Performance is a cappella to prevent the distracting introduction of even-tempered intonation, and because listening to anything but the other three voices interferes with a performer's ability to tune with the precision required. Barbershop arrangements stress chords and chord progressions that favor "ringing," at the expense of suspended and diminished chords and other harmonic vocabulary of the ragtime and jazz ages:

The dominant seventh-type chord... is so important to barbershop harmony that it is called the "barbershop seventh..." [SPEBSQSA (now BHS)] arrangers believe that a song should contain anywhere from 35 to 60 percent dominant seventh chords to sound "barbershop."

Historically barbershoppers used the word "minor chord" in a way that is confusing to those with musical training. Averill suggests that it was "a shorthand for chord types other than major triads," and says that the use of the word for "dominant seventh-type chords and diminished chords" was common in the late nineteenth century. A 1900 song called "Play That Barber-Shop Chord" (often cited as an early example of "barbershop" in reference to music) contains the lines

Cause Mister when you start that minor part
I feel your fingers slipping and a grasping at my heart,
Oh Lord play that Barber shop chord!

Averill notes the hints of rapture, "quasi-religion" and erotic passion in the language used by barbershoppers to describe the emotional effect. He quotes Jim Ewin as

reporting "a tingling of the spine, the raising of the hairs on the back of the neck, the spontaneous arrival of 'goose flesh' on the forearm.... [the 'fifth note' has] almost *mysterious propensities*... It's the *consummation* devoutly wished by those of us who love Barbershop harmony. If you ask us to explain ... why we love it so, we are hard put to answer; *that's there our faith takes over*." Averill notes too the use of the language of addiction, "there's this great big chord that gets people hooked." An early manual was entitled "A Handbook for Adeline Addicts."

He notes too that "barbershoppers almost never speak of 'singing' a chord, but almost always draw on a discourse of physical work and exertion; thus, they 'hit,' 'chop,' 'ring,' 'crack,' and 'swipe....'vocal harmony... is interpreted as an embodied musicking. Barbershoppers never lose sight (or sound) of its physicality."

Historical origins

As a result of scholarship by Lynn Abbott and Dr. Jim Henry it is now generally accepted that barbershop singing originated in African-American communities in the U.S. around the turn of the century, where barbershops were, and remain today, social gathering places. The four-part harmony of the form has its roots in the black church, where close harmony has a long tradition.

The first uses of the term were associated with African-Americans. Henry notes that "The Mills Brothers learned to harmonize in their father's barber shop in Piqua, Ohio. Several other well-known black gospel quartets were founded in neighborhood barber shops, among them the New Orleans Humming Four, the Southern Stars and the Golden Gate Jubilee Quartette." . Although the Mills Brothers are primarily known as jazz and pop artists and usually performed with instrumental accompaniment, the affinity of their harmonic style with that of the barbershop quartet is clearly in evidence in their music and most notably, perhaps, in their best-known gospel recording, "Jesus Met the Woman at the Well", performed a cappella. Their father founded a barbershop quartet, the Four Kings of Harmony, and the Mills Brothers produced at least three records in which they sang a cappella and performed traditional barbershop material.

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Female Barbershop music and "Beautyshop" quartets

Traditionally, the word "barbershop" has been used to encompass both men's and women's quartets singing in the barbershop style. Harmony, Inc. calls itself "International Organization of Women Barbershop Singers" while Sweet Adelines International calls itself "a worldwide organization of women singers committed to advancing the musical art form of barbershop harmony."

Some women's quartets, particularly in U. S. schools, have used the term "beautyshop quartets" for women's quartets singing in the barbershop style.

Notable female groups include:

- The Cracker Jills with Renee Craig
- Ambiance

Barbershop groups with both male and female members are known as *mixed barbershop* groups.

Organization

Singing a cappella music in the barbershop style is a hobby enjoyed by men and women worldwide. The hobby is practiced mostly within one of the three main barbershop associations, which have a combined membership in the neighborhood of eighty thousand.

The primary men's organization in the US and Canada is the Barbershop Harmony Society, previously known as the **Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA)**. Women have two organizations in North America, Sweet Adelines International and Harmony Incorporated.

SPEBSQSA was founded in 1938 by Tulsa, Oklahoma tax attorney O. C. Cash. The name was a lampoon on the New Deal "alphabet agencies". *Sweet Adelines, Inc* was founded in 1945 by Edna Mae Anderson, also of Tulsa. *Harmony, Incorporated* split from Sweet Adelines in 1957 over a dispute regarding admission of black members. SPEBSQSA and Sweet Adelines at that time restricted their membership to whites, but both opened membership to all races a few years later.

All three organizations comprise choruses and quartets that perform and compete regularly throughout the US and Canada, and Sweet Adelines International also has a portion of its membership outside North America. Organizations affiliated with the Barbershop Harmony Society and Harmony Incorporated exist in the United Kingdom, The Netherlands, Germany, Ireland, South Africa, Scandinavia, New Zealand, Australia, Japan, and elsewhere. Some national and regional barbershop groups include:

- Sweet Adelines International (SAI)
- Barbershop in Germany (BinG)
- British Association of Barbershop Singers (BABS)
- Ladies Association of British Barbershop Singers (LABBS)
- Dutch Association of Barbershop Singers (DABS)
- Ladies Association of Dutch Barbershop Singers (Holland Harmony)
- Society of Nordic Barbershop Singers (SNOBS)
- Southern Part of Africa Tonsorial Singers (SPATS)
- New Zealand Association of Barbershop Singers (NZABS)
- Australian Association of Men's Barbershop Singers (AAMBS)
- Irish Association of Barbershop Singers (IABS)

A worldwide association for mixed groups, the Mixed Harmony Barbershop Quartet Association, was established in 1995 to reflect the growing popularity of male-female barbershop singing.

BHS (Barbershop Harmony Society) Districts:

Cardinal District(CAR), Kentucky & Indiana

Central States District(CSD), Missouri, Iowa, Kansas, Nebraska, South Dakota

Dixie District(DIX), Tennessee, Mississippi, Alabama, Georgia, Carolinas

Evergreen District(EVG), Washington, Oregon, Alaska, Idaho, Montana, western Canada

Far Western District(FWD), California, Arizona, Nevada, Hawaii

Illinois District(ILL), the entire state of Illinois

Johnny Appleseed District(JAD), Ohio, West Virginia, western Pennsylvania

Land O'Lakes District(LOL), Wisconsin, Minnesota, North Dakota, Michigan UP,

central Canada

Mid-Atlantic District(MAD), Virginia, Maryland, Pennsylvania, Delaware, New Jersey, New York City Metro/Long Island

Northeastern District(NED), eastern New York, all of New England, eastern Canada

Ontario District(ONT), the Canadian province of Ontario (east of Thunder Bay)

Pioneer District(PIO), lower Michigan and Windsor, ON

Rocky Mountain District(RMD), Colorado, Wyoming, New Mexico, Utah

Seneca Land District(SLD), most of New York, northwestern Pennsylvania

Southwest District(SWD), Texas, Louisiana, Arkansas, Oklahoma, New Mexico

Sunshine District(SUN), Florida

Notable artists

Quartets

Acoustix, 1990 international quartet champions
Bluegrass Student Union, 1978 international quartet champions
The Buffalo Bills, 1950 international champions, appeared in stage and screen productions of The Music Man, frequently appeared on Arthur Godfrey's radio show
The Chordettes, women's quartet, recorded a number of mainstream popular hits during the 1950s, notably Mr. Sandman
The Dapper Dans of Disney, who regularly sing to visitors at Disneyland, and who sang as The Be Sharps in a Simpsons episode, and, more recently, as the Singing Busts in Disney's 2003 Haunted Mansion movie
The Gas House Gang, 1993 international quartet champions from St. Louis, Missouri
The Haydn Quartet, early 1900s quartet
FRED, 1999 international quartet champions, comedy quartet
Platinum, 2000 international quartet champions
Michigan Jake, 2001 international quartet champions
Four Voices, 2002 international quartet champions
Power Play, 2003 international quartet champions
Gotcha!, 2004 international quartet champions
Realtime, 2005 international quartet champions
The Singing Senators, a quartet of Republican U.S. Senators

Choruses

- The Big Apple Chorus , based out of Manhattan has competed internationally, performed in Russia, and makes up the "Singing Chorus Tree" at South Street Seaport every holiday season.
- Cambridge Chord Company, twice European champion barbershop chorus and British Association of Barbershop Singers gold medallists, "Choir of the World" International Eisteddfod 2004, based in England
- The Louisville Thoroughbreds , seven-time international champions
- The Masters of Harmony , six-time international champions (1990, 1993, 1996, 1999, 2002, 2005)
- The MegaCity Chorus , based out of Toronto, On. Up and Coming Chorus formerly Directed by June Dale and now Directed by Chris Arnold.
- The New Tradition Chorus , based out of Northbrook, IL, in the Chicagoland area. They are the 2001 International Chorus Champion and current 3rd place bronze medalist. Won a record eight consecutive silver medals.
- North Metro Chorus, three-time Sweet Adelines International chorus champions from Toronto, Ontario Directed by June Dale.
- The Singing Buckeyes , based in Columbus, Ohio, are eleven-times Johnny Appleseed District (Ohio, the western part of Pennsylvania and most of West

Virginia) Chorus Champions. They have competed many times at the international level, achieving a highest finish of third place. The chapter hosts the *Buckeye Invitational* each August. Men's and Women's quartets, mixed quartets, comedy quartets, and choruses compete head-to-head for the championships of their respective category.

- Toronto Northern Lights , five-time international silver medallist chorus from Toronto, Ontario.
- The Vocal Majority , based in Dallas, TX, ten-time international champions (1975, 1979, 1982, 1985, 1988, 1991, 1994, 1997, 2000, 2003)
- The Great Northern Union , perennial international top 10 chorus, based in the Minneapolis, Minnesota area
- The Rich-Tone Chorus, three-time Sweet Adelines international chorus champions from Richardson, Texas
- Pacific Coast Harmony, two-time International competitor from La Jolla, California, in the greater San Diego area.
- Voices In Harmony, a brand new chorus developing in California's Bay Area, under the direction of Dr. Greg Lyne.

Typical Barbershop Songs

Barbershop Harmony Society "Polecats" — songs which all Barbershop Harmony Society members are encouraged to learn as a shared repertoire — all famous, traditional examples of the genre:

"Down Our Way"
"Down by the Old Mill Stream"
"Honey/Li'l Lize Medley"
"Let Me Call You Sweetheart"
"My Wild Irish Rose"
"Shine on Me"
"The Story of the Rose" ("Heart of My Heart")
"Sweet Adeline"
"Sweet and Lovely"
"Sweet, Sweet Roses of Morn"
"Wait 'Til the Sun Shines, Nellie"
"You Tell Me Your Dream (I'll Tell You Mine)"

There are also several other well-known songs in the genre. Some are considered standards, such as "From the First Hello" and "Goodbye, My Coney Island Baby", while others are well-known because notable quartets are associated with them. An example of the latter is "Come Fly with Me", which gained popularity through association with the 2005 international quartet champion, Realtime.

Examples of other songs popular in the barbershop genre are:

- "Alexander's Ragtime Band"
- "Bright Was the Night"
- "From the First Hello"
- "Goodbye, My Coney Island Baby"
- "I'll Take You Home Again, Kathleen"
- "Yes, Sir, That's My Baby"
- "Come Fly with Me"
- "When My Baby Smiles at Me"
- "Fly Me to the Moon"
- "Hello Mary Lou"
- "Goodnight Sweetheart (It's time to go)"

"Lida Rose" is a song beloved to barbershoppers from Meredith Willson's musical comedy *The Music Man*. A barbershop quartet forms an integral part of the story, and was played by the Buffalo Bills onstage and in the screen adaptation. Barbershoppers love the show's flattering portrayal of the barbershop spirit: four bickering school-board members become inseparable singing comrades once the Music Man shows them how to ring one perfect chord. Purists complain about inauthenticities in Willson's own arrangement, which is often modified slightly for barbershop quartet performances.

See also

- [Doo-wop](#)

References

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Barbiton

The **barbiton**, or **barbitos** (Gr. [Greek: barbiton] or [Greek: barbitos]; Lat. *barbitus*; Pers. *barbat*, *barbud*), is an ancient [stringed instrument](#) known from Greek and Roman classics, but derived from Persia.

The Greek instrument was a bass version of the kithara, and belonged in the [zither](#) family, but in medieval times, the same name was used to refer to a different instrument that was a variety of [lute](#).

Ancient Descriptions

Theocritus (xvi. 45), the Sicilian poet, calls the barbitos an instrument of many strings, i.e. more than seven, which was by the Hellenes considered to be a perfect number, and matched the number of strings customary in the kithara.

Anacreon (a native of Teos in Asia Minor) sings that his barbitos only gives out erotic tones.

Pollux (Onomasticon iv. chap. 8, § 59) calls the instrument barbiton or barymite (from [Greek: barous], heavy and [Greek: mitos], a string), an instrument producing deep sounds. The strings were twice as long as those of the pectis and sounded an octave lower.

Pindar (in Athen. xiv. p. 635), in the same line wherein he attributes the introduction of the instrument into Greece to Terpander, tells us one could magadize, i.e. play in two parts at an interval of an octave on the two instruments.

Although in use in Asia Minor, Italy, Sicily, and Greece, it is evident that the barbiton never won for itself a place in the affections of the Greeks of Hellas; it was regarded as a barbarian instrument affected by those only whose tastes in matters of art were unorthodox. It had fallen into disuse in the days of Aristotle, but reappeared under the Romans.

The word barbiton was frequently used for the kithara or [lyre](#).

Modern Interpretation

In spite of the few meagre shreds of authentic information extant concerning this somewhat elusive instrument, it is possible nevertheless to identify the barbiton as it was known among the Greeks and Romans. From the Greek writers we know that it was an instrument having some feature or features in common with the [lyre](#) and kithara, which warranted classification with it. From the Persians and Arabs we learn that it was a kind of rebab or lute, or a chelys-lyre,[3] first introduced into Europe through Asia Minor by way of Greece, and centuries later into Spain by the Moors, amongst whom it was in the 14th century known as *al-barbet*.

There is a stringed instrument, as yet unidentified by name, of which there are at least four different representations in sculpture, which combines the characteristics of both lyre and rebab, having the vaulted back and gradual narrowing to form a neck which are typical of the rebab and the stringing of the lyre. In outline it resembles a large lute with a wide neck, and the seven strings of the lyre of the best period, or sometimes nine, following the decadent lyre. Most authors in reproducing these sculptures showing the barbiton represent the instrument as boat-shaped and without a neck, as, for instance, Carl Engel. This is due to the fact that the part of the instrument where neck joins body is in deep shadow, so that the correct outline can hardly be distinguished, being almost hidden by hand on one side and drapery on the other.

Transformation into the Barbat

The barbiton, as pictured here, had probably undergone considerable modification at the hands of the Greeks and had diverged from the original type. The barbiton, however, although it underwent many changes, retained until the end the characteristics of the instruments of the Greek [lyre](#) whose strings were strummed and plucked, whereas the rebab was sounded by means of the bow at the time of its introduction into Europe.

At some period not yet determined, which we can but conjecture, the barbat approximated to the form of the large *lute* (*q.v.*). An instrument called barbiton was known in the early part of the 16th and during the 17th century. It was a kind of theorbo or bass-lute, but with one neck only, bent back at right angles to form the head. Robert Fludd gives a detailed description of it with an illustration:

"Inter quas instrumenta non nulla barbato simillima effinxerunt cujus modi sunt illa quae vulgo appellantur theorba, quae sonos graviores reddunt chordasque nervosas habent."

The people called it *theorbo*, but the scholar having identified it with the instrument of classic Greece and Rome called it barbiton. The barbiton had nine pairs of gut strings, each pair being in unison. Dictionaries of the 18th century support Fludd's use of the name barbiton. G. B. Doni[8] mentions the barbiton, defining it in his index as *Barbitos seu major chelys italice tiorba*, and deriving it from lyre and cithara in common with testudines, tiorbas and all tortoiseshell instruments. Claude Perrault,[9] writing in the 18th century, states that "les modernes appellent notre luth barbiton" (the moderns call our lute barbiton). Constantijn Huygens[10] declares that he learnt to play the barbiton in a few weeks, but took two years to learn the cittern.

The *barbat* was a variety of *rebab* (*q.v.*), a bass instrument, differing only in size and number of strings. This is quite in accordance with what we know of the nomenclature of musical instruments among Persians and Arabs, with whom a slight deviation in the construction of an instrument called for a new name. The word *barbud* applied to the barbiton is said to be derived from a famous musician living at the time of Chosroes II. (A.D. 590-628), who excelled in playing upon the instrument. From a later translation of part of the same authority into German[13] we obtain the following reference to Persian musical instruments: "Die Sanger stehen bei seinem Gastmahl; in ihrer Hand Barbiton(i.) und Leyer(ii.) und Laute(iii.) und Flote(iv.) und Deff (Handpauke)." Mr Ellis, of the Oriental Department of the British Museum, has kindly supplied the original Persian names translated above, i.e. (i.) barbut, (ii.) chang, (iii.) rubb, (iv.) nei. The barbut and rubab thus were different instruments as late as the 19th century in Persia. There were but slight differences if any between the archetypes of the pear-shaped rebab and of the lute before the application of the bow to the former—both had vaulted backs, body and neck in one, and gut strings plucked by the fingers. (K. S.)

References

- *This article incorporates text from the Encyclopædia Britannica Eleventh Edition, a publication now in the public domain.*

Categories: [String instruments](#) | [Musical instruments](#) | [Ancient music](#)

Barcarolle

A **barcarolle** (from French; also Italian **barcarola**, **barcarole**) is a folk song sung by Venetian gondoliers, or a piece of music composed in that style. In [classical music](#), the two most famous barcarolles are that by Jacques Offenbach, from his [opera](#) *The Tales of Hoffmann*, and Frédéric Chopin's barcarolle for solo piano, in F-sharp major, opus 60.

A barcarolle is characterized by a rhythm reminiscent of the gondolier's stroke, almost invariably a moderate tempo 6/8 meter. While the most famous barcarolles are from the [Romantic](#) period, the genre was well-enough known in the 18th century for Burney to mention, in *The Present State of Music in France and Italy* (1771), that it was a celebrated form cherished by "collectors of good taste." It was a popular form in opera, where the apparently artless sentimental style of the folklike song could be put to good use: in addition to the Offenbach example, Paisiello, Weber, and Rossini wrote arias which were barcarolles, and Verdi included a barcarolle in *Un Ballo in Maschera*: (Richard's atmospheric "Di' tu se fidele il flutto m'a spetta" in Act I). Schubert, while not using the name specifically, used a style reminiscent of the barcarolle in some of his most famous songs, including especially his haunting "Auf dem Wasser zu singen" ("to be sung on the water"), D.774.

Other famous barcarolles include the three Venetian gondolier's songs from *Songs without Words*, opus 19, opus 30 and opus 62 by Felix Mendelssohn; the "June" barcarolle from Tchaikovsky's *The Seasons*; Bela Bartók's "Barcarolla" from *Out of Doors*; several examples by Rubenstein, Balakirev, Glazunov, and MacDowell; and most impressively of all, the collection of thirteen by Gabriel Fauré for solo piano.

References and further reading

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- Article "Barcarolle", in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742

Baritenor

Vocal ranges

Female ranges

Soprano

Mezzo-soprano

Contralto

Male ranges

Sopranist

Alto

Tenor

Baritenor

Baritone

Bass-baritone

Bass

A **baritenor** is a male voice whose tessitura lies between the baritone and the tenor. The word is frequently used to describe one of the most common male musical vocal types, a baritone with an upward extension into tenor territory (but with a baritone quality.)

In classical music, the term may be used to describe male vocal students who have not determined into which voice type they will mature. It is rarely used to describe an adult voice, as baritones can have an extension. A baritenor is closest in tessitura to the heldentenor, a special tenor having a thick-baritone lower register. The baritenor's voice is more lyrical in quality, and usually cannot pitch as high. A baritenor's range is usually B2 to A4.

The French designation for a light, flexible baritone between the baritone and the tenor range is **baryton-martin**, after the singer Jean-Blaise Martin (1768-1837). Examples of roles written for this rare voice type include Pelléas in Debussy's Pelléas et Mélisande and Ramiro in Ravel's L'Heure espagnole. Pierre Bernac, Jacques Jansen and Camille Maurane were famous barytons-martin.

Occasionally in soul music, like the mezzo-soprano, a baritenor is a person of full voice, capable of singing both baritone and tenor. This classification is not as widely used as mezzo-soprano however.

Famous Baritenors

[Soprano](#)

[Alto](#)

[Tenor](#)

[Basso](#)

Popular and Crossover Music

Michael Ball
John Denver
Raul Esparza
Karel Gott
Josh Groban
Florent Pagny
Steve Hogarth
John Raitt
Stevie Wonder
Wayne Brady
Gordon Lightfoot
Billie Joe Armstrong

It is a common misconception that voices are classified by vocal range when it is vocal timbre or quality that is the major discriminating factor. A contrived quality or timbre, rather than the sound related to the individuals natural quality, can lead to frequent misclassification or extraordinary sub-groups. The Bayton-Martin and Baritenor are the best examples of contrived, rather than natural intonation. The manipulation of the upper register in order to achieve a wider vocal range, leads to vowel distortion that clashes with the harmonics of a voice free of the need for such physical distortion.

Baritenor roles in Musicals and Operettas

Marius (Les Misérables)

Enjolras (Les Misérables)

Chris (Miss Saigon)

Charles Guiteau (Assassins)

Roger DeBris (The Producers)

Leo Bloom (The Producers)

Caractacus Potts (Chitty Chitty Bang Bang)

Mark (Rent)

Tom Collins (Rent) (Must have a stronger middle and lower register than higher.)

Categories: [Vocal ranges](#)

Baritone

[Vocal ranges](#)

Female ranges

[Soprano](#)

[Mezzo-soprano](#)

[Contralto](#)

Male ranges

[Sopranist](#)

[Alto](#)

[Tenor](#)

[Baritenor](#)

Baritone

[Bass-baritone](#)

[Bass](#)

In music, a **baritone** (from Greek βαρυτόνος 'deeply, heavily sounding') is a male voice of intermediate pitch, between [bass](#) and [tenor](#). It is typically written for in the range G one octave and a fourth below middle C to E above middle C (i.e. G₂-E₄), though it is often extended at the top .

Types of baritone and baritone roles in operas

The baritone voice is may be subdivided as follows:

Dramatic baritone

A voice with a somewhat heavier, darker quality. A typical role for dramatic baritones in opera is a villainous role. This category coresponds roughly to the Heldenbariton in the German fach system except that here we have separated out the Verdi baritones from these lower dramatic baritones. These roles are also called bass-baritone roles. Many of these parts are in operas by Wagner. Generally these parts do not rise above a F so they are within reach of basses who want to move up. James Morris is an example of a successful bass who moved into this repetoire with even more success.

Alberich (Das Rheingold)
Amfortas (Parsifal)
Escamillo (Carmen)
Hans Sachs (Die Meistersinger von Nürnberg)
Pizarro (Fidelio)
Prince Igor (Prince Igor)
The Dutchman (Der fliegende Holländer)
Wotan (Das Rheingold, Die Walküre, Siegfried)
Nick Shadow (The Rake's Progress)

The Tosca classification problem. The part of Scarpia in Tosca is a rare dramatic bass-baritone part in Italian opera. It only rises to a brief F# and has often been successfully assayed by basses like Sam Ramey and Ruggerio Raimondo and heldenbaritones like James Morris and George London. Scarpia can also be sung of course by by high Verdi Baritones like Leo Nucci or Sherill Milnes because it never goes very low.

The Don Giovanni classification problem. From the nineteen thirties through the nineteen eighties the title role of Don Giovanni was dominated at the Met by the star basses Ezio Pinza and then Cesari Siepi. At the 1788 premiere in Vienna the Don was sung by the lightest male voice among the low male parts. He is referred to as a baritone in most modern scores and in the New Grove Dictionary of Opera. In the German fach system the part of Don Giovanni is referred to as a Kavalierbariton.

The Vienna premier cast had the same singer (Bussani) sing Masetto and the Commendatore. He was a bass who also sang Bartolo in Le Nozze di Figaro and Alfonso in Così fan tutte. The part of Leporello was sung by the same singer (Benucci) who created the role of Guglielmo in Così and Figaro in Le Nozze di Figaro - one of which is today cast with a baritone and the other with a bass.

In fact all the non-tenor male parts in Don Giovanni have exactly the same vocal range and can be sung by either a baritone or a bass. The part of the Commendatore today is almost always sung by a bass but the part of Masetto is usually split off and sung by another singer - often a baritone. The title role requires a good deal of stage presence and charisma and is therefore usually sung by the sexiest low male voiced singer available whatever his nominal vocal classification.

Lyric baritone

A voice that is lighter and perhaps mellower than the dramatic baritone. It is probably the most common of the baritone voice types. A typical role for a lyric baritone in opera is a comical role.

Enrico Ashton (Lucia di Lammermoor)
Eugene Onegin (Eugene Onegin)
Figaro (Il barbiere di Siviglia)
Fritz (Die tote Stadt)
Gianni Schicchi (Gianni Schicchi)
Hamlet (Hamlet)
Lescaut (Manon)
Papageno (Die Zauberflöte)
Peter (Hänsel und Gretel)
Rodrigo (Don Carlos)
Wolfram von Eschenbach (Tannhäuser)
Zurga (Les Pêcheurs de Perles)

- *Verdi baritone* is a more specialized voice category, referring to a voice capable of singing consistently and with ease in the highest part of the baritone range, perhaps even up to the A above middle C. A typical role in opera for Verdi baritones is similar to the dramatic baritone: a cold-blooded villain.

Ezio (Attila)
Don Carlo (Ernani)
Germont (La traviata)
Gusmano (Alzira)
Il Conte di Luna (Il trovatore)
Macbeth (Macbeth)
Miller (Luisa Miller)
Nabucco (Nabucco)
Rigoletto (Rigoletto)
Iago (Otello)
Tonio (Pagliacci)
Gerard (Andrea Chenier)

The Verdi baritone

A very specific career. These parts are sung by specialists who can carry a great deal of voice above the staff. Almost all these parts have an aria which climaxes with a high G. The ideal Verdi baritone must have ring and bite. These baritones have dark qualities to their voices and must be able to project over a large orchestra (Much larger than orchestra's prior to Verdi's day). Verdi baritones must be ample actors and have the ability to portray both father's and villains. The voice needs to be able to sing from a high Ab and even a A, in some cases, down to a low A with hardly any change in color or dynamic. Verdi requires the baritone to sing both high and loud but also requires the voice to sing high sustained pianissimo's. These voices must be able to sustain a true and long legato and must have ample breath control. Before Verdi there were nearly no roles like this. Mozart has very high soprano parts and very low bass parts but only tenors sang as high as a G in his operas. Rossini, wrote his male parts for tenors and basses almost exclusively. Figaro in the comic opera Barber of Seville is the one notable exception. In the more typical comic opera Cenerentola there is one tenor and three basses. In his serious operas Rossini (Elizabetha, Ricciardo e Zoraide, Otello, Armida, etc.) the villain is sung by a tenor with good low notes. Most Bellini operas (Norma, Somnambula) have no high baritone parts. Bellini's last opera I Puritani has a real

baritone part as does Ashton in Donizetti's Lucia. But in general there were no high baritone parts before Verdi.

The *baryton-noble*

French for 'noble baritone'. Describes a part that requires a noble bearing, smooth vocalisation and forceful declamation, all in perfect balance. This category originated in the Paris Opéra, but it greatly influenced Verdi (Don Carlo in Ernani and La forza del destino; Count Luna in Il trovatore; Simone Boccanegra) and Wagner, too. (Wotan; Amfortas)

Huascar Les Indes galantes (Rameau)
Oreste Iphigénie en Tauride
Créon in Medée
Guillaume in Guillaume Tell
Alphonse de Castille in La favorite
Comte de Saint-Bris in Les huguenots
Hamlet in Hamlet
Scindia in Le roi de Lahore
Hérode in Hérodiade
Jules-César in Cléopâtre
Golaud in Pelléas et Mélisande

The Martin baritone

A lighter, almost tenor-like voice developed at the Opéra Comique. Quite common also in operette and in French chamber music. Typical examples: Jean Perier; Hugues Cuénod; Camille Mauranne.

- Pelléas Pelléas et Mélisande

Baritone Roles in Operettas and Musicals

Graf von Krolock (Tanz der Vampire)
Raoul (Phantom of the Opera), but tenors have played the role
Rueben (Joseph and the Amazing Technicolor Dreamcoat)
Pharaoh (Joseph and the Amazing Technicolor Dreamcoat)
Marius (Les Miserables), although it was written primarily for a tenor
Javert (Les Miserables)
Thénardier (Les Miserables)
Grantaire (Les Miserables)
Billy Bigelow (Carousel)
Tom Collins (Rent)
Chauvelin (The Scarlet Pimpernel) (requires extended range on top)
Monsieur Andre and Monsieur Firmin (Phantom of the Opera)
Pontius Pilate (Jesus Christ Superstar), though his climax may require falsetto
King Herod (Jesus Christ Superstar)
Rum Tum Tugger (Cats)
Harold Hill (The Music Man)
The Cat in the Hat (Seussical)
Horton the Elephant (Seussical)
Professor Henry Higgins (My Fair Lady)
Don Quixote/Cervantes (Man of La Mancha)
Fagin (Oliver!)
Jud Fry (Oklahoma!)
Curly (Oklahoma!)
Pseudolus (A Funny Thing Happened on the Way to the Forum)
Max Bialystock (The Producers)
Franz Liebkind (The Producers)
Coalhouse Walker Jr. (Ragtime)
Benjamin Barker (Sweeney Todd)
Father (Ragtime)
Ko-Ko (The Mikado)
Sir Joseph Porter (HMS Pinafore)
Major-General Stanley (The Pirates of Penzance)
Baron Bomburst (Chitty Chitty Bang Bang) (stage version)
John Adams (1776)
Thomas Jefferson (1776)
John Dickinson (1776)
Edward Rutledge (1776)
Billy Flyn (Chicago)
Dr. Frank-N-Furter (The Rocky Horror Show)
Princeton/Rod (Avenue Q)
Tevye (Fiddler on the Roof)
Hero (A Funny thing Happened on the way to the forum)
Kio (Pirates: a Romeo and Juliet Story)

Barbershop baritone

In barbershop music, the baritone part sings in a similar but somewhat lower range to the lead (singing the melody), but has a specific and specialised role in the formation of the four-part harmony that characterises the style. Because barbershop singers can also be female, there is consequently such a singer (at least in barbershop singing) as a female baritone. The baritone singer is often the one required to support or 'fill' the bass sound (typically by singing the fifth above the bass root). On the other hand, the baritone will occasionally find himself harmonising above the melody, which calls for a tenor-like quality. Because of the nature of barbershop arrangements the baritone part is invariably the most challenging to learn and the hardest to improvise.

Famous baritones

[Soprano](#)

[Alto](#)

[Tenor](#)

[Basso](#)

Classical music

Henri Albers
Thomas Allen
Robert Allman
Pasquale Amato
Mario Ancona
Georges Baklanoff
Ettore Bastianini
Mattia Battistini
Gino Becchi
Pierre Bernac
John Brownlee
Renato Bruson
Piero Cappuccilli
Jorge Chaminé
Robert Couzinou
Armand Crabbé
Emilio de Gogorza
Giuseppe De Luca
Michel Dens
Dale Duesing
Arthur Endrèze
Sir Geraint Evans
Jean-Baptiste Faure
Dietrich Fischer-Dieskau
Tito Gobbi
Matthias Goerne
Nathan Gunn
Håkan Hagegård
Thomas Hampson
John Heddle-Nash
Wolfgang Holzmair
Gerhard Hüsch
Dmitri Hvorostovsky
Jorma Hynninen
Jean Lassalle
Sergei Leiferkus
Pavel Lisitsian
Alan Macdonald
Antonio Magini-Coletti

Bruce Martin
Camille Mauranne
Victor Maurel
Yuri Mazurok
Robert Merrill
Sherrill Milnes
Leo Nucci
Charles Panzéra
Jean Perier
Alexander Podolkhov
Hermann Prey
Thomas Quasthoff
Louis Quilico
Maurice Renaud
Heinrich Rehkemper
Titta Ruffo
Vladimir Ružak
Emilio Sagi-Barba
Charles Santley
Paul Schöffler
Heinrich Schlusnus
Friedrich Schorr
Joseph Schwartz
Antonio Scotti
Donald Shanks
John Shirley-Quirk
Martial Singher
Michel Soulacroix
Gérard Souzay
Mariano Stabile
Riccardo Stracciari
Giuseppe Taddei
Carlo Tagliabue
Bryn Terfel
Lawrence Tibbett
John Charles Thomas
José van Dam
Domenico Viglione-Borghese
Eberhard Wächter
Leonard Warren
Neil Warren-Smith
Robert Weede
Bernd Weikl
Reinald Werrenrath
Gregory Yurisich

Contemporary music

- Roger Whittaker

Popular music

Rick Astley
Paul Banks
Steve Barton
Colin Bass
Bo Bice
Mark Sandman
Colin Blunstone
Graham Bonnet
Pat Boone
Big Boi
David Bowie
Garth Brooks
Steve Brookstein
Michael Bublé
Gerard Butler
Jeremy Castle
Gustavo Cerati
Eric Clapton
Nat King Cole
Bing Crosby
Beto Cuevas
Ian Curtis
Dr. Dre
Glenn Danzig
Bobby Darin
Paul Di'Anno
Billy Eckstine
Nelson Eddy
Joey Fatone
Alejandro Fernández
Tiziano Ferro
Gackt
David Gahan
Richard Gere
Kyle "Scarpia" Gordon
Robert Goulet
Adam Green
Josh Groban
Carlos Paulo Reyes
Trevor Guthrie
Heino
Rupert Holmes
Engelbert Humperdinck
Calvin Johnson
Aled Jones
Davy Jones
Maynard James Keenan
Lemmy Kilmister
Ben E. King
Hansi Kürsch
Blaine Larsen
Ryan Letizia
Huey Lewis
Till Lindemann
John Lithgow
Terrence Mann

Carlos Marín
John McCrea
Duane McDonald
Dan Miller
Jim Morrison
Peter Murphy
Billy Ocean
Mike Oldfield
Terry Oldfield
Roy Orbison
Neville Staples
Elvis Presley
Jonathan Pryce
Philip Quast
Alex Reed
Jim Reeves
Reyli
Kenny Rogers
Darius Rucker
Graham Russell
Eskil Simonsson
Frank Sinatra
Jeff Scott Soto
Bruce Springsteen
Layne Staley
Scott Stapp
Ringo Starr
Terry St.Clair
Michael Stipe
Levi Stubbs
Ruben Studdard
David Sylvian
Rob Thomas
Luther Vandross
Eddie Vedder
Anders Wendin aka Moneybrother
Andy Williams
Joe Williams
Frank Zappa
Chris Cornell
Juha-Pekka "JP" Leppäluoto

See also

- [soprano](#), [alto](#), [tenor](#), [bass-baritone](#), [bass](#), [timbre](#)

Categories: [Vocal ranges](#)

Baroque metal

Baroque metal is a style of soft and stylistic metal [music](#) largely practiced in Italy and Scandinavia. The first baroque metal song is the 1986 song "Born Under the Sign of Highness" by the band Juste.

Baroque metal was developed in the mid-1990s primarily by the Italian band Rhapsody, who were influenced by composers such as Johann Sebastian Bach and Arcangelo Corelli, and by sounds from Hollywood fantasy [soundtracks](#) and folklore music from all over the world. [Power metal](#) totally differs from 1970s metal styles, since it adds important elements of depth, [classical](#) arrangements, complex scores and intricated [melodies](#). Whereas most genres of metal focus largely on personal experience, historical incidents, social commentary, or other aspects of "real life", baroque metal always treats fantasy, aristocratic, castles, battles and kings [themes](#).

Baroque metal [vocals](#) are always clean (as opposed to the antisthetic vocals that characterize many of the other metal styles) and delivered by a trained vocalist; singing baroque metal involves more than a few high notes. Often baroque metal vocals have multi-layer vocals similar to Queen.

Typical baroque metal bands consist of a vocalist, one to three keyboardists, a guitarist, a bassist, and a drummer. Many bands also play and record with more [symphonic](#) elements, such as [violins](#), [flutes](#) and [harps](#).

Key artists

Alucard
Alex Masi
Royal Hunt
Labyrinth
Luca Turilli
Kamelot
Rhapsody
Make Up
Vision Divine

Categories: [Music genres](#)

Baroque music

[History of European art music](#)

Medieval	(476 – 1400)
Renaissance	(1400 – 1600)
Baroque	(1600 – 1760)
Classical	(1730 – 1820)
Romantic	(1815 – 1910)
20th century	(1900 – 2000)

[Contemporary classical music](#)

Baroque music describes an era and a set of styles of [European classical music](#) which were in widespread use between approximately 1600 to 1750 (see [Dates of classical music eras](#) for a discussion of the problems inherent in defining the beginning and end points). This era is said to begin in music after the [Renaissance](#) and to be followed by the [Classical music era](#). The original meaning of "baroque" is "irregularly shaped pearl", a strikingly fitting characterization of the architecture and design of this period; later, the name came to be applied also to its music. Baroque music forms a major portion of the classical music canon. It is widely performed, studied and listened to. It is associated with composers such as J.S. Bach, George Friedrich Händel, Antonio Vivaldi, and Claudio Monteverdi. During the period, music theory, diatonic tonality, and imitative counterpoint developed. More elaborate musical ornamentation, as well as changes in musical notation and advances in the way instruments were played also appeared. Baroque music would see an expansion in the size, range and complexity of performance, as well as the establishment of [opera](#) as a type of musical performance. Many musical terms and concepts from this era are still currently in use.

Overview

Style and trends

Music conventionally described as Baroque encompasses a wide range of styles from a wide geographic region, mostly in Europe, composed during a period of approximately 150 years. The term "Baroque", as applied to this period in music is a relatively recent development, first being used by Curt Sachs in 1919, and only acquiring currency in English in the 1940s. Indeed, as late as 1960 there was still considerable dispute in academic circles whether it was meaningful to lump together music as diverse as that of Jacopo Peri, Domenico Scarlatti and J.S. Bach with a single term; yet the term has become widely used and accepted for this broad range of music. It may be helpful to distinguish it from both the [preceding \(Renaissance\)](#) and [following \(Classical\)](#) periods of musical history. A small number of musicologists argue that it should be split in to Baroque and Mannerist periods to conform to the divisions that are sometimes applied in the visual arts.

Baroque versus Renaissance style

Baroque music shares with Renaissance music a heavy use of polyphony and [counterpoint](#). However, its use of these techniques differs from Renaissance music. In the Renaissance, harmony is more the result of consonances incidental to the smooth flow of polyphony, while in the early Baroque era the order of these consonances becomes important, for they begin to be felt as chords in a hierarchical, functional tonal scheme. Around 1600 there is considerable blurring of this definition: for example one can see essentially tonal progressions around cadential points in madrigals, while in early monody the feeling of tonality is still rather tenuous. Another distinction between Renaissance and Baroque practice in harmony is the frequency of chord root motion by [third](#) in the earlier period, while motion of [fourths](#) or [fifths](#) predominates later (which partially defines functional tonality). In addition, Baroque music uses longer lines and stronger rhythms: the initial line is extended, either alone or [accompanied](#) only by the basso continuo, until the theme reappears in another voice. In this later approach to counterpoint, the harmony was more often defined either by the basso continuo, or tacitly by the notes of the theme itself.

These stylistic differences mark the transition from the *ricercars*, fantasias, and [canzonas](#) of the Renaissance to the fugue, a defining Baroque form. Monteverdi called this newer, looser style the *seconda pratica*, contrasting it with the *prima pratica* that characterized the [motets](#) and other sacred [choral](#) pieces of high Renaissance masters like Giovanni Pierluigi da Palestrina. Monteverdi himself used both styles; he wrote his [Mass](#) *In illo tempore* in the older, Palestrinan style, and his 1610 Vespers in the new style.

There are other, more general differences between Baroque and Renaissance style. Baroque music often strives for a greater level of emotional intensity than Renaissance music, and a Baroque piece often uniformly depicts a single particular emotion (exultation, grief, piety, and so forth; see doctrine of the affections). Baroque music was more often written for virtuoso singers and instrumentalists, and is characteristically harder to perform than Renaissance music, although idiomatic instrumental writing was one of the most important innovations of the period. Baroque music employs a great deal of ornamentation, which was often improvised by the performer. Expressive

performance methods such as [notes inégales](#) were common, and were expected to be applied by performers, often with considerable latitude. Instruments came to play a greater part in Baroque music, and a cappella vocal music receded in importance.

Baroque versus Classical style

In [the Classical era](#), which followed the Baroque, the role of counterpoint was diminished (albeit repeatedly rediscovered and reintroduced; see fugue), and replaced by a homophonic texture. The role of ornamentation lessened. Works tended towards a more articulated internal structure, especially those written in [sonata form](#). Modulation (changing of keys) became a structural and dramatic element, so that a work could be heard as a kind of dramatic journey through a sequence of musical keys, outward and back from the tonic. Baroque music also modulates frequently, but the modulation has less structural importance. Works in the classical style often depict widely varying emotions within a single movement, whereas Baroque works tend toward a single, vividly portrayed feeling. Lastly, Classical works usually reach a kind of dramatic climax and then resolve it; Baroque works retain a fairly constant level of dramatic energy to the very last note. Many forms of the Baroque would serve as the point of departure for the creation of the [sonata form](#), by creating a "floor plan" for the placement of important cadences.

Other features

- *basso continuo* - a kind of continuous accompaniment notated with a new music notation system, figured bass, usually for a sustaining bass instrument and a keyboard instrument
- monody - music for one melodic voice with [accompaniment](#), characteristic of the early 17th century, especially in Italy
- homophony - music with one melodic voice and rhythmically similar accompaniment (this and monody are contrasted with the typical Renaissance [texture](#), polyphony)
- text over music - intelligible text with instrumental accompaniment not overpowering the voice
- vocal soloists ('bel canto')
- dramatic musical expression
- dramatic musical forms like [opera](#), *drama per musica*
- combined instrumental-vocal forms, such as the [oratorio](#) and [cantata](#)
- new instrumental techniques, like tremolo and pizzicato
- clear and linear [melody](#).
- [notes inégales](#), a technique of applying dotted rhythms to evenly written notes
- the [aria](#)
- the *ritornello* aria (repeated short instrumental interruptions of vocal passages)
- the [concertato](#) style (contrast in sound between orchestra and solo-instruments or small groups of instruments)
- precise instrumental scoring (in the Renaissance, exact instrumentation for ensemble playing was rarely indicated)
- idiomatic instrumental writing: better use of the unique properties of each type of [musical instrument](#)
- virtuosic instrumental and vocal writing, with appreciation for virtuosity as such
- [ornamentation](#)
- development to modern Western tonality (major and minor scales)

Genres

Baroque composers wrote in many different musical genres. [Opera](#), invented in the late Renaissance, became an important musical form during the Baroque, with the operas of Alessandro Scarlatti (1660–1725), Handel, and others. The [oratorio](#) achieved its peak in the work of Bach and Handel; opera and oratorio often used very similar music forms, such as a widespread use of the da capo aria.

In other religious music, the [mass](#) and [motet](#) receded slightly in importance, but the [cantata](#) flourished in the work of Bach and other Protestant composers. Virtuoso organ music also flourished, with toccatas, fugues, and other works.

Instrumental [sonatas](#) and [dance suites](#) were written for individual instruments, for chamber groups, and for (small) orchestra. The [concerto](#) emerged, both in its form for a single soloist plus orchestra and as the [concerto grosso](#), in which a small group of soloists is contrasted with the full ensemble. The French overture, with its contrasting slow and fast sections, added grandeur to the many courts at which it was performed.

Keyboard works were sometimes written largely for the pleasure and instruction of the performer. These included a series of works by the mature Bach that are widely considered to be the intellectual culmination of the Baroque era: the Well-Tempered Clavier, the Goldberg Variations, and The Art of Fugue.

Brief history of Baroque music

Early Baroque music (1600–1654)

The conventional dividing line for the Baroque from the Renaissance begins in Italy, with the composer Claudio Monteverdi (1567–1643), with his creation of a recitative style, and the rise of a form of musical drama called [opera](#). This was part of a self-conscious change in style that was across the arts, most particularly architecture and painting.

Musically the adoption of the figured bass represents a larger change in musical thinking—namely that [harmony](#), that is "taking all of the parts together" was as important as the linear part of polyphony. Increasingly polyphony and harmony would be seen as two sides of the same idea, with harmonic progressions entering the notion of composing, as well as the use of the tritone as a dissonance. Harmonic thinking had existed among particular composers in the previous era, notably Gesualdo, however the Renaissance is felt to give way to the Baroque at the point where it becomes the common vocabulary. Some historians of music point to the introduction of the seventh chord without preparation as being the key break with the past. This created the idea that chords, rather than notes, created the sense of closure, which is one of the fundamental ideas of what would much later be called tonality.

Italy formed one of the cornerstones of the new style, as the papacy, besieged by Reformation but with coffers fattened by the immense revenues flowing in from Hapsburg conquest, searched for artistic means to promote faith in the Roman Catholic Church. One of the most important musical centers was Venice, which had both secular and sacred patronage available.

One of the important transitional figures would come out of the drive to revive Catholicism against the growing doctrinal, artistic and social challenge mounted by Protestantism: Giovanni Gabrieli. His work is largely considered to be in the "High Renaissance" style. However, his innovations became to be considered foundational to the new style. Among these are instrumentation (labeling instruments specifically for specific tasks) and the use of dynamics.

The demands of religion were also to make the text of sacred works clearer, and hence there was pressure to move away from the densely layered polyphony of the Renaissance, to lines which put the words front and center, or had a more limited range of imitation. This would create the demand for a more intricate weaving of the vocal line against backdrop, or homophony.

Monteverdi became the most visible of a generation of composers who felt that there was a secular means to this "modern" approach to harmony and text, and in 1607 his opera Orfeo would be the landmark which demonstrated the welter of effects and techniques that were associated with this new school, called *seconda pratica*, to distinguish it from the older style or *prima pratica*. Monteverdi was a master of both, producing precisely styled motets that extended the forms of Marenzio and Giaces de Wert. But it is his new style pieces which were to be the most visible changes to the Baroque. These included features which are recognizable even to the end of the baroque period, including use of idiomatic writing, virtuoso flourishes and what Stanley Sadie calls "a thorough going" use of new techniques.

This musical language would prove to be international, as Heinrich Schütz (1585–1672) a German composer who studied in Venice, would adopt it to the liturgical needs of the Elector of Saxony, and serve as the choir master in Dresden.

Girolamo Frescobaldi (1583–1643).

Middle Baroque music (1654–1707)

The most influential middle Baroque composers include Jean-Baptiste Lully (1632–1687), Arcangelo Corelli (1653–1713), Dieterich Buxtehude (1637–1707) and Henry Purcell (1659–1695).

Late Baroque music (1707–1760)

Leading figures of the late Baroque include J.S. Bach (1685–1750), George Frideric Handel (1685–1759), Georg Philipp Telemann (1681–1767), Domenico Scarlatti (1685–1757), Antonio Vivaldi (1678–1741) and Jean-Philippe Rameau (1683–1764).

The Baroque's influence on later music

Transition to the Classical era (1740–1780)

The phase between the late Baroque and the early Classical era, with its broad mixture of competing ideas and attempts to unify the different demands of taste, economics and "worldview", goes by many names. It is sometimes called "[Galant](#)", "Rococo", or "pre-Classical", or at other times, "early Classical". It is a period where composers still working in the Baroque style are still successful, if sometimes thought of as being more of the past than the present—Bach, Handel and Telemann all compose well beyond the point at which the homophonic style is clearly in the ascendant. Musical culture was caught at a crossroads: the masters of the older style had the technique, but the public hungered for the new. This is one of the reasons C.P.E. Bach was held in such high regard: he understood the older forms quite well, and knew how to present them in new garb, with an enhanced variety of form; he went far in overhauling the older forms from the Baroque.

The practice of the Baroque era was the norm against which new composition was measured, and there came to be a division between sacred works, which held more closely to the Baroque style from, secular, or "profane" works, which were in the new style.

Especially in the Catholic countries of central Europe, the Baroque style continued to be represented in sacred music through the end of the eighteenth century, in much the way that the *stile antico* of the Renaissance continued to live in the sacred music of the early 17th century. The masses and oratorios of Haydn and Mozart, while Classical in their orchestration and ornamentation, have many Baroque features in their underlying contrapuntal and harmonic structure. The decline of the baroque saw various attempts to mix old a new techniques, and many composers who continued to hew to the older forms well into the 1780's. Many cities in Germany continued to maintain performance practices from the Baroque into the 1790's, including Leipzig.

In England, the enduring popularity of Handel ensured the success of Avison, Boyce, and Arne—among other accomplished imitators—well into the 1780s. By this time it was thought of as an older style, and was required for graduation from the burgeoning number of [conservatories](#) of music, and for compositions written for the sacred context.

Influence of Baroque composition and practice after 1760

Because Baroque music was the basis for pedagogy, it retained a stylistic influence even after it has ceased to be the dominant style of composing or of music making. Even as baroque practice, for example the thoroughbass, fell out of use, it continued to be part of musical notation. In the early 19th century, scores by Baroque masters were printed in complete edition, and this led to a renewed interest in the "strict style" of counterpoint, as it was then called. With Felix Mendelssohn's revival of Bach's choral music, the Baroque style became an influence through the 19th century as a paragon of academic and formal purity. Throughout the 19th century, the fugue in the style of Bach held enormous influence for composers as a standard to aspire to, and a form to include in serious instrumental works.

The 20th century would name the Baroque as a period, and begin to study its music. Baroque form and practice would influence composers as diverse as Arnold Schoenberg, Max Reger, Igor Stravinsky and Béla Bartók. The early 20th century would also see a revival of the middle Baroque composers such as Purcell and Vivaldi.

There are several instances of contemporary pieces being published as "rediscovered" Baroque masterworks. Some examples of this include a viola concerto written by Henri Casadesus but attributed to Handel, as well as several pieces attributed by Fritz Kreisler to lesser-known figures of the Baroque such as Pugnani and Padre Martini. Today, there is a very active core of composers writing works exclusively in the Baroque style, an example being Giorgio Pacchioni.

Various works have been labeled "neo-Baroque" for a focus on imitative polyphony, including the works of Giacinto Scelsi, Paul Hindemith, Paul Creston and Martinu, even though they are not in the Baroque style proper. Musicologists attempted to complete various works from the Baroque, most notably Bach's *The Art of Fugue*. Because the Baroque style is a recognized point of reference, implying not only music, but a particular period and social manner, Baroque styled pieces are sometimes created for media, such as film and television. Composer Peter Schickele parodies classical and Baroque styles under the pen name PDQ Bach.

Baroque performance practice had a renewed influence with the rise of "Authentic" or Historically Informed Performance in the late 20th century. Texts by Quantz and Leopold Mozart among others, formed the basis for performances which attempted to recover some of the aspects of baroque sound world, including one on a part performance of works by Bach, use of gut strings rather than metal, reconstructed harpsichords, use of older playing techniques and styles. Several popular ensembles would adopt some or all of these techniques, including the Anonymous 4, the Academy of Ancient Music, Boston's Handel and Haydn Society, the Academy of St. Martin in the Fields, William Christie's Les Arts Florissants and others. This movement would then attempt to apply some of the same methods to classical and even early romantic era performance.

List of Baroque genres

Vocal

- [Opera](#)
 - Zarzuela
 - [Opera seria](#)
 - Opera comique
 - Opera-ballet
- Masque
- [Oratorio](#)
- Passion
- [Cantata](#)
- [Mass \(music\)](#)
- [Anthem](#)
- Monody
- Chorale

Instrumental

- [Concerto grosso](#)
- Fugue
- [Suite](#)
 - Allemande
 - Courante
 - Sarabande
 - Gigue
 - Gavotte
 - Menuet
- [Sonata](#)
 - Sonata da camera
 - [Sonata da chiesa](#)
 - Trio sonata
- Partita
- [Canzona](#)
- [Sinfonia](#)
- Fantasia
- Ricercar
- Toccata
- Prelude
- Chaconne
- Passacaglia
- [Chorale prelude](#)

Sources and further reading

- Schulenberg, David. *Music of the Baroque*. New York: Oxford UP, 2001. ISBN 0195122321

Categories: [Musical movements](#) | [Baroque music](#)

Baroque orchestra

The **Baroque Orchestra** is the earliest example of a true [orchestra](#) which came into existence in the mid-late 1600s. Its origins were in France where Jean-Baptiste Lully added the newly re-designed hautboy and transverse [flutes](#) to his vingt-quatre violons du Roy. As well as violins and woodwind, the baroque orchestra would have still contained continuo instruments such as the theorbo and harpsichord. The new-fangled instrumentation and orchestration soon spread to the rest of Europe and soon became the standard solo instrumental grouping.

The term 'baroque orchestra' can also be (wrongly) used in relation to historically accurate performances of baroque, or even classical or romantic music. Many groups can be found that perform old music in the style that it is believed it would have been performed at the time, using the same instruments and the same performance practices.

Some of the baroque orchestras that play on period instruments are:

The Academy of Ancient Music

Tafelmusik

New Trinity Baroque

The English Concert

Taverner Consort and Players

Newport Baroque Orchestra

Categories: [Baroque music](#) | [Orchestras](#)

Baroque pop

Baroque pop as a style originated in the mid 1960s as the flipside of sunshine pop. It used similar orchestrations but was infused with a melodramatic edge which differed. Much of The Beach Boys' Pet Sounds would fall into this category, as would a lot of the later work of Phil Spector. Scott Walker is another important figure in the genre.

Modern baroque pop is characterized by an infusion of orchestral arrangements or classical type composition within an [indie](#) or [indie pop](#) setting.

Popular baroque pop artists today include:

Rufus Wainwright

Emitt Rhodes

Arcade Fire

Broken Social Scene

The Divine Comedy

Badly Drawn Boy

Sondre Lerche

Antony and the Johnsons

Kings of Convenience

Elliott Smith

Iron & Wine

Fiona Apple

Category: [Pop music genres](#)

Bass

Vocal ranges

Female ranges

Soprano

Mezzo-soprano

Contralto

Male ranges

Sopranist

Alto

Tenor

Baritenor

Baritone

Bass-baritone

Bass

A **bass** (or **basso** in Italian) is a male singer who sings in the lowest vocal range of the human voice. A typical bass has a range extending from around the E below the bottom of the bass clef to the E above middle C (i.e. E2-E4). *Bass* is also used to refer to a low speaking voice.

Types

In [classical music](#), and particularly in [opera](#), the following distinctions are often made among different kinds of bass voices:

- *Basso profondo* (frequently misspelled *basso profundo*, also French *basse noble*) is a particularly deep and resonant voice. It may reach the D, C or even B flat below the bass clef, but is most distinguished by its dark and cavernous timbre. This kind of bass typically plays an older man.
- *Basso cantante* (French *basse chantante*) is a lighter, more lyrical voice, perhaps with a slightly higher range. A typical role in opera is Escamillo from Bizet's *Carmen*.
- *Basso buffo* literally means "comic bass." It is used to describe operatic roles that do not call for lyrical, elaborate singing but do require a strong comic acting ability. A typical role in opera is Don Bartolo from Rossini's opera *Il barbiere di Siviglia*.
- [Bass-baritone](#) is a voice with the resonant low notes of the typical bass but with the ability to sing in a baritoneal tessitura. Sometimes it also refers to a voice with a range and tone somewhere between a bass and a [baritone](#). A typical role in opera is Wotan from Wagner's *Der Ring des Nibelungen*.

Bass roles in opera

Sarastro The Magic Flute by (Wolfgang Amadeus Mozart) Dramatic Bass
Figaro The Marriage of Figaro by (Wolfgang Amadeus Mozart) Bass-Baritone
King Phillip Don Carlos by (Giuseppe Verdi) Dramatic Bass
Baculus, Der Wildschütz by (Albert Lortzing) Schwerer Spielbass
Osmin, Die Entführung aus dem Serail by (Wolfgang Amadeus Mozart) Bass
Buffo
Don Pasquale, Don Pasquale by (Gaetano Donizetti) Bass Buffo
Don Alfonso, Così Fan Tutte by (Wolfgang Amadeus Mozart) Bass-Baritone
Zaccaria, Nabucco by (Giuseppe Verdi) Lyric Bass
Mephistopheles, Faust by (Charles Gounod) Lyric Bass
König Marke, Tristan und Isolde by (Richard Wagner) Dramatic bass
Banquo Macbeth by (Giuseppe Verdi) Dramatic bass

Bass roles in operettas

The Mikado of Japan (The Mikado)
Sergeant of Police (The Pirates of Penzance)
Old Adam Goodheart (Ruddigore)
Private Willis (Iolanthe)

Bass roles in musicals

Barney (Pirates: a Romeo and Juliet Story)
Caiaphas (Jesus Christ Superstar)
Leon Czolgosz (Assassins)
Judge Turpin (Sweeney Todd)
Joe (Showboat)

Famous basses

[Soprano](#)

[Alto](#)

[Tenor](#)

[Basso](#)

Classical music

Kurt Böhme
Feodor Chaliapin
Boris Christoff
Allan James Foli
Gottlob Frick
Nicolai Ghiaurov
Josef Greindl
Kurt Moll
James Morris
Ezio Pinza
Pol Plançon
Ruggero Raimondi
Samuel Ramey
Valerian Ruminski
Jaakko Ryhänen
Cesare Siepi
Matti Salminen
Martti Talvela
Bryn Terfel
John Tomlinson
Franco Ventriglia
Willard White
Viktor Wichniakov

Popular music

Mark Lanegan
Johnny Cash
Leonard Cohen
Barry Carl
George Baldi
Peter Steele
Isaac Freeman
Melvin Franklin
Mark Knopfler
Rob Kokarinen
James Ingram

Isaac Hayes
Michael McCary
Thurl Ravenscroft
Ivan Rebroff
Paul Robeson
Barry White
Harry Shearer
Vladimir Vysotsky
David Glenn Gould
Till Lindemann

Categories: [Vocal ranges](#)

Bass guitar

The electric **bass guitar** (also called an **electric bass**, or simply a **bass**) an electrically-amplified [string instrument](#) similar in appearance to an [electric guitar](#), but with a larger body, a longer-[scale](#) neck and four strings tuned an octave lower in [pitch](#) than a guitar. Electric basses may be fretted or fretless, although fretted basses are far more common in most popular music settings. Fretless basses are more common in [jazz-fusion](#) music. As well, there are also hollow-bodied acoustic bass guitars.

Since the 1950s the electric bass has largely replaced the double bass in [popular music](#) as the instrument that provides the low-pitched bassline(s) and [bass runs](#). The electric bass is used as a soloing instrument in jazz, fusion, latin, and funk styles, and bass solos are sometimes performed in other genres.

History

1920s Prototypes

The push to develop an amplified bass instrument can be traced back to the 1920s jazz scene. When jazz groups began to use an individual double bass in small [jazz](#) combos, it was hard for double bass players' unamplified instruments to be heard. An additional factor that may have spurred a search for an alternative instrument may have been the fact that double basses are large and awkward to transport.

In the 1920s and early 1930s, several early prototypes of electric double basses were developed. Even though these instruments had electric pickups, they were still variants of the double bass, because they were unfretted and played vertically. The Audiovox Manufacturing Company in Seattle, Washington had an upright solidbody electric bass on the market by February 1935, designed by Paul Tutmarc, a musician, instrument maker, and amplifier designer.

1930s: Fretted basses

Subsequently, Paul Tutmarc developed a guitar-style electric bass instrument that was fretted and designed to be held and played horizontally. Audiovox's sales catalogue of 1935-6 listed what is probably the world's first fretted, solid body electric bass that is designed to be played horizontally - the Model #736 Electric Bass Fiddle. The change to a "guitar" form made the instrument easier to hold and transport; the addition of guitar-style frets enabled bassists to play in tune more easily (which also made the new electric bass easier to learn).

1950s and 1960s: Fender Bass

This manufacturer's basses are often referred to as "P" or "J" position pickups, in reference to Precision and Jazz basses. During the 1960s, Fender also produced a six-string bass, the Fender VI, although it was tuned higher than a modern six-string bass.)

Following Fender's lead, other companies such as Gibson, Danelectro, and many others started to produce their own version of the electric bass. Some, like the Rickenbacker 4000 series, became identified with a particular style of music. Rickenbackers were pioneered by Paul McCartney, John Entwistle, Chris Squire, Geddy Lee, and other [progressive rock](#) bassists.

1970s: Boutique Bases

In 1971 Alembic established the template for what would subsequently be known as "boutique" or "high end" electric bass. Key design elements included active electronics, premium woods, and multi-laminate neck-through-body construction. Other innovations by Alembic included the world's first graphite-neck bass and one of the early production 5-string bass with a low "B" string, both in 1976. Another manufacturer Ken Smith, a professional Bassist in NY also began producing Bases in the mid 1970s and 5 and 6 string electric basses with a low "B" string in the early 1980s. Ken Smith developed and marketed the first wide spacing six-string electric bass.

Etymology

While "bass guitar" (pronounced "base") is, generally speaking, a more common term among non-musicians, others prefer "electric bass guitar," "electric bass," or simply "bass." Many are happy to use the terms interchangeably but some express a strong preference for one or other of them.

Fender's early dominance in the market for mass produced bass guitars led to the widespread use of the term "Fender bass" to describe the instrument. After the prominent bassist Carol Kaye published her popular bass instructional book in 1969, entitled *How To Play The Electric Bass*, musician's unions in the United States followed suit, changing the name from Fender Bass to "Electric Bass" in their directories. Additionally, with the plethora of alternative manufacturers producing similar instruments, the term "Fender bass" has largely fallen out of use.

Design considerations

Musicians have embraced a wide variety of different electric bass designs, which include a huge variety of options for the body, neck, pickups, and other features. Musicians have become open minded towards the new technologies and approaches to musical instrument design that have developed for the electric bass. As well, instruments handmade by highly-skilled masters of the craft of lutherie (guitar-making) are becoming an increasingly popular choice for professional and highly-skilled amateur bassists. These developments have given the modern bass player a wide range of choices when choosing an instrument. Design options include:

Body

Bodies are typically made of wood although other materials such as graphite (for example, some of the Steinberger designs) have also been used. A wide variety of woods are suitable - the most common include alder, mahogany and ash, and bubinga. The choice of body material and shape can have a significant impact on the [timbre](#) of the completed instrument as well as aesthetic considerations. Other design considerations include:

- A wide range of colored or clear lacquer, wax and oil finishes exploiting the amazing variety of natural wood forms
- Various flat and carved industrial designs for different types of both traditional and exotic woods, large percentage of luthier-produced unique instruments (affecting weight, balance and aesthetics)
- Headed and headless (with tuning carried out using a special bridge, mainly manufactured by Steinberger and Hohner) designs
- Several artificial materials developed especially for instrument building, most notable being luthite
- Unique production techniques for artificial materials, including die-casting for cost-effective complex body shapes

One further variable is the solidity of the body. Most basses have solid bodies but variations include chambers for increased resonance or to reduce weight. Basses are also built with entirely hollow bodies, which changes the tone and resonance of the instrument and allows performers to practice without an amplifier.

Since the size of the resonant chamber for acoustic bass guitars is much smaller than the resonant chambers of other acoustic bass instruments such as the double bass or the guitarron, acoustic bass guitars cannot produce much unamplified volume; as such acoustic bass guitars are typically equipped with piezoelectric or magnetic pickups and amplified. Hollow-bodied bass guitars are discussed in more detail in the article on acoustic bass guitars.

Number of strings (and tuning)

The standard design electric bass has four strings, tuned E, A, D, G (with the fundamental frequency of the E string set at 41.3 Hz, the same as the lowest string on the double bass). This tuning is the same as the standard tuning on the lower four strings on a 6 string guitar, only a lower octave. The materials used in the strings gives bass players a range of tonal options. String types include all-metal strings (roundwound), metal strings with different coverings, such as tapewound and plastic-coatings, and non-metal strings made of nylon.

As performers sought to expand the range of their instruments, a range of other tuning options and bass types has been used, including:

- Four strings with alternate tuning: B, E, A, D. In this tuning, the instrument has the familiar 4-string "feel," but with the extended lower range. In some styles of music, the basslines tend to focus on the lower range of the instrument, and as such, the loss of the high "G" string may not be a problem. This option is sometimes used by players who do not like the "feel" of the typically thicker, heavier 5-string neck.
- Five strings (normally B, E, A, D, G but sometimes E, A, D, G, C). The 5-string bass (with a low "B") provides added lower range, as compared with the 4-string bass. As well, it gives a player easier access to low notes when playing in the higher positions. The resultant tone of the instrument is usually "thicker," as the fatter strings give fewer harmonics. This is particularly the case for notes on the low "B" string.
- Six strings (B, E, A, D, G, C or B, E, A, D, G, B—although E, A, D, G, B, E has also been used). Six string basses are not very popular, but some noted bass players do use them, such as New Order's Peter Hook and Dream Theater's John Myung. Basses with seven, eight, nine, ten, eleven and even twelve (untripled) strings are also available (see also extended-range bass).
- Double and triple courses of strings (e.g., an 8-string bass would be strung Ee, Aa, Dd, Gg, while a 12-string bass might be tuned Eee Aaa Ddd Ggg, with standard pitch strings augmented by two strings an octave higher), which are found in 8-, 10-, and 12-string varieties (doubled versions of 4, 5, and 6 string basses)
- Guitar bass: Some players - especially players who have shifted over to bass from guitar - like to use the tuning D, G, B, E, two octaves below the first four strings of a guitar.
- Tenor bass: A, D, G, C
- Piccolo bass: e, a, d, g (an octave higher than standard bass tuning—the same as the bottom four strings of a guitar)
- Sub-contra bass: C#, F#, B, E ("C#" being at 18 Hz and the "E"- string being the same as the "E"-string found on standard basses). To amplify the low pitches of this instrument, a subwoofer capable of extended low-range reproduction is needed.
- Detuners, one of which is sold under the name Hipshot, are mechanical devices operated by the left-hand thumb that allow one or more strings to be detuned to a lower pitch. Hipshots are typically used to drop the "E"-string down to "D" on a four string bass). More rarely, some bassists such as Michael Manring will add detuners to more than one string, to enable them to detune strings during a performance and have access to a wider range of chime-like harmonics. This type of tuning peg may be descended from the Scruggs peg, used on [banjos](#).
- Many students cannot afford a new bass or install a detuner on their bass, and tuned every string one note lower; thus giving the same feel as an original 4-string bass, and having the possibility to go lower down to low D (tuned D,G,C,F).

There have also been extended range 11-string basses which go from a low "C#" (below the range of human hearing) up to a high Eb (one semitone below a [guitar's](#) high E), although these are uncommon and are typically custom built instruments. Bill "the Buddha" Dickens is a virtuoso bass player from the US who generally uses a 7-string

bass, but also plays on an 11-string. The additional strings provide Dickens with very low-pitched notes and enable him to play in a chordal style.

Pickups

The vibrations of the instrument's metal strings within the magnetic field of the permanent magnets in the pickups, produce small variations in the magnetic flux threading the coils of the pickups. This in turn produces small electrical voltages in the coils. These low-level signals are then amplified and played through a speaker. Less commonly, non-magnetic pickups are used, such as piezoelectric pickups which sense the mechanical vibrations of the strings. Since the 1990s, basses are often available with battery-powered "active" electronics that boost the signal and/or provide equalization controls to boost or cut bass and treble frequencies.

Pickup types:

- "P-" pickups (the "P" refers to the original Fender Precision bass) are actually two distinct single-coil halves, wired in opposite direction to reduce hum, each offset a small amount along the length of the body so that each half is underneath two strings.
- "J-" pickups (the "J" refers to the original Fender Jazz bass) are wider single-coil pickups which lie underneath all four strings.
- Soapbar pickups, found, for example, in MusicMan basses, are the same height as a J pickup, but about twice as wide (much like an electric guitar's humbucker). The name comes from the rectangular shape being similar to a bar of soap.

Pickup configuration:

- Many inexpensive basses (as well as older/vintage basses) have just one pickup, typically a "P" or "J" pickup. However, multiple pickups are also quite common, the two most common configurations being a "P" near the neck and a "J" near the bridge (e.g. Fender Precision Deluxe), or two "J" pickups (e.g. Fender Jazz).
- For single pickup systems, the placement of the pickup greatly affects the sound, with a pickup near the neck joint thought to sound "fatter" or "warmer" while a pickup near the bridge is thought to sound "tighter" or "sharper." Some basses use more unusual pickup configurations, such as a Humbucker and "P" pickup (found on some Fenders), Stu Hamm's "Urge" basses, which have a "P" pickup sandwiched between two "J" pickups, and some of Bootsy Collins' custom basses, which had as many as 5 J pickups.

Non-magnetic pickups:

- Piezoelectric pickups are non-magnetic pickups that allow bassists to use non-metallic strings such as nylon strings. Piezoelectric pickups sense the vibrations of the string, as transmitted to the pickup through the basses' wooden body. Since piezoelectric pickups are based on the vibration of the strings and body, they can be prone to feedback "howls" when used with an amplifier, especially when higher levels of amplification are used.
- Optical pickups such as Lightwave Systems pickups are another type of non-magnetic pickup. Optical pickups are expensive and rarely used, apart from a small number of professional bass players who require the advantages offered by optical pickups: no noise (e.g., hum) or feedback problems, even at high levels of amplification.

Frets

The majority of basses use frets to divide the fingerboard into semitone divisions, although fretless basses are also widely available. The original Fender basses had 20 frets but some modern basses have 24 or more frets covering a range of two or more octaves per string. Some fretted basses feature a "zero fret" on the fingerboard just in front of the nut, which is alleged to offer tonal and setup advantages. Some fretted basses have scalloped fret boards for easier string bending.

In addition to frets, many basses have markers inlaid into the neck as a guide to position. Typically, there are single dots below the 3rd, 5th, 7th and 9th frets and double dots at the 12th fret, all repeated at the equivalent positions an octave higher. However, there are many variations, including decorative shapes, large blocks inlaid into the fingerboard, and small dots on the side of the neck.

Fretless basses

Fretless basses have a distinctive sound that is created because the absence of frets means that the string is pressed down directly onto the wood of the fingerboard and buzzes against it as with the double bass. The fretless bass allows players to use the expressive devices of glissando and microtonal intonation (quarter tones). Fretless basses are mostly used in jazz and jazz fusion music. Nonetheless, bassists from other genres use fretless basses, such as thrash metal/death metal bassist Steve DiGiorgio. Some bassists use both fretted and fretless basses in performances, according to the type of material they are performing.

Fusion virtuoso Jaco Pastorius, who brought the fretless bass into the spotlight, used a fretless bass that he created by removing the frets from a fretted bass and filling in the grooves, a method that is still used by some bass players. Some fretless basses have 'fret lines' inlaid in the fingerboard as a guide, while others only use guide marks on the side of the neck. Strings wound with tape or coated in epoxy are sometimes used with the fretless bass so that the metal string windings will not wear down the wooden fingerboard.

Playing styles

Sitting or standing

Most bass players stand while playing, although sitting is also accepted, particularly in large ensemble settings (e.g., jazz big band) or acoustic genres such as folk music. It is a matter of the player's preference as to which position gives the greatest ease of playing, and what a bandleader expects. When sitting, the instrument can be balanced on the right thigh, or like classical guitar players, the left. Balancing the bass on the left thigh positions it in such a way that it mimics the standing position, allowing for less difference between the standing and sitting positions.

Plectra vs. fingers or thumb

The electric bass, in contrast to the upright bass (or double bass), is played in a similar position to the guitar, held horizontally across the body. Notes are usually produced by plucking with the fingers or with a plectrum (often called pick). Most bassists prefer to pluck the instrument's strings with the fingers but some also use plectra (picks).

Picks also come in many shapes, sizes and thickness. This often varies according to the [musical genre](#)—very few [funk](#) bassists use plectrums, while they are widely found in [punk rock](#) and metal styles. Using a plectrum typically gives the bass a brighter, punchier sound, while playing with fingers makes the sound softer and round. Some bassists use their fingernails flamenco-style to provide some compromise between playing fingerstyle and using a pick.

Bassists trying to emulate the sound of a double bass will often pluck the strings with their thumb, and use their fingers to anchor their hand and partially mute the strings (partially muting the strings creates a short, "thumpy" tone for the notes which mimics the sound of an upright bass).

James Jamerson, one of the most influential bassists during the Motown era, was well-known for his work in many popular Motown songs. Jamerson played the bass with only his index finger (which gained him the nickname "The Hook") but created intricate bass lines that have proven challenging even for modern bassists using the more commonly used two-fingered (typically index and middle) technique.

Right hand support and position

Variations in style also occur in where a bassist rests his right-hand thumb. A player may rest his thumb on the top edge of one of the pickups. One may also rest his thumb on the side of the fretboard, which is especially common among bassists who have an upright bass influence. Also, bassists may simply anchor their thumbs on the lowest string (and move it off to play on the low string). This technique is known as the "floating thumb", and was previously popular mainly with bassists who played 5 or more string basses, but is now common for all bassists. By resting their thumb to anchor their hand while they use their index and middle fingers, bassists create a fuller and louder sound.

Early Fender models also came with a "thumbrest" attached to the pickguard, below the strings. Contrary to its name, this was not used to rest the thumb, but to rest the fingers while using the thumb to pluck the strings. The thumbrest was moved above the strings in 70's models, and eliminated entirely in the 80's.

Downward stroke

This is a technique that consists in hitting the strings with continuous downward strokes with a plectrum at a very fast pace. This provides the continuous and repetitive sound of finger picking but with a punchy sound, which makes it sound like bombed. This technique was used by Dee Dee Ramone of the early [punk rock](#) band The Ramones.

Striking or plucking position

Bassists also have different preferences as to where on the string they pluck the notes. While the influential bassist Jaco Pastorius and many with him preferred to pluck them very close to the bridge for a bright and sharp sound, many prefer the rounder sound they get by plucking closer to the neck, mostly near the neck pickup. Geezer Butler, among others, plucks the strings over the higher frets.

Piano hammer style

The "piano hammer-style" is a high-speed technique used of striking the bass string with the index finger. In this technique, the index hand is whipped towards the bass string then retracted quickly by pivoting of the wrist. The index finger snaps down and taps the string like a piano hammer. The result is a smooth dark tone which can be contrasted by "back-pedaling" the string with the tip of the finger in an upward pluck. Usually two fingers are required with this technique.

"Slap and pop" and related techniques

The famous slap and pop method, in which notes and percussive sounds are created by slapping the string with the thumb and releasing strings with a snap, was pioneered by Larry Graham of Sly and the Family Stone in the 1960s and early 1970s. In the 1970s Stanley Clarke developed Graham's technique further, adding the popping and speed that are a hallmark of contemporary playing. Louis Johnson, the bass player for the Brothers Johnson also made a large contribution to the world of slap with driving melodic rhythms that contributed to their many hits during the late 70's and early 80's, notably the bassline from Michael Jackson's Billie Jean and the Brothers Johnson's own hit from 1980, *Stomp*.

Another notable player of this style emerged in the 1980s in the form of Mark King of British group Level 42. Today, Flea of Red Hot Chili Peppers exemplifies slap and pop with a foundation in [funk](#), Fieldy of Korn shows slap and pop style in [Nu Metal](#), and Les Claypool of Primus is known for playing extremely complex slap and pop basslines. In the late 1980s, fusion bass virtuoso Victor Wooten of Béla Fleck and the Flecktones developed the so-called "double thumb," in which the string is slapped twice (an upstroke and a downstroke) rather than once. This technique allows for incredible speed and can be heard on tracks such as Wooten's famous "Classical Thump".

An even more recent development is the two-handed tapping style, where both hands play notes by tapping the string to the fret. This makes it possible to play [contrapuntally](#),

or to play complicated chords and arpeggios. Since this gives the bass a wide audio spectral range and a brighter sound, it is mostly used by bass players who act as the lead in their music, such as Geddy Lee of Rush (band). Notable examples are Stuart Hamm, whose music is [metal](#)-oriented, Billy Sheehan of Talas and Mr. Big fame, as well as Victor Wooten and Michael Manring, who have a more [jazzy/new age](#) style. A more extreme version of this technique is used to play the Chapman Stick and Warr guitar, many-stringed instruments sometimes used in place of basses which are made to be played through tapping.

Tony Levin, the longtime bassist for King Crimson and Peter Gabriel, pioneered the use of two wooden dowels (called "funk fingers"), which are affixed with velcro to the tips of the index and middle fingers of the right hand and used to strike the strings of the bass, producing a percussive attack and [timbre](#) similar to the "slap and pop".

Examples of the slap and pop technique can be seen at HowToSlapBass.com

Amplification and effects

Different equipment is used to amplify the electric bass, depending on the musical setting. For rehearsals, recording sessions, or small clubs, electric bass players will typically use a "combo" amplifier, so-named because it combines an amplifier and a speaker in a single cabinet. Combo amplifiers usually have a modestly-powered amplifier (50 to 200 watts) and a single speaker. For larger venues, electric bass players will often use a more powerful amplifier (300 to 1000 watts) and separate speaker cabinets in various combinations.

Various electronic components such as preamplifiers and signal processors, and the configuration of the amplifier and speaker, can be used to alter the basic sound of the instrument. In the 1990s and early 2000s, signal processors such as equalizers, distortion devices, and compressors or [limiter]s became increasingly popular additions to many [electric bass](#) players' gear, because these processors give players additional tonal options.

The choice of amplification will have a significant impact on the bassist's overall sound.

Bass amplifiers may be categorized as either:

- combo units - the amplifier and speaker combined in a single unit; or
- head and speaker (or "cabinet") - amplifier and speaker are separate.

Head units may, in turn, be either:

- integrated units, in which the preamplifier and power amplifier are combined in a single unit; or
- separate pre/power setups, in which one or more preamplifiers are used to drive one or more power amplifiers.

Amplifiers may be based on solid state (transistor) or thermionic ("tube" or "valve") technology. Tube amps are generally regarded as giving a warmer, more natural sound while solid state amps are lighter and lower maintenance, but this is an area of much debate. A common setup is the use of a tube preamplifier with a solid state power amplifier. There are also an increasing range of products that use digital modeling technology to simulate many different combinations of amp and cabinet choices.

Loudspeakers

The requirement to reproduce low frequencies at high sound pressure levels means that most loudspeakers used for bass guitar amplification are designed around large diameter, heavy-duty drivers, with 10", 12" and 15" being most common. As a general rule of thumb, performers desiring a "heavier" or "thicker" bass tone (e.g., punk, metal, or hard rock bassists) prefer the larger speakers, while performers wanting a more articulate tone (e.g. jazz or fusion bassists) tend to prefer the quicker-responding, smaller speakers.

The speakers are built into speaker cabinets, which contain one or more drivers. The sound of these cabinets is influenced not only by the choice of driver but also their

construction. Bass speaker cabinets are either sealed or ported with tuned ports, openings designed to elicit a specific frequency response.

Speaker cabinets are largely designed around a single type of driver (common examples are 1X10" ,1x12", 1x15" and 2x10" or 4x10"). Bass players also stack two or more cabinets containing different-sized drivers to obtain a particular sound. Players with five- or six-string basses who perform in louder, heavier styles of music sometimes add a 1X18" cabinet to reproduce the lowest notes.

It is also increasingly common for high frequency "tweeters" or horns to be included in speaker cabinets. These extended range designs were initially developed in the late 1970s in response to the better quality pickups and electronics being built by Alembic and other high-end manufacturers and to better reproduce the more percussive bass playing styles that were becoming popular at the time.

One problem with adding a horn to a speaker cabinet is that the horn may be damaged by the bass tone from an overdriven amplifier. Horns and speakers in the same cabinet are sometimes wired separately, so that they can be driven by separate amplifiers. Bi-amplified systems and separately-wired cabinets produced by manufacturers such as Gallien-Krueger allow bassists to send an overdriven sound to the speaker, and a crisp high sound to the horn, which prevents this problem.

Surveying the sites of the manufacturers mentioned below will give a good indication of the range of speaker cabinets currently available.

Amplification manufacturers

The 18 watt 1 x 12" Michael-Bell Bassamp, a closed-back amp designed specifically for upright bass, kicked off the modern era of bass amplification in the late 1940's. The upright basses were fitted with an Ampeg (short for "amplified peg") described in the 1946 patent application as a "sound amplifying means for stringed musical instruments of the violin family." In 1949, after the Michael-Hull company break-up, the Ampeg Bassamp Company was founded by Everett Hull in New York.

Other well known manufacturers of bass amplifiers or loudspeakers include: Accugroove loudspeakers, Acme loudspeakers, Acoustic, Aguilar, Alembic (preamps and filters), Ampeg, Ashdown Engineering, Basson, Behringer, Crate, Eden Electronics, Fender, Gallien-Krueger, Hartke, Peavey, SWR, Markbass, Marshall, Mesa/Boogie, Orange, and Trace Elliot.

Effects

Due to the role the electric bass plays laying down the low-register foundation for the band, the so-called "modulation" effects, such as chorus, flanger, and phaser, are used much less frequently with the electric bass than with the electric guitar, where the use of effects is the norm. Although there has been a much smaller variety of bass-specific effects available throughout much of the history of the instrument, since the late 1990's, many bass-specific effects have become available. Of these, preamplifiers, "compression", limiting, and equalization are the most widely-used effects for bass.

Nonetheless, a range of other effects are used in various genres. "Wah-wah" and "synth" bass effects are associated with [funk](#) music. As well, since the 1960's and 1970's, bands have experimented with "fuzz bass" where the bass is distorted either by overdriving the amp or by using a distortion unit. Since the 1990's a heavier type of distortion with a "grinding" tone is used by some [metal](#) and punk bass players.

Although many of these effects sound similar to guitar effects, players often use specialized bass effects units, which are adapted to work with the lower frequency range of the bass. For example, typical electric guitar distortion units tend to remove the lower

bass frequencies when they are used with an electric bass; bassists get much better results with a bass-specific distortion unit. For alternative and experimental bands, effects are used to create unique timbres and tones that in some cases are a radical departure from the typical electric bass tone.

Musical role

The electric bass is the standard bass instrument in many [musical genres](#), including modern [country](#), post-1970s-style [jazz](#), many variants of [rock and roll](#), metal, punk, reggae, [soul](#), and [funk](#). Even though the double bass is still the standard bass instrument in orchestral settings, some late-20th-century composers have used the electric bass in an orchestral setting. Modern bass playing draws on guitar and double bass for inspiration as well as an increasing vernacular of its own.

The bass may have differing roles within different types of music and the bassist may prefer different degrees of prominence in the music. Early uses of the electric bass saw bassists doubling the double bass part or replacing the upright bass entirely with their new, more portable and easily amplified instrument. By the 1960s, the electric bass had replaced the upright bass in most forms of popular music-although country music and jazz were an exception to this trend. The switch to electric bass moved bassists more into the foreground of a band, in two senses.

From an aural perspective, electric bass tone can often "cut through" a live mix better. As well, electric basses can be amplified to very high levels without the problem of feedback "howls" that can plague upright bass players trying to amplify their instruments. From a visual point of view, the switch to the electric bass allowed bassists much more freedom of movement on stage. The double bass sits on an endpin, and stands vertically, and players typically play in a single location for the duration of a song. However, the electric bass is smaller, and is held up with a strap, which allows the electric bassist to move about on the stage while playing, and get closer to other musicians or the audience.

Categories: [Guitars](#) | [String instruments](#)

Bass run

A **bass run** is an instrumental break in which the main [vocal](#) or [melody](#) line rests (pauses, takes a "break") and the [bass instruments](#) and line are given the forefront. The technique seems to have originated in the marches of the "Sousa school", though its resemblance to call and response techniques familiar to [African American musicians](#) indicates an earlier origin. (van der Merwe 1989, p.283)

Source

- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Bass-baritone

Vocal ranges

Female ranges

[Soprano](#)

[Mezzo-soprano](#)

[Contralto](#)

Male ranges

[Sopranist](#)

[Alto](#)

[Tenor](#)

[Baritenor](#)

[Baritone](#)

Bass-baritone

[Bass](#)

A **bass-baritone** is a singing voice that shares certain qualities of both the [baritone](#) and the [bass](#). The term arose in the late 19th century to describe the particular type of voice required to sing Wagnerian bass roles like Wotan (in the Ring Cycle) and Hans Sachs (in Die Meistersinger von Nürnberg). Wagner wrote those roles for what he called *Hoher Bass* ("high bass").

The bass-baritone voice is distinguished by two attributes. First, it must have an effective upper range to at least F# above middle C and be capable of singing comfortably in a baritoneal tessitura. It must also, however, have the resonant lower range typically associated with the bass. For example, the role of Wotan in Die Walküre covers the range from the F# above middle C to the F below the bass clef but only infrequently descends beyond the C below middle C.

The term is also used to refer to a singer who possesses such a singing voice.

Bass-baritone roles in operas

Doctor Bartolo (Il barbiere di Siviglia)
Don Basilio (Il barbiere di Siviglia)
Don Giovanni (Don Giovanni)
Don Magnifico (La Cenerentola)
Escamillo (Carmen)
Figaro (Le nozze di Figaro)
Méphistophélès (La Damnation de Faust)
Porgy (Porgy and Bess)
Wotan (Das Rheingold, Siegfried, Die Walküre)
The Dutchman (Der fliegende Holländer)
Wolfram von Eschenbach (Tannhauser)

Bass-baritone roles in operettas and musicals

Dick Deadeye (HMS Pinafore)
The Pirate King (The Pirates of Penzance)
Scar (The Lion King)
Sir Despard Murgatroyd (Ruddigore)
Sergeant Meryll (The Yeomen of the Guard)
The Bishop of Digne (Les Miserables)
Bill Sykes (Oliver!)
Benjamin Franklin (1776)
Porgy (Porgy and Bess)
Sweeney Todd (Sweeney Todd)

Famous bass-baritones

[Soprano](#)

[Alto](#)

[Tenor](#)

[Basso](#)

Classical music

Theo Adam
Walter Berry
Hans Hotter
James Morris
Laurentiu Rotaru
Thomas Quasthoff
Samuel Ramey
Friedrich Schorr
Bryn Terfel
José Van Dam
Bobby Farrell

Popular music

Nick Garrett -Semi Classical
Pierre Garand a.k.a. Garou
Lech Janerka
Krzysztof KiljaDski
Chris Rea
Brad Roberts
Peter Steele
Tom Waits
Mark Lanegan

See also

- [soprano](#)
- [tenor](#)

Categories: [Vocal ranges](#)

Bassoon

The **bassoon** is a [woodwind instrument](#) in the double reed family that plays in the [tenor](#) range and below. Also called *fagott*, in German, and *fagotto*, in Italian. Appearing in its modern form in the 1800s after the model of its precursors, particularly the dulcian, the bassoon is a part of orchestral, concert band, and chamber music literature. It is known for its distinctive tone color, wide range, variety of character, and agility. A bassoon player is called a "bassoonist".

Development

Early history

The bassoon was developed from its precursor, most often referred to as the dulcian, a wooden instrument all in one piece. Used and developed greatly in the 16th century to add a stronger bass to the wind band then consisting largely of shawms and recorders, the dulcian's origins are unknown. Scattered evidence exists for its creation at various places and times, and few early examples survive. There were eventually eight members of the dulcian family of varying size, from soprano down to bass ranges. The early dulcian had many similarities to the modern bassoon: though generally constructed of only a single piece of wood rather than sections, it too consisted of a conical bore that doubled back on itself at the bottom, with a curved metal crook leading from the instrument body to the reed. It was, like the modern instrument, frequently constructed of maple, with thick walls to allow finger-holes to be drilled obliquely, with its bell flared slightly at the end. However, there were only eight finger-holes and two keys. The dulcian later evolved into the curtal, which featured separate joints like a modern bassoon, and gained an extra key.

Some twentieth century musicologists believed that this instrument, resembling a bundle of sticks, was given the name meaning such, "fagotto", in 16th century Italy. However, this etymology is incorrect: The term "fagotto" was in use for the bassoon before the word was used for "bundle of sticks"; also, when the term first appeared, the resemblance did not exist, as the instrument at that time was carved out of one continuous block of wood (Jansen 1978). The origin of this name is therefore a mystery. (A dance also named "fagot" dates to a century earlier.) The instrument was constructed folded back on itself, as it is to this day (giving it the name in some regions "curtal", as it was shortened significantly). The English name of "bassoon" comes from a more general term referring to the bass register of any instrument, but after Henry Purcell's call for a "bassoon" in *Dioclesian* (1690) referring to the wooden double reed, the word began to be used to refer to this instrument in particular.

The evolution of the early dulcian into the modern bassoon is also without precise record; the dulcian continued to be used into the 18th century (and in Spain, into the early 20th). A German painting, "Der Fagottspieler", in the Suermondt Museum, which scholars date to the end of the 17th century, depicts the bassoon much as it appears in its current form, and a three-keyed bassoon has been dated to 1699. It was the Dutch maker Coenraad Rijkel whose addition of the G key for the little finger of the right hand, just after the turn of the 18th century, fixed the hand position to the current standard; previously, the instrument could be played with either hand on top. The early bassoon flourished in the Netherlands in the late 17th and early 18th century, with over half a dozen prominent woodwind makers developing the instrument. Today, only thirty-three bassoons from that era survive.

Modern history

Increasing demands on the capabilities of instruments and players in the 1800s—particularly concert halls requiring louder tones and the rise of virtuoso composer-performers—spurred on the further refinement of the bassoon. Increased sophistication

both in manufacturing techniques and acoustical knowledge made possible great improvements in the playability of the instrument.

The modern bassoon exists in two distinct primary forms, the Buffet system and the Heckel system. The Buffet system is played primarily in France but also in Belgium, while the Heckel system is played in the majority of the world.

Heckel system

The design of the modern bassoon owes a great deal to the performer, teacher, and composer Carl Almenröder, who, assisted by the German acoustic researcher Gottfried Weber developed the 17-key bassoon whose range spanned four octaves. Almenröder's improvements to the bassoon began with an 1823 treatise in which he described ways of improving intonation, response, and technical ease of playing by means of augmenting and rearranging the keywork; subsequent articles further developed his ideas. Working at the Schott factory gave him the means to construct and test instruments according to these new designs, the results of which were published in *Caecilia*, Schott's house journal; Almenröder continued publishing and building instruments until his death in 1843, and Ludwig van Beethoven himself requested one of the newly-made instruments after hearing of the papers. Almenröder left Schott to start his own factory along with partner J.A. Heckel in 1831.

Heckel and two generations of descendants continued to refine the bassoon, and it is their instrument that has become the standard for other instrument makers to follow. Because of their superior singing tone quality (an improvement upon one of the main drawbacks of the Almenröder instruments), the Heckel instruments competed for prominence with the reformed Wiener system, a Boehm-style bassoon, and a completely-keyed instrument devised by C. J. Sax, father of Adolphe Sax. One latecomer attempt, from 1893, at a logical reformed fingering system was implemented by F.W. Kruspe, but failed to catch on. Other attempts at improving the instrument included a 24-keyed model by name in date and a single-reeded mouthpiece, but both were found to have adverse effects on the bassoon's distinctive tone and were abandoned.

Coming into the 20th century the Heckel-style German model of bassoon dominated the landscape; Heckel himself had made over 4000 instruments by the turn of the century, and the English makers' instruments were no longer desirable for the changing pitch requirements of the symphony orchestra, remaining primarily in [military band](#) use.

Today the Heckel factory remains and the Heckel bassoons are by many considered the best. Although a range of different manufacturers exist, all with different modifications to their bassoons. Companies that manufacture bassoons are (among others): Heckel, Yamaha, Fox Products, Schreiber, Püchner, Signet, Kohlert, B.H. Bell and Guntram Wolf. There are also several smaller bassoon manufacturers that make special instruments to fit special needs.

Buffet system

The Buffet system bassoon, which stabilized somewhat earlier than the Heckel, developed in a more conservative manner. While the development of Heckel bassoon can be characterized as a complete overhaul of the instrument from both an acoustic and keywork perspective, the Buffet system focused primarily on incremental improvements to the keywork. This less radical approach deprives the Buffet system bassoon of the improved consistency, and thus ease of operation, and increased power found in the Heckel lineage bassoons, but the Buffet is considered by some to have a more vocal and expressive quality. (Conductor John Foulds in 1934 lamented the dominance of the Heckel-style bassoon, considering them to be too homogeneous in sound with the [horn](#).)

Compared to the Heckel bassoon, Buffet system bassoons have a narrower bore and differing keywork; the Buffet instruments are known for a reedier sound and greater

facility in the upper registers, reaching e^{'''} and f^{'''} with far greater ease and less air pressure. While specifically desirable in some music (French woodwind players traditionally produce a lighter and more reedy tone than is usual elsewhere) the more reedy sound has sometimes drawn criticism for being too distinctive. As with all bassoons the tone varies substantially from instrument to instrument and performer to performer. The Heckel system can sound rather fixed and woody, but good players strive and usually succeed in producing a warm singing tone. The Buffet can sound reedy, but many good players strive and usually succeed in producing a warm, expressive sound which is not in the least reedy.

Though the French system was once widely favored in England, Buffet instruments are no longer made there, and the last prominent English player of the French system retired in the 1980s. However, with its continued use in some regions and its distinctive tone, the Buffet continues to have a place in modern bassoon playing, particularly in France. Buffet-model bassoons are currently made in Paris by Buffet-Crampon and Selmer, with various other makers producing replica instruments.

Construction and characteristics

The modern bassoon is generally made of maple, with medium-hardness types such as sycamore maple and sugar maple being preferred. Less-expensive models are also made out of materials such as polypropylene and ebonite, primarily for student and outdoor use; metal bassoons were made in the past but have not been in production by any major manufacturer since 1889. The bore of the instrument is conical, like that of the oboe and the saxophone, and the bottom of the instrument connects the bore in the middle with a u-shaped metal connector. Both bore and holes are precision-machined, and each instrument is finished by hand for proper tuning. The walls of the instrument are sufficiently thick that the finger holes are drilled obliquely to aid in fingering, and wooden instruments are lined with a hard rubber lining along the interior of the wing and boot joints to prevent damage from moisture with extensive playing; wooden instruments are also stained and varnished. The top of the bell is frequently completed with a ring, often of plastic or ivory. The separate joints, where they connect, are wrapped in either cork or string, to aid sealing against air leaks. The bocal, which is inserted into the top of the wing joint and has one end wrapped in cork for sealing, may come in many different lengths, depending on the desired tuning.

Folded upon itself, the bassoon stands 134 cm (4.4 feet) tall, but the total length is 254 cm (roughly 8.3 feet). Playing is facilitated by doubling the tube back on itself and by closing the distance between the widely-spaced holes with a complex system of keywork, which extends throughout nearly the entire length of the instrument. There are also short-reach bassoons made for the benefit of young or petite players.

Bassoon players must learn three different clefs: Bass (first and foremost), Tenor, and Treble. The range of the bassoon begins at B-flat₁ (the first one below the bass staff) and extends upward over three octaves (roughly to the E on the treble staff). Higher notes are possible but difficult to produce and rarely called for; orchestral parts rarely go higher than the C or D, with even Stravinsky's famously difficult opening solo in *The Rite of Spring* only ascending to the D. Low A at the bottom of the range is possible with a special extension to the instrument; as its use makes the bottom B-flat impossible to play and affects the intonation of the lower notes, it is rarely called for. The *Quintet for Winds* by Carl Nielsen concludes with a featured use of the low A. Frequently, a paper tube or English horn bell placed correctly in the bassoon's bell is used instead of a specially made extension.

Usage in ensembles

Modern ensembles

The modern symphony orchestra typically calls for two bassoons, often with a third playing the contrabassoon. (The first work written with an independent contrabassoon part was Beethoven's Fifth Symphony, although an earlier work by Mozart called for a "large bassoon" and was written below the range of the modern bassoon.) Some works call for four or more players. The first player is frequently called upon to perform solo passages. Its distinctive tone suits it for both plaintive, lyrical solos such as Ravel's *Bolero* and more comical ones, such as the grandfather's theme in *Peter and the Wolf*. Its agility suits it for passages such as the famous running line (doubled in the cello) in *The Marriage of Figaro*. In addition to its solo role, the bassoon is an effective bass to a woodwind choir, a bass line along with the cellos and double basses, and harmonic support along with the French horns.

A wind ensemble will usually also include two bassoons and sometimes contra, each with independent parts; other types of concert wind ensembles will have larger sections, with many players on each of first or second parts; in simpler arrangements there will be only one bassoon part and no contra. The bassoon's role in the wind band is similar to its role in the orchestra, though when scoring is thick it often cannot be heard about the brass instruments also in its range. *La Fiesta Mexicana*, by H. Owen Reed, features the instrument prominently, as does the transcription of Malcolm Arnold's *Four Scottish Dances* which has become a staple of the band repertoire.

The bassoon is also part of the standard wind quintet instrumentation, along with the flute, oboe, clarinet, and horn; it is also frequently combined in various ways with other woodwinds. Richard Strauss's *Duet-Concertino* pairs it with the clarinet as *concertante* instruments, with chamber strings as support.

The bassoon quartet is also gaining favor in recent times, with the Bubonic Bassoon Quartet being one of the more notable groups. The bassoon's wide range and variety of tone colors make it ideally suited to grouping in like-instrument ensembles. Peter Schickele's "Last Tango in Bayreuth" (after themes from *Tristan and Iseult*) is a popular work; Schickele's fictional alter ego P. D. Q. Bach exploits the more humorous aspects with his quartet "Lip My Reeds", which at one point calls for players to perform on the reed alone.

Earlier ensembles

The bassoon's use in the early symphony orchestra was solely as a continuo instrument. Baroque composer Jean-Baptiste Lully and his *Les Petits Violons* included oboes and bassoons along with the strings in the 16-piece (later 21-piece) ensemble, as one of the first orchestras to include winds. Antonio Cesti included a bassoon in his 1668 opera *Pomo d'oro*. However, the use of the bassoon in the concert orchestra was sporadic until the late 17th century when winds began to make their way into the standard instrumentation, largely due to improvements in the design of wind instruments that corrected tuning problems and gave them greater ability to play chromatically (as the fretless strings were easily able to do). The bassoon was introduced as a regular member of the symphony orchestra as part of the basso continuo along with the cellos

and bass viols; they also filled out the choirs of wind instruments in opera orchestras, first in France and then in Italy. Johann Stamitz and his symphonies gave the winds slightly more independence by scoring them for orchestral color rather than strict doubling, but still the bassoon was not used as an independent melodic instrument.

Antonio Vivaldi brought the bassoon to prominence by featuring it in his 37 concerti for the instrument. The early classical orchestra included the bassoon, it was again only filling out the continuo and often unmentioned in the score; symphonic writing for bassoons as fully-independent parts rather than mere doubles would not come until later in the Classical era. Mozart's Jupiter symphony is a prime example, with its famous bassoon solo. The bassoons were generally paired, as in current practice, though the famed Mannheim Orchestra boasted four.

Concerti and other orchestral literature

Baroque

- Antonio Vivaldi wrote 37 concerti for bassoon

Classical

Johann Christian Bach, Bassoon Concerto in B flat, Bassoon Concerto in E-flat major

Johann Nepomuk Hummel, Bassoon Concerto in F, W75

Wolfgang Amadeus Mozart, Bassoon Concerto in B flat, K191

Romantic

- Carl Maria von Weber, Andante e rondo ungharese in C minor, op. 35
- Carl Maria von Weber, Bassoon Concerto in F, op. 75

Contemporary

- Hindemith, Sonata for Bassoon and Piano(1938)
- John Williams, The Five Sacred Trees : Concerto for Bassoon and Orchestra(1997)
- Richard Strauss, Duet Concertino for Clarinet and Bassoon with strings and harp (1948)

Famous orchestral passages

Paul Dukas, The Sorcerer's Apprentice, widely recognized as used in the movie Fantasia

Edvard Grieg, In the Hall of the Mountain King

Sergei Prokofiev, Peter and the Wolf (possibly the most-recognized bassoon theme, the part of the grandfather)

Igor Stravinsky, The Rite of Spring (opens with a famously unorthodox bassoon solo)

Igor Stravinsky, lullaby from The Firebird

Igor Stravinsky, Symphonies of Wind Instruments (less known but just as high and difficult as The Rite of Spring)

Maurice Ravel, Rhapsodie Espagnole (features a fast, lengthy dual cadenza at the end of the first movement)

Maurice Ravel, Bolero (the bassoon has a high descending solo passage near the beginning)

Maurice Ravel, Piano Concerto in G Major

Hector Berlioz, Symphonie Fantastique (In the fourth movement, there are several solo and tutti bassoon-featuring passages. This piece calls for four bassoons.)

Pyotr Ilyich Tchaikovsky, Symphony 6 in B minor

Carl Orff, Carmina Burana

Technique

The bassoon is held diagonally in front of the player and cannot easily be supported by the player's hands alone. The most common means of support are either a neck-strap or shoulder-harness attached to the top of the butt joint, or a strap attached to the base of the butt joint which harnesses to the chair or is supported by the player's weight. More unusually, a spike similar to those used for the cello or double bass is attached to the bottom of the butt joint.

The Heckel-system bassoon is played with both hands in a stationary position, with six main finger holes on the front of the instrument (some of which are open, and some of which are aided by keywork). Also on the front of the instrument are several additional keys to be controlled by the pinky fingers of each hand. The back of the instrument has over a dozen keys to be controlled by the thumb (the exact number varies depending on model).

While instruments are constructed to have accurate pitch throughout the scale, the player has a great degree of flexibility of pitch control through the use of breath support and embouchure. Players are also able to use alternate fingerings to adjust the pitch of most playable notes.

Extended techniques

Many extended techniques can be performed on the bassoon, such as multiphonics, flutter tonguing, circular breathing, and harmonics.

Reeds and reed construction

The modern reed

Bassoon reeds, made of *Arundo donax* cane, are generally made by the players themselves. Reeds begin with a piece of cane that has been left to dry. The cane is then cut and *gouged* into smooth strips, leaving the bark attached. After soaking, the strip of cane is cut into the desired thickness, or *profiled*. This can be done by hand; it is more frequently done with a machine or tool designed for the purpose. It is then cut to the correct outline, or *shaped*. Making sure the cane is thoroughly soaked, to avoid cracking, the profiled and shaped strip of cane is folded over in the middle. The outer edges, where the bark remains after profiling, are secured by three coils of wire at 2 mm and 8 mm from the beginning of the blade, and 6 mm from the bottom. The flat piece of cane is placed on a long, thin mandrel and pressed firmly around it to form into the proper shape, until the bottom of the reed is rounded enough to fit securely on the end of the bocal.

After the reed has dried, the wires are tightened around the reed, which has shrunk after drying. The lower part is sealed (generally with rubber cement or epoxy) and then wrapped with string to ensure both that no air leaks out through the bottom of the reed and that the reed maintains its shape.

To finish the reed, first, the tip (previously the center of the strip of cane) is cut, so that the blades above the bark are roughly 27 mm long. The reed is then scraped with a knife until it has the proper profile, which has a thin tip leading to a thicker back section, and the "spine" going lengthwise down the center also thick. Specific measurements differ from player to player and instrument to instrument. The very tip of a reed blade is frequently only 0.1 mm thick.

As the style of reed desired varies a great deal from player to player, most advanced players will make their own reeds in order to customize them to their own individual playing style, and almost all will be familiar with the process of making one. However, several companies offer premade reeds, and several individuals also produce reeds for sale, some specializing in this over playing.

The early reed

Little is known about the early construction of the bassoon reed, as few examples survive, and much of what is known is only what can be gathered from artistic representations. The earliest known written instructions date from the middle of the 17th century, describing the reed as being held together by wire or resined thread; the earliest actual reeds that survive are more than a century younger, a collection of 21 reeds from the late 18th century Spanish *bajon*.

The bassoon in jazz

The bassoon is infrequently used as a jazz instrument and rarely seen in a jazz ensemble. It first began appearing at all in the 1920s, including specific calls for its use in Paul Whiteman's group and a few other session appearances. The next few decades saw the instrument used only sporadically, as symphonic jazz fell out of favor, but the 1960s saw artists such as Yusef Lateef and Chick Corea incorporate bassoon into their recordings; Lateef's diverse and eclectic instrumentation saw the bassoon as a natural addition, while Corea employed the bassoon in combination with flautist Hubert Laws. More recently, Illinois Jacquet and Frank Tiberi have both doubled on bassoon in addition to their usual saxophone performances. Bassoonist Karen Borca, a performer of free jazz, is one of the few jazz musicians to play only bassoon; Michael Rabinowitz is another, as is the Spanish bassoonist Javier Abad. Lindsay Cooper, Paul Hanson, and Daniel Smith are also currently using the bassoon in jazz.

The bassoon in art and literature

Much of the early history of the bassoon is known through its representation in painting; the only source of description for the early bassoon reed, for example, is in paintings from late 16th century Spain.

Notable bassoonists

Étienne Ozi (1754–1813): bassoonist, composer, pedagogue
Carl Almenröder (1786–1843): bassoonist, instrument designer, composer
Louis Marie Eugène Jancourt (1815–1900): bassoonist, composer, pedagogue, instrument designer
Julius Weissenborn (1837-1888): bassoonist, composer, pedagogue
Archie Camden (1888–1979): bassoonist, pedagogue
Simon Kovar (1890–1970): bassoonist, arranger, pedagogue
Sol Schoenbach (1915–1999): bassoonist, pedagogue, Philadelphia Orchestra principal preceding Bernard Garfield
Leonard Sharrow (1915–2004): bassoonist, pedagogue
Maurice Allard (1923–): bassoonist, arranger
Sherman Walt (1923-1989): bassoonist, pedagogue, Boston Symphony Orchestra principal 1953–1989.
Mordechai Rechtman (1925–): bassoonist, pedagogue, arranger, conductor, Israel Philharmonic principal for 45 years
Bernard Garfield (1928–): bassoonist, pedagogue, Philadelphia Orchestra principal 1957–2000.
William Waterhouse (1931–): bassoonist, pedagogue, Royal Northern College of Music
Walter Ritchie (1936–): bassoonist, pedagogue, Los Angeles Philharmonic Orchestra
Judith LeClair (1958-): bassoonist, pedagogue, New York Philharmonic principal

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Categories: [Woodwind instruments](#)

Bassoon sonata

A **bassoon sonata** is a [sonata](#) for bassoon, usually with [piano](#) accompaniment. Some bassoon sonatas in the standard repertoire are

- Giovanni Antonio Bertoli, nine sonatas (1645)
- Joseph Bodin de Boismortier, various sonatas (1730s)
- Romeo Cascarino, sonata (1950)
- François Devienne, six sonatas (1788?)
- Henri Dutilleux, Sarabande et Cortège (1942)
- Alvin Etler, sonata (1951)
- Johann Friedrich Fasch, sonata in C (authorship uncertain)
- Johann Ernst Galliard, six sonatas (1733)
- Paul Hindemith, sonate (1938)
- William Hurlstone, sonata in F major
- Wolfgang Amadeus Mozart, Sonata K. 292
- Gabriel Pierné, Prélude de Concert (1933)
- Camille Saint-Saëns, sonata in G major (1921)
- Alexandre Tansman, sonatine (1952)
- Georg Philipp Telemann, sonata in F minor

See also

- [Cello sonata](#)
- [Clarinet sonata](#)
- [Piano sonata](#)
- [Viola sonata](#)
- [Violin sonata](#)

Bass-Pop

Bass-Pop is a musical sub-genre sometimes referred to as **Avant-Pop**.

Term used to describe an offshoot of the [indie pop](#) scene that harbors artists with bass driven backbeats and sometimes Twee vocal riffs; Bass-pop refers to music that employs conventional pop idioms -- engaging melodies and harmonies, a straightforward verse-bridge-chorus structure, accessible hooks -- and changes things up by putting an exotic, rythm and bass spin on things.

This can be accomplished through the addition of unexpected and unconventional instrumentation, tape effects and electronics, studio trickery, stylistic curveballs, or any other wacky innovation an artist can dream up. When done right, this approach creates a pleasing and exciting tension between the catchy and the dissonant, between the familiar and the strange.

Some of the first real instances of this can be found on various Grebo releases from the 1990's in the U.K., (most notably Ned's Atomic Dustbin, Stone Roses could be considered as well). More recent examples include the modern artists for which the term was first ostensibly used in print to describe: the atmospheric and spry tunes of Ocean Alexander, the catchy left-field gems of Enon, the layered experimental pop melodies of Eels and the many bands of the Elephant Six Collective.

Category: [Music genres](#)

Bastard pop

Bastard pop is a [musical genre](#) which, in its purest form, consists of the combination (usually by digital means) of the music from one song with the a cappella from another. Typically, the music and vocals belong to completely different genres. At their best, bastard pop songs strive for musical epiphanies that add up to considerably more than the sum of their parts.

Synonyms

Bastard pop is known by a number of different names, including:

- Bootlegs (AKA Boots or Booties)
- Mashups (or Mash-ups)
- Blends
- Cutups (or Cut-ups)

In addition, more traditional terms such as "edits" or (unauthorized) "remixes" are favored by many "bootleggers" (also known as 'leggers).

History

Though the term "bastard pop" first became popular in 2001, the practice of assembling new songs from purloined elements of other tracks stretches back at least to the '50s, and, if one extends the definition beyond the realm of pop, precursors can be found in [Musique concrète](#), as well as the classical practice of (re-)arranging traditional folk material and the jazz tradition of reinterpreting [standards](#). In addition, many elements of bastard pop culture have antecedents in [hip hop](#) and the DIY ethic of [punk](#).

Precursors

Classical

It is difficult to anatomize the practice of musical larceny without undertaking to write the entire history of both classical and popular music, but the appropriation of traditional songs, in particular folk music, has long been a popular pastime among classical composers. Well-known examples include Canteloube's orchestral arrangement of folk songs from the Auvergne region of France, Chants d'Auvergne, and Benjamin Britten's weaving of the ancient round "Sumer Is I-cumen In" into Spring Symphony. "Variation" (as in "Variations on a theme by ... ") is one of the many names given to this classical form of "remixing", and a popular 20th century example of this is Andrew Lloyd Webber's reinterpretation of a theme by Paganini, Variations. Other modern classical analogues include Gavin Bryars' orchestral embellishment of a "found" impromptu hymn sung by a tramp, Jesus' Blood Never Failed Me Yet, and Apocalyptica's chamber reinterpretations of the songs of Metallica. While these examples are not always strictly legitimate, they capture the sense of genre collision (A v B) characteristic of bastard pop.

"The Flying Saucer"

In 1956, Bill Buchanan and Dickie Goodman caused a musical sensation by releasing the first mainstream bastard pop single (though they referred to it as a "break-in" song, i.e. material from one song would "break-in" to another), "The Flying Saucer". The track, a reinterpretation of Orson Welles' celebrated War of the Worlds mock-emergency broadcast interspliced with musical snippets comically dramatizing the portentous patter of the announcer, spawned a raft of imitations and quickly became a craze, only to pass into oblivion within the space of a year.

Novelty records

There have been a number of novelty records and one-off hits that have included uncleared samples. The song "Your Woman" by White Town features an uncredited sample from a 1932 song of the same name taken from the soundtrack of the Dennis Potter series Pennies From Heaven. [1] Other notable one-off bootlegs include DNA's dance remix of Suzanne Vega's "Tom's Diner" (1990) and "You Got The Love" by The Source featuring Candi Staton (1991).

In the '80s, Dutch producer Jaap Eggermont produced a series of records which almost constitute the dictionary definition of "novelty" in the form of the Stars on 45 series. These records attempted to cram as many hits as possible into the space of a three and a half minute pop song, and are perhaps more accurately described as

medleys. Though these singles have never received critical plaudits, the medley idea would later resurface in a more respectable form (for instance Coldcut's "Beats and Pieces"), and, moreover, the deliberately humorous tone of the "Stars on 45" singles has not entirely disappeared. Many bastard pop songs have been produced in jest, with the emphasis very firmly on satire, "irresistible" puns, or unadulterated throwaway fun.

Frank Zappa

In the 1970s, Frank Zappa developed a technique he called "xenochrony" in which a guitar solo was extracted from its original context and placed into a completely different song -- essentially bastard pop for guitar rather than vocals. His recording engineer referred to this as "the Ampex guitar". The solo in the title song of his rock opera *Joe's Garage* (1979) is one of the more obvious examples of Zappa's xenochrony.

John Oswald

John Oswald has been devising illegitimate compositions since the late '60s. His 1975 track "Power" married frenetic Led Zeppelin guitars to the impassioned exhortations of a Southern US evangelist at least 10 years before [hip hop](#) discovered the potency of the same (and related) ingredients. Similarly, his 1990 track "Vane", which pitted two different versions of the song "You're So Vain" (the Carly Simon original and a cover by Faster Pussycat) against each other, was a blueprint for the contemporary bastard pop subgenre, glitch pop. Oswald coined the term "plunderphonics" to describe his illegitimate craft. In 1993, he released *Plexure*. Arguably his most ambitious composition to date, it attempted to microsample the history of CD music up to that point (1982 - 1992) in a 20 minute collage of bewildering complexity. The ambition of this piece would later be recalled by the British bootlegger Osymyso, whose "Intro-Inspection" captured the pop-junkie feel of *Plexure*. Osymyso, who at the time was unaware of Oswald's work, used the same structure of an accelerando (arranging his source material in order from the slowest tempo to the fastest), to link a few bars each of 100 songs, creating a simpler sound than the thousands of overlapping and morphing pop "electroquotations" in *Plexure*.

Negativland

Though Negativland are seldom acknowledged as musical antecedents of bastard pop, lacking perhaps the "smile factor" (i.e. sense of fun) many contemporary practitioners seek in their craft, their struggle against various forms of "censorship" (in their terms) and legal coercion (for instance, their single "U2" was one of the first pieces of music to be deemed "illegal" for its use of unauthorised samples) has made them poster children for some bastard pop commentators who approach the issue from a more critical perspective, and with an eye to the complicated cultural issues raised by both accidental and deliberate plundering within music and culture generally.

The JAMs and The KLF

In the wake of these somewhat academic explorations, two British pranksters, Bill Drummond and Jimmy Cauty, entered the arena in 1987 with an album of plunderphony which, while still serving as a critical reflection on the nature of pop music and the power and potential of the sampler, upped the ante by being (almost) music one could dance to as well as think about. Their debut album, released under the name The JAMs, 1987 (*What The Fuck Is Going On?*), was banned (thanks to its raft of uncleared samples, most notably the bulk of ABBA's "Dancing Queen"), and a number of the songs have the same "laptop punk" "anyone can do it" attitude that characterizes bastard pop today. The JAMs morphed into The KLF in 1988 and continued to pursue the same art-prankster agenda, most notably with their number 1 hit (under the name The Timelords), "Doctorin' The Tardis".

Double Dee and Steinski

Though the JAMs grazed the charts and The KLF, for a while at least, practically dominated them, illegitimate pop had remained largely an underground affair since the original "break-in" craze swept the US in 1956.

Working under the name Steinski, New York copywriter, DJ and self-confessed record junkie Steve Stein began (in conjunction with engineer and fellow studio boffin Doug "Double Dee" DiFranco) the next chapter in the evolution of illicit pop by producing a trio of underground 12" singles (entitled "Lesson 1" (1983), "Lesson 2" (1984) and "Lesson 3" (1985)) which exerted a powerful influence on an entire generation of "samplists" and continues to be cited to this day as a landmark in the history of "sampledelica". Indeed one can trace a line from Double Dee and Steinski through Coldcut's "Say Kids What Time Is It?" (which begat Bomb The Bass' "Beat Dis", which, in turn, begat LA Mix's "Check This Out") to DJ Shadow (who paid his dues on a track entitled "Lesson 4") and The Avalanches - and (through M/A/R/R/S' "Pump Up The Volume") to Black Box, whose "Ride on Time" spread the gospel of uncleared sample wizardry far and wide, from the depths of the underground to the top of the charts.

DJ subscription services

In the 1970s, Disconet established the first DJ-only remix service. By the '80s, this had blossomed into a thriving underground scene, and a number of remixers, working for DJ-only subscription services such as X-MiX, Hottracks, Razormaid, Wicked Mix, Mixx-It, Ultimixx, and the DMC (Disco Mix Club), produced a string of white label remixes that layered samples of other songs - and even whole acapellas - over contemporary hits.

Emergency Broadcast Network

In 1995, Emergency Broadcast Network released "3:7:8", the first exclusively video sample based song.

The three Rhode Island School of Design graduates - Joshua Pearson, Gardner Post and Ron O'Donnell - released their self-titled video on TVT Records. It combined video and audio samples of politicians and celebrities in such an artful way that U2, despite their earlier skirmish with Negativland, invited them to accompany them on their Zoo TV Tour as video artists.

Evolution Control Committee

In 1996, the experimental band Evolution Control Committee produced what are widely credited as being the first modern bastard pop tracks. Their "Whipped Cream Mixes" combined a pair of Public Enemy acapellas with instrumentals by Herb Alpert and the Tijuana Brass.

The 1999 Eminem album The Slim Shady LP served as an early inspiration for the burgeoning bastard pop movement, as the acapella vocals from the track "My Name Is" were combined with the music of many other artists, including "Back in Black" by AC/DC and "Ice Ice Baby" by Vanilla Ice.

Renaissance

2 many dj's and "A Stroke of Genie-us"

The name Pop Will Eat Itself was shamelessly stolen from an NME feature on the band Jamie Wednesday, written by David Quantick, which proposed the theory that because popular music simply recycles good ideas continuously, the perfect pop

song could be written by [combining] the best of those ideas into one track. Hence, Pop Will Eat Itself.

The movement gained momentum again in 2001 with the release of two seminal landmarks: the *2 many dj's* album, by Soulwax's Dewaele brothers, which combined 45 different tracks in a frenzied vindication of the "pop will eat itself" prophecy, and a remix by Freelance Hellraiser of Christina Aguilera's "Genie in a Bottle" which coupled the (then) demure pop princess with the raucous guitars of New York's The Strokes in an infectious concoction entitled "A Stroke of Genie-us". This track became one of the most talked about underground hits of 2001, and was featured in many "best of" lists at the end of the year.

2manydjs is the "nom-de-turntable" of two Belgian brothers, David and Stephen Dewaele, who spent two years clearing the samples for their album, so their landmark was not entirely illegitimate, though they continued to work in the shadowy interzone between legitimacy and copyright "felony".

The Freelance Hellraiser track, in contrast, was never officially released, and indeed most bastard pop songs are only made available (for free) online (i.e. not commercially) in a not-always-successful attempt to avoid "cease and desist" notices from the copyright holders.

Occasionally, however, a song gains so much underground momentum that a commercial release becomes inevitable. The earliest example of this was Richard X (working under the name Girls On Top), whose 2002 track "We Don't Give a Damn About Our Friends" grafted an old Adina Howard acapella onto the music of Tubeway Army's "Are 'Friends' Electric?". The song became so popular that it was released with re-recorded vocals by Sugababes (under the title "Freak Like Me"), though their version was, by design, almost indistinguishable from the "original". The single went straight to number one in the UK charts, making it the first bastard pop crossover hit.

More recently, Go Home Productions has released "Ray of Gob", which splices together Madonna's "Ray of Light" and the Sex Pistols' "Pretty Vacant" and "God Save The Queen". The single, which was voted "Bootleg of the Year" in 2003, was cleared by the representatives of both parties and the track even earned the approbation of the Pistols' guitarist Steve Jones.

2001 also saw the release of DJ Z-Trip's mashup project *Uneasy Listening Volume 1*, an eclectic mix of [rock](#), [hip hop](#), electro, and [pop](#) from the '60s to the '90s that melded Metallica to Midnight Oil, Naked Eye to Public Enemy, and AC/DC to DJ Red Alert. DJ Z-Trip had made earlier excursions into the genre with live performances such as 1998's *Live at the Future Primitive Soundsession: Vol 2* and *Future Primitive 45 Night*.

In the same year, Kylie Minogue lent her support to the burgeoning genre by performing Erol Alkan's mashup of New Order's "Blue Monday" and her own hit "Can't Get You Out Of My Head" entitled "Can't Get Blue Monday Out of My Head" at the Brit Awards.

Napster and Audiogalaxy

In the wake of these developments, hundreds of bedroom DJs and songwriters were inspired to make their own "bastard pop" confections. The demise of Napster and Audiogalaxy, while initially making it harder for amateurs to acquire the precious raw materials (i.e. acapellas and instrumentals) cheaply (i.e. for free), quickly led to the birth and meteoric rise of alternative P2P networks such as Kazaa, Limewire, and, more recently, BitTorrent (although the latter is more commonly used to distribute entire albums, rather than individual tracks). Where once music aficionados could trade only MP3s, it now became possible to acquire not only music, but the technology to manipulate that music freely and easily.

Software tools

As a result of this, industry standard tools such as the digital audio workstation Cubase and the sound editors Wavelab, Soundforge and Cool Edit Pro quickly became ubiquitous. Moreover, new tools such as Ableton Live and, most popular of all, Sonic Foundry's (now Sony's) ACID Pro were tweaked to accommodate the needs of this new "scene". Most notably, such features as beat-mapping (a technique which simplifies the synchronization of samples of different tempos) and online previewing (allowing the composer to audition a sample, playing at the right pitch and tempo, alongside their existing composition) made it easy for many people with musical ability but little professional studio experience to knock together new combinations in a fraction of the time it would take with traditional tools, such as the magnetic tape John Oswald (and even Coldcut) slaved over in their early days.

Boomselection and Get Your Bootleg On

Every new scene must have its "water cooler" and its journal, and in the case of bastard pop, Get Your Bootleg On established itself as the former while Boomselection took on the role of "blog of record". Not merely reflecting the scene, Boomselection publicised various challenges which resulted in hundreds, if not thousands, of new bootlegs being uploaded to sites around the world (while the scene was and still remains a primarily British phenomenon, there are notable bootleggers to be found in practically every corner of the globe - wherever an Internet connection and a record collection is to be found - including Australia, the USA, Belgium, France, Germany and Switzerland).

The name "Get Your Bootleg On" comes from the Missy Elliott track "Get Ur Freak On", which alongside Eminem's "Without Me" remains perhaps the most bootlegged, manipulated, remixed and reinterpreted song of the genre. Other popular artists include Britney Spears, Christina Aguilera, Madonna, and Beyoncé.

The Get Your Bootleg On site (affectionately abbreviated to GYBO) is the main launchpad for new bastard pop tunes, and is the home of a lively community of bootleggers who offer critiques of new songs, tips for newbies, pointers on where to find acapellas, legal advice, publicity for bastard pop events and general discussion of issues surrounding the bastard pop phenomenon.

In early 2005, Boomselection retired itself after a long period of inactivity. The year also marked a series of cease and desist orders brought against a number of bootleg sites, and in early 2006 GYBO received its first such notice. To survive, the site prohibited the posting of direct links to copyrighted material within the forums, but allowed users to post links to their own sites containing such material, the defense being that now GYBO was no more in violation of copyright law than Google. For the most part, the community has rallied around the site, and continues to support it in its new form.

In addition, the scene has a number of other sites which provide downloads, links, podcasts, forums and news.

Subgenres

A vs B

Pitting an acapella against a completely different backing track in order to make a "third song" is the original "mission" of bastard pop, and it is no surprise that, in the wake of "A Stroke of Genie-us", the genre has continued to focus on this basic premise.

Notable "versus" songs include:

Soulwax: "Dreadlock Child" (10CC's "Dreadlock Holiday" v Destiny's Child's "Independent Woman")

McSleazy: "Don't Call Me Song 2" (Blur's "Song 2" v Madison Avenue's "Don't Call Me Baby")

Loo and Placido: "My Favourite Name" (The Cardigans' "My Favourite Game" v Destiny's Child's "Say My Name")

Richard X vs Liberty X: "Being Nobody" (Chaka Khan's "Ain't Nobody" v Human League's "Being Boiled")

Hotei vs Rip Slyme: "Battle Funkastic" (Tomoyasu Hotei's "Battle Without Honor Or Humanity" v Rip Slyme's "Funkastic")

In addition, Lionel Vinyl, Soundhog, Go Home Productions, and Party Ben, amongst many others, have produced a number of critically acclaimed songs in this vein, and in some instances have secured record deals on the back of these exercises, which arguably serve as "demo MP3s" of their songwriting and production skills.

Glitch pop

Glitch pop is a subgenre of the bastard pop scene which marries the Digital Signal Processing (DSP) wizardry associated with Kid 606 and Tigerbeat6 records to the ostensibly familiar contours of pop. Sometimes this is done in a spirit of *homage*; sometimes it serves merely as a form of ridicule and even vilification; often it is both at the same time.

An example of the "double science" at play in glitch pop is Skkatter's "Dirty Pop", which takes a song that is already an epic of carefully constructed digital micro-malfunctions (BT's deconstruction of *NSYNC's "Pop") and pushes it even further out to the margins of musical mayhem. Similarly, Australian bootlegger and glitch pop co-conspirator Dsico has reworked a number of R'n'B tunes by such artists as The Neptunes and (again) *NSYNC in a spirit that is at once both satirical and steeped in fanboydom. In most cases these remixes render ostensibly mainstream songs avant garde and fresh, sometimes by working against the spirit of the original, but often by leveraging the sugar rush at the heart of much of the best contemporary pop, and adding sonic CGI to its emotional armoury.

In the UK, the most notable exponent of the genre is Poj Masta, a teenage schoolboy whose work has been keenly supported by DJs such as Eddy Temple-Morris and James Hyman of London's Xfm radio station. Their weekly show, *The Remix*, has played a major role in nurturing new bootleggers and bringing them to the attention of a wide audience.

Notable glitch pop tunes include:

- Skkatter: "Madonna Is A Filthy Slut"
- Dsico: "Flash In Herre", "Fuckin Girlfriend"
- DJ Lance Lockarm: "Bladderwaul"
- Poj Masta: "Crazy In Love"

Remixes

Technically, all bastard pop songs are [remixes](#). But while most are made up entirely of plundered material, some bootleggers have fused old acapellas with completely new compositions of their own devising.

The most popular example of this phenomenon is the Björk Remix Web, which contained hundreds of remixes of Björk tunes (for which the acapellas are rarely, if ever, available - the vocals are typically extracted by the application of clever EQing or "phase inversion"). However, the site is currently undergoing "reconstruction" and has been unavailable for several years. (A partial archive is available at the Björk Remix Web Archive.)

Another popular example with fans of Japanese pop is Evil Morning, an album which combines vocal tracks from Morning Musume and their associated artists with new instrumental tracks that rearrange or replay the original music in the style of [hard rock](#) or [heavy metal](#).

Bootleg albums

DJ Danger Mouse's critically acclaimed remix project The Grey Album effectively launched a new bastard pop subgenre: the bootleg album. While The Beatles had made appearances on bootleg tracks prior to this album (for instance PPM's "A Life In The Day" and JPL's "Let It Be Missy Elliott (Beatlesmix)"), The Grey Album distinguished itself by being made up entirely of samples from The Beatles' White Album and vocals from Jay-Z's smash hit The Black Album. Reminiscent of Georges Perec's constrained writing exercises (a novel written without the letter 'e'; a 5000 word palindrome), this project has aroused considerable publicity as a result of the apparently heavy-handed way in which it has been suppressed. Many who have listened to it have lobbied for an official release, but EMI has resisted this tide of opinion, insisting on maintaining the sanctity of copyright in a way which some aficionados see as contrary to the spirit of The Beatles, Jay-Z (who presumably sanctioned, if not actively encouraged, the release of the acapellas) and musical expression in general.

Notable bootleg albums include:

- The Kleptones: A Night At The Hip-Hopera (Queen)
- Various Artists: Always Outsiders, Never Outdone (Prodigy)
- Various Artists: Flip The Switch (The Chemical Brothers)
- Dean Gray: American Edit (Green Day)
- DJ Z-Trip: Uneasy Listening
- The Legion of Doom: Incorporated

Cut-ups

While there is some overlap between the terms "cut up" and "mash up", the former has increasingly come to refer to pieces that rely on the humour (or pathos) of reconstructed spoken word and video material.

The best known cutups remix political speeches and rallies to satirical effect. Johan Söderberg's "Endless Love", in which George W. Bush and Tony Blair appear to

serenade each other like lovebirds, and Chris Morris' "Bushwhacked", a détournement of Bush's 2003 State of the Union Address, are two popular examples.

Notable cut up artists include Cassetteboy, Osymyso, Cartel Communique and Evolution Control Committee.

Video Art

Visual artists involved with installation art and performance art closely related to music production have recently taken up the concept of bastard pop in their work.

A noted example is Belgian artist Danny Devos, who mashed up Gordon Matta-Clark's "Descending Steps for Batan" and Dan Flavin's "Icon IV" in his own piece "Diggin' for Gordon".

See also

- [Glitch](#)

References

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- Jeremy J. Beadle (1993). *Will Pop Eat Itself?* Faber & Faber. ISBN 057116241X.

Bay Area thrash metal

Bay Area thrash metal, or "**Bay Area Thrash**", referred to a steady following of heavy metal bands in the 1980s who formed and gained international status in the San Francisco Bay Area, California. Many have attributed the scene as the starting point of thrash metal, speed metal, and even early-stage death metal.

Summary

Although Metallica had initially formed in Los Angeles, it wasn't until their relocation to the East Bay area that Cliff Burton and Kirk Hammett joined as bassist and lead guitarist, sealing the band's first, formulative line-up.

Burton's friendship with other local acts, notably Oakland's Exodus (Kirk Hammett was previously in the band) and Testament, and San Francisco's Death Angel - among others - strongly vitalized the scene, leading to intensive touring and tape-trading that would cross borders and seas, and eventually graduate to record signings.

El Sobrante's *Possessed* would bring a turning point to the genre with 1985's *Seven Churches*, regarded as the first album to cross over from thrash metal to death metal for the largely "growling vocals" and subject matter dealing with horror and the occult. In addition to the inspiration of black metal, it would predate other albums, such as Slayer's *Reign in Blood* and Death's *Scream Bloody Gore*, which had also been regarded as influential to the two genres.

Conclusion

By the early 1990s, the scene had mostly died down, with many groups disbanding, going on hiatus, or venturing to musical styles deemed more commercial or accessible at the time. Oakland thrash metal band Vio-lence, for instance, would dissolve, leading guitarist Robb Flynn to form and front Machine Head, which would popularize the groove metal genre (sometimes referred to as "half thrash", or "post thrash") along with Pantera.

In August of 2001, a small "reunion" of Bay Area thrash metal bands organized Thrash of the Titans, promoted to help Testament vocalist Chuck Billy, who had been diagnosed with cancer. The original Vio-lence line-up (minus Machine Head's Robb Flynn), a reunited Death Angel (minus original guitarist Gus Pepa), Heathen, Anthrax, Sadius, Stormtroopers of Death and Exodus were among the performers. In an unfortunate twist of fate, Exodus' singer Paul Baloff died from a stroke the following year.

On July 9th, 2005, a "sequel" concert, Thrash Against Cancer took place, which featured Testament, Lääz Rockit (a very early Thrash band from the area) as well as Hirax, with Death Angel guitarist Ted Aguilar.

Notable bands

Blind Illusion
Death Angel
Defiance
Dragonlord
Epidemic (band)
Exodus
Forbidden
Heathen
Hexx
I4NI
Imagika
Lääz Rockit
Machine Head (early works)
Metallica
Mordred
Possessed
Sacrilege B.C.
Testament
Ulysses Siren
Vio-lence
Warning S.F.

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) -
[Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) -
[Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#).

Categories: [Metal subgenres](#)

Beach music

Beach music, also known as **Carolina beach music**, is a regional genre which developed from various musical styles of the forties, fifties and sixties. These styles ranged from [big band swing](#) instrumentals to the more raucous sounds of [blues/jump blues](#), doo-wop, boogie, [rhythm and blues](#), [rockabilly](#), and old-time [rock and roll](#). Beach music is closely associated with the style of [swing dance](#) known as the shag, or the Carolina shag. Recordings with a 4/4 "blues shuffle" rhythmic structure and moderate-to-fast tempo are the most popular music for the shag, and the vast majority of the music in this genre fits that description.

Early history

A majority of the recordings that constituted and/or influenced beach music early on were originally termed "race music". As popular R&B tastes changed to encompass [funk](#), [disco](#), [hip hop](#) and [gangsta rap](#), the predominantly white beach music enthusiasts have remained more loyal to the "old school" stylings. This has been due primarily to the beat and tempo of the music.

Historical accounts of beach music as it relates to the development of this dance are often conflicting, but most agree that the Ocean Drive section of North Myrtle Beach, South Carolina is where the beach/shag phenomenon had its greatest impact among vacationing teenagers and college students.

Socio-political Context

Prior to the Civil Rights Act of 1964, white youth in the Jim Crow South could not always hear the compelling music of primarily black R&B artists in their home towns. In some communities, this remained in effect even after racial integration was implemented in the region. However, these young people flocked to the bars and pavilions of the Carolina beaches where the shag was gaining popularity and R&B ruled the jukeboxes, and to the "beach clubs" where R&B artists performed live.

A major contributing influence upon this cross-racial musical affinity was the powerful radio station WLAC in Nashville TN, which blanketed the Southeast with the gritty, driving sound of jump blues and other forms of R&B. Stations with similar playlists began to emerge in the Carolinas and surrounding states throughout the late fifties and the sixties, increasing the popularity of the music across racial lines and contributing to the increasing popularity of the emerging new [gospel](#)-infused R&B sound, [soul music](#).

"Classic Beach"

Artists and groups that were important to the formative years of this genre include: Artie Shaw, Wynonie Harris, Jimmy Cavallo and The House Rockers, Ruth Brown, Little Willie John, Earl Bostic, The Drifters, Wilbert Harrison, Clyde McPhatter, Billy Ward and The Dominoes, Hank Ballard, Maurice Williams and The Zodiacs, The Tams, The 5 Royales, The Coasters, Fats Domino, Jimmy McCracklin, Solomon Burke, Sam Cooke, The Platters, The Four Tops, Louis Prima, Arthur Alexander, Stick McGee, Jackie Brenston, Wilbert Harrison, Big Joe Turner, Bruce Channel, Wilson Pickett, Clarence Carter, Dinah Washington, Billy Stewart, The Temptations, Smokey Robinson and the Miracles, Marvin Gaye, The O'Jays, The Spinners, Otis Redding, Jackie Wilson, Etta James, The Checkers, The Clovers, Barbara Lewis, Don Covay, Jimmy Ricks and The Ravens, Mary Wells, Garnett Mimms and The Enchanters, Ben E. King, Major Lance, Willie Tee and Ernie K-Doe.

While some of the "beach hits" by these artists appeared on the R&B and rock and roll charts nationally, a great many of them were "[b-sides](#)" -- or even more obscure recordings that never charted at all. With this penchant for obscure R&B, especially from the sixties, beach music has much in common with the northern soul phenomenon in the UK.

Transition and Renewal

The "Beach Bands"

Another wave of artists, known today as the "beach bands" came into prominence in the mid sixties to early seventies, heavily influenced by the sound of Motown and the other prominent R&B labels of the day such as Atlantic Records, Stax, etc.. These included The In-Men, Ltd., The Attractions, The Embers, The Monzas, The Sardams, The Catalinas and the nationally-charting groups The Swinging Medallions, The Okaysions, and Bill Deal and the Rhondells. Many of these bands got their start backing the famous R&B/soul artists who played at The Beach Club in Myrtle Beach, The Coachman and Four in Bennettsville SC, The Cellar in Charlotte NC, The Embers Club in Raleigh, NC, Rogues Gallery in Virginia Beach, VA and other such venues.

This wave of primarily white R&B artists was part of a strong but nationally short-lived musical trend known as "blue-eyed soul" which also produced The Rascals, The Box Tops, John Fred, Rare Earth, Leon Russell, Johnny Rivers, Bonnie Bramlett, Mitch Ryder and The Detroit Wheels, and The Righteous Brothers.

The Revival Years

In the 80's, after decades of waning popularity, Beach music enjoyed a major revival in the Carolinas, thanks largely to the formation of a loose-knit organization known as The Society of Stranders (SOS). Originally intended as a relatively small social gathering of shag enthusiasts, "beach diggers" and former lifeguards meeting yearly in the Ocean Drive section of North Myrtle Beach, S.O.S. quickly grew to become a major Spring event.

At around the same time, a fanzine called "It Will Stand" (from the rock'n'roll/R&B anthem of that name by The Showmen) began to delve deeper into the history of beach music than any publication before or since. Concurrent with the new enthusiasm for the shag, and an increased emphasis on the roots of the music came a period of revival for many of the beach bands that had come to prominence in the sixties. In addition to these groups, younger artists began to emerge, either as members of established groups, or with groups of their own. Dedicated beach music charts began to appear, tracking the musical tastes of shaggers and other aficionados of the genre. The number of regional radio stations playing beach music began to increase substantially.

In 1981, Virginiaia entrepreneur John Aragona sponsored the first Beach Music Awards show at the Convention Center in Myrtle Beach. He would sponsor two more shows of this type over the next several years, setting the stage for the CAMMY Awards show, first held at Salisbury, NC in 1995. The shows soon moved to Charlotte and then to Myrtle Beach, where they are still an eagerly-anticipated and well-attended annual event under their new name, The Carolina Beach Music Awards (CBMA).

The Current Regional "Beach & Shag" Scene

Artists Of Note

The best of beach music from the early decades, from both national and regional artists, is known today as "classic beach". However, there is more to beach music than just the "oldies". New recordings in this style are being produced regularly as part of the regional music industry in the Southeastern US.

Current regional artists and groups who appear on the Beach and Shag music charts include Bill Pinkney and The Original Drifters, The Poor Souls, General Johnson and The Chairmen of the Board, The Coastline Band, The Embers, Billy Scott, The Carousels with Tony Baker, Donny and Susan Trexler, Lia and The Wave, J.D. Cash, The Band of Oz, The Fantastic Shakers, The Memphis All-Stars, Heart and Soul, The Rickey Godfrey Band, and Sea Cruz. While the terms "beach music" and "Carolina beach music" are still used, the increasing popularity of the shag has led to it sometimes being identified as "shag music". Many web sites have lately begun to refer to this music as "beach & shag".

This is the music being played by shag deejays in dance clubs, as well as on the "Beach and Oldies" radio stations that exist primarily in the Carolinas. Also charting regionally are such well-known national and international artists as Van Morrison, Ray Charles, Huey Lewis, Simply Red, Wilson Pickett, Hall and Oates, Al Green and Delbert McCClinton. In recent years, national artists of note -- such as O.C. Smith, Alabama, Jimmy Buffett, Eugene "Hideaway" Bridges, D.K. Davis, and the Carolina's own Nappy Brown and Roy Roberts -- have recorded music specifically aimed at this market.

Impact On Popular Culture

Though primarily confined to a small regional fan base, in its early days what is now known as Carolina beach music was instrumental in bringing about wider acceptance of R&B music among the white population nationwide. Thus it was a contributory factor in both the birth of rock and roll and the later development of soul music as a sub-genre of R&B.

In the years since its beginning, while the older styles of R&B have faded from popularity nationally, the Carolina shag has gained wide popularity in swing dance circles around the US. This has not generally led to increased appreciation for the music of the beach bands, however. Many of these new shag dance aficionados prefer the "R&B oldies" and/or shagging to currently popular tunes that happen to have the required beat. As more networking is being done on the Internet among shag deejays and beach music fans nationwide, however, there is a growing acceptance of the regional bands by the "new shaggers".

In a related trend, since the year 2000 there has been a steady increase in the popularity of Southern Soul, led by such R&B labels as Ecko and Malako. These labels feature both original and new artists of "the old school", and sometimes turn out recordings aimed specifically at the beach/shag market. An example of this is "In A Beach Music Mood" by Rick Lawson. In addition, at least one dedicated Beach act, General Johnson and the Chairmen of The Board, has begun to chart both nationally and internationally with their brand of Southern Soul -- sometimes with songs that are not aimed more at the beach and shag market, such as "Three Women".

Jimmy Buffet cites beach music as a major influence. His CD "Beach House On The Moon" was intended as an homage to the genre. Though it featured The Tams, and for a while he toured with them as backup doo-wop vocalists, the CD did not yield any tunes that were big hits with beach music fans. However, since that release, there have been others by artists associated with Buffet that have had that "perfect shag beat" and a beach music feel to them. Some have become hits with shaggers, including "Drift Away" and "Follow Me" by Uncle Kracker, "Some Beach" by Blake Shelton and "When The Sun Goes Down" by Kenny Chesney. Just as was the case with "Dancing, Shagging On The Boulevard" by Alabama in the nineties, these country-flavored songs went over well on the dance floor regionally but did not please the more R&B oriented beach music fans. They did, however, impact the growing national shag dance scene to some degree.

In addition to these country and pop connections for the music, the pure R&B aspects of it have led to a kind of cultural cross-fertilization of beach and shag music with the northern soul scene in the UK and elsewhere. This has been due in large part to communication between deejays of the respective genres on the Internet. 'Fessa John Hook's Endless Summer Network -- broadcast on radio in the Carolinas and streamed on the Internet -- has a weekly program featuring noted northern soul deejay Kev Roberts, and there are plans for its programming to also be carried on satellite radio in Europe.

Carolina beach music was featured on the sound track of *Shag*, a 1989 film starring Bridget Fonda and Phoebe Cates, filmed in part at the Myrtle Beach Pavilion and other Grand Strand locations. Though not a wholly accurate portrayal, it is an agreeable and entertaining "coming of age" movie, with a good soundtrack and some excellent shagging. Not widely popular in its initial release, *Shag* has gone on to become something of a cult film. There is no doubt that it has helped to foster and maintain some interest beyond the Carolinas for beach and shag music.

In what is undoubtedly the most internationally famous example of its influence, *Beach Music* by South Carolina writer Pat Conroy takes its title from this regional genre of music. The novel's protagonist, Jack McCall, seeks to get his daughter more in touch with her Southern roots. He does this by introducing her to the shag and to classic beach music. He describes The Drifters' immortal song, "Save the Last Dance For Me" in this way:

``This is your Mama's and my favorite song. We fell in love dancing to it."

Then, "Carolina beach music," her uncle Dupree tells her, is 'the holiest sound on earth.'"

Category: [Music genres](#)

Beat juggling

Beat juggling is the act of manipulating two or more identical samples (e.g. drum beats, or vocal phrases), in order to create a unique composition, using multiple turntables and one or more mixers. This can involve pauses, scratching, backspins and delays. It could be seen as fingertip sampling, and the turntable and mixer combination could be seen as an instrument from which sounds are made, from the sounds of other instruments (samples).

History

Beat Juggling has its roots in cutting, in which a small section of a beat is looped using two copies of the same record. This was first done by Kool DJ Herc, and later refined by DJs such as Grandmaster Flash in the early 80s.

DJ Steve Dee from Harlem, NYC, is the inventor of what we now call Beat Juggling. Referring to it simply as "The Funk", he took cutting to a whole new level - effectively making his own beats from reconstructed parts of other songs. The technique was refined by the DJ group The X-Men, whom DJ Steve Dee founded, they later were to become The X-Ecutiioners.

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Beatboxing

Beatboxing (a.k.a human orchestration) is the vocal percussion of hip hop culture and music. Considered by many to be a fifth element of hip hop, it is primarily concerned with the art of creating beats, rhythms, and melodies using the mouth. It can also involve singing, vocal scratching (the imitation of turntable scratching), the simulation of horns, strings, and other musical instruments, and the replication of a vast array of sound effects.

What comes to mind for most people when beatboxing is mentioned is the following ubiquitous imitation of a back beat drum pattern (in common drum set notation):

This imitates the bass (boom) and snare (chick) drums.

Beatboxing defined

The words **beatboxing**, **vocal percussion**, and **multivocalism** are sometimes used interchangeably, but originally referred to different schools with different influences, techniques, and rhythmic repertoires. Some still use the older terms when describing the art.

Vocal percussion is more commonly associated with a cappella groups, whereas beatboxing and human beatbox are terms usually associated with hip hop or other urban music genres. Multivocalism is a relatively new term, coined by the UK's Killa Kela, to describe the collective use of beatboxing, singing, and sound imitation (fundamentally anything vocal) used in a musical sense. The boundary between the first two has been blurred as their practitioners have informed each other.

On the streets, beatboxers serve as human beat-machines, often providing the rhythmic backbones on which MCs lay their flows. On stage, many beatboxers have, and still do, serve as human jukeboxes organizing their routines as medleys of well-known songs. As the art form has evolved, it has extended its reach to include physical theater routines, and has integrated itself into hip hop (and other forms) of theater. Beatboxers with backgrounds in vocal percussion stand in for drummers, and percussionists in theater ensembles, live bands, and other line-ups. Some beatbox into instruments, such as harmonicas (Yuri Lane) and pan flutes (Radioactive), and one (Tim Barsky) has mastered doing so through a classical flute, achieving several simultaneous streams of rhythm and melody. Kid Beyond has mastered live-looping, using computers and triggers to create songs in real-time, replete with rhythm tracks, instrumentation, and full choirs of singing.

History of beatboxing

Born in New York City, the fifth element is currently experiencing a second wind, thanks in part to the likes of Justin Timberlake, that has carried the artform across the world. In 2002, the documentary *Breath Control: The History of the Human Beatbox* premiered. It is a history of the art form that includes interviews with Doug E. Fresh, Emanon, Biz Markie, Marie Daulne of Zap Mama, and others. The same year even saw the emergence of a beatbox clothing label, mic(ism), *sported and supported by beatboxers worldwide*.

Beatboxing's early pioneers include Doug E. Fresh, Biz Markie, and Buffy from the Fat Boys. Doug E. Fresh is credited with being the first "human beatbox", and Barry B for coining the term. The term "beatboxing" is derived from the mimicry of the first generation of drum machines, then known as beatboxes.

Vocal percussionists

Viv Fisher, a frustrated amateur British musician and sound engineer released a 7" vinyl single of multivocal work in 1978, entitled *Blaze Away*, performing as Me, Myself and Me Again, on which he performed all parts of a brass band, additionally using multitracking techniques to satisfy his desire for an accurate portrayal of the many instruments and depth of sound in a real brass band.

Mbube is a style of close harmony choral singing, originating in Africa. One of its components is the vocal representation of percussion and bass sounds by one or more members of a choir. Ladysmith Black Mambazo are a well known group performing in this style and have been releasing music in this genre since 1972.

The early eighties

The art form enjoyed a strong presence in the 1980s. Many people's introduction to the art form, and perhaps its first recording, came when Doug E. Fresh and Slick Rick released "La Di Da Di". When the Fat Boys recorded "Stick Em", the rap community and beyond celebrated Buffy's heavy-breathing style. Even today, when people make fun of beatboxing, they imitate the deceased Buffy by huffing and puffing into their hands. The Fat Boys' movies (such as *Disorderlies*) introduced the art form to a wider audience as well.

The mid eighties

Other important beatboxers in the mid-'80s who followed the greats like Doug E. Fresh included Greg Nice, Ready Rock C from Will Smith's crew, and The Jock Box from the comically named Skinny Boys crew.

In 1984, Viv Fisher recorded the first known multivocal TV theme tune, vocalising parts of a Brass Band for the title sequence of a BBC gameshow series entitled Bob's

Full House. In 1985, he performed the same role for BBC drama series, *Blott on the Landscape*, this time vocally recreating all instruments and percussion.

The nineties

In many ways, beatboxing fell off the radar along with breakdancing in the late '80s; it almost slipped even deeper than the underground. Though many people kept the art form alive on the streets, in ciphers, within B-boy circles, and in showers, it didn't re-emerge until Rahzel "the Godfather of Noyze" released "Make the Music 2000", which is the first album focused primarily on beatboxing. The title is a reference to "Make the Music With Your Mouth", one of the first recorded beatboxing tracks by the hip hop sensation Biz Markie. (Markie also achieved moderate success with his single "Just A Friend".)

In the mid-'90s, Rahzel proved a versatile entertainer. He was formerly the vocal DJ for The Roots, a group that contributed to the popularity of live instrumentation in hip hop. Not only did he help put beatboxing back onto the stage, he introduced its modern form, an impressive if not awe-inspiring combination of polyrhythms, vocal scratching, and simultaneous lines of melody, rhythm, and singing. Rahzel himself acknowledges that he combined his influences of pioneer Doug E. Fresh, jazz vocalist Bobby McFerrin, and sound effect master Michael Winslow (of *Police Academy* fame) to give rise to his modern format.

On "If Your Mother Only Knew", a beatboxing sample of Rahzel, he wows an audience by singing and beatboxing simultaneously—a feat considered difficult by the beatboxing community. On several tracks, he introduced the idea of simulating turntable scratches with his throat, something even underground beatboxers upholding the art form through the lean years hadn't even heard until the album's release.

Using his commercial appeal, Rahzel paved the way for beatboxing's migration to the center of the stage, both literally and metaphorically. In its beginning, beatboxing was relegated to a supporting role or gimmick, like a side show. With beatboxing's increased popularity, Rahzel began touring the country doing solo shows.

Of course, many beatboxers express frustration with Rahzel receiving most of the attention and being known as the best beatboxer in the world. Though many well-practiced amateur and professional beatboxers possess different levels of skill, each one brings something different to the form. As Carlo Aguirre (a.k.a. Infinite), a beatboxer and MC from San Francisco's famed Felonious says, "Each person has a different instrument."

Other well-known, seminal beatboxers whose work is well known throughout the international beatboxing community include the Bronx's Kenny Muhammad (a.k.a. Kenny X, The Human Orchestra); Philadelphia's Scratch, beatboxer for the Roots; Killa Kela, one of Europe's finest, Click Tha Supah Latin, an MC and beatboxer located in Los Angeles, Shlomo, who has collaborated with Björk, MC Squared, an internationally renowned 5-time winner of Showtime at the Apollo, RoxorLoops from Beatotoxic Crew, Each who is a key organizer with the Vowel Movement located in California and Canada's own scratch pioneer Poizunus.

The Four Elements

The last track on Rahzel's CD 'Make The Music 2000' is a track with his famous 'If Your Mother Only Knew' routine. But it contains a hidden bonus track, which is a 'Man vs. Machine' battle with beatboxers Rahzel and Kenny Muhammad vs. turntablists DJ Skribble and DJ Slinky. The song is by most beatboxers referred to as The Four

Elements, because it contains an impression of the four elements in beatbox style at the end.

- The first element is **Earth** (performed by Rahzel), using basic beatboxing techniques with a dry 'taste', in a fairly simple beat pattern.
- The second element is **Wind** (performed by Kenny Muhammad), a complex and fast beat with words in it said in a very low voice. It has a stormy character. Wind is probably the current most favourite beatbox routine. It is a cover of the song 'Nummern' (Numbers) by a German group called Kraftwerk.
- The third element is **Fire** (performed by Rahzel). It is the only element containing sounds that were not produced by the human mouth. Fire is a cover of 'Rock The Bells' by LL Cool J.
- The fourth and last element is **Water** (performed by Kenny Muhammad), maybe the least popular. The sounds are punchy and fast. Water is a cover of a tune called 'Funky Drummer' by James Brown.

Nowadays, The Four Elements are very popular amongst the beatboxing community.

Internet presence

The largest beatboxing community on the Internet is Humanbeatbox.com, created in 2002 by UK beatboxer Alex Tew (a.k.a. A-Plus) and developed by Gavin Tyte (a.k.a. TyTe, the world's only beatboxing reverend). This site has greatly fuelled the recent resurgence in beatboxing. Beatboxers in different areas have used this site, and the Internet in general, as a means to meet in person, forming important clusters that populate Europe and the U.S. as well as organising the first Human Beatbox Convention, which took place in April 2003. TyTe developed the first Internet-based beatboxing tutorials as well as the first video tutorials and this has helped tens of thousands of people get started in beatboxing. The central feature of HumanBeatbox.com is the community forums where beatboxers and non-beatboxers alike converge to share and discuss their interest in this art form.

This important resource has been a nexus for the art form's evolution. The emergence of values such as inclusivity, sharing, and cooperation, are present, contrasting with the prevalent fierce B-boy stance that hip hop as a whole has assumed.

In 2004, beatbox-centric company mic(ism) completed development of the non-profit International Beatbox Association. The IBA, as it became known, was created to aid beatboxers in getting paid work, and thereby to help beatboxing attain the public level of credibility as a musical art form deserved of remuneration, as already enjoyed by more mainstream instrumentation. Through the IBA, it is now possible for professional beatboxers to be contacted directly by individuals wishing to book them, without artists having to make their personal contact details publicly available. In this way, beatboxers can now be safely contacted by promoters, agents, talent scouts and record labels worldwide.

Major centers

New York City

New York City is the birthplace of the art and still home to many of the world's most original and impressive beatboxers. These include Buffy of The Fat Boys (R.I.P.), Doug E. Fresh, Kenny Muhammad, MC Squared, Taylor McFerrin, Kid Lucky, Masai Electro, Baba, and many others. In 2002 Kid Lucky created Beatboxer Entertainment, an organization to unite NYC's beatboxers, which has since grown to include beatboxers nationally and internationally.

United Kingdom

In the UK, Beatboxing has exploded since early 2004, thanks in part to the world's largest online beatbox community, humanbeatbox.com, which is based in the UK. Artists are coming from all over the country. Although the majority are from London, there are a lot from other places such as Huddersfield, Leeds, Bristol and Brighton. Killa Kela is still known as the most famous UK beatboxer, however others such as Lianhart, Faith SFX and Shlomo are starting to break into the lime light. UK Beatboxers differ from other Beatboxers as they seem to come from different genres of music, i.e. Faith SFX coming from the [Grime](#) scene, Killa Kela initially coming from the Drum and Bass scene and Lianhart who has his own original flavour and is now appearing 3 or 4 times every hour on the MTVBase indents. Whereas beatboxers from other counties mainly come through the Hip Hop scene.

The King of the Jam Tournament, made by Mark Splinter, was the first initial Beatbox jam gathering that the UK had, starting out with 4 beatboxers gathering together at St. James' Park in London, has exploded with 80 beatboxers gathering at the 2004a Jam. This event made Beatboxers be able to come together and be able to jam and make real music. Although Mr Splinter has moved to Vilnius, Lithuania, he still arranges the gatherings at the same park twice a year.

The Main events of the UK are:

Make Some Noise, Bristol, May

King of the Jam, London, August and September

UK Beatbox Championships, Various Cities, February, June and July

On the 4th may 2006 a UK beat boxer appeared on the tv show level up.

San Francisco Bay area

The Vowel Movement, created by Bryan Neuberg (a.k.a. Process), Kid Beyond, and Tim Barsky, is a collaborative San Francisco Bay area community that supports the art of beatboxing. It features regular showcases that emphasize sharing and inclusivity amongst its practitioners, bringing the art form to a diverse audience, and pushing the boundaries beyond the classification of hip hop.

Australia

Australian beatboxer Joel Turner first came to fame after appearing on the Australian Idol competition, and then went on to become the world's first World Beatbox Champion by winning the Hip Hop World Challenge in Germany, 2005.

Toronto, Canada

Toronto is the home of Canadian beatboxer Poizunus.

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Beatlesque

Beatlesque (pronounced /ˈbi:tYl[sk/]) is a term used to describe [rock](#) and [pop bands](#) and [musicians](#) who make music similar to that of The Beatles, an English rock-pop music band from the 1960s.

As the Beatles broke several music sales records and charted numerous times during their careers, the term is typically used by record reviewers, rock and pop music fans, and members of the media as a form of praise; it is only occasionally used to mean that an act is *too* derivative of the Beatles or similar acts of the 1960s. Typical hallmarks of Beatlesque bands include:

- A strong, well-crafted [melody](#), rarely driven by a riff
- A focus on vocal performance, featuring distinctive singing styles and vocal [harmony](#).
- Subtle tension in the chord progressions, as heard on Cry Baby Cry, Blackbird, Sexy Sadie, and many others. This would continue much into Lennon's solo career with songs such as Jealous Guy.
- A "fresh", eclectic, and innovative approach to composition and performance, often featuring arrangements or instruments unusual to the format of the conventional pop song
- Elements of [psychedelic music](#), especially reminiscent of the Beatles' work during the period of 1966–1968
- Strong songwriting, with intelligent, profound, and accessible lyrics
- High standards of production, resulting in a very "clean" sound

Not all of the Beatles' songs fit into this formula; for example, "I Want to Hold Your Hand" has very simple, straightforward lyrics, and "Day Tripper" is a purely riff-driven song. Adherence to a few of the criteria, plus some passing resemblance in tone or voice, is often enough, however, to be labeled into this varied genre.

Some bands and artists considered to be "Beatlesque" are listed below. The list is supplemented by an informal publication of the Usenet newsgroup [rec.music.beatles](#) on Beatlesque bands. It should be noted that some bands (see Oasis), consciously attempted to mimic the Beatles' sound. For the most part, however, the resemblance to The Beatles is not as intentional.

Examples of "Beatlesque" bands and artists

Richard Cummins Independent artist from Vancouver, Richard's songs are always being compared to the Beatles, largely due to his extreme emphasis on melody, memorable hooks and harmony.

Tori Amos: Certain of her compositions have been cited, particularly more recent songs such as "Wednesday" from her album *Scarlet's Walk* and "Ireland" off of her most studio release *The Beekeeper*. She has also covered a fair number of Beatles songs.

Apples in Stereo: An independent American pop band that heavily draws from The Beach Boys in addition to The Beatles. The album *Her Wallpaper Reverie* is probably the most heavily Beatles influenced album of The Apples. Some Apples songs even have titles similar to Beatles songs such as "Strawberryfire" ("Strawberry Fields Forever") and "Submarine Dream" ("Yellow Submarine").

Badfinger: Recorded the Paul McCartney composition "Come and Get It" for an early hit, in much the same way that the song was demoed to them. George Harrison, too, worked with Badfinger, not only producing much of their music but also contributing the slide guitar solo on their song "Day After Day." George Martin, Geoff Emerick, Chris Thomas, and Mal Evans, all of whom worked heavily with The Beatles, also worked with Badfinger (all but Martin produced them). Badfinger was sometimes accused of being too derivative. They were on the Beatles' Apple Records label.

Charlatans UK: Contemporary British band from Manchester, near the Beatles' home of Liverpool.

Cheap Trick

Chris Cornell: Has claimed in a Rolling Stone interview that the Beatles are his favorite band. His *Euphoria Morning* album shows much Beatles influence in the melodies and chord progressions; Kim Thayil has mentioned that Soundgarden somewhat imitated the Beatles on their *Superunknown* album.

The Church: Strong Beatles influence on many songs from this Australian band.

Coldplay: Known for their Beatlesque melodies.

Peter Cook and Dudley Moore: Cook and Moore recorded a Beatle parody titled "L.S. Bumble Bee" released in early 1967, with Moore sounding like Lennon, which spoofed the psychedelic sound. It appeared on many Beatle bootleg albums.

Marshall Crenshaw: Crenshaw started his career portraying John Lennon in a touring production of *Beatlemania*.

Crowded House: Beatles-like sounds fill this band's catalog, from their debut album to their demise. See also Neil Finn, Split Enz

Don Dixon: Chiefly a record producer, but has recorded his own material.

Electric Light Orchestra: Band members have remarked that they were heavily influenced by the Beatles. Frontman Jeff Lynne later produced George Harrison's *Cloud Nine* album, worked with him on the *Traveling Wilburys* albums, and completed Harrison's final work *Brainwashed*; Lynne also produced the new songs for the Beatles' own *Anthology*. John Lennon reportedly stated that if the Beatles stayed together, they would have sounded like ELO.

Galactic Cowboys: Defunct band that deftly blended power pop and heavy metal.

Gasman James: Authentic, original compositions that sound very Beatle-like. Visit <http://gasmanjames.50webs.com/>

Gin Blossoms: Occasionally experiment with their pop sound, mixing in country and zydeco.

Robyn Hitchcock: Has remarked that he was heavily influenced by The Beatles.
Jacob's Trouble: Christian rock band which set out to sound as Beatlesque as possible

Jellyfish: Short-lived San Francisco band whose two lead songwriters had a relationship similar to Lennon and McCartney; they also wrote several songs for Ringo Starr's "Time Takes Time" LP.

Billy Joel: Though only a few of his songs would be considered Beatlesque, Joel has admitted that the Beatles were his chief inspiration for becoming a musician. A clear Beatles influence is evident on his Glass Houses album.

Phil Keaggy: Noticeable similarity, particularly on his 1988 album Phil Keaggy and Sunday's Child

King's X: A band from Houston, Texas that mixes Beatles songcraft, progressive metal, and funk into a unique concoction.

Klaatu: Canadian band of the early 1970s whose sound was so reminiscent of the Beatles that rumors were started that the band was actually the Beatles reformed under a different name.

Lenny Kravitz: Specifically on the songs "Stand by My Woman" and "Let Love Rule", mainly because Sean Lennon produced some songs on Kravitz's "Mama Said" album.

The La's: Another foursome from Liverpool; their biggest hit was "There She Goes".

Julian Lennon: The son of John Lennon; critics have noted the similarity in their voices.

Love & Rockets

Aimee Mann: Former lead singer of 'Til Tuesday and wife of Michael Penn. Her style has become more eclectic since leaving 'Til Tuesday.

The Monkees: Specifically created by US television to replicate the style and music of The Beatles, at the height of Beatlemania, following the success of "A Hard Day's Night" and "Help!". In television episodes the band had adventures much in the vein of the aforementioned films. Each episode had a song, rendered in the style of The Beatles. Top songwriters of the day were commissioned to write the songs, and it was only when individual band members started writing their own material did the songs depart from The Beatles template. Ultimately, The Monkees developed their own style and can be considered as a successful group in their own right.

Nirvana: Singer/guitarist Kurt Cobain idolized John Lennon, and admitted that "About a Girl" was essentially his attempt at writing a Beatles song.

Oasis: Main songwriter Noel Gallagher has often cited The Beatles as a strong influence. The drummer Zak Starkey is son of Ringo Starr.

Gilbert O'Sullivan: Best known for his 1972 hit "Alone Again (Naturally)".

Michael Penn: Particularly on his 1989 hit "No Myth".

Pink Floyd: One of the earliest acts to adapt Beatles-style harmonies and arrangements; Syd Barrett had noted the Beatles as a big influence on their early sound.

The Pixies: Singer Frank Black is a Beatles fan, and their guitarist Joey Santiago has mentioned George Harrison's guitar licks as his inspiration to learn guitar.

The Posies: One of their songs was covered by Ringo Starr.

Sam Phillips: Her albums The Indescribable Wow, and Martinis and Bikinis have been noted for their Beatlesque sound. Bikinis even included a cover of Lennon's "Gimme Some Truth."

The Pillows: Even though their songs are in the Japanese language, several of

their songs, including "Patricia" and "Scent of Sweet", have sounded remarkably Beatlesque.

Radiohead: While many of their songs are Beatles-influenced, Karma Police in particular has a piano arrangement almost exactly like that of Sexy Sadie.

The Ramones

The Raspberries: Considered one of the founders of the power pop style, drawing inspiration from the Beatles and other British Invasion bands.

The Redwalls: A former Beatle cover band that began writing its own compositions.

The Rembrandts: Most famous for performing "I'll Be There for You", the theme to the American TV show Friends.

The Romantics: 1980s power pop band from Detroit, Michigan evoked the sound of the early period Beatles and other British Invasion groups in their energetic, electric guitar- and drums-based New Wave rock, and evoked the look of the early, Beatlemania era Beatles with their matching band suits and bushy hairstyles.

Todd Rundgren: Similar to Don Dixon (above), Rundgren is primarily a producer, and has produced albums by XTC and Badfinger. His band, Utopia, is listed separately.

The Rutles: Not a proper band in their own right, the Rutles were a Beatles parody project created by Neil Innes and Eric Idle.

Elliott Smith: Has repeatedly stated the huge influence that the Beatles have had on his music.

The Smithereens: The drummer of this New Jersey-based quartet, Dennis Diken, mentioned the Beatles' influence on their music in liner notes.

The Smiths: Similar to Michael Penn (above) in that the Smiths' lyrics are generally more depressing and "downbeat" than the Beatles'.

The Spongetones: Another former Beatle cover band that began writing its own compositions.

Stars on 45: Dutch group of session players who in the 1980s recorded authentic covers of Beatles songs for a "medley" played against a disco beat. More derivative than Beatlesque.

Superdrag: Released the album Head Trip in Every Key which was fully orchestrated.

System of a Down: The Heavy Metal band's guitarist, Daron Malakian has stated in interviews that the Beatles and other 60's rock bands have a heavy influence on them, particularly in the Serj Tankian-Daron Malakian harmonies.

Terry Scott Taylor: Taylor's first two solo albums, Knowledge and Innocence and A Briefing for the Ascent, were frequently compared to the Beatles music by reviewers, and Taylor himself was often said to sound like John Lennon.

Taylor's band Daniel Amos also often received comparisons from reviewers, especially their 1978 album Horrendous Disc.

Tears For Fears: Their song "Sowing The Seeds Of Love" is heavily influenced by the 1967 Beatles. Also, their song "Shout" was owing to John Lennon's sound on his first solo album Plastic Ono Band. Their newest album as of 2005, Everybody Loves a Happy Ending, is self-consciously Beatlesque throughout.

Utopia: Notable for releasing an album directly parodying the Beatles, Deface the Music.

Ween

Weezer

Wilco

The Wackers Canadian band from Montreal. Particularly Beatlesque is the Hot Wacks LP (Elektra 1972) which yielded a single cover version of John Lennon's Oh My Love, and many shades of Abbey Road and The White Album.

The Wonders: Fictional one-hit wonder band from Tom Hanks' 1996 film That Thing You Do!. The group's songs and sound were intentionally modeled after

the Beatles of 1964.

World Party

XTC: Their albums Skylarking (produced by Todd Rundgren, above) and Oranges and Lemons, are particularly cited for the adjective. Even more so are their recordings as The Dukes of Stratosphere, which are deliberately reminiscent of the psychedelia of the 1960s.

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Beatmatching

Beatmatching is a technique employed by [DJs](#) to transition between two songs while performing either live at a club or event, for radio broadcast or for distribution on prerecorded mix tapes/cds, achieved by changing the tempo of a new track to match that of the currently playing track, then mixing between the two so there is no pause between songs. This is used to keep the flow of the music constant for the pleasure of the listener, both through appreciation of the quality of the mix between records and the lack of time between tracks played back to backs providing more [melody](#) and [rhythm](#) to dance to.

This technique became status quo on the [turntable](#), and many DJs continue to use vinyl records for their analog sound, manipulability, as well as their history and allure. Other DJs have switched to CD mixing technology that allows digital controls to mimic common techniques for physically manipulating records, due to their higher sound quality and the greater ease of finding and transporting a CD collection. More recently, technology has been developed that allows DJs to use actual vinyl records to manipulate mp3s and other digital tracks stored on their computer hard drives to produce the same effects.

History

Beatmatching was originally employed by DJ Francis Grasso in the late 60's/early 70's. Originally, the technique involved counting the tempo with a metronome and finding a record with the same tempo. Today, it involves changing the speed at which a recording is played back so that its tempo matches that of the song currently playing. In this way, the DJ can either simultaneously play two songs of different original tempos without their beats clashing (or "galloping") or can more smoothly transition between songs. The tempo of the recording can be changed through the use of specialized playback mechanisms. In the case of vinyl records, for example, the turntable would have a separate control for determining the relative speed (typically listed in percent increments) faster or slower the record can be played back. Similar specialized playback devices exist for most recorded media. Changing the speed of the record that is playing is called pitching or pitch shifting.

The following equipment is necessary for beat matching:

- Two turntables (T1 and T2) with pitch controls and slipmats
- At least two records (R1 and R2)
- One mixer or crossfader, capable of:
 - Variably blending the outputs of T1 and T2
 - Cueing the music playing on either turntable without outputting the sound to the audience
- Headphones
- A Public Address System (PA) or other form of amplification and speakers

The following skills are necessary for beat matching:

Selecting appropriate songs

Although experienced DJs often show off by beat matching songs that do not follow these rules, while learning it is best to select songs that with similar BPMs. You also generally want to choose a record on T1 with an instrumental outro or a record on T2 with an instrumental intro, to avoid a sound that is too cluttered during the time in which both records are playing. These instrumental parts do not need to be at the beginning or end of the song, and many DJs like to make smooth transitions at unexpected places.

Counting

In order to recognize the tempo of music, you must be able to count beats. Most music designed for dancing has a strong, apparent beat, and is in the 4/4 time signature, which makes beat matching easier. To properly beat match you need to be able to recognize the first beat of the measure or bar, or the 1 in a count of 1 2 3 4 1 2 3 4 . . . If you were to continue this count past 4, one minute later you will have arrived at the BPM. A quicker way to calculate the BPM is to use the same method as counting to one minute, but count to 15 seconds instead then multiply by 4.

When counting, it is also useful to think in broad terms about the sections of the song, which will usually have a length equal to some multiple of 4 bars. Most commonly, if you count the bars in a section of a song, they will be 4, 8, 16, 32, or 64 bars in length. This information helps the DJ decide at which point during T1 he must start T2 in order for the sounds of one track to fade as the other builds, or whatever effect is desired.

Slip-cueing

While one record is played over the main speakers, you must be able to find the appropriate place to come in on the other over your headphones. This is done by physically moving the record back and forth with your hand. The beat that you select should generally be a "hit" on the bass drum near the beginning of the song. This also should be the first beat of the measure. DJs will often use a sticker in center of their record to mark where the first main beat of the record takes place, to make it easier to find. Once found, you need to physically hold the record still and prevent it from spinning, thus pausing the sound. To start it again, simply release the record. You will need to physically rewind the record and start it several times, until you are confident that you have found the first beat and can start it at the exact moment that you desire.

Matching tempos

When two records are playing simultaneously, you listen to both and note which beat is running ahead or lagging behind, and adjust the pitch control accordingly. At least initially, it is best to make all adjustments on T2, so that the tempo of the music playing to the crowd is not erratic. Another technique, if you already know the BPMs for both records (because you have measured them yourself or looked them up in a reference guide or the internet), is to "cheat" and figure out how you need to adjust the pitch control mathematically. Many DJs use a combination of both, using measured BPMs to approximately match tempos and then fine tuning their adjustment by ear.

Step by step process of beatmatching

Assuming that you are already playing a record on T1,

1. Select desired song to mix in on R2.
2. Cue R2 on T2 to first main beat and pause it, using the headphones so that this process is not audible to the audience.
3. Count beats on the R1, and find the first beat of the measure.
4. Start R2 to correspond with the first beat of R1. At this point you will need to listen to both records, which can be accomplished two ways. Some mixers allow you to fade between both inputs in your headphones, but if you do not have this ability you can simply adjust your headphones to only cover one ear and listen to R1 over the main speakers.
5. Match tempos using the pitch adjust on T2. You will usually need to repeat Steps 4 and 5 a number of times before the tempos are actually locked together. You will know that you have succeeded when even after listening to R2 for a (relatively) long time, it will stay perfectly synched with R1.
6. Note the total percentage of the variation in speed needed and divide it by two. If you were to leave T1 at neutral and adjust T2 all the way to +6%, it would make pitch increase drastically on T2, so that your Barry White records would sound more like the Bee Gees). Instead, gradually slow down T1 to -3% (slowly enough that the crowd does not notice) and bring T2 to a more reasonable +3%. Then check you tempos one more time and repeat Steps 4 and 5 if necessary.
7. Pause R2, as in Step 2.
8. Set the mixer to play both records over the main speakers (usually done by setting the cross-fader in the middle position). So long as R2 is paused, the crowd will still hear only R1. Any movement on R2, however, will be audible to the crowd. This movement can be done intentionally as scratching.
9. Count beats on R1 and until you have reached an appropriate place to merge the two records. Often this will be the first beat not only of a measure but of a 4, 8, or 16 beat section.
10. Allow R2 to start in synch with R1.
11. Listen closely and make small adjustments to tempo and volume until the desired effect is achieved.
12. Remember to fade out R1 entirely when ready.

Once mastered, this skill allows you to layer one record over another and create smooth transitions between different songs. After you have matched beats, you can also fade in and out smoothly between songs, and cue back either song to the beginning, thus extending both songs indefinitely. The same technique can also be used to isolate [breaks](#), using two copies of the same record to extend a short "break-down" section as long as is desired.

[\(Turntablism\)](#) - [History](#) - [\(Roots\)](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-~~rap~~](#) - [Crunk](#) - [Electro](#) -

[Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Hardcore](#) - [Hip hop soul](#)
- [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#)
- [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Snap music](#) -
[Urban Pasifika](#)

Categories: [Disco](#)

Bebop

Bebop or **bop** is a form of [jazz](#) characterized by fast tempos and [improvisation](#) based on harmonic structure rather than melody. It was developed in the early and mid-1940s. [Hard bop](#) later developed from bebop combined with [blues](#) and [gospel music](#).

Style

Many bebop tunes were based on the [chord progressions](#) (also called chord changes) from popular songs. (The technical term for such tunes is contrafacts or contrafactions.) A (slightly shortened) version of the chord changes to the song "I Got Rhythm" by George Gershwin was so often used that they are often referred to simply as "Rhythm changes." Contrafaction was already a well-established practice in earlier jazz, but came to be central to the bebop style. In part this was because the extremely fast tempos favored by boppers often did not suit the original melody, and because they often further altered the original chords or even combined chords from two different tunes. In part the use of contrafacts had a practical purpose: small record labels like Savoy, which documented the early bebop movement, often wished to avoid paying copyright fees for pop tunes.

Bebop composers and improvisers, particularly Charlie Parker, stylistically employed frequent use of upper chord tones, i.e., ninths, elevenths, and thirteenth, creating a more colorful and rich harmonic sound than past jazz styles. As the bebop language developed, these "altered chords" were used less for coloration than as fundamental building blocks of new harmonic spaces. The soloist's implied switch from an original to a reconstructed space created a narrative of liberation.

With the emergence of [hard bop](#) and [modal jazz](#) in the late 1950s and early 1960s, each altered chord was seen to imply a scale or mode (Gioia 299). The capacity to improvise over a complex sequence of altered chords using only the implied scales requires a mental agility of a mathematical, problem-solving kind that is another hallmark of bebop. These techniques have moved from the avant-garde to become part of the mainstream language of jazz, a language jazz musicians master as a rite of passage.

Bebop was also heavily characterized by the flattened fifth. The flattened fifth, one of the two strong dissonances on the diatonic scale, was a relatively new addition to popular music at the time. Although it had occasionally been used for passing chords or special harmonic effects in the 20s or 30s, and is an intrinsic member of the "blues" scale derived from African music (Gioia 9), the feature had never played an integral role in the foundation of a style to the extent it does in bebop. After roughly a decade, the flattened fifth would become a blue note just as common as the undetermined thirds and sevenths in traditional [blues](#) (Brendt 15).

This is related to the harmonic technique of tritone substitution. Here, the familiar series of perfect cadences is replaced by chromatic motion of the root. Thus, the standard "IIm7 - V7 - I" sequence, a building block of the 20th century popular song, is reconstructed as "IIm7 - mII7 - I". A bebop musician like Thelonious Monk, confronted with a chord marked as G7 (G dominant seventh) resolving to C, would often replace it with Dm7 (Dm dominant seventh).

Bebop differed drastically from the highly organized compositions and "solid, yet springing 4/4 propulsion" of the swing era, and was instead characterized by fast tempos, complex harmonies, intricate melodies, and rhythm sections that laid down a steady beat only on the bass and the drummer's ride cymbal (Rosenthal 12). The music itself was jarringly different to the ears of the public, who were used to the bouncy, organized, danceable tunes of those like Benny Goodman and Glenn Miller during the swing era. Instead, bebop appeared to sound racing, nervous, and often fragmented. Everything was condensed, and no notes except the absolutely necessary were added. As one bebop musician said, "everything that is obvious is excluded" (Gitler 16), which often amounted in the music going above the heads of listeners. The style was also highly dependent on improvisations, which even include non-traditional solo instruments

such as the drums. In the playing, a theme would be presented in unison at the beginning and the end of each piece, with improvisational solos making up the body of the work.

The classic bebop combo consisted of saxophone, trumpet, bass, drums, and piano. This was a format used (and popularized) by both Charlie Parker (alto sax) and Dizzy Gillespie (trumpet) in their 1940s groups and recordings, sometimes augmented by an extra saxophonist or guitar.

Later codifications of bebop harmony emerged, notably in the teachings of pianist/educator Barry Harris, who encouraged players to learn "bebop scales" for improvising such as the Bebop Minor (I-II-mIII-III-IV-V-VI-mVII), the Bebop Dominant (I-II-III-IV-V-VI-mVII-VII), and the Bebop Half-Diminished (I-mII-mIII-IV-mV-mVI-mVII). A feature of these scales is that when they are played in 8ths, up or down, players automatically play a tone featured in the corresponding chord on every 4/4 beat.

Etymology

The name *bebop* (also called **rebop**) is an onomatopoeic imitation of a characteristic quick two-note phrase that was played together by the lead instruments to introduce a solo or end a song. It is also the name of one of the first jazz pieces tending from Swing toward Bebop by Dizzy Gillespie.

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- Rosenthal, David. *Hard bop: Jazz and Black Music, 1955-1965*. New York : Oxford University Press, 1992.

Bebop musicians

Notable musicians identified with bebop:

Julian Adderley, alto sax
Clifford Brown, trumpet
Ray Brown, bass
Don Byas, tenor sax
Charlie Christian, guitar
Kenny Clarke, drums
Tadd Dameron, piano
Miles Davis, trumpet
Kenny Dorham, trumpet
Dizzy Gillespie, trumpet
Dexter Gordon, tenor sax
Wardell Gray, saxophone
Al Haig, piano
Barry Harris, piano
J.J. Johnson, trombone
Duke Jordan, piano
Stan Levey, drums
John Lewis, piano
Charles Mingus, bass
Thelonious Monk, piano
Fats Navarro, trumpet
Charlie Parker, alto sax
Sonny Rollins, tenor sax
Sonny Stitt, tenor and alto sax
Oscar Pettiford, bass
Tommy Potter, bass
Bud Powell, piano
Max Roach, drums
Red Rodney, trumpet
Lucky Thompson, tenor sax
George Wallington, piano

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - **Bebop** - [Dixieland](#) - [Calypso jazz](#) -
Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu](#)
[jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Bel canto

Bel canto (Belcanto, bel canto) (Italian, *beautiful singing*) is an Italian musical term. It refers to the art and science of vocal technique which originated in Italy during the late sixteenth century and reached its pinnacle in the early part of the nineteenth century during the Bel Canto [opera](#) era. Rossini, Bellini, and Donizetti are the best-known exponents of this style, which flourished from approximately 1810 to 1830. Some would credit the 17th century composer Pietro Cavalli with introducing bel canto, but his smooth and flowing melodic lines form a different style that belongs to a different era.

Bel canto singing is characterized by a focus on perfect evenness throughout the voice, skillful legato, a light upper register, tremendous agility and flexibility, and a certain lyric, "sweet" timbre. Operas of the style featured extensive and florid ornamentation, requiring much in the way of fast scales and cadenzas. Emphasizing technique over volume, bel canto style has famously been linked to an exercise said to demonstrate its epitome, where a singer holds a lit candle to her mouth and sings without causing the flame to flicker.

While the bel canto period is typically dated to the early 19th century, the term itself did not come to be commonly used in its current sense until the middle of the 19th century. It was at this time that composers such as Wagner began to call for larger, more dramatic voices; opponents of this trend complained, with Rossini, "Alas for us, we have lost our bel canto."

The sopranos Maria Callas and Joan Sutherland were probably the best-known bel canto singers of the postwar period. (Virginia Zeani and Leyla Gencer were both bel canto soprani of equal abilities, but they made fewer recordings and, thus, were less famous in America.) For many years, the bel canto [tenor](#) was a rarity; however, since the appearance of Chris Merritt and Rockwell Blake they have been making a comeback. Skilled bel canto tenors of today include Juan Diego Florez and William Matteuzzi.

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"Bel Canto". James A. Stark. University of Toronto Press (2003) ISBN 0802086144

The Twilight of Belcanto. Leonardo Ciampa. AuthorHouse; 2nd edition (2005) ISBN 1418459569

"Bel Canto: Principles and Practices". Cornelius L. Reid. Joseph Patelson Music House (1950) ISBN 0915282011

Bell

A **bell** is a simple sound-making device. The bell is a [percussion instrument](#) and an [idiophone](#). Its form is usually an open-ended hollow drum which resonates upon being struck. The striking implement can be a tongue suspended within the bell, known as a *clapper*, a small, free sphere enclosed within the body of the bell, or a separate mallet.

Bells are usually made of metal, but small bells can also be made from ceramic or glass. Bells can be of all sizes: from tiny dress accessories to church bells literally weighing tons.

Church and temple bells

In the Western world, its most classical form is a church bell or town bell, which is hung within a tower and sounded by having the entire bell swung by ropes, whereupon an internal hinged tongue strikes the body of the bell (called a free-swinging bell). A set of bells, hung in a circle for change ringing, is known as a ring of bells.

In the Eastern world, the traditional forms of bells are temple and palace bells, small ones being rung by a sharp rap with a stick, and very large ones rung by a blow from the outside by a large swinging beam. This last technique is employed world-wide for some of the largest tower-borne bells, because swinging the bell itself could damage the tower.

In the Roman Catholic Church and among some High Anglicans, small hand-held bells, called Sanctus or sacring bells, are often rung by a server at Mass when the priest holds high up first the host, and then the chalice immediately after he has said the words of consecration over them (the moment known as the Elevation). This serves to indicate to the congregation that the bread and wine have just been transformed into the body and blood of Christ (see transubstantiation), or, in the less rigorous Anglican teaching, that Christ is now really present in the elements, and that what the priest is holding up for them to look at is Christ himself.

Buddhist bells

Japanese Buddhist bells are used in religious ceremonies. Suzu bells, meaning "cool and refreshing," are the smallest bells and contain metal pellets. The next largest bell is the Kane bell. The largest bell is the furin, or wind bell, which is a form of wind chime.

Bells as musical instruments

Some bells are used as [musical instruments](#), such as clock chimes, carillons, or ensembles of bell-players, called bell choirs, using hand-held bells of varying tones. A "ring of bells" is a set of 4 to twelve bells or more used in change ringing, a particular method of ringing bells in patterns. A "peal" in changing ringing may have bells playing for several hours, playing 5,000 or more patterns without a break or repetition.

Ancient Chinese bells

The ancient Chinese had bronze bells called zhong (钟) which were used as musical instruments. Some of these bells were dated from 2000 to 3600 years old. These bells can each produce two tones. These bells usually have inscriptions on them from which scholars used as references for studying ancient Chinese writings (a.k.a. Bronzeware script). Another related ancient Chinese musical instrument is called qing (磬 pinyin qing4) but it was made of stone instead of metal.

Bellmaking

The playing of bells is known as bellringing, and such a bell produces a very loud, clear tone. If the bell is mounted as cast, it is called a "maiden bell" while "tuned bells" are worked after casting to produce a precise note. The traditional metal for these bells is a bronze of about 20% tin. Known as bell metal, this alloy is also the traditional alloy for the finest Turkish and Chinese [cymbals](#). Other materials sometimes used for large bells include brass and iron. The process of casting bells is called bellmaking.

Belltowers

Bells are also associated with clocks, indicating the hour by ringing. Indeed, the word clock comes from the Latin word *cloca*, meaning bell. Clock towers or bell towers can be heard over long distances which was especially important in the time when clocks were too expensive for widespread use.

In the case of clock towers and grandfather clocks, a particular sequence of tones may be played to represent the hour. One common pattern is called the "Westminster Quarters," a sixteen-note pattern named after the Palace of Westminster which popularized it as the measure used by Big Ben.

Famous bells

Big Ben is the hour bell of the Great Clock in St. Stephen's Tower at the Palace of Westminster, the home of the Houses of Parliament in the United Kingdom.

The Great Bell of Dhammazedi may have been the largest bell ever made. It was lost in a river in Myanmar after being removed from a temple by the Portuguese in 1608. It is reported to have been about 300 tonnes in weight. The largest bell still in existence may be the Great Mingun Bell, located in Mingun, Myanmar. It weighs 90 tonnes (200,000 lb).

Great Tom is the bell that hangs in "Tom Tower" (designed by Christopher Wren) of Christ Church, Oxford. It was cast in 1680, and weighs over six tons. Great Tom is still rung 101 times at 21:05 every night to signify the 101 original scholars of the college.

The Liberty Bell is an American bell of great historic significance, located in Philadelphia, Pennsylvania. It previously hung in Independence Hall and was rung on July 4, 1776 to mark American independence.

Sigismund is a bell in the Wawel Cathedral in Kraków, Poland, cast in 1520. It is rung only on very significant national occasions, the most recent of which was the death of Pope John Paul II.

The Tsar-Kolokol III bell by the Motorin Bellfounders would have been larger than even the Great Mingun Bell at more than 200 tons, but it was never rung and broke in 1737. It is on display in Moscow, Russia inside the Kremlin.

The largest swinging bell is the World Peace Bell in Newport, Kentucky, cast by Paccard of France. The bell itself weighs 66,000 lb while with clapper and supports the total weight which swings when the bell is tolled is 89,390 lb.

Pummerin in Vienna's Stephansdom is the most famous bell in Austria and the fifth largest in the world.

The St. Petersglocke, in the local dialect of Cologne also called "Decke Pitter" (fat Peter), is a Bell in the Cologne Cathedral. It weighs 24 tons and was cast in 1922. At this time, it was the largest free-swinging bell in the world. It swings around the top, while the World Peace Bell swings around the Center of Gravity, which is more like turning than like swinging. So, depending on the point of view, the St. Petersglocke may be up to now the largest free-swinging bell in the world. And, because of the Doppler Effect, a bell which swings around the top has a better sound than a bell which swings around the gravity point.

Chimes

A variant on the bell is the [tubular bell](#) or *chimes*, composed of several metal tubes which are struck manually with hammers. In the case of wind or aeolian chimes, the tubes are blown against one another by the wind.

Benefit concert

A **benefit concert** is a [concert](#) featuring musicians, comedians, or other performers that is held for a charitable purpose, often directed at a specific and immediate humanitarian crisis. Such events raise both funds and public awareness to address the cause at issue.

Benefit concerts typically feature popular performers working for little or no pay. The largest such effort in recent memory was the multi-venue Live 8 concert organized by Bob Geldof, who has arranged a number of similar events. Benefit concerts were also arranged following the 2004 Indian Ocean earthquake and Hurricane Katrina. America: A Tribute to Heroes was a benefit concert organized in the aftermath of the September 11, 2001 attacks on the World Trade Center and The Pentagon by the four major United States television networks.

Albums or video recordings of performances at benefit concerts can provide additional revenue for the charitable cause to which the event is directed. Furthermore, the importance of the cause can lead musicians to put aside long-held grudges. Examples of this include the brief reunion of Roger Waters with Pink Floyd for their Live 8 performance; and the first post-break-up reunion of Simon and Garfunkel at a 1972 concert in support of presidential candidate George McGovern.

Notable benefit concerts

Other notable benefit concerts have included the following:

December 28, 1791 - a benefit concert is held in Prague for the family of Wolfgang Amadeus Mozart.

December 22, 1808 - Ludwig van Beethoven held a benefit concert which was over four hours long and included the premiers of the Fifth and Sixth Symphonies, along with Piano Concerto No. 4 and pieces of the Mass in C. 8 February 1847, Johann Strauss II premiers his 'Explosions-Polka' written for the 'Lust-Explosionsfest' (Joyful Explosions Festival), a benefit concert held in the Sträußl-Säle of the Josefstädter Theater.

January 16, 1853 - Johann Strauss II recovers from an illness in order to premier his new waltz, Phönix-Schwingen at a benefit concert.

In 1955, Dorothy Buffum Chandler organizes a concert featuring Dinah Shore, Danny Kaye and Jack Benny that raised \$400,000 towards building a performing arts center for Los Angeles.

On August 1, 1971, partially at the behest of Ravi Shankar, George Harrison hold the Concert for Bangladesh in Madison Square Garden, featuring Bob Dylan, Eric Clapton, Ringo Starr, Billy Preston, Leon Russell, Klaus Voormann, and Badfinger.

On January 18, 1973 - The Rolling Stones raise over \$350,000 for victims of an earthquake that had destroyed Managua, the capital of Nicaragua, on December 22, 1972.

January 9, 1979 - The Music for UNICEF Concert is held at the United Nations General Assembly and broadcast worldwide to raise money for UNICEF and mark the International Year of the Child.

December 26-December 29, 1979 - Concerts for the People of Kampuchea is held at the Hammersmith Odeon, benefitting the citizens of Cambodia who were victims of the tyrannical reign of dictator Pol Pot

January 13, 1980 - The Beach Boys, Grateful Dead, and Jefferson Starship headline a concert at Oakland Coliseum for the benefit of the people of Kampuchea (now Cambodia).

July 13, 1985 - The Live Aid benefit concert takes place in multiple venues, including London, Philadelphia, Sydney and Moscow.

September 22, 1985 - the first Farm Aid concert, organized by Willie Nelson and John Mellencamp to raise money for family farmers in the United States is held in Champaign, Illinois.

On July 30, 2003, 450,000 spectators see The Rolling Stones, AC/DC, The Guess Who, and others at the largest concert in Canadian history, the Molson Canadian Rocks for Toronto concert in Toronto, Ontario, Canada, held to prove that the city is safe from SARS.

Parodies and other references

Like other notable cultural phenomena, benefit concerts have been the subject of parody. For example, a South Park episode, Chef Aid, features a concert held for the benefit of Chef, featuring performances by Elton John, Ozzy Osbourne, and Meat Loaf.

Beneventan chant

Beneventan chant is a liturgical [plainchant](#) repertory of the Roman Catholic Church, used primarily in the orbit of the southern Italian ecclesiastical centers of Benevento and Montecassino, distinct from [Gregorian chant](#) and closely related to [Ambrosian chant](#). It was officially supplanted by the Gregorian chant of the Roman rite in the 11th century, although traces remain.

History

References

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Bhangra

Bhangra (Punjabi: ਭਾਂਗਰਾ, *bhaEgʌ*) is both a lively dance which is from the region of Punjab, now divided between North India and Pakistan, and the musical accompaniment to the dance. A variety of popular music, also called Bhangra, has developed from these traditions and has a keen youth following around the world.

Music of India: Topics

Bhajan **Bhangra**

Filmi Ghazal

Timeline and Samples

Genres [Classical](#) ([Carnatic](#) and [Hindustani](#)) - Rock - Pop - Hip hop

Awards Bollywood Music Awards - Punjabi Music Awards

Charts

Festivals Sangeet Natak Akademi – Thyagaraja Aradhana – Cleveland
Thyagaraja Aradhana

Media *Sruti, The Music Magazine*

[National anthem](#) "Jana Gana Mana", also national song "Vande Mataram"

Bhangra is a fusion of music, [singing](#) and the beat of the dhol drum, a single stringed instrument called the iktar (ektara), the tumbi and an instrument reminiscent of an enlarged pair of tongs called chimta. The accompanying songs are small couplets written in the Punjabi language called *bolis*. They relate to harvest celebration, love, patriotism or current social issues.

Today the word *Bhangra* is more associated with the style of [dance pop music](#) derived from the above mentioned musical accompaniment. The dhol's smaller cousin, the dholaki, is sometimes used instead of or in addition to the dhol. Additional [percussion](#), including tabla, is frequently used in bhangra.

Bhangra has always been popular amongst Punjabi people all over the world, but it has enjoyed a resurgence over the last ten years or so. Its raw traditional sound is often supplemented with contemporary musical styles. In its more recent history, bhangra has been fused with [disco](#), [reggae](#), [techno](#), [house](#), [rap](#), [ragga](#) and now jungle. In fact, these new styles have been so successful that modern bhangra is now being re-exported back to India. Most of this tends to come from the UK Desi scene, a subculture found amongst the South Asian diaspora.

Both collegiate and non-collegiate Bhangra competitions are held throughout the world, especially in the Punjab (India), United States, Canada, and the UK. Some competitions in the United States include:

Bhangra Blowout in Washington, D.C.

Bruin Bhangra in Long Beach, California

Bhangra Fusion in Ann Arbor, Michigan

Dhol Di Awaz in the San Francisco Bay Area

South Beach Bhangra in Miami

Notable Bhangra artists

(alphabetical by first name or stage name)

1 T D

A.S. Kang

Abrar-ul-Haq

Akram Rahi

Amar Singh Chamkila

Amrinder Gill

Amrita Virk

Apna Sangeet

Ashok Masti

Ataullah Isivi

B21

Babbu Mann

Balkar Sidhu

Balwinder Safri (of the Safri Boyz, aka Safri Boys)

BEE2

Benjie Shah

BBT

Big Dippers

Bikram Singh

Daler Mehndi

DJ GT

DJ Karan

Dr. Zeus

Gurdas Maan

Hans Raj Hans

Harbhajan Mann

Harjit Harman

Inderjit Singh

Jasbir Jassi

Jaspinder Narula

Jassi Sidhu

Jassi Sohal

Jawad Ahmed

Jazzy B

K.S. Makhan

Kamal Heer

Kuldip Manak

Kulwinder Dhillon

Lehmber Hussainpuri

Malkit Singh

Manmohan Waris

Nachattar Gill

Pammi Bai

Preet Brar

Punjabi MC

Ravinder Grewal

RDB

Romi Gill
Ryan Singh
The Sahotas
Sardool Sikander
Satwinder Bitti
Sukshinder Shinda
Surjit Bindrakhia
Surinder Shinda
Bohemia The Punjabi Rapper

Bands

Anakhi
Apna Sangeet
Heera Group
Premi
Sahotas
Safri Boys

Producers

Aman Hayer
Bally Jagpal
Bally Rai
Bally Sagoo
BBC Soundcrew
DJ Karan
DJ S
DJ Stormz
Desi Elite Sounds Inc.
Panjabi By Nature
Panjabi MC
Rishi Rich
Shin G.C.
Sukshinder Shinda
Taj-E

Bhangragga

Bhangragga is a slang term for the style of [music](#) incorporating elements of [Bhangra](#) and dancehall reggae (or [Ragga](#), short for the word Raggamuffin). The sound is very [percussion](#)-heavy - a distinct holdover from Bhangra - with a propulsive beat clearly designed for dancing. The Dancehall influence can be felt through the use of pre-programmed music, similar to Dancehall "riddims". Lyrically, the style features a combination of Sub-Continental-accented (usually Indian) vocals delivered in the clipped style associated with Dancehall - and sometimes including the Patois of the latter style. This style is almost exclusively a British phenomenon, as the two cultures involved in its genesis mix reasonably freely there. The most successful exponent, however, is Apache Indian, who had a world-wide hit with *Boom-Shak-A-Lak*, which was included on the [soundtrack](#) to the film *Dumb and Dumber*, among others.

The style is also known as **Bhangramuffin** and may also be known as **Bhangra-wine**.

Bicinium

In [music](#) of the [Renaissance](#) and early [Baroque](#) eras, a **bicinium** (pl. **bicinia**) was a composition for only two parts, especially one with a pedagogical purpose.

The term has had two usages in music history:

1. Recently, the term has come to mean any composition at all from the Renaissance or early Baroque period for two vocal or instrumental parts.
2. Historically, a bicinium referred specifically to a two-part composition used as a teaching tool, most often in Protestant, German-speaking areas.

The term was first used in Poland, by Jan z Lublina in a treatise of 1540. Volumes of bicinia were published in the next several decades in Germany, the Low Countries, and even in Italy, as the usefulness of bicinia as teaching aids became apparent. In addition, Martin Luther had strongly expressed that children should learn both music, and the [psalms](#): bicinia with German texts from the Psalms fulfilled his purpose.

Students could be expected to master singing a single part in a [duet](#) more easily than a part in a larger ensemble. Usually a bicinium was designed to be sung or played by students of the same age and ability, rather than for a single student and a teacher.

This model of moving from two-part study, writing, and singing to three parts and then more was adopted by Heinrich Glarean in his *Dodecachordon* (1547), one of the most influential [music theory](#) and pedagogy treatises of the Renaissance.

In a similar manner, present-day music students typically learn [counterpoint](#) first by writing in two parts, and then later in three, only moving to four or more parts after mastering the earlier stages.

A similar pedagogical composition for three voices is known as a **tricinium** (pl. **tricinia**).

Further reading

- Articles "bicinium," "tricinium" in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
- Andrea Bornstein, *Two-Part Italian Didactic Music: Printed Collections of the Renaissance and Baroque (1521-1744)*. 3 vols (Ut Orpheus Edizioni, Bologna 2004). ISBN 88-8109-449-5 — A study of the Italian duo throughout the Renaissance and the Baroque.

Categories: [Renaissance music](#) | [Baroque music](#) | [Musical forms](#)

Big band

A **big band** is a large [musical ensemble](#) that plays [jazz](#) music. The term is synonymous with the bands of the [Swing](#) Era, which were popular through the 1930s and 1940s, but is generally applied to any large jazz ensemble. The term **jazz orchestra** is also used.

Music for big band is highly 'arranged', leaving only specified gaps for jazz soloists, in contrast to the [improvisational](#) nature of most jazz combos.

Structure

The [band](#) is divided up into a number of sections, by instrument. While composers and arrangers have written for many combinations of instrument, conventional bands since the 1930s have had a [rhythm](#) section (composed of [drums](#), [bass](#), [piano](#), and possibly [guitar](#)), a trumpet section, a trombone section, and a saxophone section. In the second half of the twentieth century, a standard 17-piece instrumentation evolved, for which many commercial arrangements are available. This instrumentation consists of five saxophones, four trumpets, four trombones and a four-piece rhythm section.

Saxophone section

The [saxophone](#) section (known as *the reeds*, *the sax section*, or just *the saxes* in jazz parlance) usually comprises five players: two altos, two tenors and one baritone. The 'leader' of the section, who sets overall style, volume, and phrasing, is always the first alto player. If the arrangement requires it, the players double on other [wind instruments](#), such as [flute](#), [clarinet](#), and soprano saxophone.

The sax section represents the 'backbone' of the wind instruments in that they frequently carry the tune or provide backing harmonies underneath a soloist or section solis. As the saxophone is physically less demanding than brass instruments, they are usually written to play a great deal of the time in typical bigband arrangements. Saxes when playing along with brass in an [ensemble](#) are said to 'soften' the sound of the brass but give it support.

Because of the shape and the fact that the sound emanates from the open keys as well as the bell, a saxophone cannot be muted for effects or volume reduction. It can only be played louder or more softly. Effects in the sax section are provided by using the alternative instruments such as flutes, clarinets, sopranos etc.

Brass section

The [brass](#) section is a collective term for the trombone and trumpet sections. Quite often these sections play the same phrases and rhythms, for a powerful, brassy sound. These instruments can also make use of sound-changing mutes, which are widely used in jazz.

Trumpet section

The [trumpet](#) section usually comprises four (sometimes five) players, each playing a separate part. The section leader is usually the first (or *lead*) trumpet, who plays the highest and most strenuous part. When the whole band is playing *tutti* (in unison, or all the same), the lead trumpet player is still considered the lead player of the band and is followed in phrasing, articulation, etc., by the rest of the band. The second trumpet player is usually the [jazz](#) soloist. The other players are generally assigned progressively lower pitch parts.

Trombone section

This is similar in formation to the trumpet section, except that there are three tenor trombones and one bass trombone. The trombone section provides a deeper sound than that of the trumpets.

Unusually, a French horn can be grouped into the trombone section in place of a tenor or bass trombone.

Rhythm section

The rhythm section strictly speaking comprises [drums](#), double bass (or [bass guitar](#)) and [guitar](#). Although the [piano](#) is grouped as a rhythm section member, his/her part in providing rhythm is minimal. The function of the piano player, apart from solos, is to punctuate various accents, provide replies, counter melodies etc. and provide fills in the music. The piano player can also contribute to the harmonic richness of the rhythm section by playing upper extensions of the chords played by the guitar. In some arrangements, there is no written piano part, or only chords.

The guitar in a big band is mostly used as a pure rhythm instrument in that it plays straight time. That is, in a 4/4 tune, the guitarist will play four beats in every bar. The guitarist sometimes takes solos, but usually not as many as the piano. Many people agree that one of the greatest exponents of the art of big band guitar playing was Freddie Green of the Count Basie orchestra.

The double bass player, or bass guitarist, is sometimes said to be the most important member of the rhythm section because this instrument not only provides the beat, but gives a foundation (the roots) to the harmony. It can be heard and sometimes felt by all the band below all the other instrumentalists. The bass player usually plays four beats in every bar of a 4/4 tune and is usually playing continuously without rests throughout the tune. To achieve a good swing feeling the bass player will try to play extreme legato making all the notes run into one another giving a continuous but pulsating sound. Staccato bass playing is usually avoided except in non swing tunes.

The drummer is also a most important member of the rhythm section who together with the bass and guitar (if present) form the core of a solid 'timekeeping' machine. The drum kit usually comprises, bass drum, tom-tom(s), snare drum, ride cymbal, hi-hat or 'sock' cymbal, crash cymbal and sometimes other cymbals. In big band music the drummer usually only plays the bass drum lightly (to keep himself in time) to avoid interfering with the bass player. The main pieces of kit used are the snare drum, hi-hat and ride cymbal. In drum solos the drummer will almost always use most or all of his kit to achieve variety.

Although not intended to be heard *above* the wind instruments, the rhythm section is essential both to the band and to the audience in providing the important pulse in the music that is so important for dancing and listening to. The rhythm section is sometimes referred to as the 'powerhouse' or engine room of the band as one of its main purposes is to drive the band forward at a steady rate. The rhythm section is sometimes said to provide a large part of the 'swing' to a band. A rhythm section not playing together will not [swing](#) and will sound stiff and awkward. When playing together properly, the rhythm section achieves what is known in electronics terms as 'phase-lock' and are totally together in tempo and phase. Under these conditions, the rhythm section is said to be 'swinging'.

Big band arrangements

Musical arrangements for big bands often make use of several common compositional techniques.

Trumpet parts can be arranged in close harmony (called a thickened line) to give a broader impression of the melody. On other occasions, trumpets play in unison, giving a powerful, penetrating sound that cannot be achieved by a single trumpet. Groups of two or three trumpets are sometimes used in simple harmony.

The baritone saxophone may be written to play the lead alto part an octave lower to reinforce the melody and provide an effective '5 part' harmony in close harmony saxophone *solis*. The baritone saxophone is sometimes written with the trombones, (especially in bands without a bass trombone) to give extra richness at the bottom of the trombone section. On occasions, the baritone sax can double with the bass player and bass trombone to create very heavy bass lines or riffs.

History

[Swing](#) bands were very popular from the late 1920s to the early 1950s.

Later bandleaders played different styles of jazz with their bands. For example, the Gil Evans Orchestra pioneered the '[cool](#)' style, and the Jaco Pastorius Big Band played [fusion](#).

Modern big bands can be found playing all styles of jazz.

Category: [Musical groups](#)

Binary form

Binary form is a way of structuring a piece of [music](#) into two related sections, both of which are usually repeated.

Binary form was popular in the [Baroque period](#), often used to structure movements from [sonatas](#) for [keyboard instruments](#). It was also used for short one movement works. However, around the middle of the 18th century, the form largely fell from use as [sonata form](#) and organic development gained prominence. When it is found in later works, it usually takes the form of the theme in a set of variations. Many larger forms incorporate binary structures, and many more complicated forms (such as sonata forms) share certain characteristics with binary form.

Structure

Most strictly, a piece in binary form is characterized by two complementary, related sections of roughly equal duration. The first section will start in a certain [key](#), and will usually modulate to a related key:

- compositions in major keys will typically modulate to the dominant, the fifth scale degree above the tonic
- compositions in minor keys will typically modulate to the relative major, the major key centered on the third scale degree above the tonic.

The second section of the piece begins in the newly established key, where it remains for an indefinite period of time. After some harmonic activity, the piece will eventually modulate back to its original key before ending. In 18th Century compositions, it was common for both A and B sections to be separated by double bars with repeat signs, meaning both sections were to be repeated.

Binary form is usually characterised as having the form *AB*, though since both sections repeat, a more accurate description would be *AABB*. Others, however, prefer to use the label *AA'*. This second designation points to the fact that there is no great change in character between the two sections. The [rhythms](#) and [melodic](#) melodic material used will generally be closely related in each section, and if the piece is written for a [musical ensemble](#), the [instrumentation](#) will generally be the same. This is in contrast to the use of [verse-chorus](#) form in [popular music](#) - the contrast between the two sections is primarily one of the keys used.

Further Distinctions

A piece in binary form can be further classified according to a number of characteristics:

Simple vs. Rounded

Occasionally, the *B* section will end with a "return" of the opening material from the *A* section. This is referred to as **rounded binary**, and is labeled as *ABA'*. In rounded binary, the beginning of the *B* section is sometimes referred to as the "bridge", and will usually conclude with a half cadence in the original key. Rounded binary is not to be confused with ternary form, also labelled *ABA* - the difference being the *B* section in ternary form is completely contrasting with the *A* material, as in, for example, a minuet and trio.

If the *B* section lacks such a return of the opening *AA* material, the piece is said to be in **simple binary**.

Sectional vs. Continuous

If the *A* section ends with an Authentic (or Perfect) cadence in the tonic key, the design is referred to as a **sectional binary**. This refers to the fact that the piece is in different tonal sections, each beginning at ending in their own respective keys.

If the *A* section ends with any other kind of cadence, the design is referred to as a **continuous binary**. This refers to the fact that the *B* section will "continue on" with the new key established by the cadence at the end of *A*.

Symmetrical vs. Asymmetrical

If the *A* and *B* sections are roughly equal in length, the design is referred to as **symmetrical**.

If the *A* and *B* sections are of unequal length, the design is referred to as **asymmetrical**. In such cases, the *B* sections is usually substantially longer than the *A* section.

See Also

- [Musical form](#)
- [Sonata form](#)

Bird song

Bird songs are certain vocal sounds that birds make—in non-technical use, those sounds that are melodious to the human ear. In ornithology, bird 'songs' are often distinguished from shorter sounds, which may be termed 'calls'.

Definition

The distinction between songs and calls is somewhat arbitrary. Ehrlich et al. say that songs are longer and more complex, and that calls tend to serve such functions as alarms or keeping members of a flock in contact, while songs claim territory and advertise for mates. Other authorities such as Howell (1994) make the distinction based on function, so that even short vocalisations such as those of pigeons are considered songs—and even non-vocal sounds such as the drumming of woodpeckers and the "winnowing" that snipes' wings make in display flight. Still other investigators say that song must have syllabic diversity and temporal regularity akin to the repetitive and transformative patterns which define [music](#).

Bird song is best developed in the order Passeriformes. Most song is emitted by male rather than female birds.

Anatomy

The avian vocal organ is called the syrinx; it is a bony structure at the bottom of the trachea (unlike the larynx at the top of the mammalian trachea). The syrinx and sometimes a surrounding air sac resonate to vibrations that are made by membranes past which the bird forces air. It controls the pitch by changing the tension on the membranes and controls both pitch and volume by changing the force of exhalation. The bird can control the two sides of the trachea independently, which is how some species can produce two notes at once.

Learning

It has been known since time immemorial that the songs of different species vary, and are more or less characteristic of the species. In modern-day biology, bird song is typically analysed using acoustic spectroscopy. Species vary greatly in the complexity of their songs and in the number of distinct kinds of song they sing (up to 3000 in the Brown Thrasher); in some species, individuals vary in the same way. In a few species such as starlings and mockingbirds, songs imbed arbitrary elements learned in the individual's lifetime, a form of mimicry (though maybe better called "appropriation" [Ehrlich et al.], as the bird doesn't pass for another species). In many species it appears that although the basic song is the same for all members of the species, young birds learn the details of their songs from their fathers, and this allows variations to build up over generations, a form of dialect.

Birds learn songs early in life with subvocalizations that develop into renditions of adult songs. Zebra Finches, the most popular specimen used in birdsong research, develop a version of a familiar adult's song after 20 or more days from hatch. By around 35 days, the chick will have learned the adult song. By around 60 days rehearsal has perfected the song which after another 30 days, at sexual maturity, becomes invariant.

Research indicates bird song is a form of motor learning that involves regions of the basal ganglia. Models of bird song motor learning are sometimes used as a model for how humans learn speech, and indeed they share many similarities, such as requiring teachers, practice, error-correction, and eventually becoming more difficult to learn after the bird or human reaches sexual maturity.

Researchers suggest birds learn songs, rather than inherit their sounds genetically. Research has hypothesized learned songs allow the development of more complex songs through cultural interaction, it allows intraspecies dialects that help birds stay with their own kind within a species, and it allows birds to adapt their songs to different acoustic environments. (Slater, 1989)

Neurology of song production and learning

Birdsong learning occurs along neural pathways that connect the hyperstriatum ventralis, which is a region unique to the avian pallium, to the robust nucleus of the archistriatum. The pathway traverses the paraolfactory lobe, the dorso-lateral division of the medial thalamus, and the lateral magnocellular nucleus of the anterior neostriatum. (The neostriatum is similar to the putamen in the basal ganglia of mammals.) Cells in along the learning pathway accumulate testosterone, suggesting androgens might be involved in birdsong learning.

Birdsong production is generally thought to start at the nucleus uvaeformis of the thalamus with signals emanating along a pathway that terminates at the syrinx. The pathway from the thalamus leads to the interfacial nucleus of the neostriatum, high vocal center, which is the hyperstriatum ventralis, then to the robust nucleus of the archistriatum, the dorso-lateral division of the medial thalamus and to the tracheosyringeal nerve.

Disruptions along the learning pathway between 20 and 60 days of a finch's life permanently damages the bird's song, but has no effect if the same pathways were disrupted later in life. Disruptions along the production pathways can always damage a birds ability to sing.

Recent research in birdsong learning has focused on the area ventralis of Tsai, which produces dopamine to the paraolfactory lobe, the lateral magnocellular nucleus of the anterior neostriatum and the ventrolateral medulla. Other researchers have explored the possibility that the high vocal center is responsible for syllable production, while the robust nucleus of the archistriatum, the primary song output nucleus, may be responsible for syllable sequencing and production of notes within a syllable.

Language

The [language of the birds](#) has long been a topic for anecdote and speculation. Certain meanings, such as those of different types of calls by hens, have been taken as a matter of course. Modern science has just begun to investigate this type of animal language. Researchers have described up to twenty-two different types of crow calls made under varying circumstances. In a 2005 study by Chris Templeton et al. published in the journal *Science*, it was shown that the number of "dees" in a chick-a-dee call corresponds to the degree of danger that a predator poses (See *Why Files* overview).

Interestingly, the gene FOXP2, defects of which affect both speech and comprehension of language in humans, becomes more active in the striatal region of songbirds during the time of song learning.

Human culture

Bird song is often imitated in [music](#), especially [song](#) or whistling. Several [classical](#) composers have incorporated it into their music. Ludwig van Beethoven, for example, included imitations of the Nightingale, Common Quail and Common Cuckoo in his Symphony No. 6 (the Pastoral). The French composer Olivier Messiaen had a particular interest in bird song, carefully notating many birds' cries and incorporating them into his music (his Catalogue d'oiseaux for solo piano is especially notable in this regard).

François-Bernard Mâche's *Musique, mythe, nature, ou les Dauphins d'Arion* (1983), includes a study of "ornitho-musicology" using a technique of Nicolas Ruwet's *Language, musique, poésie* (1972) paradigmatic segmentation analysis, shows that bird songs are organized according to a repetition-transformation principle used to analyze human music.

Recorded bird songs have also been used, as Ottorino Respighi was the first to do, in *The Pines of Rome*. In the [psychedelic](#) 60's and 70's era, many bands included sound effects in their songs. Bird songs were among the most-used effects. Especially the band Pink Floyd liked them. They can be heard in many songs from Pink Floyd's 1969 albums *More* and *Ummagumma* (for example in the song *Cirrus Minor*).

Bird song is also a popular subject in poetry. Famous poems inspired by bird song include Shelley's *To a Skylark* ("Hail to thee, blithe Spirit!/Bird thou never wert") and Gerard Manley Hopkins' *Sea and Skylark*.

Transcriptions of bird songs

Many people have used words or nonsense syllables to represent bird vocalizations. Naturally these vary greatly; a well-known example is the White-throated Sparrow's song, given in Canada as *O sweet Canada Canada Canada* and in New England as *Old Sam Peabody Peabody Peabody* (also *Where are you Frederick Frederick Frederick?*). In addition to nonsense words, grammatically correct phrases have been constructed as likenesses of the vocalizations of birds. For example, the Barred Owl produces a motif which writers of bird guides interpret as "Who cooks for you? Who cooks for you all?" (Sibley 2000) with the emphasis placed on "you."

Nevertheless, some order may be found by referring to the scale of vowels. Low-frequency (back) vowels such as "oo" and "oh" usually represent low pitches, while high-frequency (front) vowels such as "ee" represent high pitches. The "w" sound is a glide from "oo" to a higher frequency, so a transcription such as *tweet* usually represents a rising pitch. Likewise the "y" sound is a glide from "ee" to a lower frequency, so *yoo* or *tew* usually represents a falling pitch. Transcriptions such as *eer* and *ir* also usually represent falling pitch, as does *ow*. Among consonants, *s* often represents an extremely high pitch and *l* a low pitch.

For example, we could expect the call of the Whip-poor-will to be an upward glide that ends abruptly, followed by a low note, followed by one that glides upward and then back down. This is precisely what careful listening (as to the Real Audio file) or sonic analysis shows.

This method generally works only for whistles. Lower-pitched coos and squawks give the impression of vowels from their overtones, so the vowel gives little or no information about the fundamental frequency. Also, people's perceptions still vary greatly, even more

if they speak different native languages, so one can't understand transcriptions with perfect reliability.

See also

- [Language of the birds](#)

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Bitpop

Bitpop is a type of [electronic music](#), where at least part of the music is made using old 8-bit computers or game consoles. Popular choices are the Commodore 64 and Game Boy. Two major publishers of bitpop are Relax Beat & Bleepstreet Records. Examples of bands in the genre are 1987, Bodenständig 2000, Covox, firestARTer, David Sugar, GOTO80, The Hardliner, Huoratron, Teamtendo, Khonnor, Machinae Supremacy, Monster & Maskiner, Mr. Pacman, Pluxus, Pontonius, Puss, Slagsmålsklubben, Nintendude (Check MSN's free music downloads) and Welle:Erdball

The name has incorrectly been considered as a pun on [britpop](#) and bit.

Related to bitpop are groups that write chip music such as She, YM Rockerz, AY Riders and dropdabomb.

Some related genres are Gamewave, Picopop, and [electropop](#).

See also

- [Chiptune](#)

Black metal

Stylistic origins: [Classical music](#),
[Thrash metal](#)

Cultural origins: Late 1980s Europe, especially Norway

Typical instruments: [Guitar](#) – [Bass guitar](#) – [Drums](#) – [Keyboards](#)

Mainstream popularity: Black metal is an underground form of music.

[National Socialist Black Metal](#) – [Viking metal](#) – Melodic black metal

[Blackened death metal](#) – [Folk metal](#) – Symphonic black metal

Scandinavia – United States – Eastern Europe

Black metal is a [musical genre](#) which emerged in the early 1980s predating the great expansion of [heavy metal](#) 'extreme' genres. Black metal evolved from [thrash metal](#), as did its sister genre [death metal](#).

There are two views on the genre. One views black metal as a very specific form of music that must adhere to a particular 'style' in order for it to be a part of the genre; while the second considers the lyrical and philosophical/political ideology of the music to take more precedence in defining the genre itself, rather than 'style'.

The main originators of black metal are considered to be the bands Mercyful Fate, Bathory, Hellhammer/Celtic Frost, Bulldozer and Mayhem. Albums that first sounded like what is generally considered to be black metal today are considered to be the recordings of Bathory in the mid 1980s, most notably Under the Sign of the Black Mark.

Black metal congealed in its current form (known as the second wave of black metal, which is rooted much more heavily in classical musical theory) through the influence of Norwegian bands such as Darkthrone, Enslaved, Burzum, Satyricon, Mayhem, Immortal, and Emperor, who began with the earlier style and introduced elements from mainstream heavy metal, [classical music](#) and popularised the style to a growing underground audience. Their influence is most apparent in the Satanic or pagan imagery, anti-Christian lyrics and occult themes.

Characteristics

Black metal may, but is not obliged to, have the following characteristics:

- Fast guitars with tremolo picking
- Lyrics that take the form of pessimistic, Satanic, Pagan, or occult themes which blaspheme Christianity. Bands such as Slayer, Deicide, and Immolation overlap lyrically with black metal somewhat but are musically defined as [death metal](#) (Immolation, Deicide) or [thrash metal](#) (Slayer)
- Relatively thin guitar sound or relatively thick guitar sound, usually not in the middle.
- Limited production used intentionally as a statement against mainstream music and/or to reflect the mood of the music, to create atmosphere. This 'underproduced' effect is often achieved by cutting out low and high frequencies, leaving just the mid frequency range. Very few of the black metal pioneers still do this, since their original limited production only was due to a minimal budget. This production style is often considered an essential element of "true" Black Metal.
- Fast, repetitive, aggressive [drums](#), often with blast beats. At other times, the drums can take a slower role usually accompanied by a very dry and empty tone — especially for the effect of the atmosphere of the music.
- Occasional electronic keyboard use. The harpsichord, violin, organ, and choir settings are most common, which gives the music an orchestral feel or a cathedral-like setting. Some bands tend to use keyboards very frequently, whether it be as an instrument or even as the basis of their entire sound. They are generally placed under the symphonic black metal label.
- High-[pitched](#)/distorted screeching vocals. Contrary to popular belief, these are not essential as there have been many black metal bands old and new employing different vocal styles.
- Swift [percussion](#).
- Cold, dark, sad, melancholy, or gloomy atmosphere.
- Less focus on dynamic rhythm than [death metal](#). Very few black metal bands exhibit the rhythmic complexity inherent in [death metal](#), and even if they do, they usually exhibit at least a few of the above-listed criteria if they are still generally classified as black metal.

An abraded, very low fidelity recording style is common in most black metal. Modern evolution of many of the older 'genre leading' bands have had a vast change in sound, and by many - and most of the times, even the band - are no longer considered black metal. Such examples include Mayhem's career that began mostly in the death/black roots, moved to almost pure black, then towards death again in their later career. Also, Satyricon who started off as black metal but now play a very industrial heavy hybrid of the music. Modern offshoots of this original black metal sound have incorporated atmospheric elements using ambient guitar and keyboard passages such as organ sounds or other miscellaneous instruments.

A distinct (but not intrinsic) feature of the black metal is the use of corpse paint, a special kind of black and white make-up which was used to make the wearer look like a decomposing corpse or plague victim. It should be noted that Immortal referred to their make-up as "war paint", not carrying the same connotation as corpse paint. Another distinct feature of black metal is the use of dark, Nordic or Satanic monikers pioneered by Venom (the original line up being Cronos, Mantas & Abbadon). Examples of this

include Quorthon (Bathory), Euronymous (Mayhem) and Samoth (Emperor), to name a few.

Earlier bands tended to dwell on themes of fantasy, mythology, and folklore in their songs, as well as Satanism, darkness, evil, and so on as many of their direct musical and cultural roots included these topics.

History

In the late 1980's and early 1990's, one of the most prominent figures of the Norwegian scene was Øystein Aarseth, better known as Euronymous, the guitarist in Mayhem.

The scene was deeply anti-Christian: it had a stated goal of removing the influence of Christianity and other non-Scandinavian religions from Norwegian culture and effecting a return to the nation's Norse roots. One minority current, associated with NSBM, included an element of unashamed anti-Semitism. The movement was largely directed by an 'Inner Circle', made up of Aarseth and a few close friends, from the basement of Aarseth's record store, Helvete (Hell). That location also housed a recording studio, where records were made by Mayhem and a number of other bands that were signed to Aarseth's independent label, Deathlike Silence Productions. Deathlike Silence's stated goal was to release records by bands "that incarnated evil in its most pure state."

Also around this time, there was a rash of arsons directed at Christian churches in Norway—many of the buildings were hundreds of years old, and widely regarded as important historical landmarks—that Aarseth's circle claimed responsibility for inspiring, if not necessarily perpetrating. The most notable church was Norway's Fantoft stave church, which was burned by a member of Euronymous's inner circle; the man behind the one-man band Burzum, Varg Vikernes, aka "Count Grishnackh", who also played bass guitar for Mayhem. Black metal enthusiasts also started to terrorize other notable "death metal" bands that were touring their country or in neighboring countries, on the basis of their lack of apparent "evilness". Many recall a strong Swedish death metal and Norwegian black metal rivalry.

The black metal scene gained some unsought mass media attention in 1991 when Mayhem's frontman Dead committed suicide by a shotgun blast to his head. His note simply read "Excuse all the blood". The ammunition was supplied by Varg Vikernes.

His body was discovered by Aarseth who, instead of calling the police, ran to a nearby convenience store and bought a disposable camera which he used to photograph the corpse for a future Mayhem album cover (Dawn of the Black Hearts). Apocryphal reports also claim that he then took some pieces of Dead's splattered brains and made a stew out of them and/or members of the band took bone fragments from their friend's skull and made necklaces out of them.

The 'Inner Circle' received even more exposure in 1993, when Vikernes killed Aarseth in Aarseth's home, stabbing him 23 times, although Vikernes claims that Aarseth fell on broken glass while running from him and that he really stabbed him only 4 or 5 times. The circumstances surrounding the reason for the murder are not entirely clear, but have mainly been attributed to ideological differences and a power struggle between Vikernes and Aarseth. Vikernes claimed that Aarseth had plotted to kill him and that the killing was committed in partial self-defence. Vikernes also claimed that there was a financial dispute over the profits from Burzum's first two full-length records (Burzum and Det Som Engang Var) as well as the first Burzum EP (Aske) that were released through Aarseth's record label, Deathlike Silence Records. Some sources say that Aarseth intentionally delayed the release of Burzum's records, because Burzum was getting more attention than Mayhem. Vikernes was sentenced to 21 years in prison and has since distanced himself from the black metal movement, becoming involved in the Neo-Nazi movement and writing extensively on the subject. Many credit Vikernes' professed beliefs as contributing to the rise of [National Socialist black metal](#), a variant that employs the genre's typically Nordic, Pagan, and anti-Christian themes as an expression of White Power ideology. While in prison, Vikernes has released two albums of a much more

ambient and electronic kind of music, *Dauði Baldrs* in 1997 and *Hliðskjálf* in 1999, although he implied in a recent interview that he would write material similar to his older works upon his release from prison.

By the last few years of the 1990s, the black metal scene had lost much of the violence that seemed to be attached to it in the early days of the scene. Also, bands begun to make records with higher production-quality.

However, since the mid-90s, an Eastern European black metal scene has been developing. Bands from these former Iron Curtain lands are recording albums more in keeping with the primitive nature of the early Norwegian artists. Many of these bands' lyrics glorify the pagan roots of their home countries, occasionally injecting elements of indigenous folk music into their arrangements. The Latvian band Skyforger is a prime example of this new aesthetic. The black metal scene in Russia and Ukraine has produced many bands more in keeping with the carefully arranged sounds coming from Scandinavia, but with more appreciation for the low fidelity aesthetic of early black metal. The Czech band Trollech are a perfect example of the "old-school" Pagan black metal band. The Ukrainian neo-Nazi Nokturnal Mortum has achieved very large recognition in the west; their earlier albums relied heavily on synthesizers, but their current work has a grimmer, more abrasive feel flavored with Slavic folk instruments. Poland's neo-Nazi band Graveland has, in recent albums, striven for a 'medieval' feel, much like a much more developed version of later 'viking' Bathory albums, but in the past made much rawer music which still held a certain intangible folk flavor. From Romania, Negur Bunget is a prime example of traditional black metal, injecting their own indigenous mix of Dacian and Latin elements, along with a Scandinavian sound. Also, notable are Serbian elite bands - The Stone and May Result.

There is also a growing number of American bands playing black metal (sometimes called USBM bands). This movement has not taken a particularly clear form, but better-known groups are Black Funeral, Judas Iscariot, Absu, Krieg, Grand Belial's Key, Goatwhore, Kult ov Azazel, Choronzon (Music project), Xasthur, Leviathan, Wolves In The Throne Room, Blackheart Destruction, and the death metal-influenced Acheron and Averse Sefira.

Bands such as Dark Funeral and magazines such as Terrorizer believe we are currently in a third wave of influential black metal bands, this time from France and Sweden. These include Deathspell Omega, Blut Aus Nord, Funeral Mist and Watain. These bands all claim to be far deeper into Satanism and/or occultism than previous artists and generally play a very raw extreme style. However, just as with the earlier second wave Norwegian bands they have started to experiment, Deathspell Omega are influenced by [gregorian chant](#) and Blut Aus Nord now incorporate elements of ambient techno.

Subforms

National Socialist black metal

Black metal movement that deals with Neo-Nazi ideologies, often mixed in with topics pertaining to European pagan religions. NSBM is more interpreted as an ideology than a sub-genre as there is not any developed "style" to play black metal in a National Socialist way. However, the term has stuck around not only because there are traceable movements and labels that sell NSBM exclusively, but also because it is such a hotly debated topic; giving rise to questions like whether it does or does not coincide with traditional black metal characteristics, or whether it should even be a subform as most black metal bands do not adhere to the ideology.

War metal

It is generally accepted that Blasphemy were the first "War Metal" band. Their style was more of an extreme form of Black/Thrash. Though Blasphemy are commonly referred to as the first War Metal band, the style was portrayed in the mid to later 1980's by bands such as Sarcophago and the first albums by Sepultura and Holocausto. Blasphemy's 1990 debut album *Fallen Angel of Doom* is considered the starting point of this sub-genre and has been expanded on and changed quite dramatically by bands such as The Meads of Asphodel, Bestial Warlust, Conqueror and Axis of Advance/Sacramentary Abolishment.

Lyricaly, war metal bands almost always leans towards Satanic or anti-Christian ideals, and usually refer to war; with topics including genocide, nuclear warfare, holocaust (though not necessarily pro), death, ending humanity and/or life, tanks, and related topics. The visual aesthetics are similar.

Some prefer not to use the genre name because they consider it superfluous; some war metal bands can be considered [blackened death metal](#). Moreover, it is contended that it is a very minimalistic and non-expansive style, and given the small amount of bands that play it, it therefore ought not have its own distinct genre-name. However, more and more bands are playing and developing this style.

War metal is often associated with Canada because of native bands Blasphemy and Conqueror as well as many newer bands that have experimented with the genre and taken it away from its musical origins such as Axis of Advance, Rites of thy Degringolade and Lust.

Literature

- Michael Moynihan, *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground* (Feral House) ISBN 0922915482

Black metal - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: Metal subgenres | [Black metal](#)

Blackened death metal

Blackened death metal (also called **death/black metal**) is a fusion genre of extreme metal utilising elements of [death metal](#) and [black metal](#) with bands usually hailing from Europe. Many of the bands start out as full on black metal outfits and end up adopting death metal influences and fusing the two together or becoming modern death metal artists. Stylistically, it can be traced back to Hellhammer, who were an important early [death metal](#) and [black metal](#) band.

Notable blackened death metal bands

Akercocke
Angel Corpse
Behemoth
Beyond Shadows
Belphegor
Cadaver
Deicide
Deströyer 666
Dissection
Darkthorns
Emperor (on later releases)
Forest Of Impaled
Goatwhore
God Dethroned
Hellhammer
Hypocrisy
Mindgrinder
Myrskog
Naglfar
Unanimated
Vesania
Vital Remains
Zyklon

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) -
[Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) -
[Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Block chord

Block chords are musically notated [chords](#) or voicing built on the staff below the [melody](#) to create a four-part [harmonized](#) melody line.

Block chords and doubled melody are easily used in a melody line that has a swing feel and strengthen the melody so as to separate that melody from the rhythmic background. Block chording was used to a large extent by jazz bands and orchestras such as those led by Count Basie and Duke Ellington. The pianist George Shearing was an early master of this technique, and lent his name to the **Shearing voicing**. There are a variety of methods:

- **Generic block chord** describes those that simply follow the above rule.
- **Double melody** (Commonly called the "Shearing voicing") with an additional fifth part that doubles the melody an octave lower.
- **Drop 2** (technically not a block chord) with the second voice from the top transposed one octave lower.

If the melody note is part of the chord, the harmony notes are also taken from the chord.

This is a good technique if the melody note is diatonic (and not chromatic) and uses diminished chords for the notes that are not part of the chord. If the melody note is considered a passing tone, the harmony is created either by a diminished chord or a chromatically shifted chord. Before creating the harmonies, the chords could be converted to 6th chords, but this is not a rule.

Examples

The following is an example of harmonization of a C major scale with block chords. This example uses three diminished chords on the D, F, and B notes and includes an additional diminished chord on G#. This creates a balance in the harmonization of this scale by using all four existing diminished chords.

This example demonstrates the ways in which a melody line (in F major) could be block chorded using each method.

Categories: [Chords](#) | [Jazz](#)

Bluegrass music

Stylistic origins: [Country music](#), Scots-Irish Appalachian folk music, [Blues](#), [Jazz](#)

Cultural origins: Mid to late 1940s US

Typical instruments: [Fiddle](#), [banjo](#), acoustic [guitar](#), [mandolin](#), dobro, and upright bass

Mainstream popularity: originally Southeast United States, but now pockets of popularity throughout U.S., and in locales as diverse as the Czech Republic and Japan

[Progressive bluegrass](#) - [Traditional bluegrass](#)

Jam band

Czech Republic

Bluegrass music is considered a form of American roots music with its own roots in the English, Irish and Scottish traditional music of immigrants from the British Isles (particularly the Scots-Irish immigrants of Appalachia), as well as the music of rural African-Americans, [jazz](#), and [blues](#). Like jazz, bluegrass is played with each melody instrument switching off, playing improvised solos in turn while the others revert to backing; this is in contrast to old-time music, in which all instruments play the melody together or one instrument carried the lead throughout while the others provide [accompaniment](#).

Characteristics

Instrumentation

Unlike mainstream [country music](#), bluegrass relies mostly on acoustic stringed instruments: The [fiddle](#), [banjo](#), [acoustic guitar](#), [mandolin](#), and upright bass are sometimes joined by the resonator guitar (popularly known by the Dobro brand name), and an electric bass or electric upright bass is occasionally substituted for the upright bass. This instrumentation originated in rural black dance bands and was being abandoned by those groups (in favor of blues and jazz ensembles) when picked up by white musicians (van der Merwe 1989, p.62).

Debate rages among bluegrass musicians, fans, and scholars over what instrumentation constitutes a bluegrass band. Several general criteria have been put forward. Since the term bluegrass came from Bill Monroe's band, The Bluegrass Boys, the instruments used in his band are considered the traditional bluegrass instruments. These were the mandolin (played by Monroe), the fiddle, guitar, banjo and upright bass. The guitar and banjo were played by Flatt and Scruggs, respectively. While, in his earliest years, Bill Monroe had an accordion player, the Bluegrass Boys had no accordion player during the height of their career, and the accordion is not considered a traditional bluegrass instrument.

One suggested definition is that a bluegrass band includes at least four musicians who play instruments including an upright bass, an [acoustic guitar](#), and a [banjo](#), though those instruments need not always be played. (Example: During gospel songs many banjo players switch to lead guitar, a tradition dating to Earl Scruggs.) At other times the musicians may play no instruments and sing four part harmony. Other common instruments include the fiddle, the [mandolin](#), and the resonator guitar. Bluegrass bands have included instruments as diverse as [drums](#), [electric guitar](#) and electric versions of all other common bluegrass instruments, [accordion](#), [harmonica](#), mouth harp, and [piano](#), though these are not widely accepted within the bluegrass community. Instrumental solos are improvised, and can frequently be technically demanding.

Vocals

Besides instrumentation, the distinguishing characteristics of bluegrass include vocal harmonies featuring two, three, or four parts, often featuring a dissonant or [modal](#) sound in the highest voice (see [modal frame](#)); an emphasis on traditional songs, often with sentimental or religious themes. This vocal style has been characterized as the "high lonesome sound." The "High Lonesome" sound can be credited to Shape-Note music where a high-pitched harmony, that can generally be characterized as having a nasal timbre, is sung over the main melody.

History

Creation

Bluegrass as a style developed during the mid 1940s. Because of war rationing, recording was limited during this time, and the best we can say is that bluegrass was not played before World War II, and it was being played after. As with any musical genre, no one person can claim to have "invented" it. Rather, bluegrass is an amalgam of old-time music, [blues](#), [ragtime](#) and [jazz](#). Nevertheless, bluegrass's beginnings can be traced to one band. Today Bill Monroe is referred to as the "founding father" of bluegrass music; the bluegrass style was named for his band, the Blue Grass Boys, formed in 1939. The 1945 addition of [banjo](#) player Earl Scruggs, who played with a three-finger roll now known as "Scruggs style," is pointed to as the key moment in the development of this genre. Monroe's 1945-48 band, which featured [banjo](#) player Earl Scruggs, singer/guitarist Lester Flatt, fiddler Chubby Wise and bassist Howard Watts, aka "Cedric Rainwater," created the definitive sound and instrumental configuration that remains a model to this day.

By some arguments, as long as the Blue Grass Boys were the only band playing this music, it was just their unique style; it could not be considered a musical genre until other bands began performing the same style. In 1947 the Stanley Brothers recorded the traditional song "Molly and Tenbrooks" in the Blue Grass Boys' style, and this could also be pointed to as the beginning of bluegrass as a genre.

It is important to note that bluegrass is not and never was a [folk music](#) under a strict definition, however the topical and narrative themes of many bluegrass songs are highly reminiscent of "folk music". In fact many songs that are widely considered to be "bluegrass" are older works legitimately classified as "folk" or "old-time" performed in a "bluegrass" style. From its earliest days to today, bluegrass has been recorded and performed by professional musicians. Although amateur bluegrass musicians and trends such as "parking lot picking" are too important to be ignored, it is professional musicians who have set the direction of the genre. While bluegrass is not a folk music in the strictest sense, the interplay between bluegrass music and other folk forms has been studied. Folklorist Dr. Neil Rosenberg, for example, shows that most devoted bluegrass fans and musicians are familiar with traditional folk songs and old-time music and that these songs are often played at shows and festivals.

First generation

First generation bluegrass musicians dominated the genre from its beginnings in the mid-1940s through the mid-1960s. This group generally consists of those who were playing during the "Golden Age" in the 1950s, including Bill Monroe and his Blue Grass Boys, the Stanley Brothers, Lester Flatt & Earl Scruggs with the Foggy Mountain Boys, Reno and Smiley, Mac Martin and the Dixie Travelers, the Lonesome Pine Fiddlers, Jim and Jesse, and Jimmy Martin.

Second generation

Bluegrass's second generation came to prominence in the mid- to late-1960s, although many of the second generation musicians were playing (often at young ages) in first generation bands prior to this. Among the most prominent second generation musicians are J. D. Crowe, Doyle Lawson, Sam Bush, and Tony Rice. With the second generation came a growth in [progressive bluegrass](#), as exemplified by second generation bands such as the Country Gentlemen, New Grass Revival, Seldom Scene, and Del McCoury and the Dixie Pals. In that vein, first-generation bluegrass fiddler Vassar Clements, mandolin virtuoso David Grisman, Grateful Dead frontman Jerry Garcia (on banjo) and Peter Rowan as lead vocalist collaborated on the album *Old and in the Way*; the Garcia connection helped to expose progressive bluegrass to a [rock music](#) audience.

Third generation

The third generation in bluegrass reached primacy in the mid-1980s. Third generation bluegrass saw a number of notable changes from the music played in previous years. In several regards, this generation saw a redefinition of "mainstream bluegrass." Increased availability of high-quality sound equipment led to each band member being miked independently, and a "wall of sound" style developed (exemplified by Illrd Tyme Out and Lonesome River Band). Following the example set by Tony Rice, lead guitar playing became more common (and more elaborate). An electric bass became a generally, but not universally, accepted alternative to the traditional acoustic bass, though electrification of other instruments continued to meet resistance outside progressive circles. Nontraditional chord progressions also became more widely accepted. On the other hand, this generation saw a renaissance of more traditional songs, played in the newer style.

Fourth generation

It could be argued that a fourth generation of bluegrass musicians is beginning to appear, marked by a high level of technical skill. Although it is too soon to see definite trends, the most notable fourth generation musician to emerge so far is probably Chris Thile, who released solo bluegrass albums at age 13 and 16 (*Leading Off* and *Stealing Second*, respectively). Recently, however, Thile's claim to the throne of bluegrass "prince" has been challenged by Josh Pinkham, a Florida teenager who performed at "MerleFest" only 18 months after picking up a mandolin. Another notable recent bluegrass band is Colorado's Open Road, a traditional-sounding band with strong original material.

Recent developments

Since the late 1990s, several mainstream [country musicians](#) have recorded bluegrass albums. Ricky Skaggs, who began as a bluegrass musician and crossed over to mainstream country in the 1980s, returned to bluegrass in 1996, and since then has recorded several bluegrass albums and tours with his bluegrass band Kentucky Thunder. Around the same time, country music superstars Dolly Parton and Patty Loveless released several bluegrass albums. Along with the Coen Brothers' movie, *O Brother, Where Art Thou?* and the subsequent "Down From the Mountain" music tour, this has brought bluegrass music to a much wider audience. Meanwhile, bands such as the Yonder Mountain String Band and Druhá Tráva have attracted large audiences while pushing at the edges of [progressive bluegrass](#).

No discussion of recent developments in bluegrass music would be complete without mention of Alison Krauss. A vocalist/fiddler whose first album was released when she was just 16, Krauss and her band, Union Station, were major contributors to the soundtrack of 'O Brother, Where Art Thou?'. As a solo artist, collaborator, producer and with Union Station, Krauss has won, as of 2006, 20 Grammy Awards, the most of any female artist in history. She is now tied for 7th place on the all-time winners list.

Subgenres

In addition to what might be considered "mainstream" bluegrass, which has gradually changed over the last 60 years, two major subgenres have existed almost since the music's beginning.

Traditional bluegrass

[Traditional bluegrass](#), as the name implies, emphasizes the traditional elements. Traditional bluegrass musicians are likely to play folk songs, songs with simple traditional chord progressions, and use only acoustic instruments. In the early years, traditional bluegrass sometimes included instruments no longer accepted in mainstream bluegrass, such as washboards, mouth harps, and [harmonicas](#). Traditional bands may use bluegrass instruments in slightly different ways (claw-hammer style of banjo playing, or multiple guitars or fiddles within a band). In this sub-genre, the guitar rarely takes the lead (the notable exception being gospel songs), remaining a rhythm instrument. Melodies and lyrics tend to be simple, and a I-iv-V chord pattern is very common.

Progressive bluegrass

Main article: [Progressive bluegrass](#).

The other major subgenre is [progressive bluegrass](#), synonymous with "newgrass" (the latter term is attributed to New Grass Revival member Ebo Walker). Progressive bluegrass came to widespread attention in the late 1960s and 1970s, as some groups began using electric instruments and importing songs from other genres (particularly rock & roll). However, progressive bluegrass can be traced back to one of the earliest bluegrass bands. A brief listen to the banjo and bass duets Earl Scruggs played even in the earliest days of the Foggy Mountain Boys give a hint of wild chord progressions to come. The four key distinguishing elements (not always all present) of progressive bluegrass are instrumentation (frequently including electric instruments, drums, piano, and more), songs imported (or styles imitated) from other genres, chord progressions, and lengthy "jam band"-style improvisation.

Social and musical impact

Bluegrass in movies

Cold Mountain
O Brother, Where Art Thou?
King of Bluegrass: The Life and Times of Jimmy Martin
That High Lonesome Sound
High Lonesome: the Story of Bluegrass Music (documentary)
The Ralph Stanley Story (documentary)
Bill Monroe: the Father of Bluegrass (documentary)
Deliverance
Harlan County, USA
Bonnie and Clyde
Bluegrass Journey (documentary) [1]

Publications

- Bluegrass Unlimited
- Bluegrass Now
- Bluegrass Works , a bluegrass webzine
- [Banjo Newsletter]
- [Bluegrass Europe]
- International Bluegrass
- Moonshiner (Japanese)
- Women in Bluegrass Newsletter (has suspended publication)
- Bluegrass Music Profiles

Publications with bluegrass content

- No Depression
- Dirty Linen
- Gritz
- Sing Out!

Museums

- International Bluegrass Music Museum Owensboro, Kentucky
- Bill Monroe Museum Rosine, Kentucky
- Bill Monroe's Bluegrass Hall of Fame and Country Star Museum Bean Blossom, Indiana
- Ralph Stanley Museum and Traditional Mountain Music Center Clintwood, Virginia
- The Carter Family Memorial Music Center

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Blues

Stylistic origins: African American [spirituals](#) and work songs

Cultural origins: West African music, brought by slaves to southern United States, especially the Mississippi Delta

Typical instruments: [Guitar](#) - [Piano](#) - [Harmonica](#) - [Bass](#) - [Drums](#) - [Saxophone](#) - Vocals

Mainstream popularity: The blues chord progressions and blue notes are widely used in most music styles of the 20th century; a highly influential music genre

Derivative forms: [jazz](#), [R&B](#), [rock](#)

Classic female blues - [Country blues](#) - [Delta blues](#) - [Jazz blues](#) - [Jump blues](#) - Piano blues - Boogie-woogie

[Blues-rock](#) - [Soul blues](#) - [Jazz blues](#)

[British blues](#) - [Chicago blues](#) - [Detroit blues](#) - [Louisiana blues](#) - [Memphis blues](#) - [St. Louis blues](#) - [Swamp blues](#) - [Texas blues](#) - [West Coast blues](#)

[Genres](#) - [Origins](#)

The **blues** is a vocal and instrumental form of [music](#) based on a pentatonic scale and a characteristic twelve-bar [chord progression](#). The form evolved in the United States in the communities of former African slaves from [spirituals](#), praise songs, field hollers, shouts, and [chants](#). The use of blue notes and the prominence of call-and-response patterns in the music and lyrics are indicative of the blues' West African pedigree. The blues has been a major influence on later American and Western [popular music](#), finding expression in [ragtime](#), [jazz](#), [bluegrass](#), [rhythm and blues](#), [rock and roll](#), [hip-hop](#), and [country music](#), as well as conventional pop songs.

The phrase *the blues* is a synonym for having a fit of *the blue devils*, meaning low spirits, depression and sadness. An early reference to this can be found in George Colman's farce *Blue devils*, a farce in one act (1798). Later during the 19th century, the phrase was used as a euphemism for delirium tremens and the police. Though usage of the phrase in [African American music](#) may be older, it has been attested to since 1912 in Memphis, Tennessee with W. C. Handy's "[Memphis Blues](#)". In lyrics the phrase is often used to describe a depressed mood.

Characteristics

Origins

There are few characteristics common to all blues, because the genre takes its shape from the peculiarities of individual performances. However, some characteristics have been present since before the creation of the modern blues and are common to most styles of [African American music](#). The earliest blues-like music was a "functional expression, rendered in a call-and-response style without accompaniment or harmony and unbounded by the formality of any particular musical structure." This pre-blues music was adapted from slave field shouts and hollers, expanded into "simple solo songs laden with emotional content". The blues, as it is now known, can be seen as a musical style based on both European [harmonic structure](#) and the West African call-and-response tradition, transformed into an interplay of voice and guitar.

Many blues elements, such as the call-and-response format and the use of blue notes, can be traced back to the [music of Africa](#). Sylviane Diouf has pointed to several specific traits—such as the use of melisma and a wavy, nasal intonation—that suggest a connection between the music of West and Central Africa and blues. [Ethnomusicologist](#) Gerhard Kubik may have been the first to contend that certain elements of the blues have roots in the Islamic music of West and Central Africa.

Stringed instruments (which were favored by slaves from Muslim regions of Africa...), were generally allowed because slave owners considered them akin to European instruments like the violin. So slaves who managed to cobble together a banjo or other instrument...could play more widely in public. This solo-oriented slave music featured elements of an Arabic-Islamic song style that had been imprinted by centuries of Islam's presence in West Africa, says Gerhard Kubik, an ethnomusicology professor at the University of Mainz in Germany who has written the most comprehensive book on Africa's connection to blues music (*Africa and the Blues*).

Kubik also pointed out that the Mississippi technique of playing the guitar using a knife blade, recorded by W.C. Handy in his autobiography, is common to West and Central Africa cultures where the kora, a guitar-like instrument, is often the stringed instrument of choice. This technique consists of pressing a knife against the strings of the guitar, and is a possible antecedent of the slide guitar technique.

Blues music later adopted elements from the "Ethiopian airs"—"Ethiopian" is used here to mean "black"—of minstrel shows and Negro spirituals, including instrumental and harmonic accompaniment. The style also was closely related to [ragtime](#), which developed at about the same time, though the blues better preserved "the original melodic patterns of African music". Songs from this early period had many different structures. Examples can be found in Leadbelly's or Henry Thomas's recordings. However, the twelve-, eight-, or sixteen-bar structure based on tonic, subdominant and dominant chords became the most common. What is now recognizable as the standard 12-bar blues form is documented from oral history and [sheet music](#) appearing in African American communities throughout the region along the lower Mississippi River during the first decade of the 1900s (and performed by white bands in New Orleans at least since 1908). One of these early sites of blues evolution was along Beale Street in Memphis, Tennessee.

Lyrics

Early blues frequently took the form of a loose narrative, often with the singer voicing his or her "personal woes in a world of harsh reality: a lost love, the cruelty of police officers, oppression at the hands of white folk, hard times". Many of the oldest blues records contain gritty, realistic lyrics, in contrast to much of the music being recorded at the time. One of the more extreme examples, "Down in the Alley" by Memphis Minnie, is about a prostitute having sex with men in an alley. Music such as this was called "gut-bucket" blues. The term refers to a type of homemade bass instrument made from a metal bucket used to clean pig intestines for chitterlings, a soul food dish associated with slavery and deprivation. "Gut-bucket" described blues that was "low-down" and earthy, that dealt with often rocky or steamy man-woman relationships, hard luck and hard times. Gut-bucket blues and the rowdy juke-joint venues where it often was played, earned blues music an unsavory reputation. Upstanding church-going people shunned it, and some preachers railed against it as sinful. And because it often treated the hardships and injustices of life, the blues gained an association in some quarters with misery and oppression. But the blues was about more than hard times; it could be humorous and raunchy as well:

Rebecca, Rebecca, get your big legs off of me,
Rebecca, Rebecca, get your big legs off of me,
It may be sending you baby, but it's worrying the hell out of me.

Author Ed Morales has claimed that Yoruba mythology played a part in early blues, citing Robert Johnson's "Cross Road Blues" as a "thinly veiled reference to Eleggua, the orisha in charge of the crossroads".^[13] However, many seminal blues artists such as Joshua White, Son House, Skip James, or Reverend Gary Davis were influenced by Christianity.

The original lyrical form of the blues was probably a single line, repeated three times. It was only later that the current, most common structure—a line, repeated once and then followed by a single line conclusion—became standard.

Musical style

Though during the first decades of the twentieth century blues music was not clearly defined in terms of chords progression, the twelve-bar blues became standard in the '30s. However, in addition to the conventional twelve-bar blues, there are many blues in 8-bar form, such as "How Long Blues", "Trouble in Mind", and Big Bill Broonzy's "Key to the Highway". There are also 16 bar blues, as in Ray Charles's instrumental "Sweet 16 Bars". More idiosyncratic numbers of bars are also encountered occasionally, as with the 9 bar progression in Howling Wolf's "Sitting on top of the World". The basic twelve-bar lyric framework of a blues composition is reflected by a standard harmonic progression of twelve bars, in 4/4 or 2/4 time. The blues [chords](#) associated to a twelve-bar blues are typically a set of three different chords played over a twelve-bar scheme: where the Roman numbers refer to the degrees of the progression. That would mean, if played in the tonality of F, the chords would be as follows:

In this example, F is the tonic chord, Bb the subdominant. Note that much of the time, every chord is played in the dominant seventh (7th) form. Frequently, the last chord is the dominant (V or in this case C) turnaround making the transition to the beginning of the next progression.

The lyrics generally end on the last beat of the tenth bar or the first beat of the eleventh bar, and the final two bars are given to the instrumentalist as a break; the harmony of this two-bar break, the turnaround, can be extremely complex, sometimes

consisting of single notes that defy analysis in terms of chords. The final beat, however, is almost always strongly grounded in the dominant seventh (V7), to provide tension for the next verse. Musicians sometimes refer to twelve-bar blues as "B-flat" blues because it is the traditional pitch of the tenor sax, trumpet/cornet, clarinet and trombone.

Melodically, blues music is marked by the use of the flatted third, fifth and seventh (the so-called blue or bent notes) of the associated major scale.[15] While the twelve-bar harmonic progression had been intermittently used for centuries, the revolutionary aspect of blues was the frequent use of the flatted fourth, flatted seventh, and even flatted fifth in the melody, together with crushing—playing directly adjacent notes at the same time, i.e., diminished second—and sliding—similar to using grace notes.[16] Where a classical musician will generally play a grace note distinctly, a blues singer or harmonica player will glissando; a pianist or guitarist might crush the two notes and then release the grace note. Blues harmonies also use the subdominant major chord with an added minor seventh (IV 7) and the tonic major triad with an added minor seventh (I 7) in place of the tonic. Blues is occasionally played in a minor key. The scale differs little from the traditional minor, except for the occasional use of a flatted fifth in the tonic, often crushed by the singer or lead instrument with the perfect fifth in the harmony. Janis Joplin's rendition of "Ball and Chain", accompanied by Big Brother and the Holding Company, provides an example of this technique. Also, minor-key blues is most often structured in sixteen bars rather than twelve—e.g., "St. James Infirmary Blues" and Trixie Smith's "My Man Rocks Me"—and was often influenced by evangelical religious music.

Blues shuffles are also typical of the style. Their use reinforces the rhythm and call-and-response trance, the groove. Their simplest version commonly used in many postwar electric blues, rock-and-rolls, or early bebops is a basic three-note riff on the bass strings of the guitar. Played in time with the bass and the drums, this technique, similar to the walking bass, produces the groove feel characteristic of the blues. The last bar of the chord progression is usually accompanied by a turnaround making the transition to the beginning next progression. Shuffle rhythm is often vocalized as "dow, da dow, da dow, da" or "dump, da dump, da dump, da"[17] as it consists of uneven eight notes. On a guitar this may be done as a simple steady bass or may add to that stepwise quarter note motion from the fifth to the seventh of the chord and back. An example is provided by the following tablature for the first four bars of a blues progression in E:

```

E7 A7 E7 E7 E |-----|-----|-----|-----
-----| B |-----|-----|-----|-----
-----| G |-----|-----|-----|-----
|-----| D |-----| 2--2-4--4-2--2-4--4 |-----
---|-----| A | 2--2-4--4-2--2-4--4 | 0--0-0--0-0--0-0--0 | 2--2-4--4-2-
-2-4--4 | 2--2-4--4-2--2-4--4 | E | 0--0-0--0-0--0-0--0 |-----| 0--0-0-
-0-0--0-0--0 | 0--0-0--0-0--0-0--0 |

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History

Origins

Main article: [Origins of the blues](#)

Blues has evolved from the spare music of poor black laborers into a wide variety of complex styles and subgenres, spawning regional variations across the United States and, later, Europe, Africa and elsewhere. What is now considered "blues" as well as modern "[country music](#)" arose at approximately the same time and place during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1920s, when the popular record industry developed and created marketing categories called "race music" and "hillbilly music" to sell music by and for blacks and whites, respectively. At the time, there was no clear musical division between "blues" and "country," except for the race of the performer, and even that sometimes was documented incorrectly by record companies.[20] While blues emerged from the culture of African-Americans, blues musicians have since emerged world-wide. Studies have situated the origin of "black" spiritual music inside slaves' exposure to their masters' Hebridean-originated gospels. African-American economist and historian Thomas Sowell also notes that the southern, black, ex-slave population was acculturated to a considerable degree by and among their Scots-Irish "redneck" neighbors. However, the findings of Kubik and others also clearly attest to the essential Africanness of many essential aspects of blues expression.

Much has been speculated about the social and economic reasons for the appearance of the blues. The first appearance of the blues is not well defined and is often dated between 1870 and 1900. This period coincides with the emancipation of the slaves and the transition from slavery to sharecropping and small-scale agricultural production in the southern United States. Several scholars characterize the development, which appeared at the turn of the century, as a move from group performances to a more individualized style. They argue that the development of the blues is strongly related to the newly acquired freedom of the slaves. According to Lawrence Levine,[22] "there was a direct relationship between the national ideological emphasis upon the individual, the popularity of Booker T. Washington's teachings, and the rise of the blues. Psychologically, socially, and economically, Negroes were being acculturated in a way that would have been impossible during slavery, and it is hardly surprising that their secular music reflected this as much as their religious music did."

Prewar blues

Flush with the success of appropriating the [ragtime](#) craze for commercial gain, the American [sheet music](#) publishing industry wasted no time in pursuing similar commercial success with the blues. In 1912, three popular blues-like compositions were published, precipitating the Tin Pan Alley adoption of blues elements: "Baby Seals' Blues" by Arthur Seals, "Dallas Blues" by Hart Wand and "Memphis Blues" by W. C. Handy [23]. Handy, a formally trained musician, composer and arranger was a key popularizer of blues. Handy was one of the first to transcribe and then orchestrate blues in an almost symphonic style, with bands and singers. He went on to become a very popular composer, and

billed himself as the "Father of the Blues", though it can be debated whether his compositions are blues at all;[24] they can be described as a fusion of blues with ragtime and jazz, a merger facilitated using the Latin habanera rhythm that had long been a part of ragtime.[25] Extremely prolific over his long life, Handy's signature work was the St. Louis Blues.

In the 1920s, the blues became a major element of African American and American popular music in general, reaching "white" audience via Handy's work and the classic female blues performers. It evolved from informal performances to entertainment in theaters, for instance within the Theater Owners Bookers Association, in nightclubs, such as the Cotton Club, and juke joints, for example along Beale Street in Memphis. This evolution led to a notable diversification of the styles and to a clearer cut between blues and jazz. Several record companies, such as the American Record Corporation, Okeh Records, and Paramount Records, began to record African American music. As the recording industry grew, so did, in the African American community, the popularity of country blues performers like Charlie Patton, Leadbelly, Blind Lemon Jefferson, Lonnie Johnson, Son House and Blind Blake. Jefferson was one of the few country blues performers to record widely, and may have been the first to record the slide guitar style, in which a guitar is fretted with a knife blade, the sawed-off neck of a liquor bottle, or other implement. The slide guitar went on to become an important part of the [Delta blues](#). When blues recordings were first made, in the 1920s, there were two major divisions: a traditional, rural [country blues](#), and a diverse set of more polished city or urban blues.

Country blues performers were often unaccompanied, or performed with only a banjo or guitar, and were often improvised. There were many regional styles of country blues in the early 20th century, a few especially important. The (Mississippi) Delta blues was a rootsy style, often accompanied by slide guitar and [harmonica](#), and characterized by a spare style and passionate vocals. The most influential performer of this style is usually said to be Robert Johnson,[27] who was little recorded but combined elements of both urban and rural blues in a unique manner. Along with Robert Johnson, major artists of this style were his predecessors Charley Patton and Son House. The southeastern "delicate and lyrical" Piedmont blues tradition, based on an elaborated fingerpicking guitar technique, was represented by singers like Blind Willie McTell and Blind Boy Fuller.[28] The lively Memphis blues style, which developed in the '20s and '30s around Memphis, Tennessee, was mostly influenced by jug bands, such as the Memphis Jug Band or the Gus Cannon's Jug Stompers. They used a large variety of unusual instruments such as washboard, fiddle, kazoo or [mandolin](#). Representative artists in this style include Frank Stokes, Sleepy John Estes, Robert Wilkins, Joe McCoy and Memphis Minnie. Memphis Minnie was a major female blues artist of this time. She was famous for her virtuoso guitar style. The pianist Memphis Slim also began his career in Memphis, but his quite distinct style was smoother and contained some swing elements. Many blues musicians based in Memphis moved to Chicago in the late thirties or early forties and participated in the urban blues movement, straddling the border between the country and electric blues.

City blues was much more codified and elaborate. Classic female urban or vaudeville blues singers were extremely popular in the 1920s, among them Mamie Smith, Gertrude "Ma" Rainey, Bessie Smith, and Victoria Spivey. Though more a vaudeville performer than a blues artist, Mamie Smith was the first African- American to record a blues in 1920. Her success was such that 75,000 copies of "Crazy Blues" sold in its first month. Ma Rainey, was called the "Mother of Blues." According to Clarke,[30] both Rainey and Bessie Smith used a "method of singing each song around centre tones, perhaps in order to project her voice more easily to the back of a room" and Smith "would also choose to sing a song in an unusual key, and her artistry in bending and stretching notes with her beautiful, powerful contralto to accommodate her own interpretation was unsurpassed". Urban male performers included some of the most popular black musicians of the era, such Tampa Red, Big Bill Broonzy and Leroy Carr. Before WWII,

Tampa Red was sometimes referred to as "the king of the slide guitar." Carr made the unusual choice to accompany himself on the piano.

Another important style of 1930s and early '40s urban blues was boogie-woogie. Though most often piano based, it was not strictly a solo piano style, and was also used to accompany singers and, as a solo part, in bands and small combos. Boogie-Woogie was a style characterized by a regular bass figure, an ostinato or riff. It was featured by the most familiar example of shifts of level, in the left hand which elaborates on each chord, and trills and decorations from the right hand. Boogie-woogie was pioneered by the Chicago-based Jimmy Yancey and the Boogie-Woogie Trio (Albert Ammons, Pete Johnson and Meade Lux Lewis). Chicago also produced other musicians in the style, like Clarence "Pine Top" Smith and Earl Hines, who "linked the propulsive left-hand rhythms of the ragtime pianists with melodic figures similar to those of Armstrong's trumpet in the right hand".

One kind of early 1940s urban blues was the [jump blues](#), a style heavily influenced by [big band](#) music and characterized by the use of the guitar in the rhythm section, a jazzy, up-tempo sound, declamatory vocals and the use of the [saxophone](#) or other [brass instruments](#). The jump blues of people like Louis Jordan and Big Joe Turner, based in Kansas City, Missouri, later became the primary basis for [rock and roll](#) and [rhythm and blues](#). Also straddling the border between classic rhythm and blues and blues is the very smooth Louisiana style, whose main representatives are Professor Longhair and, more recently, Doctor John.

Early postwar blues

After World War II and in the 1950s, increased urbanization and the use of amplification led to new styles of electric blues music, popular in cities such as Chicago, Detroit and Kansas City.

Chicago became a blues center in the early fifties. The Chicago blues is influenced to a large extent by the Mississippi blues style, because most artists of this period were migrants from the Mississippi region: Howlin' Wolf, Muddy Waters, Willie Dixon, and Jimmy Reed were all born in Mississippi. Their style is characterized by the use of electric guitar, sometimes slide guitar, harmonica, traditional bass and drums. Nevertheless, some musicians of the same artistic movement, such as Elmore James or J. B. Lenoir, also used saxophones but more as a rhythm support than as solo instruments. Though Little Walter and Sonny Boy Williamson (Rice Miller) are the best known harp musicians of the early Chicago blues scene, others such as Big Walter Horton and Sonny Boy Williamson, who had already begun their careers before the war, also had tremendous influence. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. However, B. B. King and Freddy King did not use slide guitars and were perhaps the most influential guitarists of the Chicago blues style. Howlin' Wolf and Muddy Waters were famous for their deep voices. Howlin' Wolf is particularly acknowledged for distorting his voice with a special use of the microphone. Willie Dixon played a major role on the Chicago scene. He was a bassist, but his fame came from his composing and writing of most standard blues numbers of the period. He wrote "Hoochie Coochie Man" and "I Just Want to Make Love to You" for Muddy Waters, "Wang Dang Doodle" for Koko Taylor, and "Back Door Man" for Howlin' Wolf, and many others. Most artists of this style recorded for the Chicago-based Chess Records label.

The influence of blues on mainstream American popular music was huge in the fifties. In the mid-1950s, musicians like Bo Diddley and Chuck Berry emerged. Directly influenced by the Chicago blues, their enthusiastic playing departed from the melancholy aspects of blues and is often acknowledged as the transition from the blues to rock 'n' roll. Elvis Presley and Bill Haley, mostly influenced by the jump blues and boogie-woogie, popularized rock and roll within the white segment of the population. The influence of the Chicago blues was also very important in Louisiana's zydeco music. Clifton Chenier and

others introduced many blues accents in this style, such as the use of electric solo guitars and cajun arrangements of blues standards. However, other artists popular at this time, such as T-Bone Walker and John Lee Hooker, showed up different influences which are not directly related to the Chicago style. Dallas-born T-Bone Walker is often associated with the [California blues](#) style. This blues style is smoother than Chicago blues and is a transition between the Chicago blues, the jump blues and [swing](#) with some [jazz-guitar](#) influence. On the other hand, John Lee Hooker's blues is very personal. It is based on Hooker's deep rough voice accompanied by a single electric guitar. Though not directly influenced by boogie woogie, his very groovy style is sometimes called "guitar boogie". His first hit "Boogie Chillen" reached #1 on the R&B charts in 1949.

Blues in the 1960s and 1970s

By the beginning of the 1960s, [African American music](#) like [rock and roll](#) and [soul](#) were parts of mainstream popular music. White performers had brought black music to new audiences, both within the United States and abroad. Though many listeners simply enjoyed the catchy pop tunes of the day, others were inspired to learn more about the roots of rock, soul, R&B and gospel. Especially in the United Kingdom, many young men and women formed bands to emulate blues legends. By the end of the decade, white-performed blues in a number of styles, mostly fusions of blues and rock, had come to dominate popular music across much of the world.

Blues masters such as John Lee Hooker and Muddy Waters continued to perform to enthusiastic audiences, inspiring new artists steeped in traditional blues, such as New York-born Taj Mahal. John Lee Hooker was particularly successful in the late sixties in blending his own style with some rock elements, playing together with younger white musicians. The 1971 album *Endless Boogie* is a major example of this style. B.B. King had emerged as a major artist in the fifties and reached his height in the late sixties. His virtuoso guitar technique earned him the eponymous title "king of the blues". In contrast to the Chicago style, King's band used strong brass support (saxophone, trumpet, trombone) instead of slide guitar or harp. Tennessee-born Bobby "Blue" Bland is another artist of the time who, like B.B. King, successfully straddled blues and R&B genres.

The music of the Civil Rights and Free Speech movements in the U.S. prompted a resurgence of interest in American roots music in general and in early African American music, specifically. Important music festivals such as the Newport Folk Festival brought traditional blues to a new audience. Prewar acoustic blues was rediscovered along with many forgotten blues heroes including Son House, Mississippi John Hurt, Skip James, and Reverend Gary Davis. Many compilations of classic prewar blues were republished, in particular by the Yazoo Records company. J. B. Lenoir, an important artist of the Chicago blues movement in the fifties, recorded several outstanding LPs using acoustic guitar, sometimes accompanied by Willie Dixon on the acoustic bass or drums. His work at this time had an unusually direct political content relative to racism or Vietnam War issues. As an example, this quotation from *Alabama blues* record:

I never will go back to Alabama, that is not the place for me (2x)

You know they killed my sister and my brother,
and the whole world let them peoples go down there free

In the late sixties, the so-called West Side blues emerged in Chicago with Magic Sam, Magic Slim and Otis Rush. In contrast with the early Chicago style, this style is characterized by a strong rhythm support (a rhythm and a bass electric guitar, and drums). Talented, new musicians like Albert King, Freddy King, Buddy Guy, or Luther Allison appeared.

However, what made blues really come across to the young white audiences in the early 1960s was the Chicago-based Paul Butterfield Blues Band and the [British blues](#) movement. The style of [British blues](#) developed in England, when dozens of bands such

as Fleetwood Mac, John Mayall & the Bluesbreakers, The Rolling Stones, The Yardbirds, and Cream took to covering the classic blues numbers from either the [Delta](#) or [Chicago blues](#) traditions. The British blues musicians of the early 1960s would ultimately inspire a number of American [blues-rock](#) fusion performers, including Canned Heat, Janis Joplin, Johnny Winter, The J. Geils Band, Ry Cooder, and others, who at first discovered the form by listening to British performers, but in turn went on to explore the blues tradition on their own. Many of Led Zeppelin's earlier hits were renditions of traditional blues songs. One blues-rock performer, Jimi Hendrix, was a rarity in his field at the time: a black man who played [psychedelic](#) blues-rock. Hendrix was a virtuoso guitarist, and a pioneer in the innovative use of distortion and feedback in his music. Through these artists and others, both earlier and later, blues music has been strongly influential in the development of [rock music](#).

Blues from the 1980s to the present

Since 1980, blues has continued to thrive in both traditional and new forms through the continuing work of Taj Mahal, Ry Cooder and the music of Robert Cray, Albert Collins, Keb' Mo' and others such as Jessie Mae Hemphill or Kim Wilson. The Texas rock-blues style emerged based on an original use of guitars for both solo and rhythms. In contrast with the West Side blues, the Texas style is strongly influenced by the British rock-blues movement. Major artists of this style are Stevie Ray Vaughan, The Fabulous Thunderbirds and ZZ Top. The '80s also saw a revival of John Lee Hooker's popularity. He collaborated with a diverse array of musicians such as Carlos Santana, Miles Davis, Robert Cray and Bonnie Raitt. Eric Clapton, who was known for his virtuoso electric guitar within the Blues Breakers and Cream, made a notable comeback in the '90s with his MTV Unplugged album, in which he played some standard blues numbers on acoustic guitar.

Around this time blues publications such as *Living Blues* and *Blues Revue* began appearing at newsstands, major cities began forming blues societies and outdoor blues festivals became more common. More [nightclubs](#) and venues emerged. The local nightclub scene in America and abroad has carried the torch for blues music and likely accounts for as much of the resilience of the blues as recorded music. These local joints thrive despite the increase in ultra lounges and dance clubs, cranking out live music every night of the week across the country. In the 1990s and today blues performers are found touching elements from almost every musical genre, as can be seen, for example, from the broad array of nominees of the yearly Blues Music Awards, previously named W. C. Handy Awards[38] Contemporary blues music is nurtured by several well-known blues labels such as Alligator Records, Blind Pig Records, Chess Records (MCA), Delmark Records, and Vanguard Records (Artemis Records).

Some labels are famous for their rediscovering and remastering of blues rarities such as Delta Groove Music, Arhoolie Records, Smithsonian Folkways Recordings (heir of Folkways Records), and Yazoo Records (Shanachie Records).

Musical impact

As the origin of the blues scale, the blues has exerted a profound influence on many styles of music. Many jazz, folk or rock performers, such as Louis Armstrong, Duke Ellington, Miles Davis, Bob Dylan and The Red Hot Chili Peppers, have performed significant blues recordings. The blues scale frequently is found in non-blues musical forms, such as popular songs like Harold Arlen's "Blues in the Night", [blues ballads](#) like "Since I Fell for You" and "Please Send Me Someone to Love", and even orchestral works like George Gershwin's "Rhapsody in Blue" and "Concerto in F". Indeed, the blues scale is ubiquitous in modern popular music and informs many [modal frames](#), especially the ladder of thirds as in "A Hard Day's Night". Blues forms turn up in some surprising places. The theme to the televised *Batman* had a blues structure, as did teen idol Fabian's first hit, "Turn Me Loose". The first great [country music](#) star Jimmie Rodgers was a blues performer. Guitarist/vocalist Tracy Chapman's hit "Give Me One Reason" was a 12-bar blues and has, as a result, become a contemporary blues club standard in Chicago. Blues is sometimes danced as an informal type of [swing dance](#), with no fixed patterns and a heavy focus on connection, sensuality and [improvisation](#), often with body contact. However, most [blues dance](#) moves are inspired by traditional blues dancing. Although usually done to blues music, it can be done to any slow tempo 4/4 music, including "club" music.

[R&B](#) music can be traced back to [spirituals](#) and blues. Spirituals are often cited as the origin of the blues. Musically, spirituals were a descendent of New England choral traditions, and in particular of Isaac Watts's [hymns](#), mixed with African rhythms and call-and-response forms. Spirituals or religious chants in the Afro-American community are much better documented than the "low-down" blues. They developed mostly because the communities could gather more easily during mass or worship gatherings, the so-called camp meetings. Their popularity was also due to their—at first glance—politically correct contents. Most early country bluesmen such as Skip James or Charley Patton were able to play as well both genres, which usually basically only differ in the lyrics. Georgia Tom Dorsey is the perfect example of blues musician and composer straddling the border between country and urban blues, and spirituals. He is often cited as the father of [Gospel music](#). However, the beginning of Gospel music can be better dated to 1930 and the first successes of the Golden Gate Quartet. In the fifties, [soul music](#), best represented by Sam Cooke, Ray Charles and James Brown, overtook many elements of both Gospel and blues music. In the sixties and seventies these genres merged in what is called [soul blues](#) music. Direct heir of soul, [funk](#) music of the seventies can be seen as an antecedent of hip-hop and contemporary R&B and shows the filiation of the blues with most modern R&B music.

Before World War II, the difference between blues and [jazz](#) was sometimes vague. Usually jazz was more impregnated by harmonic structures stemming from [brass bands](#). However, the jump blues is a clear example of mix between both styles. After the war, the influence of blues on jazz was tremendous, and most of the [bebop](#) classics, such as Charlie Parker's "Now's the Time", are based on the extensive use of the pentatonic scale and blue notes. However, this influence was purely formal. Bebop marked a major shift of jazz from pop music for dancing to a high-art, less-accessible, cerebral "musician's music". The audience for both blues and jazz definitively split, and it was at this time that the border between blues and jazz became the most defined. Artists straddling the border between jazz and blues are categorized into the [jazz-blues](#) sub-genre.

The influence of both the twelve-bar structure and the blues scale on [rock-and-roll](#) music was so profound that rock and roll can properly be classified as an outgrowth of blues, or even "blues with a back beat". Elvis Presley's "Hound Dog", with its unmodified twelve-bar structure (in both harmony and lyrics) and a melody centered on flatted third of the tonic (and flatted seventh of the subdominant), is a blues song transformed to a new genre by rhythm and sheer energy. One can hardly find a major song from rock-and-roll's revolutionary period that is not, at its roots, a blues composition transformed by rhythm: "Johnny B. Goode", "Blue Suede Shoes", "Whole Lotta' Shakin' Going On", "Tutti-Frutti", "Shake, Rattle, and Roll", "What'd I Say", and "Long Tall Sally". The early African American rock musicians retained the frank sexual themes of blues. "Got a gal named Sue, knows just what to do" or "See the girl with the red dress on, she knows how to do it all night long" are hard to mistake. Even the subject matter of "Hound Dog" contains well-hidden sexual double entendre. More sanitized early "white" rock borrowed both the structure and harmonics of blues, although minimizing harmonic creativity and sexual nuance, such as Bill Haley's "Rock Around the Clock". Many white musicians who covered black rock songs would go so far as to change the words; possibly the most famous example was Pat Boone's cover of "Tutti Frutti", which originally started "Tutti frutti, loose booty . . . a wop bop a lu bop, a good Goddamn."

Social impact

Like [jazz](#), [rock and roll](#) and [hip hop music](#), blues has been accused of being the "devil's music" and of inciting violence and other poor behavior. In the early 20th century, the blues was considered disreputable, especially as white audiences began listening to the blues during the 1920s. In the early twentieth century, W.C. Handy was the first to make the blues more respectable to non-black Americans.

Now blues is a major component of the African American and American cultural heritage in general. This status is not only mirrored in scholar studies in the field[42] but also in main stream movies such as *Southern* (1972), *the Blues Brothers* (1980 and 1998), and *Crossroads* (1986). The *Blues Brothers* movies, which mix up almost all kinds of music related to blues such as R&B or Zydeco, have had a major impact on the image of blues music. They promoted the standard traditional blues "Sweet Home Chicago", whose version by Robert Johnson is probably the best known, to the unofficial status of Chicago's city anthem. More recently, in 2003, Martin Scorsese made significant efforts to promote the blues to a larger audience. He asked several famous directors such as Clint Eastwood and Wim Wenders to participate in a series of films called *The Blues*. He also participated in the reedition of compilations of major blues artists in a series of high quality CDs.

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Blues ballad

The **blues ballad** synthesizes [blues](#) feeling and attitudes (using the blues scale and chord progressions) with the conventional 32-bar popular song from Tin Pan Alley.

Among the best known blues ballads are Percy Mayfield's love song in the form of a prayer, "Please Send Me Someone to Love" and Buddy Johnson's "Since I Fell for You", most successfully recorded by Lenny Welch. B.B. King has recorded several blues ballads, "You Know I Love You", his second hit, and "Sneakin' Around". Bobby Blue Bland recorded as many blues ballads as he did straight blues. Clarence Carter's "Slip Away" is another notable example.

Blues ballads are also popular in [country music](#). Hank Williams's "Your Cheating Heart" and Freddy Fender's two classics, "Wasted Days and Wasted Nights" and "Before the Next Teardrop Falls", for example.

The blues ballad differs from conventional blues in its structure. Blues ballads have the 32-bar A-A-B-A form of verse-verse-bridge-verse, while blues songs have the 12-bar A-A-B form or its 8-bar A-B variant. Both blues and blues ballads rely on the mainstay three chords and the blues scale.

Conversely, the blues ballad differs from bluesy pop songs like Harold Arlen's "Blues in the Night" by simpler harmonies and more direct language. That said, in the hands of a skillful and emotional performer like Dakota Staton or Etta James songs like "Mean to Me" or Cole Porter's "Love for Sale" can be hard to distinguish from formal blues ballads.

Category: [Music genres](#)

Blues-rock

Blues-rock, is a hybrid musical genre combining elements of the [blues](#) with [rock and roll](#). It began to develop as a particular style in the mid-1960s through the work of bands such as The Rolling Stones, who experimented with music from the old bluesmen like Elmore James, Howlin' Wolf, and Muddy Waters.

While rock and blues have historically always been closely linked, blues-rock as a distinct genre did not arise until the late 1960s. Blues-rock was characterized by bluesy improvisation, extended boogie [jams](#) typically focused on the [electric guitar](#) player, and often a heavier, riff-oriented sound and feel to the songs than might be found in traditional [Chicago-style blues](#). The genre was originally British, with artists like Alexis Korner and John Mayall forming groups that acted as a training ground for future stars of the genre such as Free, Savoy Brown and the earliest incarnations of Fleetwood Mac, while American players like Johnny Winter, Paul Butterfield and the group Canned Heat were also pioneers. The virtuoso electric blues playing of Jimi Hendrix (a veteran of many American [rhythm & blues](#) and [soul](#) groups from the early-mid 1960s) and his [power trios](#) - The Jimi Hendrix Experience and Band of Gypsys - has had broad and lasting influence on the development of blues-rock, especially for guitarists.

Blues-rock's best-known artist is probably Eric Clapton, whose work in the mid-60s with The Yardbirds, the supergroup Cream, as well as Derek and the Dominos beginning in 1970 followed by an extensive solo career, have all been seminal in bringing of blues-rock into the mainstream (although blues-rock was just one of the styles those bands played).

In the late 60s Jeff Beck, another former member of The Yardbirds, revolutionised blues rock into a sort of Heavy Rock, taking the UK and the USA by storm with his band, The Jeff Beck Group which had among its members a young Rod Stewart on vocals and an even younger Ronnie Wood on bass. Jimmy Page, a third alumnus of The Yardbirds, went out to form 'The New Yardbirds' which would soon become known as Led Zeppelin. Led Zeppelin was a huge force in the early 70s blues-rock scene but their music soon turned towards [hard rock](#) or [heavy metal](#). Other blues-rock musicians influential on the English scene of the 1970s included Rory Gallagher (who was actually Irish) and Robin Trower.

Beginning in the early 1970s, American blues-rock grew to include [Southern rock](#) and [hard rock](#) bands like the Allman Brothers Band, the James Gang, Stevie Ray Vaughan, Fabulous Thunderbirds and ZZ Top, while - except for the advent of groups such as Foghat (founded by former Savoy Brown members) - the British scene became focused on [heavy metal](#) innovation. Blues-rock had a re-birth in the early 1990s and continues to be a smouldering fire with lasting influence today, with many artists such as Tracy Conover, Kenny Wayne Shepherd, The Mods, Jonny Lang, Tommy Castro, Big Sugar, Anthony Gomes, The Black Crowes, The Black Keys, The White Stripes, Joe Bonamassa and Corby Yates performing and releasing albums to enthusiastic fans. Five Horse Johnson is often considered borderlining between acid blues and blues rock, due to their strange guitar riffs.

A classic example of blues-rock is Cream's "Crossroads", adapted from Robert Johnson's "Cross Road Blues" and "Traveling Riverside Blues"; it fuses some of the lyrical and musical styles of blues with rock-styled tempo and guitar solos. Other great examples are found in almost all that Eric Clapton played with The Yardbirds, particularly on their version of Howlin' Wolf's "Smokestack Lightning."

Bomba

Bomba is one of Puerto Rico's most famous musical styles. Although there is some controversy surrounding its origin, most agree that it is a largely African music. The rhythm and beat are played by a set of west African drums called [congas](#). [Dance](#) is an integral part of the music: the dancers in move their bodies to every beat of the drum, making bomba a very wild and rich dance. Bomba is described to be a challenge between the drummer and the dancer. The drummer will beat the drums and the dancer is to dance as fast as the drummer is beating the drum. The dancer must be in great physical shape to keep up and the challenge usually continues until either the dancer or drummer discontinues. The main instrument used in bomba style music are low pitched bomba drums which usually supports the rhythm of bomba music called the buleador. Other instruments used are the palitos or clave, which are sticks that are struck together to form the sound similar to a cowbell. Maracas and a güiro are also heard in many bomba songs, which are instruments created and used by the Taino Indians of the Caribbean Basin.

The basic music style was brought to Puerto Rico during the colonial slave trade. It originates in Ghana, West Africa, although the majority of slaves can be traced back to 31 different areas of West and Central Africa. The dance was mostly practiced at the northern, southern and western coasts of the island where the majority of Africa's descendants lived. The dance was used to mock the slave owners. The men used to use a series of pelvic thrusts while the women would swish their skirts around. The traditional clothing for Bomba for men was a white outfit and fedora hat. The women wore big plantation skirts, Santería beads (of Yoruba origin), and a head scarf or bundaloo.

The name of the drums is not "congas". The genre actually takes its name from the drums that are called "bombas". They are also called "barriles". The high pitch drum is called "subidor" or "primo", and the low pitch drum is called "buleador" or "segundo". In the traditional bomba two other percussion instruments are used: a large maraca and a pair of sticks that beat on the side of the buleador. The sticks as well as the rhythm they played are called "cuás". There are several styles of bomba called "seises de bomba".

Categories: [Music genres](#)

Boogaloo

Stylistic origins: [jump blues](#), [mambo](#), [R&B](#)

Cultural origins: 1960s New York

Typical [instruments](#):

Mainstream popularity: Late 1960s

New York, Colombia

Boogaloo (shing-a-ling, popcorn music) is a [genre](#) of Latin music and [dance](#) that was very popular in the United States in the late 1960s. Boogaloo originated in New York City among teenage Cubans and Puerto Ricans. The style was a fusion of popular African American [R&B](#), [rock and roll](#) and [soul](#) with [mambo](#) and son montuno. Boogaloo entered the mainstream through the American Bandstand television program.

Dance

The boogaloo dance was loose and interpretive in style. Early Boogaloo used a twelve-step sequence that was later sped up into a thirty-step sequence. The most common musical feature was a mid-tempo, looping melody that doubled as the anchoring rhythm, often played on piano or by the horn section. The presence of vocals, especially a catchy, anthemic chorus, was another distinguishing feature, especially in comparison to more instrumental dances like the mambo, guajira and guaracha. The Latin boogaloo (also spelled "bugalu") is to be distinguished from the Electric Boogaloo, a funk-oriented dance style from the 1970s, which came originally from Fresno, California in the 1960s.

History

In the 1950s and 60s, African Americans in the United States listened to a number of styles of music, including [jump blues](#), [R&B](#) and doo wop. Puerto Ricans in New York City shared in these tastes, but also listened to genres like mambo or chachacha. There was much intermixing of Latinos, especially Puerto Ricans and Cubans, and African Americans, and clubs that catered to both groups tried to find musical common ground to attract both. Boogaloo was the result of this search, a marriage of many styles including Cuban son montuno and guajira, Puerto Rican/Cuban guaracha, mambo and most uniquely, American R&B/soul. Boogaloo can be seen as "the first Nuyorican music" (René López), and has been called "the greatest potential that (Latinos) had to really cross over in terms of music" (Izzy Sanabria). Styles like doo wop also left a sizable influence, through Tony Pabón (of Pete Rodríguez Band), Bobby Marín, King Nando, Johnny Colón and his vocalists Tony Rojas and Tito Ramos. Puerto Ricans (Herman Santiago and Joe Negroni) played a foundational role in the major doo wop group Frankie Lymon & the Teenagers. Herman Santiago was the author of the groups #1 "hit" *"Why Do Fools Fall In Love"*.

Though boogaloo did not become mainstream nationwide until later in the decade, two early Top 20 hits came in 1963: Mongo Santamaria's performance of the Herbie Hancock piece "Watermelon Man" and Ray Barretto's "El Watusi". Inspired by these two successes, a number of bands began imitating their infectious rhythms (which were Latinized R&B), intense [conga](#) rhythms and clever novelty lyrics. Some long-time veteran Latin musicians played an occasional boogaloo number, including Perez Prado and Tito Puente, but most of the performers were teenagers like The Latin Souls, The Lat-Teens, Pucho & His Latin Soul Brothers, Joe Bataan and The Latinaires. The older generation of latin musicians have even been accused of initially using their influence to repress this youth-oriented movement. The term boogaloo was probably coined in about 1966 by Richie Ray and Bobby Cruz. The biggest boogaloo hit of the 60s was "Bang Bang" by the Joe Cuba Sextet, which achieved unprecedented success for Latin music in the United States in 1966 when it sold over one million copies. Other hits included Johnny Colón's "Boogaloo Blues," Pete Rodríguez's "I Like It Like That," and Hector Rivera's "At the Party". Boogaloo also spread to Puerto Rico, where top band El Gran Combo released some material. Though the dance craze was over by the turn of the decade, boogaloo was popular enough that almost every major and minor Latin dance artist of the time recorded at least a few boogaloos on their albums.

The same year as Joe Cuba's pop success, 1966, saw the closing of New York City's Palladium Ballroom, a well-known venue that had been the home of big band mambo for many years. The closing marked the end of mainstream mambo, and boogaloo ruled the Latin charts for about two years before salsa music began to take over.

Boogaloo remains extremely popular to this day in Cali, Colombia, where the genre is played extensively, along with salsa and pachanga, in various FM and AM radio stations and hundreds of dance clubs. The Caleños prefer their boogaloo sped up, from 33 to 45 RPM, to match the city's fast dance style.

[Aboriginal rock](#) | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | [Avant-rock](#) | [Blues-rock](#) | [Boogaloo](#) | [British Invasion](#) | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | [Desert rock](#) | [Detroit rock](#) | [Dialect rock](#) | [Emo](#) | [Flamenco-rock](#) | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | [Jam band](#) | [Jangle pop](#) | [Krautrock](#) | [Madchester](#) | [Mersey](#)

sound | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | [Pub rock \(Aussie\)](#) | [Pub rock \(UK\)](#) | [Punk rock](#) | [Punta rock](#) | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | [Skiffle](#) | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#) | Yacht rock

Categories: [Soul music](#) | [Mambo](#)

Bootleg recording

A bootleg recording is an [audio](#) or video recording of a performance that was not officially released by the artist or under other legal authority. A great many such recordings are simply copied and traded among fans of the artist without financial exchange, but some bootleggers are able to sell these rarities for profit, sometimes by adding professional-quality sound engineering and packaging to the raw material.

Some artists consider any release for which they do not receive royalties to be equivalent to a bootleg, even if it is an officially licensed release. This is often the case with artists whose recordings have either become public domain or whose original agreements did not include reissue royalties (which was a common occurrence in the 1950s and before).

The market outlets for bootlegs-for-sale have been varied. Swap meets, street vending, record collector shows, and smaller record stores would stock them. Mail order and Internet sources were advertised by word of mouth, and there have been assorted unique sources for individual bands. There were major bootleg markets in Japan and Europe for bands like KISS, The Rolling Stones, Led Zeppelin, and Queen.

Sources of material

Some bootlegs consist of works-in-progress or discarded material without the artist's involvement, and sometimes against his or her will; these might be made from master recordings stolen or copied from a recording studio or a [record label's](#) offices, or from [demo recordings](#).

Live bootlegs

Bootlegs can also be recorded "unofficially" with gear smuggled into a [live concert](#)—many artists and most live venues prohibit this form of recording (many, on the other hand, actually *allow* this—The Grateful Dead is famous for explicitly allowing their shows to be taped), but modern portable technology has made such bootlegging increasingly easy and has dramatically improved the quality of "audience" recordings.

A number of bootlegs originated with FM radio broadcasts of live or previously recorded live performances.

"Official" bootlegs

Many recordings first distributed as bootleg albums were later released officially by the copyright holder; for instance in 2002 Dave Matthews Band released *Busted Stuff* in response to the Internet-fueled success of *The Lillywhite Sessions* which they had not intended to release, while The Beatles' release of their *Anthology* albums effectively killed the demand for many Beatles bootlegs previously available.

- Bob Dylan has released an entire bootleg series, which as of 2005 had seven "volumes" (but only five discrete releases).
- Frank Zappa released two series of *Beat the Boots* recordings in 1991 and 1992, remastered directly from bootleg discs. Zappa also copied the packaging directly from the bootleg releases, adding no additional material other than a cardboard box (they were available as a boxed set of LPs or as individual CD releases).
- In 1994, Prince finally released *The Black Album*, initially shelved in 1987 and widely bootlegged since then.
- The Smashing Pumpkins' last official album, *MACHINA II/The Friends & Enemies of Modern Music*, was distributed to fans on vinyl and released independently as a gesture of defiance to Virgin Records, who the band felt didn't give them the support they needed.
- Dream Theater drummer Mike Portnoy is one of the most vocal pro-bootleg musicians (despite the band not having an open taping policy), running an official bootleg label called YtseJam Records.

Authorized live bootlegs

An increasing number of artists, such as the Grateful Dead, Metallica, Phish, Dave Matthews Band, The Smashing Pumpkins, U2, Ween, the German electronic music ensemble Tangerine Dream, and Medeski Martin & Wood have allowed and encouraged live audience recording, but they and their fans generally consider selling such recordings—as opposed to keeping them for one's own personal enjoyment or trading them for other audience recordings—to be illegitimate bootlegging. The Mars Volta also encourage bootlegging, and nearly every show the band has ever played has been recorded, but when the band released their live album *Scabdates*, sales did not seem to suffer.

Fans cite the encouragement of these recordings as a key factor in their long-term loyalty to these bands.

A few artists like Peter Dinklage, Jimmy Buffett, Fugazi, Pearl Jam and Duran Duran have responded to the demand for bootleg concert recordings by experimenting with the sale of authorized bootlegs made directly from the unmixed soundboard feeds, or from on-the-fly multi-track mixes, and thus superior to surreptitious audience recordings which are typically marred by crowd noise. These releases are generally available a few days to a few weeks after the concert.

In the mid-2000s, improving technology in high-speed CD reproduction made some of these "official boots" available to audience members immediately as they leave the concert; however, a key patent in the process (that of dividing the single recording into discrete digitally marked tracks) was bought by media giant Clear Channel

Communications, which has led to complaints from smaller competitors and uncertainty on the future development of the technology in the United States.

Bootlegging in the vinyl era

In Los Angeles there were a number of record mastering and pressing plants that were not "first in line" to press records for the major labels, usually only getting work when the larger plants were overloaded. These pressing plants were more than happy to generate income by pressing bootlegs of dubious legality. Sometimes they just hid the bootleg work when record company executives would come around (in which case the bootleg record labels could show the artist and song names) and other times secrecy required labels with fictitious names. For example, a 1972 Pink Floyd bootleg called Brain Damage was released under the name The Screaming Abdabs.

Collectors generally relied on Hot Wacks, which was a catalog of known bootlegs published annually, for the actual artists and track listings as well as source and sound quality information.

Bastard pop

Main article: [bastard pop](#)

In the early 2000s, "bootleg" became an alternate term for [bastard pop](#) or "mashups", a style of [remix](#) melding two or more music records into each other to make a new piece of music out of the old components. The term was likely derived from the fact that early examples copied sound clips without paying royalties to the original artist. Among the most popular artists in this genre are The Freelance Hellraiser, Soundhog, Go Home Productions, Soulwax and Lionel Vinyl.

Bootlegging vs. piracy vs. counterfeiting

Bootlegging is often incorrectly referred to as piracy but there are important differences between the two terms. Bootlegging is trafficking in recordings that the record companies have not commercially released and may or may not be legal. Piracy is the illegal copying/sale of recordings that are available commercially or are planned/scheduled for commercial release.

A pirate release is further distinguished from a counterfeit. Counterfeits attempt to mimic the look of officially released product; pirate releases do not necessarily do so, possibly substituting cover art or creating new compilations of a group's released songs. A counterfeit is always a pirate but a pirate is not necessarily a counterfeit. Historically, pirate (but not counterfeit) releases were widespread in the 8-track cartridge format, many with labels spuriously claiming that "all royalties have been paid."

"Bootlegging" is sometimes also used to refer to the unlicensed filesharing of copyrighted music but, as alluded to above, the term piracy is often more appropriate.

Categories: [Music industry](#).

Border ballad

The English/Scottish border has a long and bloody history of conquest and reconquest, raid and counter-raid (see Wars of Scottish Independence). It also has a stellar tradition of balladry, such that a whole group of songs exists that are often called "**border ballads**", because they were collected in that region.

Border ballads, like all traditional ballads, were traditionally sung unaccompanied. There may be a repeating motif, but there is no "chorus" as in most pop songs. The supernatural is a common theme in Border ballads, as are recountings of raids and battles.

Representative samples include "Thomas the Rhymer" (aka "True Thomas", Thomas of Erceldoune"), which opens in the English town of Erceldoune; and the very famous "Tam Lin".

The interested reader is referred to *Minstrelry of the Scottish Border* by Sir Walter Scott.

Bounce music

Bounce music is an energetic style of New Orleans Rap music, taking off in the early 1990s, but dating back to 1980s. It is characterized by call and response party chants and dance call-outs typically sung over the "Triggaman" (from the song "Drag Rap" by the Showboys) and/or "Brown Beat" samples. The genre maintains widespread popularity in New Orleans, but is relatively unknown outside of the area. MC T. Tucker is noted as an early pioneer of the genre, if not its creator. The genre evolved quickly through the 90s. Throughout this decade the Take Fo' record label dominated the scene with artists such as DJ Jubilee, Da' Sha Ra', and Willie Puckett .Katey Red, also a Take Fo' artist, contributed significantly to the genre (as well as to the larger rap world) through being its first self-proclaimed homosexual artist. Following her arrival to the scene, so-called "Sissy" rappers have multiplied exponentially. Recent developments in the genre display an increased intensity and speed, perhaps best demonstrated by 10th Ward Buck's song "Fasta."

While Bounce may be most identifiable by its dance-call outs and lyrical stylings, its use of sampling is remarkably distinct. In stark contrast to hip-hop's early years, when DJs would scrape the labels off their records to preserve their originality and create a certain mystique, Bounce feeds off the relentless pillaging of the Drag Rap sample. Nearly every second of this 1986 single has made its way into Bounce jams: its opening chromatic tics, the immediately identifiable Drag Rap sample, the shouting out of "break" (emulated throughout Outkast's Stankonia), the whistling breakdown, the vocodered "drag rap", the minimal drum machine verse.

Despite the genre's relative seclusion, elements of Bounce have influenced a variety of other southern rap styles and have even slipped their way into the mainstream. Atlanta's [Crunk](#) artists such as Lil Jon and the Ying Yang Twins frequently cite Bounce chants in their songs ("it must be your money cuz it ain't your dick" or "it must be your pussy cuz it ain't your face"), David Banner's hit "Like A Pimp" is constructed around a slowed down "Triggaman" sample and Memphis' DJ Paul has slipped many a Bounce reference into his production work for La Chat, Gangsta Boo and Three Six Mafia.

Bounce coverage is also making its way into journalism. Nik Cohn's *Triksta: Life and Death and New Orleans Rap* reports on the author's own involvement with this genre, one certainly complicated by his own simultaneous obsession and distaste for the music.

Categories: [American styles of music](#)

Bouncy techno

Bouncy techno

Stylistic origins:	Rave music (European Techno), Gabber
Cultural origins:	1992, Scotland, North East England and Northern Ireland 1994, Netherlands 1995, United Kingdom
Typical instruments:	Synthesizer – Drum machine – Sequencer – Keyboard – Sampler
Mainstream popularity:	Moderate in Scotland
Derivative forms:	Trancecore (1994) Happy hardcore (1995) Makina (199?) UK Hardcore (2000)

[Subgenres](#)

none

Other topics

[Electronic musical instrument](#) – [Computer music](#)

Bouncy techno (also known as hardcore, techno or happy gabba - see terminology) is a rave hardcore dance music style circa 1992, mostly emanating from the United Kingdom and the Netherlands. Originally, it was influenced by the music found in the rave scene in the north of the United Kingdom (Scotland, North East England and Northern Ireland), where European (mostly from Belgium and Italy) produced [techno music](#) was widely played.

Seen as a combination of European techno-inspired riffs with faster toughened beats, this offbeat sounding music was highly popular in the north United Kingdom rave scene and soon, also in the Netherlands. Scottish artists released this music on Dutch record labels, with the Dutch - deeming it a more melodious variant of gabba - quickly producing similar sounding music in large quantities.

This music would later emerge to the remainder of the United Kingdom, specifically altering the English [happy hardcore](#) style away from its breakbeat origins. By the mid-1990s, much of the music in the rave scene would be a combination of bouncy techno and happy hardcore.

Characteristics

This was music designed for raves, by way of participation through dancing (likely bouncing) and generating crowd noise at key moments during these simple techno hook lines. The music would be "basic", with much of the components occurring on the off-beat, creating this distinct bouncy feel. Tracks would also sound primitively produced.

Typical characteristics for bouncy techno are for compositions to be around a tempo of 160 to 180 BPM (beats per minute) using a 4/4 signature of 4 cycle segments, where different elements would be gradually layered into the mix.

Drum instruments will be minimal, usually consisting of a hard bass drum, sharp open hi-hat, hand clap, on-beat snare drum, ride and a splash cymbal, using the like of DrumStation, SP-1200, or TR-909 machines. Kicks would either be straight or possibly with some distortion.

These would be arranged using a constant thumping kick with on beat snare, along with a tandem offbeat hi-hat, offbeat hand clap and essential offbeat bouncy techno stab. The stab is somewhat reminiscent of Rotterdam Termination Source - Poing! (Rotterdam Records, ROT 004, 1992). A quick drum roll would lead into the main hook part.

A single fat techno riff arpeggio of sucking or buzzing sounds was used as the hook for the track. This would usually be altered through time using resonance filters before hitting another bouncy segment. A second variance of the arpeggio likely occurs towards the remainder of the track.

Tracks would be either [instrumental](#) or perhaps use a short snappy sample, cut and repeated through various points of the track.

History

Overview

With the hotpot of different music in fluxing raves since the early 1990s, the north of the United Kingdom would prefer European produced [techno music](#) to be played. This was in contrast to the rave scene found in the south of the United Kingdom where their own emerging [breakbeat hardcore](#) style was being produced in great quantities. This division caused the scene in the north to differ musically from the south, thus evolve differently.

Scott Brown, one of the most prolific names on the world [hardcore music](#) scene, concurred in an interview on February 14, 2004, that "In the past a lot of DJs said that there was a definite musical divide between the north and the south [of the United Kingdom], the north preferring it a lot harder..."

Excluding any southern based [DJs](#) occasionally playing in the north, the south based breakbeat style received little or no coverage on the radio or magazines dedicated to the Scottish rave scene. The few Scottish based breakbeat DJs found it very difficult to promote this music, even with Scottish ravers going to such extremes to shun them by way of petitions.

DJ Kid, the original Scottish breakbeat stalwart recalled the situation on his website, saying that "when trying to introduce the all new breakbeat sound to Scotland - nobody liked ANY of the records I played. I constantly pushed the breakbeat sound whilst the other DJs played underground techno". DJ Kid once stormed offstage at a Scottish rave during his breakbeat set when objects were thrown at him by disgruntled ravers.

Beginnings

Much like other rave across Europe, the ever growing northern United Kingdom rave scene created its own network of [DJs](#) and artists that played a certain brand of music, eventually carving out a unique sound akin to the particular tastes of its own listening audience.

During 1992, it was not uncommon to see DJs like Bass Generator, DJ ZBD and Tom Wilson playing a variety of [techno music](#) from mostly Belgium and Italy, along with the new native produced stuff from Scotland by bands including Ultra-Sonic, Suburban Delay and The Time Frequency. Artists from Belgium and Italy, like Praga Khan, Jade 4U and DJ Professor toured extensively at raves in Scotland.

New producers from Scotland influenced by the music played in the domain would soon emerge, most noticeably Scott Brown. Brown had formed Q-Tex and soon Bass X (a play on words with "basic"), with their Hardcore Disco (Shoop!, SHOOP 2, 1993) release considered to be amongst the first - if more quintessential sounding - bouncy techno releases.

This was a basic blend of very fast (for that time) techno riffs along with a characteristic - somewhat repetitive - offbeat bassline stab at stages. None the less, the track was hugely successful across the north of the United Kingdom and soon heralded many similar sounding tracks from Brown and other artists.

Amongst other emerging releases was Brown's co-worked Bass Reaction - Technophobia (Shoop!, SHOOP 8, 1993) release. The track proved very popular in the

Netherlands scene, with DJ Paul Elstak citing it back then as his favourite of 1994. Technophobia would soon be relicensed in The Netherlands (Terror Traxx) and Italy (Do It Yourself Entertainment) that year to meet demands.

Asked for his proudest piece of production on August 11, 2004, Scott Brown answered, "I've made some important tracks which have helped create or change the scene in many ways, such as 'Technophobia' or 'Now Is The Time' which helped shape the Dutch and Scottish scenes for years."

Having had a number of records out on different labels, Scott Brown would establish his own record label on January 1, 1994 - Evolution Records - based in Cumbernauld. Described as being dedicated to bouncy techno, other labels of his catering for this type of music would soon appear that year to keep up with the demands not only in the Scottish scene but outside too. Other record labels would release much material dedicated specifically to this sound, with it being exported far and wide.

Renowned record distributor Mo's Music Machine stated of the Shoop! record label (that released most of the earliest bouncy techno material) in 1996, "The 12 inch vinyl releases almost enjoy legendary status in Australia, The Netherlands and Germany. The Scottish Techno sound has reverberated around the World..."

With this new scene in full swing, hiring the big named [breakbeat hardcore](#) playing DJs from the south of the United Kingdom was no longer needed as they were now playing music out of touch with the majority of the listening audience.

The Rezurection rave promotion - synonymous with the Scottish rave scene - concurs on their website that, "New Year's Eve 1993 proved to be a watershed event for Rezurection, as 1994 saw the demise of the traditional London style breakbeat sound favored by regular Rez DJs like Grooverider, SS and Seduction... as hard trance, bouncy techno and gabba dominated the Scottish scene."

Growth

Netherlands

During this time, leading Dutch DJs such as Buzz Fuzz and Paul Elstak combined the Scottish records with their own Dutch gabba tracks at raves in the Netherlands such as Hellraiser and A Nightmare In Rotterdam. The boom for this type of music resulted in Scottish artists including Casio Brothers, Davie Forbes, Hyperact, Technosis, Ultimate Buzz and The Scotchman - who significantly was the debut release on Rotterdam's own Dwarf Records in 1994 - exported this sound on several Dutch based record labels. A number of tracks were relicensed on Dutch compilations.

By 1995, new Dutch labels such as Babyboom, Dwarf, Pengo, Forze Records and others produced much similar sounding material, combining it with gabba in different ways. By now, the Dutch DJs and artists were in-demand at Scottish raves, regularly appearing at events in the country.

Scott Brown collaborated with several leading Dutch and American producers including Paul Elstak, Omar Santana and Bass-D & King Matthew, and also released a number of tracks on their own native labels, leaving his influence on subsequent music emanating from the Netherlands.

DJ Smurf, one of the leading hardcore DJs who is listed in the Billboard music encyclopaedia concurs that, "Scotland created there own 'bouncy techno' sound by weakening down gabber kick drums and adding happier sounds. The Dutch soon followed suit, except they kept the kick drums hard and created 'happy gabber' which stayed around for a few years."

Scotland

The bouncy techno style dominated the Scottish scene, peaking during the Rezerrection rave promotion's annual Event series on September 2, 1995 - the biggest rave to occur in Scotland. Their 20-hour Event 3: Equinox rave extravaganza attracted a reported 17,000 people with no less than 47 different international artists, with many of those being listed as playing bouncy techno DJ sets on the heavily distributed flyer.

The event itself naturally attracted much media attention. Tom Wilson's popular prime time dance music radio show - Steppin' Out - even transmitted live especially from the venue. Dance music magazine Eternity also ran a four page review of the show - the non-breakbeat music preference evident.

"Next up in the Sunset tent at 05.00am was Marc Smith... he had been booked to play a Jungle set. I watched as two thirds of the tent left. One of the things I like about Rezerrection and Scotland in general is that they love their Techno. At 10.03am it's Marc Smith in the Eclipse tent, but this time he was playing the Techno set he had been booked to play. No problem this time, he rocked the place. Two hours left and Davey Murray takes the controls... this guy went down well to say the least, nice bouncy stuff."

Elsewhere, the sound also had grabbed Northern Ireland, with DJ Tizer at the forefront. During an interview for the Fantazia rave promotion in 1995, DJ Tizer said that, "The Scottish scene is really buzzin' at the moment, which is good, because I'm really into the Scottish bouncy techno that is so popular here."

England

Due to the north following a different musical route to the south, their [breakbeat hardcore](#) splintering into the breakbeat driven [happy hardcore](#) and jungle techno styles had been mostly oblivious in the Scottish scene.

The breakbeat happy hardcore DJs however increasingly combined bouncy techno into their mix sets at raves. This mixing of two different styles considered the point where bouncy techno traits in-part influenced the happy hardcore productions by taking on similar mannerisms.

By late 1995, happy hardcore had gradually de-emphasised its inherent breakbeat traits and instead utilised the 4/4 tempo heavy kick drum and off-beat techno stab, whilst retaining its own piano melodies, effectively becoming a hybrid of the two styles in varying amounts - something known then as happy bouncy techno (or happy techno).

New English based labels such as Bounce!, Bouncy Tunes, Digital International Techno, Mental Platinum, Techno Tunes and Punisher, started to produce bouncy techno music outright, though most English productions tended to be released on their already established labels and usually swayed more to their happy origins.

Decline

Despite a huge rave scene, the Scottish rave and music scene pretty much vanished by the late 1990s due to a combination of factors. This scene was much a part of culture in the young adult demographic. It also had bad media press, associated with Scottish ravers experimenting with hard drugs [9] linked with much publicised deaths at raves. In one year, there was a reported 60 rave deaths in Strathclyde. This had cast a shadow over the Scottish scene.

At that time in 1996, where previously the English [happy hardcore](#) style had been all but unheard of in the Scottish rave scene due to its original breakbeat nature, it returned bigger than before under its new breakbeat-less guise - something that was now influenced by bouncy techno - but with full-on lyrics and large piano breakdowns.

Rezerrection concurs that "By 1996, happy hardcore was growing and DJs like Hixxy and Billy Reid joined regulars Marc Smith, Bass Generator and Technotrance". Only reflecting this new change, bouncy techno had now been added last on the Rezerrection flyer and magazine advertising - behind happy hardcore.

This introduction of happy hardcore was a way to change the scene's current music direction away from its apparent connected drug image by introducing a happy vibe whilst breathing new life into the dormant scene. This change of direction resulted in the phasing out the harder edge sounds of bouncy techno and happy gabber, in-turn isolating much of its rave fan base. Happy hardcore also appealed to a new generation of much younger people attending raves.

By 1997, the scene was destined to disintegrate as society disassociated itself with the movement, making it near impossible for the scene and its inherent music to survive. Leading Scottish rave venues including the Metro and FUBAR had swiftly dropped hardcore, even dance music all together. Radio stations soon followed. There was also much problems in staging raves due to the police and councils through the years. Rezerection - the country's largest and most successful rave promoter - was declared bankrupt, staging their last show on May 31, 1997.

Due to demand, Scott Brown hailed the return of bouncy techno in 1998 by launching the fittingly named Bouncy Techno Records - it did not last. "Bouncy techno is BACK!!! Well it was for a while anyway! 6 releases taking you back to the old bouncy sound.... Bouncy Techno was originally distributed by 'eclipse' until they went bust, taking the label down with them."

The Judgment Day promotion looked to fill the void left by Rezerection's demise, with raves fittingly held at their former venue in Edinburgh. Their Hogmany event on 31 December, 1997, stated that it was "hopefully putting an end to the ideas that the Scottish hardcore scene is dead!". Despite this, the scene was miniscule in comparison to that of years gone by.

21st Century

There has been demand from the enthusiast, or disillusioned follower, for a return of the original bouncy techno style. Through lineage, bouncy techno remnants are found in the current United Kingdom based hardcore style, known as UK Hardcore. During the course of this new music being produced in the early 21st century, some labels such as Quosh and Evolution Plus started to reintroduce the bouncy offbeat stab elements into the more [trance](#) influenced UK Hardcore side of things.

Quosh ran a production competition in May 2003, specifically "in aid of a bouncy techno revival". The duo Al Twisted & DJ JFX released what in the press statement was called an "update on Scotland Bouncy Techno sound" with Let's Get Wet (Quosh, QU069, 2005) on Quosh.

Scott Brown - the pioneer - had remixed old bouncy techno tracks, with some dating back to 1993, including Hardcore Disco (Evolution Records, EV081, 2005) and Detonated (Evolution Plus, PLUS28, 2005), with the original 1990s re-edits included as a mark of respect pleasing both old and new fans. Created in 2006, Evolved is a new record label of Brown's, specifically remixing and re-releasing various old material.

DJ Devastate looked to incorporate elements more on the harder side of UK hardcore, with Bedlam Records, Thin 'N' Crispy, Uprising Records, and a handful of others coming up with a few releases bordering on some form of evolved style.

English Scott Majestik stated in July 20, 2003, "Higher Order Recordings HO002 - the wait is over! For all you bouncy techno fans get ready because the bounce is back. This choon is currently killing dance floors across the UK & abroad and proves to everyone that bouncy techno is back and it's here to stay."

This new material can sometimes be described on relevant online music forums as a "nu style" bouncy techno, though none really have the trademark techno riffs and basics.

In this small but developing hardcore music scene in the United Kingdom, bouncy techno still plays a part in the current live events; the old records played to a new audience. Amongst many rave reviews detailing its inclusion, the Elation event in London of July 22, 2005, stated that "Brisk and Sharkey doing what they specialise in.

Classic Freeform Hardcore and Bouncy Techno at its best. Like I said, Bouncy Techno at it best and the assembled ravers loved every minute of it."

Makina is a Spanish style that uses offbeat stabs reminiscent of bouncy techno but in far greater quantities.

Terminology

It is believed the actual bouncy techno term originated during 1992, derived from crowds bouncing to this bouncy sounding [dance music](#) at [raves](#). The first printed usage of the term may likely have been in Clubscene - a monthly Scottish dance music magazine with a 50,000 readership. In the December 1992 issue, DJ ZBD from Shoop! Records described local band Q-TeX latest release as "going from strength to strength and this bouncy techno cut should do their reputation a power of good."

Bouncy hardcore is more or less just than an alternative name to the original term, fitting in with the hardcore lingo. One reason for '[techno](#)', and not 'hardcore' being used, was that it was the preferred way to describe the music found in the early 1990s rave scene from a United Kingdom standpoint, much like jungle techno was the original term used in the early 1990s to describe jungle music.

Happy gabber is an ambiguous term more directed to the [gabber](#) side of productions during the mid-1990s period. The Dutch introduced elements such as pianos, vocal samples and breakbeats into the already existing bouncy techno format in different and ever increasing ways, more so than the original Scottish productions that were originally quite sparse and basic.

'Funcore' is a scarcely used word that is only associated with the Dutch based Babyboom Records label, as such likely just a slogan. Describing itself as "the funcore label", the music does not differ in any way to bouncy techno.

Selected bouncy techno information

Artists Bass Reaction, Bass X, Casio Brothers, Davie Forbes, DJ Ten, Gordon Tennant, Hyperact, Infernus, Interstate, Marc Smith, Q-TeX, Ryan Campbell, Scott Brown, Technosis, The Rhythmic State, Ultimate Buzz

DJs Bass Generator, Brisk, Carl Cox, Davie Forbes, DJ Dado, DJ Obsession, DJ Rab S, DJ Ten, DJ ZBD, Marc Smith, Nicky Modlin, Scott Brown, Technotrance, Tom Wilson

Raves Awesome 101, Colosseum, Dance Concept, Dreamscape, Fantazia, FUBAR, Hanger 13, Helter Skelter, Hysteria, Judgement Day, Nightmare in Rotterdam, Nosebleed, Rezerection

Record labels Babyboom Records, Bass Generator Records, Bounce!, Breeze Records, Clubscene Records, Dwarf Records, Evolution Records, Forze Records, Jolly Roger Records, Massive Respect Records, Screwdriver Records, Shoop!, Twisted Vinyl

Releases

- Bass Reaction - Technophobia (Shoop!, SHOOP 8, 1993)
- Bass X - Hardcore Disco (Shoop!, SHOOP 2, 1993)
- Marc Smith - Pump Up The Noize (Clubscene Records, CSRT040, 1995)
- Scott Brown vs. DJ Rab S - Now Is The Time (Evolution Records, EV015, 1995)

Hardcore

Basskore - **Bouncy techno** - [Breakbeat](#) - [Breakcore](#) - [Darkcore](#) - Freeform - [Gabber](#) - [Happy](#) - Industrial - Makina - Speedbass - [Speedcore](#) - [Terrorcore](#) - [Trancecore](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Bouzouki

The **harp** is a [stringed instrument](#) which has its strings positioned perpendicular to the soundboard. All harps have a neck, resonator and strings. Some, known as *frame harps*, also have a forepillar; those lacking the forepillar are referred to *open harps*. Harp strings can be made of nylon (sometimes copper-wound), gut (more commonly used than nylon), or wire.

Various types of harps are found in Africa, Europe, North and South America, and a few parts of Asia. In antiquity harps and the closely related [lyres](#) were very prominent in nearly all musical cultures, but they lost popularity in the early 19th century in Western music, being mainly played by women or as a minor ensemble member. There was no harp-exclusive museum until the North Italian harp building firm of Victor Salvi started one in 2005.

The aeolian harp (wind harp) and autoharp are technically not harps because their strings are not perpendicular to the soundboard.

Origins of the harp

The harp's origins may lie in the sound of a plucked hunter's bow string. The oldest documented references to the harp are from 4000 BC in Egypt (see Music of Egypt) and 3000 BC in Mesopotamia. While the harp is mentioned in most translations of the Bible, King David being the most prominent musician, the Biblical "harp" was actually a kinnor, a type of [lyre](#) with 10 strings. Harps also appear in ancient epics, and in Egyptian wall paintings. This kind of harp, now known as the folk harp, continued to evolve in many different cultures all over the world. It may have developed independently in some places.

The lever harp came about in the second half of the 17th century to enable key changes while playing. The player manually turned a hook or lever against an individual string to raise the string's pitch by a semitone. In the 1700s, a link mechanism was developed connecting these hooks with pedals, leading to the invention of the single-action pedal harp. Later, a second row of hooks was installed along the neck to allow for the double-action pedal harp, capable of raising the pitch of a string by either one or two semitones. With this final enhancement, the modern concert harp was born.

Types of harps, harp-playing and harp-building

Playing style of the European-derived harp

Most European-derived harps have a single row of strings with strings for each note of the C Major scale (over several octaves). Harpists can tell which strings they are playing because all F strings are black or blue and all C strings are red or orange. The instrument rests between the knees of the harpist and along their right shoulder. The Welsh triple harp and early Irish and Scottish harps, however, are traditionally placed on the left shoulder. The first four fingers of each hand are used to pluck the strings; the pinky fingers are too short and cannot reach the correct position without distorting the position of the other fingers, although on some folk harps with light tension, closely spaced strings, they may occasionally be used. Also, the pinky is not strong enough to pluck a string. Plucking with varying degrees of force creates dynamics. Depending on finger position, different tones can be produced: a fleshy pluck (near the middle of the first finger joint) will make a warm tone, while a pluck near the end of the finger will make a loud, bright sound.

The pedal/concert harp

The **pedal harp**, or **concert harp**, is large and technically modern, designed for classical music and played solo, as part of chamber ensembles, and in symphony orchestras. It typically has six and a half octaves (46 or 47 strings), weighs about 80lb (36 kg), is approximately 6 ft (1.8 m) high, has a depth of 4 ft (1.2 m), and is 21.5 in (55 cm) wide at the bass end of the soundboard. The notes range from three octaves below middle C (or the D above) to three and a half octaves above, usually ending on G. The tension of the strings on the sound board is roughly equal to a ton (10 kilonewtons). The lowest strings are made of copper or steel-wound nylon, the middle strings of gut, and the highest of nylon.

The pedal harp uses the mechanical action of pedals to change the pitches of the strings. There are seven pedals, one for each note, and each pedal is attached to a rod or cable within the column of the harp, which then connects with a mechanism within the neck. When a pedal is moved with the foot, small discs at the top of the harp rotate. The discs are studded with two pegs that pinch the string as they turn, shortening the vibrating length of the string. The pedal has three positions. In the top position no pegs are in contact with the string and all notes are flat. In the middle position the top wheel pinches the string, resulting in a natural. In the bottom position another wheel is turned, shortening the string again to create a sharp. This mechanism is called the double-action pedal system, invented by Sébastien Erard in 1810. Earlier pedal harps had a single-action mechanism that allowed strings to play sharpened notes.

Lyon and Healy, Camac Harps, and other manufacturers also make electric pedal harps. The **electric harp** is a concert harp, with microphone pickups at the base of each string and an amplifier. The electric harp is a little heavier than an acoustic harp, but looks the same.

Folk harps/lever harps

The **folk harp** is small to medium-sized and usually designed for traditional music; it can be played solo or with small groups. It is prominent in Irish, Scottish and other Celtic cultures within traditional or folk music and as a social and political symbol. Often the folk harp is played by beginners who wish to move on to the pedal harp at a later stage, or by musicians who simply prefer the smaller size.

The folk or lever harp ranges in size from two octaves to six octaves, and uses levers or blades to change pitch. The most common size has 34 strings: Two octaves below middle C and two and a half above (ending on A), although folk or lever harps can usually be found with anywhere from 19 to 40 strings. The strings are generally made of nylon, gut, carbon fiber or fluorocarbon or wrapped metal, and are plucked with the fingers using a similar technique to the pedal harp.

Folk harps with levers installed have a lever close to the top of each string; when it is engaged, it shortens the string so its pitch is raised a semitone, resulting in a sharpened note if the string was a natural, or a natural note if the string was a flat. Lever harps are often tuned to the key of E-flat. Using this scheme, the major keys of E-flat, B-flat, F, C, G, D, A, and E can be reached by changing lever positions, rather than re-tuning any strings. Many smaller folk harps are tuned in C or F, and may have no levers, or levers on the F and C strings only, allowing a narrower range of keys. Blades and hooks perform the same function as levers, but use a different mechanism. The most common type of lever is either the Camac or Truitt lever although Loveland levers are still used by some makers. Amplified (electro-acoustic) and solid body electric lever harps are produced by some harp makers.

Wire-strung harps (*clàrsach* or *cláirseach*)

The Gaelic wire-strung harp is called a *clàrsach* in Scotland or a *cláirseach* in Ireland. The origins go back at least the first millennium. There are several stone carvings of harps from the 10th century, many of which have simple triangular shapes, generally with straight pillars, straight string arms or necks, and soundboxes. There is stone carving evidence that supports the theory that the harp was present Gaelic/Pictish Scotland well before the 9th century.

The earliest descriptions of a triangular framed harp i.e. harps with a fore pillar are found on 8th century Pictish stones, Pictish harps were strung from horsehair. The instruments apparently spread south to the Anglo Saxons who commonly used gut strings and then west to the Gaels of the Highlands and to Ireland. Historically the carvings were made in the period after the establishment of the Gaelic kingdom of Dál Riata. Despite the lack of direct evidence, some argue for a Gaelic influence. However, there are only thirteen depictions of any triangular chordophone from pre-11th century Europe, and all thirteen of them come from Scotland. Moreover, the earliest Irish word for a harp is in fact *Cruit*, a word which strongly suggests a Pictish provenance for the instrument.

The harp was perhaps the most popular musical instrument used in both medieval Scotland and Ireland.

This most ancient instrument was brought to us from Ireland (as Dante says *c. 1300*) where they are excellently made, and in great numbers, the inhabitants of that island having practised on it for many and many ages; nay, they even place it in the arms of the kingdom, and paint it on their public buildings, and stamp it on their coin, giving as the reason their being descended from the royal prophet David. The Harps which these people use are considerably larger than ours, and have generally the strings of brass, and a few of steel for the highest notes, as in the clavichord. The musicians who perform on it keep the nails of their fingers long, forming them with care in the shape of quills which strike the strings of the spinnet.

— *Vincenzo Galilei (father of Galileo Galilei)*

Scotland, because of her affinity and intercourse [with Ireland], tries to imitate Ireland in music and strives in emulation. Ireland uses and delights in two instruments only, the harp namely, and the tympanum. Scotland uses three, the harp, the tympanum and the crowd. In the opinion, however, of many, Scotland has by now not only caught up on Ireland, her instructor, but already far outdistances her and excels her in musical skill. Therefore, [Irish] people now look to that country as the fountain of the art.

— *Gerald of Wales*

The harp played by the Gaels of Scotland and Ireland between the 11th and 19th centuries was certainly wire-strung. The Irish Maedoc Book Shrine dates from the 11th century, and clearly shows a harper with a triangular framed harp including a "T-Section" in the pillar (or Lamhchrann in Irish) indicating the bracing that would have been required to withstand the tension of a wire-strung harp.

By the Later Middle Ages, the Gaelic language word *clàrsach* or *cláirseach* described a wire-strung harp with a massive carved soundbox, a reinforced curved pillar and a substantial neck, flanked with thick brass cheek bands. The wire-strung harp was played with the fingernails, and it produced a brilliant ringing sound. This is the style of harp on Irish coins and the Guinness label. Especially popular in 16th and 17th century English courts, it was played all over Europe and was usually called the 'Irish' harp.

By the 18th century, harps of any sort had fallen out of use in Scotland and Ireland due to changing social, political and economic conditions. At the same time, new chromatic harps were being created on the Continent for a bourgeois audience; harps with multiple rows of strings and harps with sharpening mechanisms for playing the fashionable music of the time. In the mid-19th century, a revival of all things Celtic brought attention back to Gaelic culture, sparking interest in native language and music.

The Irish and Highland Harps by Robert Bruce Armstrong is an excellent book describing these ancient harps. There is historical evidence that the types of wire used in these harps are iron, brass, silver, and gold. Three pre-16th century examples survive today; the Trinity College harp in Ireland, and the Queen Mary and Lamont harps, both in Scotland.

One of the largest and most complete collections of 17th century harp music is the work of Turlough O'Carolan, a blind, itinerant Irish harper and composer. At least 220 of his compositions survive to this day.

Edward Bunting was commissioned to notate the music played by the harpers at the 1792 Belfast Harp Festival. He published his first volume in 1796. He continued to collect the music of the *cláirseach* and published his second and third volumes in 1809 and 1840 respectively. A reprint of the 1840 edition is now available from Dover Publications.

Dennis Hempson (O'Hampsey) was the last of the harpers who played in the old style using the fingernails to pluck while the finger pads are used to damp. He also was one of the last to use the left hand in the treble. He was in his 90s at the 1792 festival and died in the beginning of the 19th century. He took the unbroken tradition of wire-strung harping with him to his grave.

Since the 1970s, the tradition has been revived. Ann Heymann has done the most pioneering work in reviving this tradition by playing the instrument as well as studying Bunting's original manuscripts in the library of Queens University, Belfast. Other notable players include Patrick Ball, Cynthia Cathcart, Alison Kinnaird, Bill Taylor, Siobhán Armstrong and others.

As performers have become interested in the instrument, harp makers ("luthiers") such as Jay Witcher, David Kortier, Ardival Harps, and others have begun building wire-strung harps. The traditional wire materials are used, however iron has been replaced by steel and the modern phosphor bronze has been added to the list. The phosphor bronze and brass are most commonly used. Steel tends to be very abrasive to the nails. Silver and gold are used to get high density materials into the bass courses of high quality *clàrsachs* to greatly improve their tone quality. In the period, no sharpening devices were

used. Harpers had to re-tune strings to change keys. This practice is reflected by most of the modern luthiers, yet some allow provisions for either levers or blades.

Multi-course harps

A **multi-course harp** is a harp with more than one row of strings. A harp with only one row of strings is called a **single-course harp**.

A **double harp** consists of two rows of [diatonic](#) strings one on either side of the neck. These strings may run parallel to each other or may converge so the bottom ends of the strings are very close together. Either way, the strings that are next to each other are tuned to the same note. Double harps often have levers either on every string or on the most commonly sharped strings, for example C and F. Having two sets of strings allows the harpist's left and right hands to occupy the same range of notes without having both hands attempt to play the same string at the same time. It also allows for special effects such as repeating a note very quickly without stopping the sound from the previous note.

A **triple harp** features three rows of parallel strings, two outer rows of diatonic strings, and a center row of [chromatic](#) strings. To play a sharp, the harpist reaches in between the strings in either outer row and plucks the center row string. Like the double harp, the two outer rows of strings are tuned the same, but the triple harp has no levers. This harp originated in Italy in the 16th century as a low headed instrument, and towards the end of 1600s it arrived in Wales where it developed a high head and larger size. It established itself as part of Welsh tradition and became known as the **Welsh harp** (*telyn deires*, "three-row harp"). The traditional design has all of the strings strung from the left side of the neck, but modern neck designs have the two outer rows of strings strung from opposite sides of the neck to greatly reduce the tendency for the neck to roll over to the left.

The **cross harp** consists of one row of diatonically tuned strings and another row of chromatic notes. These strings cross approximately in the middle of the string without touching. Traditionally the diatonic row runs from the right (as seen by someone sitting at the harp) side of the neck to the left side of the sound board. The chromatic row runs from the left of the neck to the right of the sound board. The diatonic row has the normal string coloration for a harp, but the chromatic row may be black. The chromatic row is not a full set of strings. It is missing the strings between the Es and Fs in the diatonic row and between the Bs and Cs in the diatonic row. In this respect it is much like a [piano](#). The diatonic row corresponds to the white keys and the chromatic row to the black keys. Playing each string in succession results in a complete chromatic scale.

Harp technique

Harp playing uses all of the fingers except for the pinky, which is generally too short and weak to effectively pluck a string. In order to make notation of fingerings easier, each finger is given a number, "1" for the thumb, "2" for the index finger, "3" for the middle finger, and "4" for the ring finger. Most types of harp only require use of the hands. The exception is the pedal (concert) harp, where the harpist pushes the pedals with his or her feet.

There are two main methods of classical harp technique in the United States: the French method (associated in the United States with the French-American harpist Marcel Grandjany) and the Salzedo method, developed by Carlos Salzedo. Neither method has a definite majority among harpists, but the issue of which is better is sometimes a source of friction and debate. The distinguishing features of the Salzedo method are the encouragement of expressive gestures, elbows remain parallel to the ground, wrists are comparatively still, and neither arm ever touches the soundboard. The Salzedo method also places great emphasis on specific fingerings. The French method advocates lowered elbows, fluid wrists, and the right arm resting lightly on the soundboard. In both methods, the shoulders, neck, and back are relaxed. Some harpists combine the two methods into the technique that works best for them.

On the wire strung clarsach, a thumb under technique is also used.

As in all baroque instrumental techniques, the underlying principle is that of strong and weak articulation. The player only uses three fingers of each hand, and the thumb moves under the other fingers, rather than being held very high as in modern harp technique. The thumb and third fingers are "strong" fingers and the second finger is a "weak" finger. Scales are fingered with alternating strong and weak fingers - that is, a scale fingering could be either 1 2 1 2 1 2 or 3 2 3 2 3 2. In contrast, classical harp technique uses a fingering of 4 3 2 1 4 3 2 1 going up and 1 2 3 4 1 2 3 4 going down.

Another approach to "thumb under" technique as described above is to place the thumb so that it passes over the second finger, rather than under it. There is equal evidence for both thumb over and thumb under playing techniques on historical harps.

In this second approach it is important to note that the fingers are placed on the strings an equal distance up the string from the soundboard. This may be as little as 5-8 inches on very lightly strung harps. If you begin by making a circle with your thumb and second finger, placing both the thumb and the second finger on the same string, open your thumb and place your thumb on the string above, also placing the third (and fourth – if you choose to use it) on the neighbouring strings below the second finger. The fingertips placed on the strings should loosely form a straight line parallel to the soundboard of the harp.

As you play each finger, the aim is to roll the string over the end of your finger as you release it rather than pulling the string into your hand. This should require very little finger action to produce a warm and well rounded sound. Each finger produces a subtly different tone articulation. When playing scales down the harp, after playing the thumb it passes just over the second finger onto the string below, with the second finger falling onto the string below the thumb after releasing its note. Otherwise, as with thumb under technique, all scales are played alternating strong and weak fingerings.

Other harps around the world

In South America, there are Mexican, Andean, Venezuelan, and Paraguayan harps. They are derived from the Baroque harps that were brought from Spain during the colonial period: wide on the bottom and narrow at the top, with perfect balance when being played but unable to stand independently for lack of a base. The Paraguayan harp is the most popular, and is Paraguay's national instrument. It has about 36 strings with narrower spacing and lighter tension than other harps, and so has a slightly (four to five notes) lower pitch. It does not necessarily have the same string coloration as the other harps. For example, some Paraguayan harps may have red B's and blue E's instead of red C's and blue F's. This harp is also played mostly with the fingernails.

All of Africa's harps are open harps because they lack the forepillar. With the exception of Mauritania's ardin, which is a true harp, most West African harps, such as the kora, are technically classified as harp-lutes because of their two rows of strings which are strung parallel to each other but perpendicular to the soundboard.

In Asia, there are very few harps today, though the instrument was popular in ancient times; in that continent, [zithers](#) such as China's guqin and Japan's koto predominate. However, a few harps exist, the most notable being Burma's saung-gauk, which is considered the national instrument in that country. The Chinese konghou, which died out, is being revived in a modernized form. Turkey had a harp called the çeng that has also fallen out of use.

There are no harps indigenous to Oceania or the Americas.

The harp in music

The harp is used sparingly in most classical music, usually for special effects such as the glissando, arpeggios, and bisbigliando. Italian and German opera uses harp for romantic arias and dances, an example of which is Musetta's Waltz from *La bohème*. French composers such as Claude Debussy and Maurice Ravel composed harp concertos and chamber music widely played today. In the 19th century, the French composer and harpist Nicolas-Charles Bochsa composed hundreds of pieces of all kinds (opera transcriptions, chamber music, concertos, operas, harp methods). Henriette Renié and Marcel Grandjany have composed many lesser-known solo pieces and chamber music. Modern composers utilize the harp frequently because the pedals on a concert harp allow many sorts of non-diatonic scales and strange accidentals to be played (although some modern pieces call for impractical pedal manipulations).

See List of compositions for harp for the names of some notable pieces from the classical repertoire.

There have been harpists active in [jazz](#) and [free improvisation](#), including:

- Dorothy Ashby
- Edmar Castañeda
- Alice Coltrane
- Park Stickney
- Zeena Parkins
- Deborah Henson-Conant

In current pop music, however, the harp appears relatively rarely. Joanna Newsom and Dee Carstensen have separately established images as harp-playing singer-songwriters with signature harp and vocal sounds. A pedal harpist, Ricky Rasura, is a member of the "symphonic pop" band The Polyphonic Spree, and Bjork sometimes features acoustic and electric harp in her work. Art in America was the first known rock band featuring a pedal harp to appear on a major record label, and released only one record, in 1983. The pedal harp was also present in the Michael Kamen and Metallica concert/album *S&M* as part of the San Francisco Symphony orchestra. Some Celtic-pop crossover bands and artists such as Clannad and Loreena McKennitt include folk harps.

As a symbol

Political

The harp has been used as a political symbol of Ireland for centuries. It was used to symbolise Ireland in the Royal Standard of King James VI/I of Scotland, England and Ireland in 1603 and had continued to feature on all English, British and United Kingdom Royal Standards ever since, though the style of harp used differed on some Royal Standards. It was also used on the Commonwealth Jack of Oliver Cromwell, issued in 1649 and on the Protectorate Jack issued in 1658 as well as on the Lord Protector's Standard issued on the succession of Richard Cromwell in 1658. The harp is also traditionally used on the flag of Leinster.

Independent Ireland continued to use the harp as its state symbol on the Great Seal of the Irish Free State, featuring it both on the coat of arms and on the Presidential Standard and Presidential Seal - as well as on various other official seals and documents. The harp also appears on Irish coinage from the Middle Ages to the current Irish euro coins.

A South Asian version of harp known in Tamil as 'yaal', is the symbol of City of Jaffna, Sri Lanka, whose legendary root originates from a harp player.

Corporate

The harp is also used extensively as a corporate logo - both private and government organisations. For instance; Ireland's most famous drink, Guinness, also uses a harp, but in reverse and also less detailed than the state arms - Harp Lager is also produced by Guinness and uses the harp.

Relatively new organizations also use the harp, but often modified to reflect a theme relevant to their organization, for instance; Ryanair uses a modified harp, somewhat in the form of an angel taking flight, and the State Examinations Commission uses it with an educational theme.

Other organizations in Ireland use the harp, but not always prominently; these include the National University of Ireland and the associated University College Dublin, and the Gaelic Athletic Association. In Northern Ireland the Police Service of Northern Ireland and Queen's University of Belfast use the harp as part of their identity.

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Categories: [String instruments](#)

Bowed instruments

[Cello](#)

[Viola](#)

[Violin](#)

Boxed set

A **boxed set** (now often referred to as a **box set**) is one or more musical recordings, films, or television programs that are contained in a box. In the case of music, boxed sets are usually made up of three or more discs, covering a broad range of the music of a given artist or genre. They often serve as an especially large Greatest Hits compendium, usually including rare and never-before-released tracks.

Notable music-recording boxed sets

In order of release date:

- (1971) Chicago at Carnegie Hall - Chicago
- (1978) The Beatles Collection - The Beatles
- (1985) Biograph - Bob Dylan
- (1986) Bruce Springsteen & the E Street Band Live/1975-85 - Bruce Springsteen
- (1988) Crossroads - Eric Clapton
- (1988) The Beatles Box Set - The Beatles
- (1989) The Good, the Bad and the Live - Metallica
- (1990) Led Zeppelin Box Set - Led Zeppelin
- (1990) This Woman's Work - Kate Bush
- (1990) Complete Recordings - Robert Johnson
- (1990) To Be Continued... - Elton John
- (1990) Lennon - John Lennon
- (1991) Singles Box Set (Volumes 1-3) - Depeche Mode
- (1991) Yesyears - Yes
- (1991) Star Time - James Brown
- (1991) The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991 - Bob Dylan
- (1991) The Birth Of Soul : The Complete Atlantic Rhythm & Blues Recordings, 1952-1959 - Ray Charles
- (1992) Hitsville USA: The Motown Singles Collection 1959-1971 - Various Motown artists
- (1992) Shine On - Pink Floyd
- (1992) Boats, Beaches, Bars, and Ballads - Jimmy Buffett
- (1992) Jefferson Airplane Loves You - Jefferson Airplane
- (1992) Time3 - Journey
- (1992) Onobox - Yoko Ono
- (1992) The Queen of Soul: The Atlantic Recordings - Aretha Franklin
- (1992) Songs of Freedom - Bob Marley & The Wailers
- (1992) Roots 'N Blues: The Retrospective, 1925-1950 - various artists
- (1993) Live Shit: Binge & Purge - Metallica
- (1993) Complete Studio Recordings - Led Zeppelin
- (1993) Led Zeppelin Box Set II - Led Zeppelin
- (1993) Otis! The Definitive Otis Redding - Otis Redding
- (1993) What Goes On - The Velvet Underground
- (1993) Rare, Live & Classic - Joan Baez
- (1994) The Instant Monty Python CD Collection
- (1994) Thank You For The Music - ABBA
- (1994) Box of Fire - Aerosmith
- (1994) Emperors of Soul - The Temptations
- (1994) 35th Anniversary Collection - Smokey Robinson & the Miracles
- (1994) Thirty Years of Maximum R&B - The Who
- (1994) Permanent Record: Al In The Box - "Weird Al" Yankovic
- (1995) Peel Slowly and See - The Velvet Underground
- (1995) The Thrill of It All - Roxy Music
- (1995) The Master: 1961/1984 - Marvin Gaye
- (1995) Clouds In My Coffee - Carly Simon

(1995) Revolutions of Time: The Journey 1975-1993 - Willie Nelson
(1995) Strait Out of the Box – George Strait
(1996) Down Every Road – Merle Haggard
(1996) The Aeroplane Flies High - The Smashing Pumpkins
(1996) Box Set - The Misfits
(1997) The Doors Box Set - The Doors
(1997) Heart and Soul - Joy Division
(1997) Genius & Soul: The 50th Anniversary Collection - Ray Charles
(1998) Genesis Archive, Vol. 1: 1967-1975 - Genesis
(1998) Anthology - John Lennon
(1998) Tracks - Bruce Springsteen
(1998) Ray Charles: The Complete Country & Western Recordings 1959-1986
- Ray Charles
(1998) The Crown Jewels - Queen
(1999) The Life and Crimes of Alice Cooper - Alice Cooper
(1999) Music Bank - Alice in Chains
(1999) At the Close of a Century - Stevie Wonder
(2000) Hitsville USA: The Motown Singles Collection 1972-1992 - Various
Motown artists
(2000) The Eternal Dance - Earth, Wind & Fire
(2000) The Essential George Jones: The Spirit of Country - George Jones
(2000) The Jimi Hendrix Experience - The Jimi Hendrix Experience
(2000) The Supremes - The Supremes
(2000) Salival - Tool
(2000) All the Young Dudes - Mott the Hoople
(2000) Merzbox - Merzbow
(2000) Genesis Archive, Vol. 2: 1976-1992 - Genesis
(2000) EBX 1 - Erasure
(2000) EBX 2 - Erasure
(2001) EBX 3 - Erasure
(2001) EBX 4 - Erasure
(2001) The Box Set - KISS
(2001) Final V.U. 1971-1973 - The Velvet Underground
(2001) The Columbia Studio Recordings (1964-1970) - Simon And Garfunkel
(2002) Eddie's Archive - Iron Maiden
(2002) Retro - New Order
(2002) Soul Spectacular! The Greatest Soul Hits of All Time - Various Soul
music artists
(2002) Sex Pistols Box Set - Sex Pistols
(2003) Unearthed - Johnny Cash
(2003) Soundtrack to the Apocalypse - Slayer
(2003) Exclusive Fan Edition boxed set - Ace of Base
(2003) TG24 - Throbbing Gristle
(2004) Black Box - Black Sabbath
(2004) 100 Million Bon Jovi Fans Can't Be Wrong - Bon Jovi
(2004) Join the Dots - The Cure
(2004) Singles Box Set (Volumes 4-6) - Depeche Mode
(2004) The Dark Horse Years 1976-1992 - George Harrison
(2004) With the Lights Out - Nirvana
(2004) Michael Jackson: The Ultimate Collection - Michael Jackson
(2004) Metalogy - Judas Priest
(2004) The Capitol Albums, Volume 1 - The Beatles
(2004) The Complete U2 - U2 (A "digital box set" available only on the iTunes
Music Store.)
(2004) Queen - The Platinum Collection: Greatest Hits I, II & III
(2005) Prince Of Darkness - Ozzy Osbourne

(2005) The Platinum Collection - Genesis
(2005) Pure Genius: The Complete Atlantic Recordings (1952-1959) - Ray Charles
(2005) Boxed - Eurythmics
(2006) Ray Stevens Box Set - Ray Stevens
(2006) The Capitol Albums, Volume 2 - The Beatles

Boy band

A **boy band** (or **boyband**, British English) is a type of [pop group](#) featuring between three and six young male [singers](#) who are usually also dancers. In addition to pop music, boy bands also sing [R&B](#) songs and sometimes [hip-hop](#) songs as well. They can evolve out of church choral or [gospel music](#) groups, but are often put together by managers or producers who audition the groups for appearance, dancing, and singing ability (often in that order), and often seem to be prefabricated. Boy bands are similar in concept to [girl groups](#). However, even though they are "bands," they rarely play instruments, and the acts are basically "vocal harmony groups." Due to this and the fact that the acts are aimed at a "teenybopper" or "tween" audience, the term has negative connotations in the rock press. For this reason, acts such as Pete Waterman's One True Voice try not to be labeled "boy bands."

Definition

Maurice Starr is usually credited with starting the trend, with his protégés New Kids On The Block (though the term "boy band" did not exist until later in the 1990s). Starr's brainwave was to take the traditional template from the R&B genre (in this case his teenage band New Edition) and apply it to a pop genre. This formula was in turn redefined by a number of European managers such as Nigel Martin-Smith and Louis Walsh, till the UK pop marketplace was saturated with the genre.

Though the term is mostly associated with groups from the 1990s onwards, antecedents exist throughout the history of pop music. The Beatles, The Beach Boys, & The Temptations, popular in the 1960s, may be considered boy bands, while The Monkees certainly were prefabricated, and Latin boy band Menudo was founded in 1977. Boy bands often achieve great commercial success.

Equally important to the group's commercial success is the group's image, carefully controlled by managing all aspects of the group's dress, promotional materials (which are supplied to teen magazines), and [music videos](#), the most famous boy band manager being Lou Pearlman. Typically, each member of the group will have some distinguishing feature and be portrayed as having a particular personality stereotype, such as "the baby," "the bad boy," "the nice boy." While managing the portrayal of popular musicians is as old as [popular music](#), the particular pigeonholing of band members is a defining characteristic of boy and girl bands.

In most cases, their music is written, arranged and produced by a producer who works with the band at all times and controls the group's sound - if necessary, to the point of hiring session singers to record guide vocals for each member of the group to sing individually (if the members cannot harmonize together well). A typical boy band performance features elaborately [choreographed](#) dancing, with the members taking turns singing and/or rapping(or, sometimes, lip-syncing. Even some of Pearlman's bands have been known to) to pre-recorded vocals and music. Boy bands generally do not compose or produce their own material, unless the members lobby hard enough for creative control (e.g. The Monkees and *NSYNC).

Boy bands tend to be heavily criticized by certain musical press for appealing only to pubescent female teenagers and for emphasizing marketing and packaging over quality of music. Such views are reflected in the humorous definition in the Chambers Dictionary: "a pop group, targeting mainly the teenage market, composed of young males chosen because they look good and can dance and sometimes even sing." Some critics compare boy band output to the "machine-generated" popular music found in George Orwell's novel, Nineteen Eighty-Four, noting that much of their music (as well as the bands' compositions) is extremely formulaic. Other critics point to boy bands (and related musical groups) as case studies in commercialism and [postmodernism](#), with little cultural content. Such criticisms can become extremely scathing:

*After scouring the country for five boys who could belt out tunes while doing the splits, (Lou Pearlman) assembled a clean-cut collection of effeminate white and Latino-looking boys, all pink cheeks and crew cuts with peroxidized tips. Just like the Backstreet Boys and *NSYNC, there's the cute blond guy, one with curly hair, the dark one with big dimples, the guy with the funny facial hair and the less cute, but really sensitive, guy.*

Pearlman herded them into a tiny apartment, forcing these guys in their late teens and early 20s to share bedrooms (hey, less opportunity for illicit

sexual activity - at least with the opposite sex), and forbade them to stay out past midnight. He dressed them in coordinated red and silver "rave" outfits and spoon-fed them sugary-sweet lyrics like "Would I cross an ocean just to hold you ... Would I give up all I have to see you smile?" And then he set them loose on concert halls full of 12-year-old girls, who dutifully screamed their lungs out in a kind of mass orgasm fueled by all that scrubbed-clean testosterone. (Janelle Brown, "Sluts and Teddy Bears," Salon.com, 2001).

Though some fans are wildly supportive of the music, the commercial success of specific boy bands does not tend to last long. As the fans (mostly teen girls) age and their musical tastes evolve, they tend to outgrow such groups' appeal. If success is sustained, often one or more members of the band will leave and seek a solo career (particularly if they have some songwriting ability), often with some success (for instance: Michael Nesmith, Michael Jackson, George Michael, Robbie Williams, Justin Timberlake, Ronan Keating, Ricky Martin). Certain boybands have continued to thrive long after the members have ceased to be 'boys', particularly in Asia-- i.e., SMAP of Japan and Shinhwa of Korea. In these cases, the members have developed into stars in their own right, starring in television shows, movies, and commercials.

Famous boy bands

17:28 (Philippines)
2Be3 (France)
2 Brave (Norway)
3rd Wish (United States)
3SL "Three Scott-Lee" (United Kingdom)
3T (United States)
4PM (United States)
5ive (United Kingdom) (1997-2001)
5566 (Taiwan)
604 (Philippines)
911 (United Kingdom)
98 Degrees (United States) (1996-present)
a1 (United Kingdom) (1999-2002)
a-ha (Norway)
Alliage (France)
The Akafellas (Philippines)
Another Level (United Kingdom)
Arashi (Japan)
Aryans (India)
ATL (United States)
Atemlos (Germany) (2000)
Aventura (United States)
B2K (United States) (2001-2004)
B3 (Denmark)
Backstreet Boys (United States) (1993-present)
Bad Boys Inc (United Kingdom)
Barako Boys (Philippines)
BB Mak (United Kingdom)
Bed and Breakfast (Germany) (1995-1999)
B4-4 (Canada) (2002-2003)
Big Fun (United Kingdom)
Big Men (Philippines)
Blazin' Squad (United Kingdom)
Blue (United Kingdom) (2000-2005)
Boys In Black (Australia)
Boy'z (Hong Kong)
Boystar (Australia)
Boyzone (Ireland) (1993-2001)
Boyz II men (United States) (1988-present)
B-Rad's Supa-Stars (Dark Side of the Moon) (1979)
Breathe (United Kingdom)
Bros (United Kingdom)
Brother Beyond (United Kingdom)
Busted (United Kingdom) (2001-2005)
C21 (Denmark)
Caught in the Act (Netherlands)
CDB (Australia)
The Choir Boys (United Kingdom)

The Click Five (United States)
Code 5 (United States)
Code Red (United Kingdom)
Comic Boys (Japan)
D4L (United States)
Dale! (Argentina)
Damage (United Kingdom)
DBSK (TVXQ) (South Korea)
Devotion (Philippines)
Dream Street (United States)
D-Side (Republic of Ireland)
Duran Duran (United Kingdom)
E-17 (United Kingdom)
East 17 (United Kingdom)
Euphoria (India)
Evan & Jaron (United States)
F4 (Taiwan) (1999-2003)
Fingerbang (United States) (2000)
Five (United Kingdom)
Fixate (United Kingdom)
FLAME (Japan)
Fun-dmental '03 (United Kingdom)
Hanson (United States)
H.O.T. (South Korea)
Human Nature (Australia)
The Hunks (Philippines)
Il Divo (United Kingdom (2004-present))
Immature (aka IMx) (United States)
Indecent Obsession (Australia)
I.N.T. (United States)
inFOCUS (Ireland) (2000)
The Jackson 5 (United States) (1966-1990)
J Adore (United States)
J Brothers (Philippines)
Jeremiah (Philippines)
Jericho Road (United States)
Johnny Hates Jazz (United Kingdom)
Jonas Brothers (United States)
Just 5 (Poland)
Kai (United States)
Kanjani 8 (Japan)
KAT-TUN (Japan)
Kids in Trouble (Japan)
Kids In The Kitchen (Australia)
KRU (Malaysia)
Kulcha (Australia)
Lead (Japan)
Lethbridge (Australia)
Lettermen (United States)
LMNT (United States)
Los MP (Argentina)
Lyte Funky Ones (United States)
Masculados (Philippines)
McFly (United Kingdom) (2004-present)
MDO (Puerto Rico)
Menudo (Puerto Rico) (1977-1997)

Mercury4 (Australia)
The Moffatts (Canada)
The Monkees (United States) (1965-1970, 1986-1989, 1996-1997)
Natural (United States) (1999-2004)
New Edition (United States) (1980-present)
New Kids On The Block (United States) (1984-1994)
NewS (Japan)
Next (United States)
No Authority (United States)
The Noise Next Door (United Kingdom)
North (Australia)
North & South (United Kingdom)
*NSYNC (United States) (1995-2002)
Orange Orange (United Kingdom)
O*town (United States) (2000-2003)
O-Zone (Moldova) (2000-2005)
OTT (Ireland)
One True Voice (United Kingdom) (2002-2003)
Paran (Korea)
Perfect Day (United Kingdom)
Phixx (United Kingdom)
Plus One (United States)
Point Break (United Kingdom)
Power 4 (Philippines)
Rooster (United Kingdom) (2004-present)
Requiem Plus 5ive (Australia)
Salbakutah (Philippines)
Same Same (Canada)
Seven (United Kingdom)
Shine (Hong Kong)
Shinhwa (South Korea)
Silk Route (India)
SMAP (Japan)
Son By Four (Puerto Rico)
Soul Control (Germany)
soulDecision (Canada)
South65 (United States)
Spandau Ballet (United Kingdom)
Streetboys (Philippines)
Super Junior ([Korea])
Take 5 (United States)
Take 6 (United States)
Take That (United Kingdom) (1988-1996)
The Teens (Germany)
Toy Boyz (Australia)
T.O.K. (Jamaica)
Track 5 (Australia)
Trademark (Germany)
True Vibe (United States)
Ultra (United Kingdom)
Universal (Australia)
Upside Down (United Kingdom)
US5 (Germany)
V (United Kingdom) (2004-2005)
V6 (Japan)
Village People (United States)

Viva Hot Men (Philippines)
Westlife (Ireland) (1998-present)
Wet Wet Wet(United Kingdom)
World's Apart (United Kingdom)
w-inds. (Japan)
XL5 (Finland)
Youngstown (United States)

Male/Female vocal groups of the boy band era

These groups are similar in style to boy bands and marketed at the same "tween" and "teenybopper" markets, but they are mixed gender groups:

A*Teens (Sweden)

4ORCE (Style 2 Style managed band not to be confused with 4ORCE from the play "boyband") (United Kingdom)

Hear'say (United Kingdom)

S Club 7 (United Kingdom)

Six (Ireland)

Scooch (United Kingdom)

Steps (United Kingdom)

Parodies

The television series *2gether* created a parody boy band with five personality types.

In a week-long spoof in 1999, talk show host Conan O'Brien, complaining that he couldn't find a decent "musical guest" for his show, created his own boy band, **Dudez-A-Plenti**, after randomly selecting five out-of-work actors. A series of humorous sketches ensued, culminating in a Friday performance of a song O'Brien apparently made up himself: "*Baby, I Wish You Were My Baby*."

The Norwegian movie *Get Ready to be Boyzvoiced* is a mockumentary about the boy band Boyzvoice, their fans and management.

In *South Park*, Cartman formed a boy band named Fingerbang.

The 2001 film *Josie and the Pussycats* featured a fictional boy band named "Du Jour."

In *The Simpsons*, Bart is recruited to a boy band named Party Posse that is secretly a vehicle for subliminal navy recruitment messages. The members of 'N Sync cameoed in the episode as themselves. Contrary to popular belief they did not do the "Party Posse" voices. Members of Lou Pearlman's other band Natural provided most of the voices. (Marc Terenzi did Nelson while Michael 'J' Horn did Milhouse; the rest are unknown.)

On the Veggie Tales video *The Ballad of Little Joe*, Larry, Mr. Lunt, Jimmy, and Junior do a parody of a boy band video for the original song "Bellybutton."

The Meaty Cheesy Boys were a fictional band created during an ad campaign for Jack in the Box restaurants.

In WCW, a group of three cruiserweight wrestlers (Evan Karagias, Shane Helms and Shannon Moore) formed a boy band in order to get more attention from women. The group 3 Count performed several songs on WCW Monday Nitro and even acquired a roadie in former-UFC-fighter Tank Abbott.

A play (with music) called *Boyband*, featuring a band named 4ORCE and parodying the boy band phenomenon of the 90s with songs such as "Coming from Behind," "Our Love is Like Water - H40" and "Integrity," was performed at the Seymour Centre in Sydney, Australia for 2 weeks in 2005 and is returning for a four-week season in March 2006. (Note: not to be confused with the Style 2 Style managed band 4ORCE from Manchester, United Kingdom, who were a male/female vocal group).

In an episode of the Disney Channel series *That's So Raven*, Raven wants a boy band named the "Boyz in Motion" to perform in front of her friends.

See also

- [Girl group](#)

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#) -
[Synthpop/Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

Boy band - [Girl group](#) - [Popular music](#)

Categories: [Boy bands](#) | [Dance music](#) | [Musical groups](#) | [Pop music](#)

Brass band

A **brass band** is a musical group consisting mostly of [brass instruments](#), often with a [percussion](#) section. In some traditions other types of instruments like a [clarinet](#) or [saxophones](#) may be added, but most traditions do not accept [woodwinds](#) as part of a brass band, it would then be termed a wind band, or a [military band](#).

While brass instruments had long been used together in various contexts, the first modern bands were developed early in the 19th century in Prussia, when all military and government bands were issued the new technology of rotary valve instruments and instructed to use standard tuning. This allowed musicians to much more easily play with other bands and for smaller bands to be combined into large bands. A separate tradition also emerged in the United Kingdom, mainly due to the importing of the new French instruments, the saxhorns, invented by Adolphe Sax. These were adopted into existing british bands, and the saxhorn bands were very successful at competitions. By the early 20th century, the instrumentation had been mostly standardised, mainly by music publishers and an impressario named John Henry Iles.

United Kingdom

Brass bands in the British tradition are limited to [cornets](#), flugelhorns, tenor horns, baritones, euphoniums, [trombones](#), [tubas](#) (known as basses in brass bands), and percussion; but not [trumpets](#) or [french horns](#), since they are [orchestral](#) and [Concert band](#) instruments.

Most bands compete against each other in contests and are graded according to their results from Championship Section (being the highest) to 4th Section, with a separate Youth Section (usually up to and including 19 years of age). The grading of a band can also be indicative of the commitment required, be it a once a week engagement for 4th Section, or 3 or more times a week for the Championship Section bands.

Competitions among bands usually consist of a performance of at least one of the following: a test piece (which may be set by the contest organisers or chosen by the band), a march, a [hymn](#), or an entertainment selection. In British National Championships, only one - usually newly written - test piece will be performed by all bands. The most important contests, which are all held annually, are the British Open (held at Symphony Hall, Birmingham), the Nationals (held at the ICC in Harrogate and the Royal Albert Hall in London) and the All English International Masters (held annually at the Corn Exchange, Cambridge).

Other popular national contests include the Pontin's Harry Mortimer Memorial Championships (held in Prestatyn), the Butlin's Mineworkers Open (held in Skegness) and the Brass in Concert Championships (held at the Sage Gateshead).

There is also an annual European Championship the venue for which changes every year.

Marches performed in contests are not usually street marches, since contest marches are usually too difficult for use on the road and are usually played at a faster tempo. Contest marches are a sub-genre in their own right. The most famous march contest is the annual Whit Friday march held in the villages of the Saddleworth and Tameside areas to the north and east of Manchester.

The instrumentation used in brass bands is:

- Cornet in Eb; (called a soprano cornet)
- Cornets in Bb; (solo(x4), repiano, 2nd(x2), 3rd(x2))
- Flugelhorn in Bb;
- Tenor Horns in Eb; (solo, 1st, 2nd)
- Baritones (Treble Clef Bb;) (1st, 2nd)
- Tenor Trombones (Treble Clef Bb;) (1st, 2nd)
- Bass Trombone (Bass Clef)
- Euphoniums (Treble Clef Bb;)(x2)
- Eb; Basses (x2)
- Bb; Basses (x2)
- Percussion (x2/3/4)

The make-up of a Salvation Army Band is very similar to a competing band, except the Repiano Cornet is called the First Cornet, there is no 3rd cornet part, and some parts (solo horn, 1st trombone) *may* use more than one player. There are standard make ups for smaller bands in the Salvation Army, and much of the music produced by the Salvation Army is written for these bands.

With the exception of the bass trombone and percussion, all parts are transposing and written in the treble clef, which means that for every instrument, from the big Basses right up to the Soprano Cornet, the fingering for the written notes is always the same.

This system, which is unique to UK-style Brass Bands, ensures most parts can be covered when there is less than a full complement of players.

Many of the UK's bands originated as works bands or bands sponsored (and long identified with) various industrial concerns and coal mines. Of the leading bands, the Black Dyke Mills Band was sponsored by a wool mill, The YBS Band was until recently sponsored by the Yorkshire Building Society and originally the Hammond Sauce Works, the Foden, Fairey and Leyland Bands by the respective truck, vehicle and aircraft manufacturers, and the Grimethorpe Colliery Band was composed of miners and members of the associated coalfield community. With the decline of these industries the links between bands and their origins were dissolved, and membership is now drawn from all industries and parts of the community. Sudden loss of sponsorship, however, has caused many a top band to die. The Brighouse and Rastrick Brass Band have operated continually at the highest level without the aid of sponsorship; the band makes money to survive from their regular concerts, by selling recordings and other merchandise, and from public donations.

The leading bands in Wales are *Buy As You View Band* (formally known as *The Cory Band*) and *Tredegar Band* and in Scotland, the *Scottish Co-op Band* (formally *CWS Glasgow*), *Whitburn Band*, and *Kirkintilloch Band*. All these bands compete at the highest level in the banding movement.

Date: 1934

Description: Amington Bandsmen pictured here with their trophies at Amington.

Amington Band was started in 1917, with Roland Davis as Bandmaster. The band began by using old instruments, until they could raise enough money to buy new ones. After they had raised enough money, they also employed a professional tutor, William Pollard. They began to enter competitions and soon began to win them, including the National Brass Band contest held in Crystal Palace, London, in 1924. Much success followed and in 1928 they built their own band room in Sharpe Street and also performed on the BBC. They became one of the leading bands in the country and are still in existence.

Australia

The Australian derivation of a brass band is the same as the UK brass band, i.e. standard instrumentation with no woodwind. Contesting bands in Australia are graded from A Grade to D Grade, and in past years, a separate Country or E Grade was also used. National Contests are held each year at Easter, with the location moving from state to state. Each state also conducts their own championships. National and state contests are generally of the same format: a set test piece for each grade, a hymn, an own choice piece (usually of the same standard as the test), and a street march. Smaller regional contests often replace the major works with an own choice concert program.

Ireland

There is an existing - though small - Brass Band movement in Ireland, with more than twenty competing bands and a number of non-contestants (see below). These bands have their biggest venue each year on St. Patrick's Day.

A small number of non contesting brass bands still exist, however due to the difficulties of recruiting players, these bands tend to change to a "Concert Band" format, which includes woodwind, trumpets and other instrumentation.

The Salvation Army also has a large number of brass bands for use in their services, however, these bands do not participate in competition.

Switzerland

Homepage der Brass Band Berner Oberland. Die Brass Band Berner Oberland ist die erfolgreichste Brass Band der Schweiz.

United States

The US derivation of a brass band is notably varied from the UK standard in that sousaphones, [saxophones](#), [flutes](#) and other instruments are included. This evolved into the [community band](#) which can be either or both a [concert band](#) or [marching band](#). However brass bands in the British tradition are becoming more popular through the efforts of the North American Brass Band Association .

Brass bands were very popular throughout the United States in the late 19th century and the early decades of the 20th century. Composers like John Philip Sousa and Karl King wrote many pieces for them. Well known bands of virtuoso musicians toured widely, and most towns had their own bands that put on weekend music concerts. Other groups, ranging from Benevolent societies to large factories, would often have a band. The brass band movement has undergone a resurgence in the late twentieth century, lead by the North American Brass Band Association. The United States boasts a number of professional brass bands, including the River City Brass Band.

The vibrant brass band tradition in New Orleans, Louisiana was key in the formation of [jazz](#) around the start of the 20th century. Brass bands remain a part of many ceremonies and celebrations (including funerals) in the city, some playing not only marches and jazz, but [funk music](#) and [hip hop](#) influenced music as well.

Among American college marching bands, all brass bands are fairly common in order to fill large stadiums with music. The two best examples of all brass college marching bands are the: Spartan Marching Band and the Ohio State University Marching Band.

Latin America

Brass bands long enjoyed popularity in many parts of Latin America as well. In 19th century Mexico very large bands were formed, such as that of composer Juventino Rosas. In parts of Mexico brass band concerts remain a popular entertainment.

Canada

Brass bands in the British tradition, sometimes sponsored by employers, existed in Canada in the late 19th and early 20th centuries. The geography of Canada (e.g., large distances between communities, making regular contests and migration of players difficult) was a key factor among many challenges that led to the demise of most such bands.

Today, excepting the Salvation Army bands, there are few British-style brass bands (perhaps fewer than two dozen) in Canada, most of which are in Ontario. Most operate as recreational, amateur, "community" bands. An exception is the professional Hannaford Street Silver Band which is widely recorded and broadcast. There is no organized, regular contesting in Canada.

Germany

Brass bands in Germany are not as widespread as in other European countries like Switzerland or the Netherlands. There are just a few bands (about five) playing in authentic British instrumentation. This is primarily due to the popularity of wind bands, particularly in Southern Germany.

Repertoire

Brass Band repertoire is as wide and as varied as one's imagination. For example a typical brass band will play items from Bach's Air on a G String, to Atomic Kitten's/The Bangles' Eternal Flame to brand new compositions commissioned for the National Finals held at the Royal Albert Hall, in recent years these have been commissions by Michael Ball and "...All The Flowers of the Mountain..." and John Pickard's "Eden" which incorporates new complex time signatures.

Several notable composers have written music specifically for Brass Band. These include:

A Moorside Suite: Gustav Holst

The Severn Suite: Edward Elgar

Variations for Brass Band: Ralph Vaughn Williams

Kenilworth: Arthur Bliss

A Comedy Overture: John Ireland

Cloudcatcher Fells: John McCabe

Prague: Judith Bingham

Categories: [Brass bands](#) | [Brass instruments](#) | [Musical groups](#)

Brass instrument

A **brass instrument** is a [musical instrument](#) whose tone is produced by vibration of the lips as the player blows into a tubular resonator (mouthpiece). They are also called *labrosones*, literally meaning "lip-vibrated instruments" (Baines, 1993).

The view of most scholars (see organology) is that the term "brass instrument" should be defined by the way the sound is made, as above, and not by whether the instrument is actually made of brass. Thus, as exceptional cases one finds brass instruments made of wood, like the [cornett](#), and [woodwind instruments](#) made of brass, like the [saxophone](#).

Families of brass instruments

Modern brass instruments generally come in one of two families:

- **Valved** brass instruments use a set of valves (typically 3 or 4 but as many as 7 or more in some cases) operated by the player's fingers that introduce additional tubing into the instrument, changing its overall length. This family includes all of the modern brass instruments except the trombone: the [trumpet](#), [horn](#), euphonium, and [tuba](#), as well as the [cornet](#), flugelhorn, baritone horn, sousaphone, mellophone, and the old saxhorn. As valved instruments are predominant among the brasses today, a more thorough discussion of their workings can be found below. The valves are usually piston valves, but can be rotary valves. Rotary valves are the norm for the [horn](#) and are also prevalent on the [tuba](#).
- **Slide** brass instruments use a slide to change the length of tubing. The main instruments in this category are the [trombone](#) family, though valve trombones are occasionally used, especially in [jazz](#). The trombone family's ancestor the sackbut and the folk instrument bazooka are also in the slide family.

There are two other families that have now become functionally obsolete, though instruments of both types are sometimes used for [period-instrument performances](#) of Baroque- or Classical-era pieces.

- **Natural** brass instruments, where the player can only play notes in the instrument's harmonic series, for example the bugle. The [trumpet](#) was a natural brass instrument prior to about 1795, and the [horn](#) before about 1820. Natural instruments are still played for some ceremonial functions, as well as period performances.
- **Keyed or Fingered** brass instruments used holes along the body of the instrument, which were covered by fingers or by finger-operated pads (keys) in a similar way to a [woodwind instrument](#). These included the [cornett](#), serpent and keyed trumpet. They are more difficult to play than valved instruments.

Some other wind instruments

Alphorn (wood)
Conch (shell)
Didgeridoo (wood, Australia)
Natural horn
Shofar (horn)
Vladimirsky rozhok (wood, Russia)
Wagner tuba

Valves

As noted above, valves allow brass players to change pitches. A piston valve is a device used to change the pitch of a **brass instrument**; three or more piston valves can be found on [trumpets](#), [tubas](#), and the like. When opened ("pressed" and "pushed down"), each valve changes the pitch by diverting the air stream through additional tubing, thus lengthening the instrument and lowering the harmonic series on which the instrument is vibrating. The additional tubing usually features a short tuning slide of its own for fine adjustment of the valve's tuning, except when it is too short to make this practicable.

An alternate to the piston valve is the *rotary valve*.

The first piston valve instruments were developed just after the start of the 19th century. The *Stölzel valve* (invented by Gottfried Heinrich Stölzel in 1814) was an early variety. In the mid 19th century the *Vienna valve* was an improved design. However most professional musicians preferred rotary valves for quicker, more reliable action, until better designs of piston valves were mass manufactured towards the end of the 19th century. Since the early decades of the 19th century, piston valves have been the most common on brass instruments.

The following list shows how each valve or combination of valves will affect the pitch from the fundamental; this is true of all brass instruments.

- second valve - one half step
- first valve - one whole step
- first and second valves - one and a half steps. This is also achievable by third valve alone but the note will usually be flat (see below).
- second and third valves - two whole steps
- first and third valves - a perfect fourth, or two and a half steps. This combination will be noticeably sharp unless some means of *compensation* is used.
- first, second, and third valves - a tritone, or three whole steps. Will be very sharp unless some means of compensation is used.

Note that the mentioned tuning deficiencies are unavoidable; they are inherent in the construction of the instrument (see below).

In most trumpets and cornets, the "*compensation*" must be provided by extending the third valve slide with the fourth finger to lower the pitch of 1-3 and 1-2-3 combinations.

In instruments with a fourth valve, such as tubas, euphoniums, and piccolo trumpets, that valve lowers the pitch by a perfect fourth; this is used partly to compensate for the sharpness of the final two valve combinations (4 for 1-3, 2-4 for 1-2-3). Of course, the other three valves can be used as normal to lower the pitch in combination with the fourth valve, so a fourth valve also extends the instrument's range downward by a perfect fourth, though with increasingly severe intonation problems.

When four-valved models without any kind of compensation play in the corresponding register, the sharpness becomes so severe that players must finger the note a half-step below the one they are trying to play. This eliminates the note a half-step above their open fundamental.

To correct for these problems, manufacturers of low brass instruments may choose one or a combination of four basic approaches, whose respective merits are subject to debate:

Compensation system

Each of the first two (or three) valves has an additional set of tubing extending from the back of the valve. When the third (or fourth) valve is depressed in combination with another one, the air is routed through both the usual set of tubing plus the extra one, so that the pitch is lowered by an appropriate amount. This allows compensating instruments to play with accurate intonation in the octave below their open second partial, which is critical for tubas and euphoniums in much of their repertoire.

There are also compensating French horns. While these are popular with beginners as they weigh less, most advanced players disapprove of them, criticizing their sound and response.

Additional valves

Initially, compensated instruments tended to sound stuffy and blow less freely due to the air being doubled back through the main valves. In early designs, this led to sharp bends in the tubing and other obstructions of the air-flow. Some manufacturers therefore preferred adding more 'straight' valves instead, which for example could be pitched a little lower than the 2nd and 1st valves and were intended to be used instead of these in the respective valve combinations. While no longer featured in euphoniums for decades, professional tubas are still built like this, with five valves being the norm on CC- and BBb-tubas and five or six valves on F-tubas.

Additional sets of slides on each valve

Another approach was the addition of two sets of slides for different parts of the range. There used to be euphoniums and tubas built like this, but today, this approach has become highly exotic for all instruments - except French horns for which it is the norm, usually in a double, sometimes even triple configuration.

Trigger mechanism

A mechanical lever is provided to pull out the main tuning slide or a valve slide. This is found as an additional intonation aid on some euphoniums and on many five-valved F-Tubas.

Sound production in brass instruments

Because the player of a brass instrument has direct control of the prime vibrator (the lips), brass instruments exploit the player's ability to select the harmonic at which the instrument's column of air will vibrate. By making the instrument about twice as long as the equivalent woodwind instrument and starting with the second harmonic, players can get a good range of notes simply by varying the tension of their lips (see embouchure). Brass players call each harmonic a "partial" because it causes only a part of the tubing to vibrate (whereas at the fundamental the entire tubing will vibrate).

Most brass instruments are fitted with a removable mouthpiece. Different shapes, sizes and styles of mouthpiece may be used to suit different embouchures, or to more easily produce certain tonal characteristics. [Trumpets](#) are characteristically fitted with a cupped mouthpiece, while [horns](#) are fitted with a conical mouthpiece.

One interesting difference between a [woodwind instrument](#) and a brass instrument is that woodwind instruments are non-directional. This means that the sound produced propagates in all directions with approximately equal volume. Brass instruments, on the other hand, are highly directional, with most of the sound produced traveling straight outward from the bell. This difference makes it significantly more difficult to record a woodwind instrument accurately. It also plays a major role in some performance situations, such as in marching bands.

Pedal Tone

All brass instruments that have cylindrical bores will naturally produce only odd-numbered partials. This is due to the fact that all brass instruments are closed at one end (the mouth end), and therefore obey the physics of stopped air columns. Since instruments such as the trumpet and trombone are only able to play 7 distinct semitones in a given partial, they need access to all the partials in order to play [chromatically](#) in the low registers. This deficiency is fixed by the special shapes of the bell and mouthpiece. This causes every partial to become available except for the fundamental (Bb1 on the trombone and Bb2 on the trumpet). However, if the player vibrates his/her lips at the fundamental frequency, the resonance of the instrument will support all of the overtones of the note, and the note will sound. This is what is referred to as the pedal tone, or missing fundamental. Since the instrument does not actually resonate at the fundamental frequency of the note heard, this partial has a slightly different [timbre](#) than the other partials.

Didactics

Children may start to learn a brass instrument as soon as all their permanent teeth have arrived, usually at age 11. It is possible to start earlier, but as long as the teeth are still changing, the embouchure will have to be adjusted occasionally and pressure on the lips and teeth should be avoided especially carefully.

See also

- [Brass band](#)
- [Concert band](#)
- [Marching band](#)
- [Military band](#)

References

- Baines, Anthony (1993).

Categories: [Brass instruments](#)

Virtual band

A **brass quintet** is a five-piece musical ensemble composed of [brass instruments](#). The most common instrumentation is two [trumpets](#) or [cornets](#), one French horn, one [trombone](#), and one [tuba](#) or bass trombone. As an ensemble type, the brass quintet is very flexible, with a repertoire encompassing musical genres from [madrigals](#) to [jazz](#) and everything in between.

Famous brass quintets

American Brass Quintet
Annapolis Brass Quintet
Atlantic Brass Quintet
Boston Brass
Canadian Brass
Empire Brass
Meridian Arts Ensemble
Rhythm & Brass
St. Louis Brass

Brazilian funk

Funk is a popular form of music in Brazil that has its roots in [Miami Bass](#) style rap music. The beats are deep and rapid, and the voice aggro.

Funk has its origins in the Favela culture of Rio De Janeiro. As the favelas are frequently the feared and ignored half of metropolitan Brazil, funk is a reflection of this cultural division. Much like rap and hip hop culture is wildly popular yet feared in the United States, funk is viewed as an overly loud, aggressive, sociopathic form of music by many of Brazilian elite... yet the kids just love it.

Much like any kind of dance music, funk lifts heavily on samples - international rips, as well as rips on previous funk music. Much of the production occurs in small scale studios in Rio, and achieve distribution through hand-burned CDs in the markets throughout Rio, São Paulo, and Salvador.

[DJing \(Turntablism\)](#) - [History \(Roots\)](#))

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Break

A **break** is an [instrumental](#) or [percussion](#) section or interlude during a song derived from or related to stop-time – being a "break" from the main [parts](#) of the [song](#) or [piece](#).

For example, in DJ parlance, a break is where all elements of a song (e.g., pads, basslines, vocals), *except for percussion*, disappear for a time. (Not to be confused with a breakdown.) In hip hop and electronica, a short break is also known as "the drop", and is sometimes accented by cutting off even the percussion.

It may be described as when the song takes a "breather, drops down to some exciting percussion, and then comes storming back again" and compared to a fake ending. Most songs have a break at two-thirds to three-quarters of their length and the break is usually visible on a record as a dark ring. (Brewster and Broughton 2003, p.79)

According to Peter van der Merwe (1989, p.283) a break "occurs when the voice stops at the end of a phrase and is answered by a snatch of accompaniment," and originated from the [bass runs](#) of marches of the "Sousa school". In this case it would be a "break" from the vocal part.

According to David Toop (1991), "the word *break* or *breaking* is a music and [dance](#) term (as well as a proverb) that goes back a long way. Some tunes, like 'Buck Dancer's Lament' from early this century, featured a two-bar silence in every eight bars for the break--a quick showcase of improvised dance steps. Others used the same device for a solo instrumental break: one of the most fetishized fragments of recorded music is a famous four-bar break taken by Charlie Parker in Dizzy Gillespie's tune 'Night in Tunisia'."

Most well known are breaks from [soul](#) and [funk](#) music such as the [Amen break](#) and the [Funky drummer](#). On [disco](#) 12" records nearly every song has a break, most often multiple breaks, usually after a chorus. This allowed [DJs](#) to mix between songs. Tom Moulton may have been the originator of the disco break, which he says was required when mixing between two songs in a different [key](#). So as to not have the [harmonies](#) clash, everything but the percussion was taken out.

Break beat

A **break beat** is the sampling of breaks as drum loops (beats), originally from soul tracks, and using them as the rhythmic basis for [hip hop](#) songs. It was invented by DJ Kool Herc, the first to buy two copies of one record so as to be able to mix between the same break (as Bronx DJ Afrika Bambaataa described it, "that certain part of the record that everybody waits for—they just let their inner self go and get wild"), extending its length through repetition (Toop, 1991). The dance the boys and girls ended up doing to break beats was called the Break, later break dancing. Breaking was abandoned in favor of doing the Freak in 1978, until it was revived and enhanced by Crazy Legs, Frosty Freeze, and the Rock Steady Crew. More recently electronic artists have created "break beats" from other electronic music. Compare with [Breakbeat](#).

Paul Winley Record's bootleg *Super Disco Breaks* were the first break beat compilations. Another series is *Ultimate Breaks and Beats* of which there are 25 volumes, also bootleg. Hip hop break beat compilations include *Hardcore Break Beats* and *Break Beats*, and *Drum Drops* (ibid).

List of notable breaks

"Amen, Brother" by The Winstons (otherwise known as the "Amen break")
"Soul Pride" by James Brown (1969)
"Tighten Up" by James Brown (1969)
"Synthetic Substitution" by Melvin Bliss (heavily sampled break)
"N.T." by Kool & the Gang
"Fencewalk" by Mandrill, used by Kool DJ Herc (ibid)
"Funky Nassau" by The Beginning of the End (ibid)
"Funky Drummer" by James Brown (ibid)
"Handclapping Song" by The Meters
"Here Comes the Metermen" by The Meters
"Pass the Peas" by The JB's
"Grunt" by The JB's
"Sing A Simple Song" by Sly & the Family Stone
"Rock Creek Park" by The Blackbyrds
"Get Out of My Life, Woman" by Lee Dorsey. Most famously used by Biz Markie for "Just A Friend"
"Get Out of My Life, Woman" by Solomon Burke
"Scratchin'" by Magic Disco Machine
"Kissing My Love" by Bill Withers
"Scorpio" by Dennis Coffey
"Super Sperm" by Captain Sky
"Take Me To The Mardi Gras" by Bob James, cover of Paul Simon's "Take Me To The Mardi Gras". Used by Run DMC on "Peter Piper".
"Nautilus" by Bob James. Also used by a countless number of artists.
"Impeach the President" by The Honeydrippers
"Pot Belly" by Lou Donaldson
"Ode to Billy Joe" by Lou Donaldson
"I Get Lifted" by George McCrae
"I Get Lifted" by KC & The Sunshine Band
"Ashley's Roachclip" by The Soul Searchers. Used by Eric B. & Rakim for "Paid In Full". Also used by PM Dawn and Milli Vanilli.
"Soul Makossa" by Manu Dibango
"Easy Dancin'" by Wagadu-Gu
"In The Bottle" by Gil Scott-Heron
"Apache" by the Incredible Bongo Band. Used by Kool DJ Herc, The Sugarhill Gang in "Apache", West Street Mob in "Break Dancin' - Electric Boogie". (ibid)
"Think (About It)" by Lyn Collins
"Funky Worm" by The Ohio Players
The Tramen break
"Assembly Line" by The Commodores
"It's a New Day" by Skull Snaps
"When the Levee Breaks" by Led Zeppelin
"Catch A Groove" by Juice
"The Mexican" by Babe Ruth
"Do the Funky Penguin" by Rufus Thomas
"The Breakdown" by Rufus Thomas

See also

- [bridge \(music\)](#)

Sources

- Brewster, Bill and Broughton, Frank (2003). *How to DJ Right: The Art and Science of Playing Records*. New York: Grove Press. ISBN 0802139957.
- David Toop (1991). *Rap Attack 2: African Rap To Global Hip Hop*, p.113-115. New York: Serpent's Tail. ISBN 1852422432.
- van der Merwe, Peter (1989). *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*. Oxford: Clarendon Press. ISBN 0193161214.

Breakbeat

Breakbeat

Stylistic origins: [Rave](#), [Techno](#), [Hip-hop](#), Dancehall

Cultural origins: mid-1990s, London, Brighton, Bristol

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#) - Laptop

Mainstream popularity: Small, largely in late 1990s United Kingdom and Europe. Australia has taken up the reputation among the major breaks DJs as the home of breaks world wide, specifically Sydney. Main room dance floors of clubs will often feature a breaks DJ, to a massive crowd, when the usual combination of House gets boring & old.

Derivative forms: Big beat

Subgenres

2Step - [Hardcore](#) - [Breakcore](#) - [Brokenbeat](#) - [Drill n bass](#) - [Drum'n'bass](#) - [Grime](#) - [Jungle](#) - [Nu skool breaks](#) - Techstep

Breakbeat (sometimes **breakbeats** or **breaks**) is a term used to describe a collection of sub-[genres](#) of [electronic music](#), usually characterized by the use of a non-straightened 4/4 drum pattern (as opposed to the steady beat of [house](#) or [trance](#)). These rhythms may be characterised by their use of syncopation and polyrhythms, which are prominent in all music of African origin, including much Afro-American music.

History

In the 1970s, [hip-hop DJs](#) (starting with DJ Kool Herc) began using several [breaks](#) (the part of a [funk](#) and [jazz](#) song in which the music breaks to make room for the rhythm section only) in a row to use as the rhythmic basis for hip-hop songs.

In the early 1990s, [acid house](#) artists and producers started using breakbeat samples in their music to create [breakbeat hardcore](#), aka rave music. The hardcore scene then diverged with one of the main offshoots being [jungle music](#) which had a darker sound and focused more on developing the use of complex breaks within its tracks. Jungle itself eventually diverged into various genres commonly known as [drum and bass](#).

In recent times, the term *breakbeat* has become synonymous for many with the genres of breaks music which have become popular within the global dance music scene, including [nu skool breaks](#) and progressive breaks, with DJs from a variety of genres such as house and [techno](#) working breaks tracks into their sets. This may occur because the tempo of breaks tracks (ranging from 115 to 150 beats per minute) means they can be readily mixed with these genres, whereas the comparatively fast speed of jungle and drum and bass (165-180 bpm) may have restricted the utility of these subgenres to DJs playing slower-tempo music.

[Trip hop](#) and [instrumental hip hop](#) are also breakbeat genres, but [downtempo](#). The tempo of these genres is closer to rap and R&B than to house and techno.

Breakbeat (or *funky breakbeat*) may also refer to the music of bands such as Breakestra, who play funk and soul music with an emphasis on the elements that would become popular in hip-hop and later breaks-based music.

Breakbeat hardcore

Breakbeat hardcore

Stylistic origins: [Acid house](#), [Breakbeat](#), [Techno](#), Italo house, [Reggae/Ragga](#)

Cultural origins: 1990, United Kingdom

Typical instruments: [Synthesizer](#), [Drum machine](#), [Sequencer](#), [Keyboard](#), [Sampler](#)

Mainstream popularity: Large in the United Kingdom

Derivative forms: [Jungle](#), [Darkcore](#)

[Subgenres](#)

[Happy hardcore](#), [4-beat](#)

Fusion genres

none

Other topics

[Electronic musical instrument](#) - [Computer music](#)

Breakbeat hardcore (popularly known as **rave** music, originally referred to as simply **hardcore** in the United Kingdom, with **old school hardcore** a common term in the 21st century) is a style of [electronic music](#) that primarily uses [breakbeats](#) for its rhythm lines. It was an early 1990s offshoot of the [acid house](#) scene of late 1980s Britain and was the precursor to various genres including [jungle/drum and bass](#) and UK hardcore.

Origins

Hardcore emerged as an irreverent response to the soothing, soulful direction that [techno](#) had taken in the early iterations of [trance](#) and [deep house](#). In contrast with lushly produced house music, hardcore emphasized a cheap, harsh, aggressive sound that drew strongly from [hip-hop](#) and early acid house. It added a hip-hop influence with the addition of [breakbeats](#) and increased the tempo. A strong [reggae](#) and [ragga](#) influence emerged in 1991/92, with uplifting piano melody loops or Jamaican [reggae](#) samples used at normal speed layered on top of frenetic 150 to 170 bpm breakbeats. The music itself very much reflected the effects of the rave scene's drugs of choice, Ecstasy, LSD and amphetamines, with its bombastic beats, manic synths, sped-up vocal samples and rumbling bass-lines. Evoking the anarchist spirit of embattled underground parties, hardcore glorified quick production with minimal hardware, Made in 2 Minutes as the title of a track by Plastic Jam proclaimed. The music, although in retrospect poorly produced and amateur (part of its charm), was generally extrovert, uplifting, gritty and hypnotic.

The rave scene

Main article: [Rave](#)

The scene revolved around the M25 motorway (London's orbital motorway), and its audience was mainly urban teenagers and lower middle-class suburban teenagers with cars. The audience was very much multi-cultural, with black and white influences resulting in a unique sound. The scene expanded rapidly in 1991, with large raves of 30 to 50,000 people attending in open air venues around England, put on by Spiral Tribe and other free party soundsystems held at numerous locations up and down the length of England. This scene spawned the idea of holding huge parties rather than small clubs.

Effect and fragmentation

Between 1993 and 1994 the scene fragmented, and forked off into two distinct styles - [Jungle](#) (later known as [Drum and Bass](#)) and [4-beat](#) (alternatively known as happy hardcore). Jungle's sound was more focused on basslines, whilst 4-beat retained the rave synths, the 4/4 kickdrum, and happier piano elements. By 1996, most 4-beat had dropped its breakbeats (in-part due to [bouncy techno](#)), whilst drum and bass had long dropped the techno style synth stabs, thus further separating the two styles.

21st century

Since the mid-2000s, several new record labels have appeared that are dedicated to the development of breakbeat hardcore, with the aim of recreating the sound and vibe of the early 1990s. Compositions stay faithful to the original sound by using a combination of old and new piano melodies, techno riffs and breaks, whilst taking advantage of technological advances in music productions of the 21st century.

Selected information

Artists

Acen, Altern-8, Automation, Brainstorm Crew, Ellis Dee, DJ Freshtrax, DJ Seduction, Genaside II, Kicksquad, Nebula 2, Luna-C, Nookie, Ray Keith, Release, Smart E, SL2, Sonz Of A Loop Da Loop Era, The Prodigy, Two Bad Mice, Urban Shakedown

DJs

Carl Cox, Fabio, DJ Rap, DJ Seduction, DJ SS, DJ Sy, DJ Hype, Dougal, Ellis Dee, Grooverider, Jumping Jack Frost, Micky Finn, Ratty, Slipmatt, Swan-e, Phantasy, LTJ Bukem, Top Buzz, Ratpack, Stu Allan, Krome & Time,

Record labels

786 Approved, Absolute 2, Awesome Records, Boogie Beat Records, Contagious, Full Effect Recordings, Great Asset, Kickin Records, Little Giant Music, Moving Shadow, Production House, Reinforced Records, Suburban Base, Triple Helix, Formation5, FFRR, XL Recordings

Raves

Amnesia House, Dance Planet, Dreamscape, Eclipse/Edge , Ektos, Fantazia, Helter Skelter, Interdance at Sterns Nightclub, Obsession, Pandemonium, Perception, Quest, Raindance, Technodrome, Vision, Shelleys Laserdome, Quest, Diehard,

Releases

- The Scientist - The Exorcist (Kickin Records, KICK 001, 1990)
- SL2 - DJ's Take Control (Awesome Records, SL002, 1991)
- Acen - Trip To The Moon (Production House, PNT 42, 1992)
- The Prodigy - Experience (XL Recordings, XLCD 110, 1992)

References

- Simon Reynolds' *Energy Flash: a Journey Through Rave Music and Dance Culture* (ISBN 0330350560)

Breakcore

Breakcore is a loosely defined [electronic music](#) style that brings together elements of [jungle](#), [hardcore techno](#) and [IDM](#) into a [breakbeat](#)-oriented sound that encourages speed, complexity, impact and maximum sonic density. Similar to [punk](#) or [jazz](#) music, breakcore adheres to a loose set of stylistic 'rules'. Musically, breakcore is centered around the deconstruction and creative reassembly of common [breakbeats](#) from other music genres.

History

The style began to emerge at the end of the late 90's as hardcore techno artists were feeling a staleness in the Roland TR-909 and Roland TB-303 [drum machine](#)-based sounds, the commercial "childish" elements in Dutch [gabber](#) and the overall assaults of [speedcore](#) began to be adapted. Others felt an urge to take the ideas of early 1990s [jungle music](#) and [acid techno](#) one step further.

Artists began to incorporate more breakbeats (especially the [Amen break](#)), taking the conceptual extremity of hardcore and harsh [industrial music](#) and applying it to the [drum and bass](#) template. Straining out much of the "[rave](#)" influence on hardcore and adding a degree of complexity, breakcore was a more palatable genre for music fans who were turned off by the rave scene, and so there is something of a crossover audience for fans of [extreme music](#) of all types, including [grindcore](#), harsh industrial music, [noise music](#) and [IDM](#). This advance in "complexity" was made possible primarily by the proliferation of cheap computers and it is worth noting that the majority of breakcore was produced on cheap computers using free software, especially trackers.

There is no one clear point of generation, but some key locations include Berlin, France (especially Rennes and Toulouse), South London, Newcastle, New South Wales, and the midwest U.S. and Canada (including Milwaukee, Wisconsin, Minneapolis, Minnesota, and Winnipeg, Manitoba). The first widely-known efforts did probably come from Force Inc./Riot Beats and Digital Hardcore Recordings. Breakcore as it is currently known has many of its origins on the internet, specifically around mailing lists like c8 and can be traced back to early efforts by the Bloody Fist camp in Australia; Ambush, Praxis, DHR, Breakcore Gives Me Wood and others in Europe; and Addict, Drop Bass, History of the Future and Low Res in the Midwestern U.S.

Breakcore related artists tend not to be loyal to one label, through label-artist links and artist-promoter links, the scene is very close knit, even with its occasional conflicts. For a list of some more widely known Breakcore labels see below. Many hardcore/gabber, noise, breakbeat, and other [experimental](#) labels also have breakcore artists and releases in their rosters as well. A growing trend sees the rise and proliferation of the 'Netlabel', wherein artists freely or cheaply distribute music via the internet, usually in the form of .mp3 or CDR.

See also

- [Drill 'n bass](#)
- [Raggacore](#)

Breakdance

Breakdance, also known as **breaking** or **b-boying**, is a street dance style that evolved as part of the [hip hop](#) movement in the South Bronx of New York City during the early 1970s. It is the best known of all [hip hop dance](#) styles.

Breakdancing is one of the four original elements of hip hop, the others being [rapping](#), [DJing](#), and graffiti.

Etymology

Breakdancing was never a term used by its original practitioners, who preferred to refer to themselves as "B-boys" and "B-girls". The term was popularized in the '80s when it became more of a media phenomenon. David Toop describes breakdancing as being an adaptation of the Break, a dance popular before being replaced by the Freak (popularized by CHIC's "Le Freak" in 1978), but then revived by artists such as the Nigga Twins, Spy, and the Zulu Kings. He also explains that it may have originated from a literal break in the song: "the word break or breaking is a music and dance term (as well as a proverb) that goes back a long way. Some tunes, like "Buck Dancer's Lament" from the early 20th century, featured a two-bar silence every eight bars for the break - a quick showcase of improvised dance steps." However, in the documentary "The Freshest Kids," hip hop pioneer DJ Kool Herc insists that the name breaking originated in the slang term "break," meaning someone going "off" or crazy, as the dancers seemed to do when driven by the right beat.

Origin: From Street to Dance

There is a widespread belief that breakdancing (b-boying), in its organized form seen today, began as a way for rival gangs of the ghetto to mediate their differences. This dynamic, however, is but a result of speculation by the media at time of the dance's emergence into popularity in the early 1980s. The general consensus amongst members of the scene is that while the dance may have had the effect of mediation, successful mediation was not the intent nor always the outcome of "battles" (Often, violence was incited a result of such battles).

Exhibiting routines of stylish but sometimes violent implications, winners were determined by the dancer who could outperform the other, that is, display a set of more innovative maneuvers unmatched in difficulty and style.

Through the highly energetic performances of funk legend James Brown and the rapid-growth of dance teams like the Rock Steady Crew of New York City. The competitive ritual of gang warfare evolved into a pop-culture phenomenon. Under the label of "breakdancing," b-boying received massive media exposure. Soon nearly all the parties, disco clubs, and talent shows showcased signs of competitive dance, especially for gang members, where passion for dance served as a positive diversion from the threats of city life.

Though its intense popularity eventually faded in the 1980s, breakdancing is still a mainstream phenomenon, maintaining exposure through comical portrayals in commercials and movies. For the enthusiasts, however, b-boying remains a pastime, and for a rare few, a way of life through commercial endorsements.

Style

Before evolving into its present form, breakdancing was a homogenization of four distinct styles of dance: breaking, dancing, locking (dance), and popping. Breakdance is commonly associated with, but distinct from, popping, and locking (dance), which are two elements of the funk styles that evolved independently in California during the late 1960s, however elements of popping or poppin itself may have existed as a style or subculture of dance as early as the 1920's when it, or the general sub culture of dance associated with Afro-Americans was known as Boogaloo. Evidence of this is found in the form of statements made by certain "founding" poppers or originators of the modern styles, regarding witnessing or having knowledge of senior citizens and elders whom could either pop or boogie, or taught them about some aspect of the art. Other styles of dance associated with the funk styles include locking, tutting, boogaloo and liquid dancing. These styles are sometimes more "contortionistic" than "athletic," although they are often incorporated by breakdancers who wish to widen their expressive range.

Breakdance moves

All of the above styles factor heavily into the breaker's movements while standing, called **toprock**. Toprock is the name given to any part of a breakdancing routine that is performed principally from a standing position. Toprock moves depend upon coordination, flexibility, and style. They are less physically demanding than most downrock moves, but perfecting them is a never-ending process. Toprock often begins the routine, and while it serves as a good warm-up for the more athletic moves that may follow, it is first and foremost a display of style. It is unorthodox-looking in general, and breakdancers take pride in inventing ever-more unique toprock. (Note: Uprock is sometimes incorrectly used as a synonym of *toprock*)

As opposed to toprock, **downrock** encompasses all moves performed with hands, arms, or a part of the torso in contact with the floor. **Footwork** is nearly synonymous with downrock, but is a more restrictive term usually applied to any downrock moves which are not power moves. Downrock is generally much more athletic, acrobatic, and akin to gymnastics. Toprock and downrock are often discussed independently, but good breakers can combine them seamlessly, especially once they master some basic transitions.

Breakers usually begin by toprocking, and then drop down to the floor, typically into some variation of the foundational 6-step. The 6-step can be combined with, or transitioned into, most other breakdancing moves, including some of the most recognizable power moves such as the swipe, windmill, and flare. After performing the techniques, the breakdancer will often end the dance on his feet, contorted into a freeze, or apparently injuring himself with a suicide.

Style vs technique

One of the greatest divides in breakdancing is the give-and-take between style and technique (or *power*). Devotees of each aspect are commonly known as styleheads and powerheads. Styleheads focus on the dancing side of breakdance. They may look down

on powerheads as hack gymnasts who have eschewed the fundamental dance aspect for flashy acrobatics. Powerheads would respond that styleheads are little different from dancers from other styles because they neglect the difficult athletic moves that make breakdancing so unique.

Battles

Battles are breakdancing events in which breakers form a circle and take turns trying to show each other up through either better style, more difficult moves, and/or combinations of both. Battles can pit individuals against one another, but often take place between two opposing breakdance crews.

Today serious battles are usually held at organized b-boy events. The battles are usually part of a tournament-style competition with cash prizes, or they are featured [[each crew is paid to dance. It's not uncommon that spontaneous battles will happen at events as well, when rival crews show up with most of their members. These events are called "jams," and generally consist of several hours of "cyphering" (open circles), followed by the main battle event.

The largest competition each year is probably Battle of the Year (BOTY), held in Germany since 1990, and featuring crews from around the world. Despite its name, BOTY focuses on choreographed routines. After judges rate the routines, the final winner, and de facto world champion crew, is decided in a final battle (along with 2nd, 3rd, and 4th places). Recent winners have been from France, Korea, Germany, and Hungary. While crews from the USA have won in the past, the claim is that they are not often winners of BOTY because competitions in the USA are almost exclusively battles and hip hop dances, whereas in the rest of the world, dance routine competitions are more common. Additionally, until recently (August 21 2005), the USA has not held a BOTY USA national event and thus has not had a crew to send to the finals in Germany. BOTY USA 2005 was the first; at this event, Knucklehead Zoo defeated Renegades in the finals and won Best Show to secure their victory and entry in the BOTY finals. Nonetheless, this is a good indicator of how widespread the practice and high ability level of this American folk art form has become.

Another competition gaining much popularity is BC One, sponsored by Red Bull. This tournament invites sixteen of the best b-boys from around the world to compete one-on-one in single-elimination, thereby making the competition intense. This is somewhat unique, as most battle events pit entire crews or crew fragments of 3 or more people. Most other instances of one-on-one matchups are one-time main event attractions for entire jams, not comprising the entire event.

Breakdancing as a Folk Dance

There is some academic interest in whether breakdance can be considered a folk dance. In particular, street dances are living and evolving dance forms, while folk dances are to a significant degree bound by tradition. Breakdance was in the beginning a social dance but in the later years, mostly because of media and television, its goal has become more of a performance dance.

Music

Contrary to popular belief, b-boys do not only break to hip hop. It is very common to see b-boys breaking to [jazz](#), [funk](#), [freestyle](#), and [soul](#) tracks. Whatever genre it is, most of the songs popular for breaking are from the 1970s and 1980s. Modern mainstream hip hop, through its changes, is generally not as good for breaking as tunes from when breaking had its peak popularity. Generally, a common feature of bboy music is the presence of a break which is looped several times by the dj. In order to do so, the DJ usually acquires two copies of the record containing the break. The history credits Kool Dj Herc for the invention of this concept and technique. The resulting piece of music created by continuous looping of a musical phrase is termed a breakbeat. The most traditional understanding of what b-boy music should be like states that "b-boy break to the beat". This definition is however flexible and many b-boy classics do not follow this format. The typical b-boy tune has a beat ranging between 120 and 135 beats-per-minute with shuffled 16th and quarter beats in the percussive pattern.

Music is a very important thing to a b-boy. One could argue that the knowledge of music is almost as important as the ability to dance to it. Skilled b-boys are expected to have almost a trainspotter-esque detailed knowledge of breaking songs. They show this through hitting certain interesting focal points in each song, perhaps with a freeze, and also somewhat "narrating" with their motions, which is often humorous as well as impressive.

The concept of breakbeats was later developed in non b-boy related types of music. Also, the term [breakbeat](#) is nowadays mostly used to refer to certain genres in [electronica](#).

Culture

Since its first inception breakdancing has provided a youth culture, originating from violent urban street gangs. Today however, breakdancing culture is remarkably constructive with a character somewhere in between those of dancers and athletes. Since acceptance and involvement centers on dance skills, breakdancing culture is unusually free of the common race, gender and age boundaries of a subculture. Social interaction centers on practice and performance, which are occasionally intertwined because of its improvisational style. While featured at dance schools, breaking is typically taught to newbies by more experienced b-boys and passed on to new generations in an informal word-of-mouth way.

In contrast to this social breakdancing culture there are *Internet b-boys*, also known as *e-boys*, or as they call them in Japan: *Otaku b-boys*. These have learned much of what they know of the dance purely from the internet and from watching videoclips, not by instruction or by the passing of knowledge from one generation to another. The reason for this might be that they do not have access to competent instructors or social circles that can provide them with teaching and inspiration. Such b-boys are by some groups looked-down upon as not having their heart in hip hop culture.

Because of its functional demands on music and clothing, breakdance culture has become largely separated from popular hip hop since the 1980s. B-Boying has made itself aware to the mainstream crowd, making popular appearances in movies like *Zoolander*.

Fashion

For the breakdancer, fashion is an important aspect of their identity. Many breakdancers in the 1980s dressed wearing flat-soled Adidas, Puma, or Fila shoes with thick, sometimes patterned laces. Some breakdancers matched their hats, shirts, and shoes to show uniformity within a breakdancing crew, and was perceived a threat to the competitor in the form of "strength in numbers." B-boys also wore nylon tracksuits which were functional as well as fashionable. The slick, low-friction surface allowed the breakdancer to slide on the floor much more readily than if he or she had been wearing a cotton shirt. Hooded nylon jackets allowed dancers to perform head spins and windmills with relative ease. Additionally, the popular image of the original breakdancer always involved a public performance on the street, accompanied by the essential boombox.

B-boys today dress differently from b-boys in the 80s, but one constant remains, and that is dressing "fresh". Due to the spread of b-boying as an artform from the inner cities out into the suburbs and to different social groups, different senses of "fresh" have arisen. Generally the rule that one's gear needs to match has remained from the 80s, along with a certain playfulness. Kangols are still worn by some, track pants and nylons still have their place combined with fresh sneakers and hats. Trucker hats were reintroduced on the scene in the late 1990s, well before the mainstream pop culture began wearing them again in numbers.

Function is heavily intertwined with b-boy fashion. Due to the demands on the feet in b-boying, b-boys look for shoes with low weight, good grip, and durability when given pressure to the sole as well as elsewhere. Headwear can facilitate movement with the head on the ground, especially headspins. Bandanas underneath headwear can protect from the discomfort of fabric pulling on hair. And wristbands placed along the arm can lower friction at a particular place as well as provide protection. Today's breakdancing styles which emphasize fast-paced, fluid floor moves and freezes, different from that of two decades ago, requires more freedom of movement in the upper body, so less baggy upperwear is more common today (though pants remain baggy).

There are dancers and crews that now have begun to dress in a style similar to "goth" or punk rockers in order to stand out from the more traditional toned-down b-boy look.

Certain clothing brands have been associated with breaking. *Tribal* is an example. Puma is also well known in the breaking community. Both brands sponsor many b-boy events.

But aside from these generalities, many b-boys choose not to try too hard to dress for breaking, because in a certain sense one would want to be able to break anytime, anywhere, whatever the circumstances. This is related to why many would rather learn headspins without a helmet, despite it being able to facilitate.

Media

In the 1980s, with the help of pop culture and MTV, breakdancing made its way from the suburbs to the rest of the world as a new cultural phenomenon. Musicians such as Michael Jackson popularized much of the breakdancing style in their music videos. Movies such as Flashdance, Wild Style, Beat Street, Breakin' and Breakin' 2: Electric Boogaloo also contributed to breakdancing's growing appeal. Today, many b-boys and former breakers are disappointed by the media hype that watered the dance down into money and overfocus on power moves.

Myths

For the most part, the danger inherent in b-boying is overemphasized. One can understand wanting the deterrent of fear in the past, as b-boying was associated with gang activity. Nowadays, however, the fear of life-threatening injury is largely unfounded. Like any other "street" activity, there is a certain associated stigma which must be considered if an accurate assessment is desired. As with any other physical activity, there is of course a measured risk of physical injury.

On the history of breakdancing, it has often been presented as a dance that replaced fighting between street gangs. Many regard this as true and believe that breakdance battles were used to act out conflicts and that some gang members went from fighting to dancing. Others believe it a misconception that b-boying was originally based on mediating gang rivalry at all.

Shows

- The Late Show London - the UK's most innovative breakdance show hosted by Jonny B

References

- David Toop (1991). *Rap Attack 2: African Rap To Global Hip Hop*, p.113-115. New York. New York: Serpent's Tail. ISBN 1852422432.

[Beatboxing](#) - [DJing](#) ([Turntablism](#)) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Street dance

Breakdancing - [Hip hop dance](#) - Krumping - Liquid dancing - Locking - [Popping](#) - Robot - Tutting - Uprock

Bridge

In [popular music](#), a **bridge** is a contrasting section which also prepares for the return of the original material section. The bridge may be the middle-eight in a thirty-two-bar form (the B in AABA), or it may be used more loosely in verse-chorus form, or, in a compound AABA form, used as a contrast to a full AABA section, as in "Every Breath You Take". Very commonly the "bridge" is in a contrasting key to the original melody. More often than not, the "bridge" is a perfect 4th higher. For examples, see Richard Rodgers' "Mountain Greenery" and Antonio Carlos Jobim's "Meditation" just to name two.

Lyricaly, the bridge is typically used to pause and reflect on the earlier portions of the song or to prepare the listener for the climax.

The term may also be used to refer to the section between the verse and the chorus. Although this is more commonly referred to as the *pre-chorus*, it is not completely incorrect, as often the transition between the two themes of a [sonata form](#) in [classical music](#) is similarly referred to as a bridge. A more formal way of describing this transition between two themes (in classical music structures) is by referring to it as the "transition theme".

See also

- [Song structure \(popular music\)](#)

Bright disco

Bright disco is an extension of typical [disco music](#), but with a strong 1980s touch. It lasted a few years, roughly from 1977 to 1983, in the transition between the disco culture and the 80s fashion.

Best examples of this kind of music might be "She Works Hard For The Money" (Donna Summer), "Far From Over" (Frank Stallone), "I'm So Excited" (The Pointer Sisters), "It's Raining Men" (Weather Girls), "What A Feeling" (Irene Cara), "Holding Out For a Hero" (Bonnie Tyler) and some songs from Village People's early 80s albums.

The strongest pattern of Bright Disco is that several instruments commonly used by traditional disco music, such as rhythm guitar, strings (violin, viola, cello), trumpet, saxophone, trombone, piano, and drums were electronically emulated, or replaced by keyboard's icy sounds (brightness, pad-ens, saw-wave, bells or atmosphere).

The genre is sometimes denied as being such, by those that consider it as a kind of historical prelude to the [Synth Pop](#) era, but it has sufficient personality to be considered a valuable musical movement.

[Disco](#)

Bright disco - [Dance-punk](#) - Disco polo - [Euro disco](#) - [Hi-NRG](#) - [House](#) - [Italo disco](#) - [Spacesynth](#)

[Discothèque](#) - [Nightclub](#) - [Orchestration](#) - Other [electronic music genres](#)

Category: [Disco](#)

Brit Award

The **Brit Awards** are the annual United Kingdom pop music awards founded by the British Phonographic Industry. The awards began in 1977 as the BPI Awards and were renamed The Britannia Awards, or Brit Awards, in 1989. MasterCard is the long-time sponsor of this annual event.

Brit is also a backronym for British Record Industry Trust which supports youngsters in the arts and education mainly at the BRIT School in Croydon, London.

Strong music industry sponsorship and involvement mean that awards are given without much democratic process and, many suspect, for strongly commercial reasons. These are awards given by the music industry to the music industry. Robbie Williams pointed this out accepting an award a few years back. More recently, the awards have more reflected the tastes of the record-buying public, with an artist needing to prove popular and chart-topping before they are rewarded.

The Brit Awards used to be broadcast live until 1989, when Samantha Fox and Mick Fleetwood hosted a shambolic show in which just about everything went wrong - lines were fluffed, bands mis-cued, and airtime filled with embarrassing silence. After this the show was recorded, and broadcast the following night, part of a revamp by Jonathan King for 1990 whose actions also included releasing a megamix of British dance acts including S'Express and A Guy Called Gerald called Brits 1990. King subsequently went on to revamp A Song for Europe.

Pre-recording proved to be a good idea when, during a Michael Jackson performance in 1996, Jarvis Cocker from the band Pulp invaded the stage in a comedic protest at Jackson's messianic performance. There have been many such notable instances, including several UK politicians presenting awards and being heckled (and, in the case of John Prescott, having water thrown over him, at the 1998 awards, by Chumbawamba vocalist Danbert Nobacon [1]) and a remarkable performance by The KLF in 1992.

In addition, an equivalent awards ceremony for [classical music](#), called the Classical Brit Awards, is held each May.

Main Winners for Each Year

1977: The Beatles win 3 awards
1982: no clear winner
1983: Paul McCartney wins 2 awards
1984: Culture Club win 2 awards
1985: Prince wins 2 awards
1986: Eurythmics win 2 awards
1987: Peter Gabriel wins 2 awards
1988: no clear winner
1989: Phil Collins, Michael Jackson, Fairground Attraction and Tracy Chapman win 2 awards
1990: Neneh Cherry, Phil Collins and Fine Young Cannibals win 2 awards
1991: no clear winner
1992: Seal wins 3 awards
1993: Annie Lennox and Simply Red win 2 awards
1994: Björk, Take That and Stereo MC's win 2 awards
1995: Blur win 4 awards
1996: Oasis win 3 awards
1997: Manic Street Preachers and Spice Girls win 2 awards
1998: The Verve win 3 awards
1999: Robbie Williams wins 3 awards
2000: Travis, Robbie Williams and Macy Gray win 2 awards
2001: Robbie Williams wins 3 awards
2002: Dido and Kylie Minogue win 2 awards
2003: Coldplay and Ms Dynamite win 2 awards
2004: The Darkness win 3 awards
2005: Scissor Sisters win 3 awards
2006: Kaiser Chiefs win 3 awards

Selected Famous and Infamous Brit Award Incidents

Ronnie Wood vs Brandon Block (2000)

After consuming large amounts of alcohol (and allegedly drugs) dance DJ Brandon Block was told by his friends that he had won an award and had been summoned to the stage to collect it. Because of his advanced state of intoxication he believed them and walked onto the stage, eventually ending up next to a bemused Rolling Stones guitarist Ronnie Wood and actress Thora Birch who were about to present the award for best soundtrack album. Having been successfully bundled off the stage by security, Ronnie Wood aimed an insult in his direction at which Block broke free from his captors to square up to the guitarist. A series of insults were then traded between the two – both comically leaning into the microphone so that everyone could hear. Wood threw his drink into Block's face and the DJ was eventually removed from the stage. Some time after the incident, Block claimed that he had subsequently apologised to Wood for his behaviour who had merely brushed it off.

Robbie Williams vs Liam Gallagher (2000)

Around the time of his departure from Take That, Robbie Williams had begun an unlikely friendship with the Gallagher brothers from Britpop band Oasis at the Glastonbury Festival. The friendship was short lived, however, and the two parties regularly traded insults in the press with Noel Gallagher once famously referring to Robbie as "the fat dancer from Take That". Having won "Best British Single" and "Best Video" for "She's The One", Williams challenged Liam to a televised fight saying, *"So, anybody like to see me fight Liam? Would you pay to come and see it? Liam, a hundred grand of your money and a hundred grand of my money. We'll get in a ring and we'll have a fight and you can all watch it on TV."* Liam did not accept the challenge.

Belle and Sebastian beat Steps to best newcomer award (1999)

In 1999, indie band Belle & Sebastian were nominated for Best British Newcomers. The award was sponsored by Radio One and voted for online by their listeners. At the time, Steps were Britain's biggest boy/girl pop band and were also nominated. There was all round surprise, however, when the winners were announced as Belle & Sebastian. On the Saturday after the awards, a story appeared in the press alleging that Belle & Sebastian had rigged the vote in their favour, encouraging students from two universities to vote online. However, fans argued that the band had a predominantly student following and that band member Isobel Campbell had attended one of universities in question. The following year there was a Brit Award for Best Pop Act and Steps were presented with a special award.

Note: Belle & Sebastian were not the first act to have been accused of motivating all their fans to vote for them in a Brit's public vote, similar allegations were directed at

Depeche Mode for winning Best British single with "Enjoy the Silence".

Chumbawamba throw water over John Prescott (1998)

In 1998, Danbert Nobacon of politically active band Chumbawamba threw a bucket of iced water over Labour cabinet minister John Prescott. Despite apologies on behalf of the band from EMI Europe, Chumbawamba were unrepentant claiming, *"If John Prescott has the nerve to turn up at events like the Brit Awards in a vain attempt to make Labour seem cool and trendy, then he deserves all we can throw at him"*.

Jarvis Cocker's stage invasion during Michael Jackson's Earth Song (1996)

The 1996 awards witnessed a special performance of Earth Song by Michael Jackson. Some found the grandiose presentation, which presented Jackson as some kind of redeemer of mankind surrounded by adoring children (first seen in the video to his earlier single Will You Be There), inappropriate and distasteful prompting a spur of the moment decision by Cocker (of the band Pulp) to invade the stage in protest. Once onstage, Jarvis ran around lifting his shirt and pointing his (clothed) bottom in Jackson's direction. Cocker was subsequently questioned by the police but no criminal proceedings were forthcoming.

The KLF, a machine gun and a dead sheep (1992)

In 1992, dance / art band The KLF were awarded Best British Group (shared with Simply Red) and were booked to open the show. In an attempt to hijack the event the duo hooked up with Extreme Noise Terror to perform a death metal version of the dance song 3am Eternal that prompted composer Sir Georg Solti to walk out[2]. The performance ended with Bill Drummond firing blanks from a vintage machine gun into the audience and announcer Scott Piering stating "Ladies and gentleman, The KLF have now left the music business". Producers of the show then refused to let a motorcycle courier collect the award on behalf of the band. Later, guests arriving for an after show party witnessed KLF dump a dead sheep outside the venue with the message *"I died for ewe – bon appetite"* tied around its waist. KLF disbanded three months later.

The Sam Fox and Mick Fleetwood Car Crash (1989)

Until 1989, the BPI Awards were a spectacularly lifeless affair usually presented by Noel Edmonds and brimming with industry types and ageing Radio 1 DJs. In 1989 all that changed. In an attempt to add some excitement and appeal to the proceedings organizers decided to rename the awards to 'The Brit Awards' and came up with the idea of having Fleetwood Mac's Mick Fleetwood and former page 3 girl Sam Fox as co-hosts of the live show. The results were indeed spectacular. The inexperience of the hosts, a broken autocue and poor preparation combined to create one of the most shambolic performances ever aired on live British television. The hosts continually fluffed their lines, a pre-recorded message from Michael Jackson was never actually

broadcast and several star guests arrived late. A classic moment included the appearance of Boy George of Culture Club and was along the lines of:

Sam Fox: *(with a fixed beaming smile) ...and the winner is...*

Celebrity presenting the award: *(looking panicked) aren't you going to read out the nominations first?*

Sam Fox: *(with a determined look) ...here they are ... the FOUR TOPS...*

Boy George appears from backstage looking self-conscious.

Boy George: *(with an apologetic smile) I'm afraid I'm just the one top...*

Ironically, the Sam Fox/Mick Fleetwood show proved to be the single most important event in BPI/Brit Awards history. It was just so disastrous that the British public's interest was revived and the Brits became associated with risky live TV. The show's organisers would successfully exploit this association to publicise future shows.

Awards

2006

British male solo artist: James Blunt
British female solo artist: KT Tunstall
British group: Kaiser Chiefs
MasterCard British album: Coldplay - "X&Y"
British single: Coldplay - "Speed Of Sound"
British breakthrough act: Arctic Monkeys
British urban act: Lemar
British rock act: Kaiser Chiefs
British live act: Kaiser Chiefs
Pop act: James Blunt
International male solo artist: Kanye West
International female solo artist: Madonna
International group: Green Day
International album: Green Day - "American Idiot"
International breakthrough act: Jack Johnson
Outstanding Contribution to Music: Paul Weller

2005

British male solo artist: The Streets
British female solo artist: Joss Stone
British group: Franz Ferdinand,
British album: Keane - Hopes and Fears
British single: Will Young - "Your Game"
British breakthrough act: Keane
British urban act: Joss Stone
British rock act: Franz Ferdinand
British live act: Muse
Pop act: McFly
International male solo artist: Eminem
International female solo artist: Gwen Stefani
International breakthrough act: Scissor Sisters
International group: Scissor Sisters
International album: Scissor Sisters - Scissor Sisters
Outstanding Contribution to Music: Bob Geldof

A Special BRITs 25 Award for the best single from the past 25 years was awarded to Robbie Williams *Angels*.

The producers added a fake film effect to the TV coverage of the 2005 awards show, which was criticised by some who thought ruined the immediacy of the awards show, and was dizzying when combined with fast camera movements.

2004

British album – The Darkness - Permission to Land
British breakthrough act – Busted
British dance act – Basement Jaxx
British female solo artist – Dido
British group – The Darkness
British male solo artist – Daniel Bedingfield
British rock act - The Darkness
British single – Dido - "White Flag"
British urban act – Lemar
International album – Justin Timberlake - Justified
International breakthrough act – 50 Cent
International female solo artist - Beyoncé
International group – White Stripes
International male solo artist - Justin Timberlake
Outstanding contribution – Duran Duran
Pop act – Busted

2003

British album – Coldplay – A Rush of Blood to the Head
British breakthrough act – Will Young
British dance act – Sugababes
British female solo artist – Ms Dynamite
British group – Coldplay
British male solo artist – Robbie Williams
British single – Liberty X – "Just a Little"
British urban act – Ms Dynamite
International album – Eminem – The Eminem Show
International breakthrough act – Norah Jones
International female – Pink
International group – Red Hot Chili Peppers
International male – Eminem
Outstanding contribution – Tom Jones
Pop act – Blue

2002

British album – Dido – No Angel
British breakthrough act – Blue
British dance act – Basement Jaxx
British female solo artist – Dido (singer)
British group – Travis
British male solo artist – Robbie Williams
British single – S Club 7 – "Don't Stop Movin'"
British video – So Solid Crew – "21 Seconds"
International album – Kylie Minogue – Fever
International breakthrough act – The Strokes
International female - Kylie Minogue
International group – Destiny's Child
International male – Shaggy
Outstanding contribution – Sting
Pop act – Westlife

2001

Best soundtrack - American Beauty
British album - Coldplay - Parachutes
British breakthrough act - a1
British dance act - Fatboy Slim
British female solo artist - Sonique
British group - Coldplay
British male solo artist - Robbie Williams
British single - Robbie Williams - "Rock DJ"
British video - Robbie Williams - "Rock DJ"
International breakthrough act - Kelis
International female - Madonna
International group - U2
International male - Eminem
Outstanding contribution - U2
Pop act - Westlife

2000

Best selling live act – Steps
Best soundtrack – Notting Hill
British album – Travis – The Man Who
British breakthrough act – S Club 7
British dance act – The Chemical Brothers
British female solo artist – Beth Orton
British group – Travis
British male solo artist – Tom Jones
British single – Robbie Williams – "She's the One"
British video – Robbie Williams – "She's the One"
International breakthrough act – Macy Gray
International female - Macy Gray
International group – TLC
International male – Beck
Outstanding contribution – Spice Girls
Pop act – Five

1999

Best soundtrack - Titanic
British album – Manic Street Preachers – This Is My Truth Tell Me Yours
British breakthrough act – Belle & Sebastian
British dance act – Fatboy Slim
British female solo artist – Des'ree
British group - Manic Street Preachers
British male solo artist - Robbie Williams
British single – Robbie Williams – "Angels"
British video – Robbie Williams – "Millennium"
International breakthrough act – Natalie Imbruglia
International female - Natalie Imbruglia
International group – The Corrs

International male – Beck
Outstanding contribution – Eurythmics

1998

Best British producer – The Verve, Chris Potter and Youth
Best selling British album act – Spice Girls
Best soundtrack – The Full Monty
British album – The Verve – Urban Hymns
British breakthrough act – Stereophonics
British dance act – The Prodigy
British female solo artist – Shola Ama
British Group – The Verve
British male solo artist – Finley Quaye
British single – All Saints – "Never Ever"
British Video - All Saints – "Never Ever"
Freddie Mercury award – Sir Elton John
International breakthrough act – Eels
International female – Björk
International group – U2
International male – Jon Bon Jovi
Outstanding contribution – Fleetwood Mac

1997

Best British producer – John Leckie
Best soundtrack – Trainspotting
British album - Manic Street Preachers – Everything Must Go
British breakthrough act – Kula Shaker
British dance act – The Prodigy
British female solo artist – Gabrielle
British Group - Manic Street Preachers
British male solo artist – George Michael
British single – Spice Girls – "Wannabe"
British Video - Spice Girls – "Say You'll Be There"
International breakthrough act – Robert Miles
International female – Sheryl Crow
International group – The Fugees
International male – Beck
Outstanding contribution – Bee Gees

1996

Artist of a generation – Michael Jackson
Best British producer – Brian Eno
Best soundtrack – Batman Forever
British album – Oasis - (What's the Story) Morning Glory
British breakthrough act – Supergrass
British dance act – Massive Attack
British female solo artist – Annie Lennox
British group - Oasis

British male solo artist – Paul Weller
British single – Take That – "Back for Good"
British video - Oasis – "Wonderwall"
Freddie Mercury award - The Help Album for the Charity Warchild
International breakthrough act – Alanis Morissette
International female – Björk
International group – Bon Jovi
International male – Artist
Outstanding contribution – David Bowie

1995

Best British producer – Nellee Hooper
Best soundtrack – Pulp Fiction
British album – Blur - Parklife
British breakthrough act – Oasis
British dance act – M People
British female solo artist – Eddi Reader
British Group – Blur
British male solo artist – Paul Weller
British single – Blur - "Parklife"
British Video - Blur - "Parklife"
International breakthrough act – Lisa Loeb
International female – k.d. lang
International group – R.E.M.
International male – (a.k.a. Prince)
Outstanding contribution – Elton John

1994

Best soundtrack – The Bodyguard
Best British producer – Brian Eno
Best selling album & Single – Meat Loaf
British album – Stereo MC's - Connected
British breakthrough act – Gabrielle
British dance act – M People
British female solo artist – Dina Carroll
British group – Stereo MC's
British male solo artist – Sting
British single – Take That - "Pray"
British video - Take That - "Pray"
International breakthrough act – Björk
International female – Björk
International group – Crowded House
International male – Lenny Kravitz
Outstanding contribution – Van Morrison

1993

Best British producer – Peter Gabriel
Best International Solo Artist – (a.k.a. Prince)

Best soundtrack – Wayne's World
British album – Annie Lennox - Diva
British breakthrough act – Tasmin Archer
British female solo artist – Annie Lennox
British group – Simply Red
British male solo artist – Mick Hucknall
British single – Take That "Could it be Magic"
British video – Shakespear's Sister "Stay"
International breakthrough act – Nirvana
International group – R.E.M.
Outstanding contribution – Rod Stewart

1992

Best British producer – Trevor Horn
Best classical recording - Giuseppe Verdi - (Sir Georg Solti) - Otello
Best soundtrack – The Commitments
British album – Seal (musician) - Seal (1991)
British breakthrough act – Beverley Craven
British female solo artist – Lisa Stansfield
British group – The KLF and Simply Red (Joint Winners)
British male solo artist – Seal
British single – Queen "These Are The Days Of Our Lives"
British video – Seal - "Killer"
International breakthrough act – PM Dawn
International group – R.E.M.
Outstanding contribution – Freddie Mercury

1991

Best British producer – Chris Thomas
Best classical recording – José Carreras, Plácido Domingo, Luciano Pavarotti
In Concert
Best soundtrack – Twin Peaks
British album – George Michael - Listen Without Prejudice
British breakthrough act – Betty Boo
British female solo artist – Lisa Stansfield
British group – The Cure
British male solo artist – Elton John
British single – Depeche Mode "Enjoy the Silence"
British video – The Beautiful South "A Little Time"
International breakthrough act – MC Hammer
International female - Sinéad O'Connor
International group – INXS
International male – Michael Hutchence
Outstanding contribution – Status Quo

1990

Best British producer – Dave Stewart
Best classical recording – Simon Rattle - George Gershwin's - "Porgy And

Bess
Best international artist – Neneh Cherry
Best music video – The Cure - "Lullaby"
Best soundtrack – Batman
British album – Fine Young Cannibals – The Raw and the Cooked
British breakthrough act – Lisa Stansfield
British female solo artist – Annie Lennox
British group – Fine Young Cannibals
British male solo artist – Phil Collins
British single – Phil Collins - "Another Day in Paradise"
International breakthrough act – Neneh Cherry
International group – U2
Outstanding contribution – Queen

1989

Best classical recording – George Frideric Handel's - The Messiah
Best Music Video - Michael Jackson - "Smooth Criminal"
Best soundtrack – Buster
British album – Fairground Attraction - The First of a Million Kisses
British breakthrough act – Bros
British female solo artist – Annie Lennox
British group – Erasure
British male solo artist – Phil Collins
British single – Fairground Attraction - "Perfect"
International breakthrough act – Tracy Chapman
International female - Tracy Chapman
International group – U2
International male – Michael Jackson
Outstanding contribution – Cliff Richard

1988

Best British producer – Stock Aitken Waterman
Best classical recording – Ralph Vaughan Williams - Symphony No. 5
Best international solo artist - Michael Jackson
Best Music Video – New Order - "True Faith"
Best soundtrack – The Phantom of the Opera
British album – Sting - Nothing Like the Sun
British breakthrough act – Wet Wet Wet
British female solo artist – Alison Moyet
British group – Pet Shop Boys
British male solo artist – George Michael
British single – Rick Astley - "Never Gonna Give You Up"
International breakthrough act – Terence Trent D'Arby
International group – U2
Outstanding contribution – The Who

1987

Best British producer – Dave Stewart
Best classical recording – Julian Lloyd Webber/Royal Philharmonic Orchestra
Elgar Cello Concerto
Best international solo artist – Paul Simon
Best soundtrack – Top Gun
British album – Dire Straits Brothers in Arms
British breakthrough act – The Housemartins
British female solo artist – Kate Bush
British group – Five Star
British male solo artist – Peter Gabriel
British single – Pet Shop Boys - "West End Girls"
British Video - Peter Gabriel - "Sledgehammer"
International group – The Bangles
Outstanding contribution – Eric Clapton

1986

Best British producer – Dave Stewart
Best international solo artist – Bruce Springsteen
British female solo artist – Annie Lennox
British group – Dire Straits
British male solo artist – Phil Collins
British Video – Paul Young - "Every Time You Go Away"
International group – Huey Lewis and The News
Outstanding contribution – Wham! and Elton John (Joint Winners)

1985

Best British comedy recording - Neil (a.k.a. Nigel Planer) - "Hole In My Shoe"
Best British producer – Trevor Horn
Best classical recording – Antonio Vivaldi's - The Four Seasons
Best international artist – Prince & The New Power Generation
Best soundtrack – Purple Rain
British album – Sade - Diamond Life
British female solo artist – Alison Moyet
British group – Wham!
British male solo artist – Paul Young
British single – Frankie Goes To Hollywood - "Relax"
British Video – Duran Duran - "The Wild Boys"
Outstanding contribution – The Police
Special Award - Bob Geldof and Midge Ure

1984

Best British producer – Steve Levine
Best classical recording – Kiri Te Kanawa - Songs of the Auvergne
Best international artist – Michael Jackson
British breakthrough act – Paul Young
British female solo artist – Annie Lennox
British group – Culture Club

British male solo artist – David Bowie
Best Selling Single- Culture Club - "Karma Chameleon"
Outstanding contribution – George Martin
The Sony award for technical excellence – Spandau Ballet

1983

Best British producer – Trevor Horn
Best classical recording – John Williams - Portrait
Best international artist – Kid Creole and the Coconuts
Best Live Act - U2
Best selling album – Barbra Streisand - Love Songs
British breakthrough act – Yazoo
British female solo artist – Kim Wilde
British group – Dire Straits
British male solo artist – Paul McCartney
British single – Dexy's Midnight Runners - "Come On Eileen"
Life achievement award – Pete Townshend
Outstanding contribution – The Beatles
Special Award - Chris Wright
The Sony award for technical excellence – Paul McCartney

1982

Best British producer – Martin Rushent
Best classical recording – Gustav Mahler's - Symphony No. 10
Best selling album – Adam and the Ants - Kings Of The Wild Frontier
British breakthrough act - Human League
British female solo artist – Randy Crawford
British group – The Police
British male solo artist – Cliff Richard
Outstanding contribution – John Lennon

1977

n.b. these awards were to mark the Queen's Silver Jubilee and were for the previous 25 years of her reign.

Best British non-musical record - Richard Burton and cast "Under Milkwood"
Best British producer – George Martin
Best classical soloist album – Jacqueline du Pre - Elgar, Cello Concerto
Best international album - Simon & Garfunkel - Bridge Over Troubled Water
Best orchestral album – Benjamin Britten - War Requiem
British album – The Beatles – Sgt. Pepper's Lonely Hearts Club Band
British breakthrough act – Julie Covington
British female solo artist – Shirley Bassey
British group – The Beatles
British male solo artist – Cliff Richard
British single – Queen - "Bohemian Rhapsody" & Procol Harum - "A Whiter Shade Of Pale" (Joint Winners)
Outstanding Contribution - L.G. Wood and The Beatles (Joint Winners)

Most successful acts

There have been numerous acts, both groups and individuals, that have won multiple awards. The table below shows those that have won more than three awards.

Artist	Number Of Awards
Robbie Williams	15 (4 as Take That)
U2	7
Annie Lennox	7 (1 as The Eurythmics)
Coldplay	6
Paul McCartney	6 (4 as The Beatles)
Prince	6 (1 as Artist , 3 as, 2 as Prince & The Revolutions)
John Lennon	5 (4 as the Beatles)
Michael Jackson	5
George Micheal	5 (2 as Wham)
Eminem	4
Spice Girls	4
Manic Street Preachers	4
Oasis	4
Blur	4
Freddie Mercury	4 (3 as Queen)
Sting	4 (2 as The Police)
The Beatles	4

British blues

The **British blues** is a type of [blues](#) music that originated in the late 1950s. American blues musicians like B.B. King and Howlin' Wolf were massively popular in Britain at the time. Muddy Waters is said to be the first electric blues player to perform in front of British audiences circa 1959, and others like Sonny Boy Williamson and Chuck Berry followed him. British teens began playing the blues, imitating various styles of American blues. Gradually, a new distinctly British sound arose by the mid-1960s. This form of the blues, and various derivatives, became massively popular in the US, leading to the British Invasion.

The Animals
Long John Baldry
Jeff Beck
Duster Bennett
Blues Incorporated
Chicken Shack
Graham Bond
Jack Bruce
Eric Clapton
Cream
Cyril Davies
Fleetwood Mac
John Mayall
Peter Green
Jo Ann Kelly
Alexis Korner
Led Zeppelin
Manfred Mann
Sam Mitchell (Blues guitarist)
Jimmy Page
Dave Peabody
The Rolling Stones
Savoy Brown
The Small Faces
Gordon Smith (Blues Guitarist)
Jeremy Spencer
Taste (Irish Blues Band)
Ten Years After
Them
The Yardbirds
Chris Youlden

British Invasion

The **British Invasion** was an influx of [rock and roll](#) performers from the United Kingdom who became popular in the United States, Australia, Canada and elsewhere. The classic British Invasion was in 1964-1966, but the term may also be applied to later "waves" of UK artists to significantly impact entertainment markets outside of Britain.

The British invasion

The **British Invasion** began around 1962, and peaked in 1965. Two decades following the first invasion, the UK based punk movement resulted in another influx of raw, iconoclastic UK bands and artists, such as the Sex Pistols, The Clash, and Elvis Costello and the Attractions. As in 1963, the mainstream music market of 1975 had become heavily commercialized and formulaic, and the punk movement was a strong rebellion against this trend. Punk had a huge and lasting artistic influence on the popular music scene, but it never matched the broad commercial impact of the classic British Invasion of the 1960s. But in its wake, softer UK power pop artists (sometimes referred to as "New Wave" artists) also begin to appear in the US market, still dominated by heavily commercialized disco and heavy metal music. Throughout the end of the 1970s, the influence and success of these artists (such as The Police) would slowly grow to become a second invasion.

This was largely spawned by the influence of MTV, which brought various distinctly British acts to the attention of American audiences. These included The Fixx, The Cure, Depeche Mode, Eurythmics, Duran Duran, Culture Club, and others. Once again, British acts came to dominate American charts, this time to an even greater degree than in the first British Invasion. See New Wave and New Romantic.

This second invasion of the 1980s remains (to date) the only other one. The continued splintering of the music market into vastly different genres makes a follow up, mass-appeal movement such as the British Invasion currently unlikely. Some musicians today dream of making such a mark.

Britpop

The **Britpop** movement of the mid-1990s can be seen as a direct continuation of the original British Invasion of the 1960s, mixed with music of the '70s and '80s, although unlike the Invasion, Britpop never achieved the same degree of international popularity. Most of the bands weren't as popular worldwide as they were in Britain. Nevertheless, a few like Oasis, Radiohead, Pulp and Blur have managed to break through into the American market and achieve respectable international success. The Spice Girls also had chart success abroad.

The start of the millennium saw new artists from Britain come to rise, the most popular of them being Coldplay, who have achieved success in the U.S. Other acts are following in their footsteps.

In May 2002, there were no British artists on the US singles charts, the first time this had occurred since 1963.

In 2005, James Blunt reached #1 on the Billboard Hot 100 with his single "You're Beautiful", the first British artist to do so since Elton John with "Candle In The Wind" in 1997.

First British Invasion artists

The Tornados
The Action
The Animals
The Beatles
Cat Stevens
Belfast Gypsies
Dave Berry
The Birds
Chad and Jeremy
Cilla Black
Cliff Bennett
The Creation
The Dave Clark Five
Donovan
The Downliners Sect
Dusty Springfield
Freddie and the Dreamers
Georgie Fame
Gerry & the Pacemakers
Graham Bond
Herman's Hermits
The Hollies
The Honeycombs
Billy J. Kramer with The Dakotas
Long John Baldry
Lulu
Manfred Mann
Marianne Faithfull
The Mindbenders
The Moody Blues
The Move
The Nashville Teens
Peter & Gordon
Petula Clark
The Pretty Things
Procol Harum
The Rolling Stones
Sandie Shaw
The Searchers
The Shadows
The Small Faces
The Spencer Davis Group
The Swinging Blue Jeans
Them
Tom Jones
The Tremeloes
The Troggs

Unit 4 + 2
The Walker Brothers
The Who
The Yardbirds
The Zombies

Britpop

Stylistic origins: British Invasion, [Glam rock](#), [Indie rock](#), Madchester, Mod movement, [New Wave](#), [Punk rock](#)
Cultural origins: early 1990s, United Kingdom
Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Keyboards](#)
Mainstream popularity: Mid 1990s, United Kingdom

New wave of new wave, Lion Pop

England - Scotland - Wales - Ireland

[Timeline of alternative rock](#)

Britpop was a British [alternative rock](#) and cultural movement which gained popularity in Great Britain in the mid 1990s, characterised by the prominence of bands influenced by British guitar pop music of the 1960s and 1970s. Though these bands did not on the whole have a single unifying sound they were grouped together by the media first as a 'scene' and later as a national cultural movement. Blur and Oasis are generally considered the scene's most prominent acts, though other bands associated with Britpop at various stages included Suede, Pulp, Dodgy, Ocean Colour Scene, Supergrass, The Verve and Radiohead.

The movement developed as a reaction against various musical and cultural trends in the late 1980s and early 1990s. [Acid house](#) and the rise of [Hip hop](#) had led to an renewed interest in groove and rhythm-led songs in British [indie](#) music, leading to the Madchester sound. In the wake of this, the more "traditional" guitar music was sidelined. The [shoegazing](#) movement of the late 1980s/early 1990s also went against the trend by producing long, [psychedelic](#), repetitive songs, strongly influenced by bands like the Jesus and Mary Chain and My Bloody Valentine.

The key "anti-influence" on Britpop was [grunge](#). In the wake of the American invasion led by bands like Nirvana, Mudhoney, Pearl Jam, Soundgarden and Alice in Chains, some British acts sought to emulate the [grunge](#) sound. Others continued to emulate the Madchester sound of the late 80s as part of the baggy movement. Much of the British music press remained in thrall to more established and critically acclaimed US acts such as Dinosaur Jr and Sonic Youth.

Roots and Influences

Britpop groups were strongly influenced by the British guitar music of the 1960s and 1970s, particularly the two Rock and Roll trends of the British Invasion: the "[rocker](#)" cornerstones like The Beatles and The Rolling Stones and their Mod contemporaries like The Who, The Kinks, and The Small Faces. Also quite influential were 1970s and 1980s glam artists such as David Bowie and T. Rex and [punk](#) and [new wave](#) artists including The Sex Pistols, The Clash, The Jam, and the Buzzcocks.

[Indie](#) acts from the 1980s and early 1990s, particularly as exemplified by the likes of The Smiths, Jesus and Mary Chain, and James were the direct ancestors of the Britpop movement. The Madchester scene was another large influence. The movement was fronted by The Stone Roses, The Happy Mondays, and Inspiral Carpets (for whom Oasis' Noel Gallagher had worked as a Roadie during the Madchester years). Perhaps an indirect influence were the C86 bands, who largely played poppy indie guitar music. Many bands that would later be grouped under the Britpop umbrella, such as Primal Scream, originally started off as C86 bands.

In spite of the professed disdain for both [shoegazing](#) and [grunge](#) among many at the time, some elements of both crept into the more enduring facets of Britpop. Noel Gallagher has since championed Ride (to the point of including Andy Bell in Oasis) while Martin Carr of the Boo Radleys has pointed out Dinosaur Jr's influence on their work.

Though the movement came to the fore around 1994, it is unclear where it actually began. Due to its influence on the later acts, The Stone Roses, released in 1989, is sometimes regarded as the first Britpop album. Noel Gallagher has put forward his belief that it was The La's self-titled debut *The La's*, released in 1990. Others claim Gallagher's own debut, *Definitely Maybe* (1994), Suede's debut album *Suede*, or Blur's breakthrough, *Modern Life Is Rubbish* (1993), deserve this distinction for helping to kick-start the movement.

(1990s) History

(1991–1993) The Modfather and *Modern Life is Rubbish*

Paul Weller in particular is praised as an initiator of the movement. His solo records *Paul Weller* (1991) and *Wild Wood* (1993) are considered seminal forces for the movement. His influence over Britpop, coupled with association with the Mod revival, had earned him the nickname "The Modfather". As well as guiding the bands through his recordings, Weller has also performed with various Britpop bands. Simon Fowler and Damon Minchella of Ocean Colour Scene have played in his backing band and Weller played guitar on Oasis' quintessential Britpop track "Champagne Supernova".

Another key initiator of the movement was Blur. Whereas Weller brought the element of "Mod" culture to what would become Britpop, Blur brought the early media attention and chart success with their 1993 album *Modern Life Is Rubbish*. The album slowly shifted Blur's sound away from shoegazing dance music of their debut *Leisure* to a quirky pop sound influenced by the likes of the Kinks. In hindsight, the writing and sound of *Modern Life Is Rubbish* contained many of the lyrical themes, chord changes, harmonies, and decidedly British singing which would later become iconically recognised as "Britpop".

The Mod scene of the mid 1960s and early 1980s had a profound influence on a number of acts, most famously Blur, Ocean Colour Scene, Menswear and, to a lesser extent, Oasis, either in terms of musical influence (particularly The Kinks, The Who and The Small Faces) or fashion (the fortunes of Ben Sherman were revived overnight).

(1994–1996) Britpop and Cool Britannia

The term "Britpop" had been used as early as 1987 (in *Sounds* magazine by journalist, Goldblade frontman and TV pundit John Robb referring to bands such as The La's, Stone Roses, Inspiral Carpets and The Bridewell Taxies). "Britpop" arose around the same time as the term "Britart" (which referred to the work of British modern artists such as Damien Hirst). However, it would not be until 1994 when the term entered the popular consciousness, being used extensively by NME, Melody Maker, Select, and Q magazine. The word subsequently entered the mainstream media. Its influence was recognised by an article in *The Guardian* in which the editors of the Oxford English Dictionary declared "Britpop" as the new word which best exemplified 1995. "Britpop" was added to the Oxford English Dictionary in 1997.

In April 1993, *Select* magazine helped spark the upswing in British pride by featuring Suede's lead singer Brett Anderson on the cover with a Union Jack in the background and the phrase "Yanks go home!" on the cover. The issue included features on Suede, The Auteurs, Denim, Saint Etienne and Pulp. In the following three years (1993 – 1995) other Britpop acts dominated the music weeklies - Mansun, Elastica, Echobelly, Sleeper, Supergrass, Primal Scream, The Auteurs, The Boo Radleys, Pulp, Cast (a band formed by John Power, former bassist for The La's), The Bluetones, Black Grape, Torrindale, Space and The Divine Comedy. Some of them were new, others such as the Boo Radleys and Dodgy already established acts who benefited from association with the movement.

After this, the first stirrings of recognition by the music press came in the form of what the NME had dubbed the New Wave of New Wave (or 'NWONW'), though this was initially applied to the more punk-derivative acts such as Elastica, S*M*A*S*H and These Animal Men. Though the latter two band quickly disappeared from the limelight altogether, the music press was initially hesitant to recognise what it regarded as lesser acts; in the first instance Oasis, Shed Seven and Whiteout, and continued to champion the more brash and punky groups. However, the release of new material by both The Charlatans and Inspiral Carpets that year (having returned to form following poorly-received "post-baggy" records) saw the more melodic acts gain prominence. Other baggy acts to slip back into mainstream acceptance during this period included Ocean Colour Scene and Shaun Ryder's post-Happy Mondays outfit Black Grape.

Fans of Britpop are divided over which album truly kick-started the movement. Oasis' breakthrough debut *Definitely Maybe* (1994), Blur's bombastic third album *Parklife* (1994) and Suede's self-titled debut *Suede* (1993) are all contenders. These albums defined the movement and paved the way for many other acts. Pulp's *His 'n' Hers* (1994) also coincided with this trio of landmark albums but they would not achieve true mainstream success until 1995's *Different Class*. Britpop hysteria then rapidly gained media and fan attention in Britain, Western Europe and some parts of the North America.

The movement was as much about British pride, media hype and imagery as it was about the particular style of music. Suede (known in America as "London Suede") was the first of the new crop of guitar-oriented bands to be completely embraced by the UK music media as Britain's answer to Seattle's grunge sound. Their self-titled first album was released in March 1993, and became the fastest-selling debut album in the history of the UK. This title was later claimed by Oasis with *Definitely Maybe*.

In 1995 the Britpop movement reached its zenith. The famous "Battle Of The Bands" found Blur and Oasis as prime contenders for the title "Kings of Britpop". Spurred on by the media, the "Battle" was headed by two groups - Oasis' brothers Noel and Liam Gallagher representing the North of England, and from Blur, Damon Albarn and Alex James representing the South. This "Battle" was epitomised when, after some back-handed marketing, Oasis' Single "Roll With It" and Blur's "Country House" were released in the same week. The event caught the public's imagination and gained mass media attention - even featuring on the BBC News. While this battle raged on Pulp took the number two spot with their most recognisable single "Common People" and Suede with their "Trash" and "Beautiful Ones".

In the end, Blur won the battle of the bands, selling 274,000 copies to Oasis' 216,000 - the songs charting at number one and number two respectively. However, in the long-run, Oasis' album (*What's the Story*) *Morning Glory* won the popular vote over Blur's *The Great Escape*, outselling it by a factor of 4 or more. In the UK, (*What's the Story*) *Morning Glory* spent a total of three years on the charts, selling over eighteen million copies and becoming the second best selling British album of all time. Oasis' second album is considered by many to be the definitive Britpop album. In Britain and Ireland it became popular for a time when asked "What's the story?" (lit. "How are you?"), to answer with "Morning glory".)

During this time the new electioneering saw the emergence of the young leader of the Labour party - Tony Blair. Blair represented the new face of the dreams and wishes of the British counterculture and many acts like Oasis and Blur admired him. Noel Gallagher also appeared on several official meetings and expressed his supports for Blair.

Along with Oasis, Blur, Pulp and Suede, 1995 saw critically and commercially acclaimed singles and albums released by other Britpop bands which, collectively, captured the essence of the attitude and the Cool Britannia movement. Such bands included Supergrass (*I Should Coco*), Cast (*All Change*) and Radiohead (*The Bends*). The "Cool Britannia" movement was also symbolised in by the outwardly happy, poppy sing-along summer anthems of such bands as Dodgy's "Staying Out for the Summer", Supergrass' "Alright", Sleeper's "Inbetween", The Boo Radleys' "Wake Up Boo" and

Echobelly's "Great Things". 1995 also saw The Verve release their second album, *A Northern Soul*. The album failed to make a commercial impact, despite strong critical acclaim and the band split. They would reform in time for their seminal 1997 release *Urban Hymns*.

The British media went so far as to brand the movement the "**Third British Invasion**", because of its massive popularity at the time and because acts represented particular musical influence or movement in their music, which led to more or less media-generated conflicts between the bands, as was the case with previous bands and movements.

Though the fallout from 1995 continued well into the summer of 1996, thanks in part to new releases from the likes of Ocean Colour Scene (*Moseley Shoals*), Suede (*Coming Up*) and Dodgy (*Free Peace Sweet*) and to a legendary, record-breaking two-night show at Knebworth Park from Oasis. The 1996 Brit Awards were a celebration of Britpop, with many of the nominees acknowledged as "Britpop bands". The ceremony was also fuelled by the rivalry between Blur and Oasis. When Oasis defeated Blur to win the "Best British Album" Award, the Gallagher brothers taunted Blur by singing a drunken rendition of Blur's biggest hit "Parklife", with Liam Gallagher changing the lyrics to "Shite-Life". Oasis also won the "Best British Album" award for (*What's the Story*) *Morning Glory* and the "Best Video Award" for "Wonderwall". All three awards had been won by Blur the previous year. Meanwhile, Paul Weller won the "Best Male Artist" award (for the second year running) and Supergrass were acknowledged the "Best Breakthrough Act", which Oasis had won the year before. The ceremony was packed with Britpop artists, but it was Pulp frontman Jarvis Cocker who stole the show by invading the stage during a performance by Michael Jackson and flashing his rear. Cocker was arrested but released without charge.

Although the majority of the bands associated with Britpop were English, there were exceptions. Super Furry Animals, Catatonia, Gorky's Zygotic Mynci, Manic Street Preachers and Stereophonics were Welsh. Others like The Gyres, The Supernaturals, Travis and Belle and Sebastian were Scottish. This even led native media to call the rise of Welsh Bands "**Cool Cymru**" and "**Cool Caledonia**" - a pun to "Cool Britannia". In spite of accusations of Southeast bias (typified by Blur, Supergrass and the much-lamented *Menswe@r*), the movement and Britpop hysteria engulfed not just one province or city; it encompassed the entire region and established itself as a hegemonic and definitive British movement, both musically and spiritually.

The movement also exercised a brief period of cultural hegemony, with the 1996 film *Trainspotting* and its Britpop-centric soundtrack (featuring Blur, Elastica, Pulp and Sleeper), through to Ocean Colour Scene's music being used on Chris Evans' TFI Friday and the film *Lock, Stock and Two Smoking Barrels*. Some considered TFI Friday to be part of the televisual arm of Britpop. Other examples are *Shooting Stars* (which utilised large "Mod" logos as part of the set and featured many prominent Britpop musicians as guests), *The Girly Show*, *The Word*, *The Fast Show* and *Father Ted*.

(2000s) Legacy

Aside from the movement's contribution to culture in general during and after the period, early line-ups of current bands in the ascendant such as The Libertines, Kaiser Chiefs (as Parva) and Hard-Fi (as Contempo), all formed during the late 1990s and early 2000s. This can be seen as a continuation of the evolution of new bands and scenes from old, and the rapid turnover of 'genres', in the British music scene. Other acts like Coldplay, Travis, Athlete, The Strokes[citation needed], Muse and Kasabian showed Britpop influences in their work.

References

- David Cavanagh, *The Creation Records Story: My Magpie Eyes Are Hungry for the Prize*, 2001
- John Harris, *Britpop!: Cool Britannia and the Spectacular Demise of English Rock*, 2004

[Alternative metal](#) - [Britpop](#) - C86 - College rock - [Dream pop](#) - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - Lo-fi - [Madchester](#) - [Math rock](#) - [Noise pop](#) - [Paisley Underground](#) - [Post-punk revival](#) - [Post-rock](#) - [Riot Grrr!](#) - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Broadside

Printed lyrics of popular songs were extremely popular from the 16th century until the early 20th century. They were commonly known as **broadsides** or **broadsheets**. Over time, the name came to refer to any printed matter confined to one side of a single sheet of paper, such as handbills, advertisements, posters, etc.

Broadsides were generally printed on one side of a piece of paper, and included only the lyrics and a note designating the tune. Since folk tunes were used and reused, people generally only needed to learn the words. They were written by hand before the invention of the printing press, and only grew extremely popular after they could be cheaply reproduced. Broadside ballads were sold by travelling chapmen and peddlers, at shops and stalls at markets, and were pasted on walls or other locations before being learned; after the words had been committed to memory, the broadside was replaced or pasted by another.

One of the first known broadsides was *A Lytel Geste of Robyne Hood*, printed in 1506. Their popularity grew quickly—one merchant sold 190 ballads in 1520, a remarkable sum, which may be evidence of relatively high levels of literacy at the time. After 1556, printers were required to register with the Stationers' Company in London, and had to pay four pence to register each ballad beginning in 1557 and continuing to 1709. As well as being popular in the UK, they became popular in western Europe and the United States.

Broadsides were often folded into pamphlets called chapbooks. The collection of songs and ballads in chapbooks were known as *garlands*.

Although broadsides enjoyed a brief resurgence of popularity in the late 19th century, this proved shortlived. By the beginning of the 20th century, broadsides were declining in popularity due to the influx of newspapers, and the tradition soon died out.

It is not uncommon in the 21st century, however, to find broadsides published at local cultural events, in particular poetry readings or art show openings. In this case the broadsides commemorate the event with samples of the art in question.

For more information and samples of more than 80 broadside ballads see 'Broadside Ballads' by Lucie Skeaping, published by Faber Music 2005

Brokenbeat

Brokenbeat is an [electronic music genre](#) first appearing at the beginning of the 21st century. Appearing in the western parts of London, the genre is also referred to as **West London**. Regular nights which play this genre of music include Co-op at Plastic People in Shoreditch and Inspiration Information at Notting Hill Arts Club. Elsewhere, DJs from the Kyoto Jazz Massive regularly play at The Room in Tokyo. Distribution outlet Goya Music played a massive hand in establishing the early UK sound, supporting early labels such as People, Bitá Sweet, Mainsqueeze and numerous others.

Artists in this area mostly have a [drum and bass](#), [house](#), [hip hop](#), [techno](#) or [acid jazz](#) background. As a result of these various influences, brokenbeat is sometimes considered more sophisticated than regular dance music, on the scale of [jazz](#), [soul](#) or [funk](#). It can be characterized by syncopated rhythm typically in [4/4 metre](#), with staggered or punctuated snare beats and/or hand claps.

Early brokenbeat music first appeared on the drum and bass label Reinforced (Clear Vision by G-Force and Seiji), at a time when musicians tried achieving a different sound in that genre. The transition was to a more abstract form of drum and bass. Many artists that started releasing through 4 Hero's Reinforced label are now considered as the pioneers of brokenbeat (a landmark artist for the label being Sonar Circle aka Domu). Meanwhile in Detroit, established [techno](#) artists like Carl Craig and Stacey Pullen experimented with the music they were making, trying to add [jazz](#) elements and breaks to their sound. As the music is still based on classic Detroit techno and usually has a harder sound, it is sometimes referred to as *broken techno*. This eclectic mixture was picked up by the Detroit and jazz affiliated U.K. techno producers Kirk Degiorgio or As One and Ian O'Brien, who tried to form it into a more soulful variation which further influenced the development of the brokenbeat genre.

Popular London based names are Bugz in the Attic, Seiji, Kaidi Tatham, Domu, Afronaught, IG Culture, Stephane and Alex Attias, New Zealand born Mark de Clive-Lowe, or 4 Hero (Deigo and Marc Mac). Elsewhere in the UK, Brighton's Maddslinky (Zed Bias), who has a Garage background, has recently moved towards a more Brokenbeat sound. In the U.S. prominent artists are Detroit based Titonton Duvanté, John Arnold, Jeremy Ellis aka Ayro, and Reclouse (now based in New Zealand), Harlem based Spymusic, and Philadelphia based King Britt. In Europe, many musicians that are considered doing brokenbeats have their roots in late-nineties downtempo and electronic jazz (or nu-jazz), which makes it difficult to distinguish the usually harder brokenbeat sound. Across Europe, prominent Dutch artists include Dogdaze, Rednose Distrikt or the Flowriders, Hipster Wonkaz, (France), Forss (Sweden), Nuspirit Helsinki (Finland), Jazzanova, Trüby Trio, or artists on the Sonar Kollektiv, Tokyo Dawn or Compost record labels (Germany). In Japan, Jazztronik, Kyoto Jazz Massive, DJ Mitsu the Beats, or Hajime Yoshizawa are also prominent.

Brothel creeper

Creepers or **brothel creepers** are a type of shoe that gained popularity in the 1950s with the rise of [rockabilly](#), and the teddy boy youth culture in the United States and the United Kingdom. They are considered a classic item of 1950's fashion, along with such trends as drainpipe trousers, draped jackets, shoe-string ties, quiff and pompadour haircuts, and velvet or electric blue clothes.

It was originally invented by a company called George Cox and initially marketed under the Hamilton brand name which derived from George (Hamilton) Cox juniors' middle name. The Brothel Creeper was a big hit throughout the 1950s and 1960s and finally went into decline at the end of the decade. It was Malcolm McLaren who gave the shoe a new lease of life in the early 1970s when he began selling the shoes from his Let it Rock shop in London's Kings Road. The shoes were snapped-up by his Teddy Boy clientele and when Malcolm and his partner Vivienne Westwood decided to change the shop and its stock into a more Roker-oriented fashion, the Brothel Creeper still proved to be popular amongst the customers. Finally it was adopted by the Punk Rockers as part of their Post Modernist attire.

Though creepers are no longer popular in the mainstream, and today are often dismissed as being "campy" or mere "retro nostalgia," they are still often sported by members of the rockabilly, [psychobilly](#), and, to a lesser extent, the [punk](#) subculture.

Bubblegum pop

Bubblegum pop (bubblegum rock, bubblegum music) is a genre of [popular music](#) and [rock and roll](#). Some of the defining characteristics of bubblegum pop include catchy melodies, simple three-chord structures, simple harmonies, and repetitive riffs or "hooks." Bubblegum pop is also characterized by its lightweight lyrics, often surrounding themes of romance and courtship.

Origins

Essentially, Bubblegum pop evolved from [rock and roll](#) and the other popular American musical forms that preceded and accompanied it, such as [rhythm and blues](#) and doo-wop. Bubblegum rock is also reminiscent of pre-rock novelty songs such as "Abba Dabba Honeymoon" and "The Hut Sut Song," which hit the charts in the late 1940s, and hipster foolishness like Slim Gaillard's "Cement Mixer (Puti Puti)".

Seminal rock and roll numbers, such as Little Richard's "Tutti Frutti" with its nonsense rhyming couplets (replacing the original vulgar lyrics), also influenced what would come later. This hybrid of R&B, garage rock, novelty songs, and nursery rhymes later surfaced in the post-Beatles era in songs like "Wooly Bully" (by Sam the Sham & the Pharaohs, 1965), which emphasized a hard-driving Tex-Mex beat and absurd lyrics.

Critics of bubblegum pop maintain that the music is void of artistic merit and that the performers are "groomed" by record labels to depend on physical appearance as opposed to musical or artistic talent. In these cases, terms such as *cheesy pop* or simply *cheese* are often used to refer to this music pejoratively. Some critics also maintain that bubblegum pop is not created out of a desire to be artistically creative, but simply to produce something that sells - a process that results in what has become termed *manufactured pop*, also used in the pejorative.

Nonetheless, it has proven a viable commercial enterprise, with record sales continuing to thrive and the consumers of the genre - primarily young, often pre-teen audiences - assuring a steady market for the evergrowing industry. Individual singles, however, often only remain on music charts for a brief period of time - thus is the transitional nature of Bubblegum pop.

1960s and 1970s

The first wave of "pure" bubblegum came with Jerry Kasenetz and Jeff Katz - music producers who formed Super K Productions and gave the world "A Little Bit of Soul" by The Music Explosion in 1966. However, the song was closer to R&B garage band music, and missing the element of nursery rhyme/nonsense lyrics that would be introduced by staff songwriters Joey Levine and Elliot Chiprut. About a year later, they released "Yummy Yummy Yummy" a #4 hit in June, 1968 for The Ohio Express. Although The Ohio Express was a real, touring garage band in the Midwest, under contract to Kasenetz and Katz, their hit singles were recorded by session musicians fronted by singer-songwriter Joey Levine. The band members were handicapped attempting to reproduce Levine's distinctive nasal whine for their live performances.

Other hits from Kasenetz and Katz followed, including "Indian Giver" and "Simon Says" by the 1910 Fruitgum Company, "Green Tambourine" by The Lemon Pipers and one-offs such as "Quick Joey Small" by The Kasenetz-Katz Singing Orchestral Circus, another front for the same batch of Levine-fronted studio players.

Others joined in, notably music publisher Don Kirshner and writer/producer Jeff Barry with the Archies, whose "Sugar Sugar" (written by Barry with Andy Kim), perhaps the purest distillation of bubblegum ever, was the best-selling single of 1969, and was voiced by Ron Dante and Toni Wine. Many critics describe The Monkees, with their light and cheerful rock and roll, as bubblegum, due to their producer-driven career and reliance on outside songwriters and session players. Others claim The Monkees were not pure bubblegum until 1970's "Half-Monkees" LP Changes, produced by Barry. Cartoon producers Hanna-Barbera created The Banana Splits, costumed actors miming to pre-recorded tracks for a Saturday morning cartoon show. Other animated acts included Josie and The Pussycats, The Hardy Boys (produced by Filmation), The Groovy Ghoulies and The Sugar Bears, and (in the UK) The Wombles.

The initial era of bubblegum carried on for a few more years, as LPs were released by David Cassidy, The Jackson 5, The Osmonds, Leif Garrett, The DeFranco Family and many others.

Many British acts of the first glam rock era (approximately 1971-1975) had bubblegum influences. These included Gary Glitter, Alvin Stardust, T. Rex, and such Nicky Chinn/Michael Chapman-produced acts as Sweet, Mud, and Suzi Quatro. These British acts had great success in the UK, Asia, and Europe, charting many singles. They were less successful in the US, however, due to the competition from other foreign acts such as ABBA and Olivia Newton-John, who provided a more "serious" approach to music. The last big act of the 1970s which featured obvious bubblegum elements was the Bay City Rollers, charting hits through the end of the decade.

Punk rock trailblazers The Ramones did not produce bubblegum music, but their [punk rock](#) songs were highly influenced by bubblegum pop's upbeat tempos, simple chord structures and nonsense lyrics. Joey Ramone named himself after bubblegum kingpin Joey Levine. Ramone once described his group as a "nouvea bubblegum band with teeth," and they recorded the 1910 Fruitgum Company's "Indian Giver."

1980s

The 1980s saw few bubblegum-esque acts in the US and UK. In late 1980's Britain, the charts were dominated by Stock Aitken Waterman produced acts such as Kylie Minogue. These were somewhere between synthesized dance music and bubblegum pop. In the U.S., the birth of the boy band came about with the successes of New Edition and New Kids on the Block. The two reigning teen queens of the decade were undoubtedly Tiffany and Debbie Gibson who saw their popularity skyrocket after touring malls, a prime outlet for their teenaged audience. In Latin America, bubblegum acts such as Menudo, Los Chicos, Las Chéris, and Los Chamos were hugely popular. In 1985, Magneto, a group that would later gain fame in the 1990s, was formed in Mexico.

1990s

In the early 1990s, bubblegum remained scarce, as first [grunge music](#) and then [gangsta rap](#) dominated the pop charts. In the late 1990s, bubblegum was forced back into the spotlight through the sensationalism and mass hysteria brought about by the popularity of British girl group, The Spice Girls, who revolutionized the popular music industry by operating as more than just a girl band. The Spice Girls hit the world in the form of chocolate bars, dolls, magazines, a feature length movie and even personal deodorising spray. This mass fusion of consumerism and popular music transformed the ideology of bubblegum pop as a business, rather than simply selling records. Following the Spice Girls, a series of boy bands such as the Backstreet Boys, N'SYNC, 98 Degrees, Boyzone, Westlife, Take That, and O-Town made their way onto the walls of teenagers around the world. Soon after the boy bands came the era of the pop princess, including Britney Spears, Christina Aguilera, Mandy Moore, and Jessica Simpson. The Scandinavian group Aqua also had massive "bubblegum" hits in Europe, but today are mostly remembered in the U.S. as a one-hit wonder for their controversial song "Barbie Girl". In addition to this, several of the Latin American bubblegum groups attempted comebacks in the late 1990s, with Menudo's El Reencuentro being the most successful among them.

2000s

Bubblegum pop then appeared to be declining at the turn of the millennium, as audiences tired of the many boy bands and pop princesses but suddenly started a new rebirth as network executives at Disney molded their female stars such as Hilary Duff, Raven-Symone, Hayden Panettiere, and Lindsay Lohan into pop princesses. Pop punkers then entered the scene, with the hardcore punk sound softened for the benefit of the teenage crowd. Acts such as Simple Plan and Good Charlotte became heartthrobs to teenage girls, but they faced stiff competition from singers such as Ryan Cabrera, Aaron Carter, and Jesse McCartney. Along with pop-punk scene, urban music started to have a bubblegum pop feel to it. In late 2004, 2005, and some parts of 2006 artists such as Frankie J, Usher, Pretty Ricky, Omarion, Chris Brown, T-Pain, and Ne-Yo started to become increasingly popular, matching even the popularity of the "Disney" artists who were prominent at that time.

When American Idol debuted in 2002, a slew of bubble-gum stars were created by the viewing (and voting) public. Kelly Clarkson, Clay Aiken, and Carrie Underwood are among the pop-influenced *Idol* contestants who have hit it big with their target audience.

Current bubblegum artists such as the dance-troupe-turned-girl-group The Pussycat Dolls, Ashlee Simpson, and Rihanna have topped the charts in 2005 and in 2006, many new bubblegum pop artists such as Aly & AJ and The Veronicas had started to appear on the charts as well. Hope Partlow, on the other hand, had decided to go on to the more singer-songwriter genre, but she is still hanging in the teen pop continuum.

In 2005, Pop and R&B artist Mariah Carey re-emerged with her ninth album *The Emancipation of Mimi* which combined her old R&B style with bubblegum pop and soul.

Further reading

- Kim Cooper and David Sney (eds), *Bubblegum Music is the Naked Truth: The Dark History of Prepubescent Pop from the Banana Splits to Britney Spears*, Feral House 2001 ISBN 0922915695

Styles of [pop music](#)

Bubblegum pop - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#) - [Synthpop/Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#) - Pop culture

Category: [Pop music genres](#)

Buddhist chant

A **Buddhist chant** is a form of musical verse or incantation, in some ways analogous to Hindu or Christian religious recitations. They exist in just about every part of the Buddhist world, from the Wats in Thailand to the Lamaist temples of India (re: Tibetan Government in Exile). Almost every Buddhist school has some tradition of chanting associated with it, regardless of being Theravada or Mahayana.

Chanting

In Buddhism, chanting is the traditional means of preparing the mind for [Meditation](#); especially as part of Formal Practice (in a monastic context). It is also used as an invocative ritual in order to set one's mind on a deity, Tantric ceremony, mandala, or particular concept one wishes to further in themselves. In particular, the chant Om Mani Padme Hum is very popular around the world as both a praise of peace and the primary mantra of Avalokitesvara. Other popular chants include those of Tara, Bhaisajyaguru, and Amitabha.

Adherents

Chanting plays a more substantial role in Mahayana and Vajrayana Buddhism than in Theravada, owing largely to the expansive and religious nature of the former pair. This does not mean chanting does not occur in Theravada practise. Rather most chanting concerns the Suttas (Skt: Sutras), while the Mahayana schools include sutras, prayers, and Tantric invocations, the latter two of which are not common (if present at all) amongst Theravadins.

There are also a number of [New Age](#) and experimental schools related to Buddhist thought which practise chanting, some with understanding of the words, others merely based on repetition. A large number of these schools tend to be syncretic and incorporate Hindu japa and other such traditions alongside the Buddhist influences.

While not strictly a variation of Buddhist chanting in itself, Japanese Shigin (i) is a form of chanted poetry that reflects several principles of Zen Buddhism. It is sung in the seiza position, and participants are encouraged to sing from the gut - the Zen locus of power. Shigin and related practices are often sung at Buddhist ceremonies and quasi-religious gatherings in Japan.

Buddhist music

Buddhist music is [music](#) created for or inspired by Buddhism and part of Buddhist art.

Honkyoku

Honkyoku are the pieces of shakuhachiyoku for enlightenment and alms as early as the 13th century. In the 18th century, a komuso named Kinko Kurosawa of the Fuke sect of Zen Buddhism was commissioned to travel throughout Japan and collect these musical pieces. The results of several years of travel and compilation were thirty-six pieces known as the Kinko-Ryu Honkyoku.

Buddhist chant

[Buddhist chant](#) is [chant](#) used in or inspired by Buddhism, including many genres in many cultures:

- Repetition of the name of Amitabha in Pure Land Buddhism.
- Shomyo in Japanese Tendai and Shingon Buddhism.
- Throat singing in Tibetan Buddhist chant

Tibetan Buddhism is the most widespread religion in Tibet. Musical chanting, most often in Tibetan or Sanskrit, is an integral part of the religion. These chants are complex, often recitations of sacred texts or in celebration of various festivals. Yang chanting, performed without metrical timing, is accompanied by resonant drums and low, sustained syllables. Other styles include those unique to Tantric Buddhism, the classical, popular Gelugpa school, the romantic Nyingmapa and Sakyapa and Kagyupa.

Shomyo

Shomyo (ð) is a style of Japanese [Buddhist chant](#); mainly in the Tendai and Shingon sects. There are two styles: ryokyoku and rikkyoku, described as difficult and easy to remember, respectively.

Buddhist music in the US

United States composer and practicing Buddhist Philip Glass claims his religion does not influence his music directly: "The real impact of Buddhist practice affects how you live your life on a daily basis, not how you do your art." (Kostelanetz, 1992)

Source

- "First Lesson, Best Lesson" (1992) *Writings on Glass: Essays, Interviews, Criticism* by Richard Kostelanetz

Bulerias

A **bulerias** is a fast [flamenco](#) rhythm in 12 beats with emphasis in two general forms as follows:

1 2 [3] 4 5 [6] 7 [8] 9 [10] 11 [12]
or

1 2 [3] 4 5 6 [7] [8] 9 [10] 11 [12]

It may also be broken down into a measure of 6/8 followed by a measure of 3/4 counted as such:

[1] 2 3 [4] 5 6 [1] a [2] a [3] a
[12] 1 2 [3] 4 5 [6] 7 [8] 9 [10] 11

When performed, the buleria usually starts on beat twelve of the compas, so the accented beat is heard first.

It is played at about 240 beats per minute, most commonly in an A-phrygian mode, with a sharpened third to make A major the root chord. A typical rasgueado (a strumming pattern that sets the rhythm) involves only the A and B-flat chords as follows:

A A [Bb] - - [Bb] A [A] A [A] - [A]

It originated from Jerez, originally as a fast, upbeat ending to soleares or [alegrías](#) (which share the same rhythm and are still often ended this way). It is among the most popular and dramatic of the flamenco forms. The name **bulerias** comes from the Spanish word **burlar**, meaning "to mock".

The style and rhythms are similar to katak dancing of northern India. There were several migrations from this area in the 9th-13th centuries and Hindu dancers performed in festivals in the ancient city of Gadir (now Cadiz), established by the Phoenicians.

Categories: [Flamenco styles](#) | [Music genre](#) | [Music theory](#).

Burgundian School

The **Burgundian School** is a term used to denote a group of composers active in the 15th century in what is now eastern France, Belgium, and the Netherlands, centered on the court of the Dukes of Burgundy. The main names associated with this school are Guillaume Dufay, Gilles Binchois, and Antoine Busnois. The Burgundian School was the first phase of activity of the Franco-Flemish School, the central musical practice of the [Renaissance](#) in Europe.

Background

In late [Medieval](#) and early [Renaissance](#) Europe, cultural centers tended to move from one place to another due to changing political stability and the presence of either the spiritual or temporal power, for instance the Pope, Anti-pope or the Holy Roman Emperor. In the 14th century, the main centers of musical activity were northern France, Avignon, and Italy, as represented by Guillaume de Machaut and the *ars nova*, the *ars subtilior*, and Landini respectively; Avignon had a brief but important cultural flowering because it was the location of the Papacy during the Western Schism. When France was ravaged by the Hundred Years' War (1337 – 1453), the cultural center migrated farther east, to towns in Burgundy and the Low Countries, known then collectively as the Netherlands.

During the reign of the House of Valois, Burgundy was the most powerful and stable political division in western Europe, and added, a bit at a time, Flanders, Brabant, Holland, Luxembourg, Alsace and Lorraine. Especially during the reigns of Philip the Good (1419 – 1467) and Charles the Bold (1467 – 1477), this entire area, loosely known as Burgundy, was a center of musical creativity. The term "Burgundian School", though widely used by music historians, is geographically misleading, since most of the musical activity did not take place in what is modern-day Burgundy, which has its capital in Dijon (even though the Dukes of Burgundy maintained an administrative center there). The main centers of music-making were Brussels, Bruges, Lille, and Arras, as well as smaller towns in that same general area.

Musicians from the region came to Burgundy to study and further their own careers as the reputation of the area spread. The Burgundian rulers were not merely patrons of the arts, but took an active part: Charles the Bold himself played the [harp](#), and composed [chansons](#) and [motets](#) (although none have survived with reliable attribution). The worldly dukes also encouraged the composition of secular music to a degree seen only rarely before in European music history, a characteristic which itself defines the Burgundian epoch as a Renaissance phenomenon.

This migration of musical culture east from Paris to Burgundy also corresponds with the conventional (and by no means universally accepted) division of music history into [Medieval](#) and [Renaissance](#); while Guillaume de Machaut is often considered to be one of the last Medieval composers, Dufay is often considered to be the first significant Renaissance composer.

Charles the Bold was killed in 1477 in the Battle of Nancy, during one of his attempts to add territory to his empire. After his death, music continued to flourish in the cities and towns of Burgundy, but by the first decade of the 16th century the region was absorbed into the holdings of the Spanish Habsburgs, who were also patrons of music.

Composers

The history of Burgundian music began with the organization of the chapel in 1384 by Philip the Bold; by the time of his death twenty years later, it rivaled the famous establishment at Avignon in splendor. Names associated with this early phase of Burgundian music include Johannes Tapissier and Nicolas Grenon, who carried the tradition across to the next phase of the chapel, when it was reorganized in 1415. Other early composers there were Hugo and Arnold de Lantins, both of whom Dufay later met in Italy.

Of all the names associated with the Burgundian School, the most famous was Guillaume Dufay, who was probably the most famous composer in Europe in the 15th century. He wrote music in many of the forms which were current, music which was melodic, singable and memorable (more than half of his sacred music consists of simple harmonizations of [plainsong](#), for example). Contemporary with Dufay were composers such as Gilles Binchois, who was at the Burgundian court between approximately 1430 and 1460, and Hayne van Ghizeghem, a composer, singer and soldier who may have been killed in the last military campaign of Charles the Bold.

After the death of Dufay in 1474, the most prominent Burgundian musician was Antoine Busnois, who was also a prolific composer of chansons, and who possibly wrote the famous L'homme armé tune.

Musical style and forms

Burgundian composers favored secular forms, at least while they worked in Burgundian lands; much sacred music survives, especially from those composers who spent time in Italy, for example in the papal choir. The most prominent secular forms used by the Burgundians were the four *formes fixes* (rondeau, [ballade](#), [virelai](#), and *bergerette*), all generically known as [chansons](#). Of the four, the rondeau was by far the most popular; at any rate more rondeaux have survived than any other form. Most of the rondeaux were in three voices, and in French, though there are a few in other languages. In most of the rondeaux, the uppermost voice (the "superius") was texted, and the other voices were most likely played by instruments. The *bergerette* was developed by the Burgundians themselves; it was like a *virelai*, but shorter, having only one stanza.

Most of the composers also wrote sacred music in Latin; this was to remain true for the next several generations. They wrote both [masses](#) and [motets](#), as well as cycles of Magnificats. During the period, the mass transformed from a group of individual sections written by different composers, often using a head-motif technique, to unified cycles based on a *cantus firmus*. Dufay, Binchois, Busnois, Reginald Liebert and others all wrote cyclic masses. One of the favorite tunes used as a *cantus firmus* was the renowned *l'homme armé*, which was set not only by the Burgundians but by composers of subsequent centuries; indeed it was commonest tune used as a basis for mass composition in all of music history.

During the period the motet transformed from the isorhythmic model of the 14th century to the smoothly polyphonic, sectional composition seen in the work of the later Burgundians such as Busnois. In the motets, as well as the masses and other sacred music, a common musical technique employed was *fauxbourdon*, a harmonization of an existing chant in parallel 6-3 chords, occasionally ornamented to prevent monotony. Composition using *fauxbourdon* allowed sung text to be clearly understood, but yet avoided the plainness of simple chant.

Instrumental music was also cultivated at the Burgundian courts, often for dancing. A peculiarity of the Burgundian instrumental style is that the dukes preferred music for loud instruments ([trumpets](#), [tambourins](#), shawms, [bagpipes](#)) and more of this survives than for other current instruments such as the lute or the harp. In contemporary practice, the loud instruments would usually play from an elevated location, such as a balcony, while the other instruments would play closer to the dancers.

Instrumental forms included the *basse danse*, or *bassadanza*, which was a ceremonial dance of a rather dignified character, and relatively slow tempo. Typically it was in a duple meter subdivided into threes (in modern notation, 6/8), and often the dance would be immediately followed by a quick dance, the *tordion* or *pas de Brabant*.

The Burgundian School was the first generation of what is sometimes known as the Netherlands School, several generations of composers spanning 150 years who composed in the polyphonic style associated with the mainstream of Renaissance practice. Later generations, which were no longer specifically associated with either the court or the region Burgundy but were interlinked by adjacent geography and by common musical practice, included such names as Johannes Ockeghem, Jacob Obrecht, Josquin des Prez, Adrian Willaert and Orlandus Lassus.

Manuscript sources

There are approximately 65 manuscript sources which contain music by Burgundian composers. The most prominent of these include:

- Canonici Manuscript (containing music from around 1400 to 1440). This manuscript is at the Bodleian Library in Oxford, England; it is named after a previous owner, Matteo Luigi Canonici, an 18th century Venetian Jesuit. It has 380 compositions in all, including works by 60 composers. Both sacred and secular music are well-represented in this collection.
- Laborde Chansonier (containing music mainly composed during the reign of Charles the Bold, 1467–1477). It is named after the Marquis de Laborde, and is presently at the Library of Congress in Washington, DC. It has 106 pieces of music in all.
- Mellon Chansonier (containing music from approximately 1440 to 1477). It is named after Paul Mellon, who gave it to Yale University; currently it is at the library there. It has 57 compositions, and includes some non-Burgundian music as well (for example, works by contemporary English and Italian composers)
- Dijon Chansonier (containing music from approximately 1470 to 1475). Some of the music is by composers not normally associated with the Burgundian school, such as Ockeghem, Loyset Compère, and Johannes Tinctoris. It is at the public library in Dijon, and contains 161 pieces of music in all.

Burgundian Composers

Johannes Tapissier (c.1370–c.1410)
Guillaume Dufay (?1397–1474)
Hugo de Lantins (fl. c.1430)
Arnold de Lantins (fl. c.1430)
Reginald Liebert (fl. c.1425–1435)
Gilles Binchois (c.1400–1460)
Johannes Brassart (c.1400–1455)
Hayne van Ghizeghem (c.1445–c.1480)
Pierre Fontaine (d. c.1450)
Nicolas Grenon (c. 1380–1456)
Gilles Joye (1424/1425–1483)
Robert Morton (c.1430–c.1479)
Antoine Busnois (c.1430–1492)
Guillaume le Rouge (fl. 1450–1465)
Adrien Basin (fl.1457–1476)
Jacobus Vide (fl.1405–1433)

References and further reading

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Categories: [Music history](#) | [Renaissance music](#)

Byzantine music

Byzantine music is the music of the Byzantine Empire and by extension the music of its culture(s) as they continued in the Orthodox Christian parts of the population after the fall of the empire to the rule of the Ottoman Empire.

The extent of Byzantine music culture vs. liturgical chant proper

The term **Byzantine music** is commonly associated with what should more correctly be termed the [medieval](#) sacred [chant](#) of Christian Churches following the Orthodox rite. The identification of "Byzantine music" with "eastern Christian liturgical chant" is a misconception due to historical cultural reasons. Its main cause is the leading role of the Church as bearer of learning and official culture in the Eastern Roman Empire (Byzantium), a phenomenon that was not always that extreme but that was exacerbated towards the end of the empire's reign (14th century onwards) as great secular scholars migrated away from a declining Constantinople to rising western cities, bringing with them much of the learning that would spur the development of the European [Renaissance](#). The shrinking of Greek-speaking official culture around a church nucleus was even more accentuated by political force when the official culture of the court changed after the capture of Constantinople by the Ottoman Empire on May 29, 1453.

Today, far too few sources and studies exist about Byzantine music on the whole. It is beyond doubt that Byzantine music included a rich tradition of instrumental court music and dance. Any other picture would be both incongruous with the historically and archaeologically documented opulence of the Eastern Roman Empire. There survive a few but explicit accounts of secular music. A characteristic example are the accounts of pneumatic organs, whose construction was most advanced in the eastern empire prior to their development in the west after the [Renaissance](#). To a certain degree we may look for remnants of Byzantine or early (Greek-speaking, Orthodox Christian) near eastern music in the music of the Ottoman Court. Examples such as that of the eminent composer and theorist Prince Kantemir of Romania learning music from the Greek musician Angelos indicate the continuing participation of Greek-speaking people in court culture. However the sources are too scarce to permit any well-founded stipulations about what cultural musical changes took place when and under which influences during the long histories of the Byzantine and the Ottoman empires. Hypotheses that Turkish (Ottoman) music was influenced by Byzantine music, or the other way around, remain on the level of more or less consciously nationalistic or romantically motivated personal views, and are far too simplistic as to be of any value considering the breadth and complexity of cultures historically involved in these geographic regions. It seems more logical to consider that these influences were probably more manifold than it is possible to reconstruct historically, considering the breadth and length of duration of these empires and the great number of ethnicities and major or minor cultures that they encompassed or came in touch with at each stage of their development (Egyptian, Persian, Jewish, Slavic, Central Asian including Avar, Moghul, Tatar and Turkic, Roman, Greek, Arabic, other Semitic and northern African, Northwestern and Central European including Franc, Gothic, Vandal, Nordic/Viking, last but importantly not least south central Asian Gypsy, etc. etc.). The rest of this article confines itself to a discussion of the musical tradition of Greek Orthodox liturgical chant, and is reproduced from Dr. Conomos' text as cited at the end of the article.

Origins and Early Christian Period

The tradition of eastern liturgical chant, encompassing the Greek-speaking world, developed in the Byzantine Empire from the establishment of its capital, Constantinople, in 330 until its fall in 1453. It is undeniably of composite origin, drawing on the artistic and technical productions of the classical age, on Jewish music, and inspired by the monophonic vocal music that evolved in the early Christian cities of Alexandria, Antioch and Ephesus.

Byzantine chant manuscripts date from the 9th century, while lectionaries of biblical readings in Ekphonic Notation (a primitive graphic system designed to indicate the manner of reciting lessons from Scripture) begin about a century earlier and continue in use until the 12th or 13th century. Our knowledge of the older period is derived from Church service books *Typika*, patristic writings and medieval histories. Scattered examples of hymn texts from the early centuries of Greek Christianity still exist. Some of these employ the metrical schemes of classical Greek poetry; but the change of pronunciation had rendered those meters largely meaningless, and, except when classical forms were imitated, Byzantine hymns of the following centuries are prose-poetry, unrhymed verses of irregular length and accentual patterns.

The common term for a short hymn of one stanza, or one of a series of stanzas, is troparion (this may carry the further connotation of a hymn interpolated between psalm verses). A famous example, whose existence is attested as early as the 4th century, is the Easter Vespers hymn, *Phos Hilaron* ("Gladsome Light"); another, *O Monogenes Yios* ("Only Begotten Son"), ascribed to the emperor Justinian I (527-565), figures in the introductory portion of the Divine Liturgy. Perhaps the earliest set of troparia of known authorship are those of the monk Auxentios (first half of the 5th century), attested in his biography but not preserved in any later Byzantine order of service.

Medieval Period

Two concepts must be understood to appreciate fully the function of music in Byzantine worship. The first, which retained currency in Greek theological and mystical speculation until the dissolution of the empire, was the belief in the angelic transmission of sacred chant: the assumption that the early Church united men in the prayer of the angelic choirs. This notion is certainly older than the Apocalypse account (Revelations 4:8-11), for the musical function of angels as conceived in the Old Testament is brought out dearly by Isaiah (6:1-4) and Ezekiel (3:12). Most significant in the fact, outlined in Exodus 25, that the pattern for the earthly worship of Israel was derived from heaven. The allusion is perpetuated in the writings of the early Fathers, such as Clement of Rome, Justin, Ignatius of Antioch, Athenagoras of Athens and Pseudo-Dionysius the Areopagite. It receives acknowledgement later in the liturgical treatises of Nicolas Kavalas and Symeon of Thessaloniki (Patrologia Graeca, CL, 368-492 and CLV, 536-699, respectively).

The effect that this concept had on church music was threefold: first, it bred a highly conservative attitude to musical composition; secondly, it stabilized the melodic tradition of certain hymns; and thirdly, it continued, for a time, the anonymity of the composer. For if a chant is of heavenly origin, then the acknowledgement received by man in transmitting it to posterity ought to be minimal. This is especially true when he deals with hymns which were known to have been first sung by angelic choirs - such as the Amen, Alleluia, Trisagion, Sanctus and Doxology. Consequently, until Palaeologan times, it was inconceivable for a composer to place his name beside a notated text in the manuscripts.

Ideas of originality and free invention similar to those seen in later music probably never existed in early Byzantine times. The very notion of using traditional formulas (or melody-types) as a compositional technique shows an archaic concept in liturgical chant, and is quite the opposite of free, original creation. It seems evident that the chants of the Byzantine repertory found in musical manuscripts from the tenth century to the time of the Fourth Crusade (1204-1261), represent the final and only surviving stage of an evolution, the beginnings of which go back at least to the sixth century and possibly even to the chant of the Synagogue. What exact changes took place in the music during the formative stage is difficult to say; but certain chants in use even today exhibit characteristics which may throw light on the subject. These include recitation formulas, melody-types, and standard phrases that are clearly evident in the folk music and other traditional music of various cultures of the East, including the music of the Jews.

The second, less permanent, concept was that of *koinonia* or "communion." This was less permanent because, after the fourth century, when it was analyzed and integrated into a theological system, the bond and "oneness" that united the clergy and the faithful in liturgical worship was less potent. It is, however, one of the key ideas for understanding a number of realities for which we now have different names. With regard to musical performance, this concept of *koinonia* may be applied to the primitive use of the word choros. It referred, not to a separate group within the congregation entrusted with musical responsibilities, but to the congregation as a whole. St. Ignatius wrote to the Church in Ephesus in the following way:

"You must every man of you join in a choir so that being harmonious and in concord and taking the keynote of God in unison, you may sing with one voice"

through Jesus Christ to the Father, so that He may hear you and through your good deeds recognize that you are parts of His Son."

A marked feature of liturgical ceremony was the active part taken by the people in its performance, particularly in the recitation or chanting of hymns, responses and psalms. The terms *choros*, *koinonia* and *ekklesia* were used synonymously in the early Byzantine Church. In [Psalms](#) 149 and 150, the Septuagint translated the Hebrew word *machol* (dance) by the Greek word *choros*. As a result, the early Church borrowed this word from classical antiquity as a designation for the congregation, at worship and in song in heaven and on earth both. Before long, however, a clericalizing tendency soon began to manifest itself in linguistic usage, particularly after the Council of Laodicea, whose fifteenth Canon permitted only the canonical *psaltai*, "chanters," to sing at the services. The word *choros* came to refer to the special priestly function in the liturgy - just as, architecturally speaking, the choir became a reserved area near the sanctuary - and *choros* eventually became the equivalent of the word *kleros*.

The development of large scale hymnographic forms begins in the fifth century with the rise of the *kontakion*, a long and elaborate metrical sermon, reputedly of Syriac origin, which finds its acme in the work of St. Romanos the Melodos (sixth century). This dramatic homily, which usually paraphrases a Biblical narrative, comprises some 20 to 30 stanzas and was sung during the Morning Office (*Orthros*) in a simple and direct syllabic style (one note per syllable). The earliest musical versions, however, are melismatic (that is, many notes per syllable of text), and belong to the time of the ninth century and later when *kontakia* were reduced to the *prooimion* (introductory verse) and first *oikos* (stanza). In the second half of the seventh century, the *kontakion* was supplanted by a new type of hymn, the *kanon*, initiated by St. Andrew of Crete (ca. 660-ca. 740) and developed by Saints John of Damascus and Kosmas of Jerusalem (both eighth century). Essentially, the *kanon* is an hymnodic complex comprised of nine odes which were originally attached to the nine Biblical canticles and to which they were related by means of corresponding poetic allusion or textual quotation.

The nine canticles are:

- (1) The Song of the Sea (Exodus 15:1-19);
- (2) The Song of Moses (Deuteronomy 32:1-43);
- (3)-(6) The prayers of Hannah, Habakkuk, Isaiah, Jonah (1 Kings [1 Samuel] 2:1-10; Habakkuk 3:1-19; Isaiah 26:9-20; Jonah 2:3-10);
- (7)-(8) The Prayer of Azariah and Song of the Three Holy Children (Apoc. Daniel 3:26-56 and 3:57-88);
- (9) The Magnificat and the Benedictus (Luke 1:46-55 and 68-79).

Each ode consists of an initial *troparion*, the *heirmos*, followed by three, four or more *troparia* which are the exact metrical reproductions of the *heirmos*, thereby allowing the same music to fit all *troparia* equally well.

The nine *heirmoi*, however, are metrically dissimilar; consequently, an entire *kanon* comprises nine independent melodies (eight, when the second ode is omitted), which are united musically by the same mode and textually by references to the general theme of the liturgical occasion, and sometimes by an acrostic. *Heirmoi* in syllabic style are gathered in the *Heirmologion*, a bulky volume which first appeared in the middle of the tenth century and contains over a thousand model *troparia* arranged into an *oktoechos* (the eight-[mode](#) musical system).

Another kind of hymn, important both for its number and for the variety of its liturgical use, is the *sticheron*. Festal *stichera*, accompanying both the fixed psalms at the beginning and end of Vespers and the psalmody of the [Lauds](#) (the *Ainoi*) in the Morning Office, exist for all special days of the year, the Sundays and weekdays of Lent, and for the recurrent cycle of eight weeks in the order of the modes beginning

with Easter. Their melodies preserved in the *Sticherarion*, are considerably more elaborate and varied than in the tradition of the Heirmologion.

Later Byzantine and Post-Byzantine Periods

With the end of creative poetical composition, Byzantine chant entered its final period, devoted largely to the production of more elaborate musical settings of the traditional texts: either embellishments of the earlier simpler melodies, or original music in highly ornamental style. This was the work of the so-called *Maistores*, "masters," of whom the most celebrated was St. John Koukouzeles (active c.1300), compared in Byzantine writings to St. John of Damascus himself, as an innovator in the development of chant. The multiplication of new settings and elaborations of the old continued in the centuries following the fall of Constantinople, until by the end of the eighteenth century the original musical repertory of the medieval musical manuscripts had been quite replaced by later compositions, and even the basic model system had undergone profound modification.

Chrysanthos of Madytos (ca. 1770-46), Gregory the Protopsaltes, and Chourmouzios the Archivist were responsible for a much needed reform of the notation of Greek ecclesiastical music. Essentially, this work consisted of a simplification of the Byzantine musical symbols which, by the early 19th century, had become so complex and technical that only highly skilled chanters were able to interpret them correctly. Despite its numerous shortcomings the work of the three reformers is a landmark in the history of Greek Church music, since it introduced the system of neo-Byzantine music upon which are based the present-day chants of the Greek Orthodox Church.

References

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Christian monophonic chant liturgies

Eastern: [Armenian](#) || **Byzantine** || Coptic || Russian || Syrian

Western: [Ambrosian](#) || [Beneventan](#) || [Gallican](#) || [Gregorian](#) || [Mozarabic](#) || Old Roman

Categories: [Music history](#) | [Music genres](#)

Cabaret

Cabaret is a form of entertainment featuring comedy, [song](#), [dance](#), and theatre, distinguished mainly by the performance venue — a restaurant or [nightclub](#) with a stage for performances and the audience sitting around the tables (often dining or drinking) watching the performance. The turn of the 20th century introduced a revolutionized cabaret culture. Performers included Josephine Baker and Brazilian drag performer João Francisco dos Santos (aka Madame Satã), both of African descent. The venue itself can also be called a "cabaret." These performances could range from political satire to light entertainment, each being introduced by a master of ceremonies, or MC.

The term is a French word for the taprooms or cafés, where this form of entertainment was born, as a more artistic type of *café-chantant*. It is derived from Middle Dutch *cabret*, through Old North French *camberette*, from Late Latin *camera*. It basically means "small room."

Cabaret also refers to a Mediterranean style brothel — a bar with tables and women who mingle with and entertain the clientele. Traditionally these establishments can also feature some form of stage entertainment: often singers & dancers — the bawdiness of which vary with the quality of the establishment. It is the more sophisticated and classier cabaret which eventually engendered the type of establishment and art-form which is the subject of the remainder of this article.

French cabaret

The first cabaret was opened in 1881 in Montmartre, Paris; Rodolphe Salis' "cabaret artistique." Shortly after it was founded, it was renamed Le Chat Noir (The Black Cat). It became a locale in which up-and-coming cabaret artists could try their new acts in front of their peers before they were acted in front of an audience. The place was a great success, visited by important people of that time such as Alphonse Allais, Jean Richepin, Aristide Bruant, and people from all walks of life: women of high society, tourists, bankers, doctors, journalists, etc. The Chat Noir was a place where they could get away from work. In 1887, the cabaret was closed due to the bad economic situation which made amusements of this kind seem vulgar.

The Moulin Rouge, built in 1889 in the red-light district of Pigalle near Montmartre, is famous for the large red imitation windmill on its roof. Notable performers at the Moulin Rouge included La Goulue, Yvette Guilbert, Jane Avril, Mistinguett, and Le Pétomane. Henri de Toulouse-Lautrec painted numerous pictures and scenes of night life there.

The *Folies-Bergère* continued to attract a large number of people until the start of the 20th century, even though it was more expensive than other cabarets. People felt comfortable at the cabaret: they did not have to take off their hat, could talk, eat, and smoke when they wanted to, etc. They did not have to stick to the usual rules of society.

At the *Folies-Bergère*, as in many *cafés-concerts*, there were a variety of acts: singers, dancers, jugglers, clowns, and sensations such as the Birmane family, all of whom had beards. Audiences were attracted by the danger of the circus acts (sometimes tamers were killed by their lions), but what happened on stage was not the only entertainment. Often patrons watched others, strolled around, and met friends or prostitutes. At the start of the 20th century, as war approached, prices rose further and the cabaret became a place for the rich.

German-speaking cabaret

Twenty years later, Ernst von Wolzogen founded the first German cabaret, later known as Buntes Theater (colourful theatre). All forms of public criticism were banned by a censor on theatres in the German Empire, however. This was lifted at the end of the First World War, allowing the cabaret artists to deal with social themes and political developments of the time. This meant that German cabaret really began to blossom in the 1920s and 1930s, bringing forth all kinds of new cabaret artists such as Werner Finck at the Katakombe, Karl Valentin at the Wien-München, and Cläre Waldorf. Some of their texts were written by great literary figures such as Kurt Tucholsky, Erich Kästner, and Klaus Mann.

When the Nazi party came to power in 1933, they started to repress this intellectual criticism of the times. Cabaret in Germany was hit badly: In 1935 Werner Finck was briefly imprisoned and sent to a concentration camp; at the end of that year Kurt Tucholsky committed suicide; and nearly all German-speaking cabaret artists fled into exile in Switzerland, France, Scandinavia, or the USA. What remained in Germany was a state-controlled cabaret where jokes were told or the people were encouraged to keep their chins up.

When the war ended, the occupying powers ensured that the cabarets portrayed the horrors of the Nazi regime. Soon, various cabarets were also dealing with the government, the Cold War and the Wirtschaftswunder: the Tol(l)eranten in Mainz, the Kom(m)ödchen in Düsseldorf and the Münchner Lach- und Schießgesellschaft in Munich. These were followed in the 1950s by television cabaret.

In the GDR, the first state cabaret was opened in 1953, Berlin's *Die Distel*. It was censored and did not criticise the state.

In the 1960s, West German cabaret was centred around Düsseldorf, Munich, and Berlin. At the end of the decade, the students' movement of May 1968 split opinion on the genre as some old cabaret artists were booed off the stage for being part of the old establishment. In the 1970s, new forms of cabaret developed such as the television show *Notizen aus der Provinz* (Notes from the Sticks). At the end of the 1980s, political cabaret was an important part of social criticism, with a minor boom at the time of German reunification. In eastern Germany, cabarets had been growing more and more daring in their criticism of politicians in the time leading up to 1989. After reunification, new social problems, such as mass unemployment, the privatisation of companies, and rapid changes in society, meant that cabarets rose in number. Dresden, for example, gained two new cabarets alongside the popular *Herkuleskeule*.

In the 1990s and at the start of the new millennium, the television and film comedy boom and a lessening of public interest in politics meant that television cabaret audiences in Germany dropped.

Famous Kabarettists

Dora Gerson
Karl Farkas
Werner Finck
Erich Kästner
Klaus Mann
Jura Soyfer

Kurt Tucholsky
Karl Valentin
Cläre Waldorf

Dutch-speaking Cabaret

In the Netherlands cabaret is the name for a popular comedy-form that evolved out of the earlier traditional cabaret, much like the German-speaking cabaret. Whereas interest in the German form faded in the 1990s, the Dutch Cabaret stayed strong and actually grew explosively in those years. Unlike Stand-up comedy this Dutch form usually has more of a storyline throughout the performance. Often it is a mixture of comedy with theater and like German-speaking cabaret it can be politically engaged.

American Cabaret

In the United States, Cabaret diverged into several different and distinct styles of performance mostly due to the influence of [Jazz](#) Music. Chicago Cabaret focused intensely on the larger band ensembles and reached its zenith in the Speakeasies, and Steakhouses (Like The Palm (restaurant)) of the Prohibition Era.

New York Cabaret never developed along the darkly political lines of its European counterparts, but did feature a great deal of social commentary. When New York Cabarets featured Jazz, they tended to focus on famous vocalists like Eartha Kitt and Capucine (Germaine Lefebvre) rather than instrumental musicians.

Cabaret in the United States began to disappear in the sixties, due to the rising popularity of [rock concert](#) shows and television variety shows. Perhaps the greatest living American Cabaret performer is Eartha Kitt, famous for her role as Catwoman in the tongue in cheek television series, Batman. The Art form itself still survives vestigially in two popular entertainment formats: Stand-up comedy, and in the dark comic performances that may still be seen in the drag show and camp performances in the nations GLBT community.

Cabaret is currently undergoing a renaissance of sorts in the United States as new generations of performers reinterpret the old forms in both music (see Dark Cabaret below) and theatre.

Famous cabarets

Moulin Rouge and Lapin Agile in Paris, France
Cabaret Voltaire in Zürich
Els Quatre Gats in Barcelona, Spain

See also

- [Dark Cabaret](#)

Cadenza

A **cadenza** is usually now taken to mean a portion of a [concerto](#) in which the [orchestra](#) stops playing, leaving the soloist to play alone in free time (without a strict, regular pulse) and can be written or improvised, depending on what the composer specifies. This normally occurs near the end of a movement, though it can be at any point in a [concerto](#); an example is Tchaikovsky's First Piano Concerto, where in the first five minutes a cadenza is used. It usually is the most elaborate part that the solo instrument plays during the whole piece. At the end of the cadenza, the orchestra re-enters, and generally finishes off the movement on their own, or less often with the solo instrument.

The cadenza was originally a vocal flourish improvised by a performer to elaborate a cadence in an [aria](#). It was later used in instrumental music, and soon became a standard part of the concerto. Originally, it was improvised in this context as well, but during the 19th century, [composers](#) began to write cadenzas out in full. Third parties also wrote cadenzas for works in which it was intended by the composer to be improvised, so the soloist could have a well formed solo that they could practice in advance. Some of these have become so widely played that they are effectively part of the standard repertoire, as is the case with Joseph Joachim's cadenza for Johannes Brahms' Violin Concerto and Beethoven's set of cadenzas for Mozart's Piano Concerto no. 20.

Concertos are not the only pieces that feature cadenzas; *Scena di Canta Gitano*, the fourth movement of Nikolai Rimsky-Korsakov's Capriccio espagnol, contains cadenzas for [violin](#), [harp](#), [clarinet](#), and [flute](#) in its beginning section.

Nowadays, very few performers improvise their cadenzas, and very few composers have written concertos within the last hundred years that include the possibility of an improvised cadenza.

A famous example of a cadenza is Rachmaninov's Third Piano Concerto, in which the first movement features a long and difficult cadenza.

Another famous cadenza appears at the end of the first movement of Grieg's Piano Concerto in A minor. It is a long and impassioned cadenza which ends with the orchestra and piano playing together in a dramatic and rousing finale.

Cadenzas are also found in instrumental solos with piano or other accompaniment, where they are placed near the beginning or near the end or sometimes in both places. (e.g. "The Maid of the Mist," cornet solo by Herbert L. Clarke, or a more modern example: the end of "Think of Me" where Christine Daaè sings a short but involved cadenza, in Andrew Lloyd Webber's The Phantom of the Opera.)

Cajun music

Cajun music, an emblematic music of Louisiana, is rooted in the ballads of the French-speaking Catholics of Canada. Cajun music is often mentioned in tandem with the Creole-based, Cajun-influenced Zydeco form, both of Acadiana origin. These French Louisiana sounds have influenced [American popular music](#) for many decades, especially [country music](#), and have influenced pop culture through mass media, such as television commercials.

Lyrics

The unaccompanied ballad was the earliest form of Cajun music. The narrative songs often had passionate themes of death, solitude or ill-fated love — a reaction to their harsh exile and rough frontier experience, as well as celebrations of love and humorous tales. Ballads were ritually sung at weddings and funerals, and sung informally for small groups of people at house parties as the food cooked and young children played.

Standard versions of songs started to emerge starting in the late 1920s with increasing sales of phonographs. Early song lyrics were entirely in old Cajun French. Though French language is still common, some Cajun music today is sung in English with younger singers and audiences.

Instruments

In earlier years the fiddle was the predominant instrument. Usually two fiddles were common, one playing the melody while the other provided the segoner, or back-up part. Twin fiddling traditions represent the music in its purest form, as it was brought to Louisiana with the early immigrants and before popular American tunes mingled with it.

Gradually the diatonic [accordion](#) emerged to share the limelight. The introduction of the accordion can be traced back to German settlers, who are more typically identified with eastern and central Texas. Though they were concentrated in Texas, many settled as far east as New Orleans, that path taking them directly through Acadiana.

In the early 1930s, the accordion was pushed into the background by the popular string sounds of the time. Mandolins, pianos and banjos joined fiddles to create a jazzy swing beat strongly influenced by Western Swing of neighboring Texas. After World War II, the accordion regained its popularity in Cajun music.

The [acoustic guitar](#) was added, mostly as a rhythm instrument, and the triangle provided a traditional percussion. Modern groups sometimes include [drums](#), electric bass, electric guitars and amplified accordion and fiddles.

Dance and festivals

Cajun music, born from ballads, has transformed to [dance](#) music -- with or without words. The music was essential for small get-togethers on the front porch, an all night house dance known as a "bal de maison", or a public dance in a dance hall called a fais do-dos.

There are several variations of Cajun dance: a Cajun One Step, also called a Cajun Jig, a Cajun Two Step or related Cajun Jitterbug, and a Cajun Waltz. In mild contrast, Zydeco is a syncopated two-step or jitterbug. A Cajun dancer will cover the dance floor while the Zydeco dancer will primarily dance in a smaller area.

Cajun music can be found predominately at Louisiana festivals and dance halls, in addition to weddings in Acadiana.

Categories: [American folk music](#)

Calypso jazz

Calypso jazz is a style of music and [improvisation](#) that combines elements of calypso music with elements of traditional [jazz](#).

Notable calypso jazz albums

- *A Drum is a Woman* by Duke Ellington
- *Calypso Jazz* by Don Elliott

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - **Calypso jazz**
- Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#)
[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu](#)
[jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Cantata

A **cantata** (Italian, 'sung') is a vocal composition [accompanied](#) by instruments and generally containing more than one [movement](#).

In the 16th century, when all serious music was vocal, the term had no reason to exist, but with the rise of instrumental music in the 17th century cantatas began to exist under that name as soon as the instrumental art was definite enough to be embodied in sonatas. From the middle of the 17th till late in the 18th century a favourite form of Italian [chamber music](#) was the cantata for one or two solo voices, with accompaniment of harpsichord and perhaps a few other solo instruments. It consisted at first of a declamatory narrative or scene in recitative, held together by a primitive [aria](#) repeated at intervals. Fine examples may be found in the church music of Carissimi; and the English vocal solos of Henry Purcell (such as Mad Tom and Mad Bess) show the utmost that can be made of this archaic form. With the rise of the Da Capo aria the cantata became a group of two or three arias joined by recitative. George Frideric Handel's numerous Italian duets and trios are examples on a rather large scale. His Latin motet *Silete Venti*, for soprano solo, shows the use of this form in church music.

The Italian solo cantata tended, when on a large scale, to become indistinguishable from a scene in an [opera](#). In the same way the church cantata, solo or choral, is indistinguishable from a small [oratorio](#) or portion of an oratorio. This is equally evident whether we examine the unparalleled church cantatas of Bach, of which nearly 200 are extant, or the Chandos Anthems of Handel. In Johann Sebastian Bach's case many of the larger cantatas are actually called oratorios; and the *Christmas Oratorio* is a collection of six church cantatas actually intended for performance on six different days, though together forming as complete an artistic whole as any classical oratorio.

The essential point, however, in Bach's church cantatas is that they formed part of a church service, and moreover of a service in which the organization of the music was far more coherent than is possible in the Anglican church. Many of Bach's greatest cantatas begin with an elaborate chorus followed by a couple of arias and recitatives, and end with a plain chorale. This has often been commented upon as an example of Bach's indifference to artistic climax in the work as a whole. But no one will maintain this who realizes the place which the church cantata occupied in the Lutheran church service. The text was carefully based upon the gospel or lessons for the day; unless the cantata was short the sermon probably took place after the first chorus or one of the arias, and the congregation joined in the final chorale. Thus the unity of the service was the unity of the music; and, in the cases where all the movements of the cantata were founded on one and the same chorale-tune, this unity has never been equalled, except by those 16th-century masses and motets which are founded upon the Gregorian tones of the festival for which they are written.

In modern times the term cantata is applied almost exclusively to choral, as distinguished from solo vocal music. There has, perhaps, been only one kind of cantata since Bach which can be recognized as an art form and not as a mere title for works otherwise impossible to classify. It is just possible to recognize as a distinct artistic type that kind of early 19th-century cantata in which the chorus is the vehicle for music more lyric and songlike than the oratorio style, though at the same time not excluding the possibility of a brilliant climax in the shape of a light order of fugue. Ludwig van Beethoven's *Glorreiche Augenblick* is a brilliant pot-boiler in this style; Carl Maria von Weber's *Jubel Cantata* is a typical specimen, and Felix Mendelssohn's *Walpurgisnacht* is the classic. Mendelssohn's *Symphony Cantata*, the *Lobgesang*, is a hybrid work, partly in the oratorio style. It is preceded by three symphonic movements, a device avowedly suggested by Beethoven's ninth symphony; but the analogy is not accurate,

as Beethoven's work is a symphony of which the fourth movement is a choral finale of essentially single design, whereas Mendelssohn's Symphony Cantata is a cantata with three symphonic preludes. The full lyric possibilities of a string of choral songs were realized at last by Johannes Brahms in his *Rinaldo*, set to a text which Goethe wrote at the same time as he wrote that of the *Walpurgisnacht*. The point of Brahms's work (his only experiment in this genre) has been lost by critics who expected in so voluminous a composition the qualities of an elaborate choral music with which it has no relationship. Brahms has probably said the last word on this subject; and the remaining types of cantata (beginning with Beethoven's *Meeres-stille*, and including most of Brahms's and many notable English small choral works) are merely so many different ways of setting to choral music a poem which is just too long to be comprised in one movement.

See also

- [Sonata](#)

Canzone

Literally "song" in Italian, a **canzone** (plural: *canzoni*) (cognate with English to [chant](#)) is an Italian or Provençal song or [ballad](#). It is also used to describe a type of lyric which resembles a [madrigal](#). Sometimes a composition which is simple and songlike is designated as a canzone, especially if it is by a non-Italian; a good example is the aria "Voi che sapete" from Mozart's *Marriage of Figaro*.

The term canzone is also used interchangeably with [canzona](#), an important Italian instrumental form of the late 16th and early 17th century. Often works designated as such are *canzoni da sonar*; these pieces are an important precursor to the [sonata](#). Terminology was lax in the late [Renaissance](#) and early [Baroque](#) music periods, and what one composer might call "canzoni da sonar" might be termed "canzona" by another, or even "fantasia". In the work of some composers, such as Paolo Quagliati, the terms seem to have had no formal implication at all.

See also

- [Chanson](#), a genre derived from the French version of the word

References and further reading

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Canzonetta

In music, a **canzonetta** (pl. **canzonette** or **canzonettas**) was a popular Italian secular vocal composition which originated around 1560. In its earlier versions it was somewhat like a [madrigal](#) but lighter in style; but by the 18th century, especially as it moved outside of Italy, the term came to mean a song for voice and accompaniment, usually in a light secular style.

Origins in Italy

In its earliest form, the canzonetta was closely related to a popular Neapolitan form, the [villanella](#). The songs were always secular, and generally involved pastoral, irreverent, or erotic subjects. The rhyme and stanza schemes of the poems varied but always included a final "punch line." Typically the early canzonetta was for three unaccompanied voices, moved quickly, and shunned [contrapuntal](#) complexity, though it often involved animated cross-rhythms. It was fun to sing, hugely popular, and quickly caught on throughout Italy, paralleling the madrigal, with which it later began to interact. The earliest books of canzonettas were published by Giovanni Ferretti and Girolamo Conversi in 1567 and 1572, respectively.

By the 1580s some of the major composers of secular music in Italy were writing canzonettas, including Luca Marenzio and Claudio Monteverdi, who published his first set in 1584. Monteverdi was to return to the form with his ninth and final book of madrigals (published posthumously in 1651). Orazio Vecchi was another important composer of canzonettas in the 1580s: his were widely varied, and included some which were intended for dancing, as well as some which specifically and hilariously parodied the excesses of the contemporary madrigal. Some composers, such as Roman School member Felice Anerio, adapted the form for a sacred purpose; he wrote a set of sacred canzonette. By the end of the century most canzonettas were for four to six voices, and had become more similar to the madrigal in style than had originally been the case.

Some composers who studied in Italy carried the canzonetta back to their home countries, such as Hans Leo Hassler, who brought the form to Germany.

England

When the madrigal was imported into England in the late 16th century, the term canzonetta went along with it, anglicized to **canzonet**. Many compositions of the English Madrigal School were entitled canzonets, and although Thomas Morley referred to it specifically as a lighter form of madrigal in his writings, canzonets in England are almost indistinguishable from madrigals: they are longer than Italian canzonettas, more complex, and more [contrapuntal](#).

Later developments

During the 17th century, composers continued to produce canzonettas, but the form gradually changed from a madrigalian, a *cappella* genre to something more akin to a monody, or even a [cantata](#). Eventually, the canzonetta became a type of song for solo voice and accompaniment. A late example of the form can be seen in the set of five by Joseph Haydn for voice and piano, on English texts (1794).

Sometimes the term canzonetta is used by composers to denote a songlike instrumental piece. A famous example is the slow movement of the Tchaikovsky Violin Concerto.

Representative composers

Composers of canzonettas include:

Claudio Monteverdi
Lodovico Grossi da Viadana
Felice Anerio
Adriano Banchieri
Luca Marenzio
Pietro Cerone
Orazio Vecchi
Giovanni Artusi
Hans Leo Hassler
Giovanni Maria Nanino
Francesca Caccini
Salamone Rossi
Hans Leo Hassler
Joseph Haydn

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Categories: [Musical forms](#) | [Renaissance music](#) | [Baroque music](#)

Carnatic music

Carnatic music, known as *karntaka sang+tam* (•°Í©¾Ÿ• š™Í•À¤@| in Tamil, •°Í¾Ÿ• ,—À¤ in Kannada, 0M(> 8@\$ in Telugu, 0M #> 8@\$ in Malayalam, 0M#> 8M@\$ in Devanagari) is the form of Indian classical music that had its origins in Southern India.

Lyrics in Carnatic music are largely devotional; most of the songs are addressed to the Hindu deities. There are, besides, a lot of songs emphasising love and other social issues which have been composed in Carnatic music, although some of them, especially with the 'Raga' (emotion) of love, continue to be composed and are widely popular, that rest on the concept of sublimation of human emotions for union with the divine. Thus, for instance, a young woman in a modern classical composition, will be yearning for one of the deities, such as Krishna, as her 'lover' - the purpose of such musical pieces being at once to provide an outlet for human emotions and, unlike in the normal run of motion pictures, to address God rather than another human being. Carnatic music as a classical form is always thus required to be a culturally elevating medium.

As with all [Indian classical music](#), the two main components of Carnatic music are [raga](#) - a melodic pattern, and *tala* - a rhythmic pattern. (One might want to read these pages before proceeding.)

History

Carnatic music, whose foundations go back to Vedic times, began as a spiritual ritual of early Hinduism. Hindustani music and Carnatic music were one and the same, out of the Sama Veda tradition, until the Islamic invasions of North India in the late 12th and early 13th century. From the 13th century onwards, there was a divergence in the forms of Indian music — the northern style being influenced by Persian/Arabic music.

Carnatic music is named after the region in southern India what is today known as Karnataka. Carnatic was the anglicized spelling of Karnataka and hence it has come to be known as Carnatic Music. The great Kannada composer Shri. Purandara Dasa is known as the *Sangitapitamaha* or 'Father of Karnatik music'. *The roots of Carnatic music was sown during the Vijayanagar Empire by the Kannada Haridasa movement of Vyasaraaja, Purandaradasa, Kanakadasa and others.*

It is said that Purandara Dasa laid out the basic learning structure and framework for imparting carnatic music. The learning structure is arranged in the increasing order of the complexity. The lessons start with Sarale varase, meaning simple patterns and is having no defined ends. Though a good authority in the 72 parent ragas and related raga, taana, and pallavi, swara prasthara, is a mark of a professional - by no measure that's an end

Theory

Zruti in Indian music is the rough equivalent of a tonic (or less precisely [key](#)) in Western music; it is the note from which all the others are derived. Traditionally, there are twenty-two *frutis* in Carnatic music, but over the years several of them have converged, so that now they are but the [chromatic scale](#).

The solfege

Description

The solfege of Carnatic music is "sa-ri-ga-ma-pa-da-ni" (compare with the Hindustani *sargam*: sa-re-ga-ma-pa-dha-ni). These names are abbreviations of the longer names *shadjam*, *rishabham*, *gandharam*, *madhyamam*, *panchamam*, *dhaivatam* and *nishadam*. Unlike other music systems, every member of the solfege (called a **swara**) may have up to three variants. The exceptions are *shadjam* and *panchamam* (the tonic and the dominant in Western music), which have only one form, and *madhyamam*, which has only two forms (the subdominant). In one scale, or **ragam**, there is usually only one variant of each note present, except in "light" ragas, such as *Behag*, in which, for artistic effect, there may be two, one on the way up (in the **arohanam**) and another on the way down (in the **avarohan**). A raga may have five, six or seven notes on the way up, and five, six or seven notes on the way down.

The Carnatic solfege in different scripts

In Indian languages, most of whose alphabets are abugidas (q.v.), the solfege is written with the characters for Sa, Ri, Ga, Pa, Da and Ni. Because Carnatic music is very rarely performed by people from North India, the alphabets given here are primarily those of Dravidian, i.e., South Indian, languages.

Sound	Full Name	Devanagari	Telugu	Tamil	Kannada	Malayalam	Roman alphabet	Value and Comments
sa	Shadja	४	४	४	४	४	s	Only one possible value. Sometimes referred to as the 'mother' note - all Ragas have this note.
ri	Rishaba	०?	०?	°ః	°ః	०?	r	Three possible values.
ga	Gndhra			•	—		g	Three possible

ma	Madhyama	.	Ⓜ	Ⓜ	.	m	values (one of which coincides with the third <i>ri</i>). Two possible values.
pa	Panchama	*	a	a	*	p	Only one possible value. Sometimes referred to as the 'father', though not all ragas have this note.
dha	Dhaivatha	'	&	♩	'	d	Three possible values.
ni	Nishda	(?	(?	ˆ	ˆ	n	Three possible values (one of which coincides with the third <i>dha</i>).

The [raga](#) system

Main article: [raga](#)

Melakartas

In Carnatic music, the *sampurna ragas* (the ones that have seven notes in their scales) are classified into the melakarta system, which groups them according to the kinds of notes that they have. There are seventy-two melakarta ragas, thirty-six of whose subdominant is a perfect fourth from the tonic, thirty-six of whose subdominant is an augmented fourth from the tonic. The ragas are grouped into sets of six, called chakras ("wheels", though actually sectors in the conventional representation) grouped according to the supertonic and mediant scale degrees. This scheme can very well understood and remembered by Katapayadi sankhya

Classification

Ragas may be divided into two classes: *janaka ragas* ("parent *ragas*") and *janya ragas* ("child *ragas*"). *Janaka raga* is synonymous with *melakarta* (because the *melakarta ragas* each have seven notes in their scale, and use each note only once). *Janya ragas* are subclassified into various categories themselves.

The *tala* system

In carnatic music, singers keep the beat by moving their hands in specified patterns. These patterns are called **talas**. All of the which are formed with three basic movements: lowering the palm of the hand onto the thigh, lowering a specified number of fingers in sequence (starting from the little finger), and turning the hand over. These basic movements are grouped into three kinds of units: the *laghu* (lowering the palm and then the fingers, notated as 1), the *dhrutam* (lowering the palm and turning it over, notated as 0), and the *anudhrutam* (just lowering the palm, notated as >). Only these units are used.

There are seven kinds of *talas* which can be formed from the *laghu*, *dhrutam*, and *anudhrutam*:

- **Dhruva tala** 1 0 1 1
- **Matya tala** 1 0 1
- **Rupaka tala** 0 1
- **Jhampa tala** 1 > 0
- **Tripata tala** 1 0 0
- **Ata tala** 1 1 0 0
- **Eka tala** 1

How many fingers must be lowered in a *laghu* is determined by the *jathi*, a number showing how many fingers to lower. It can only be 3, 4, 5, 7, or 9. (For numbers greater than five, the "sixth finger" is the same as the little finger.) Five *jathis* times seven patterns gives thirty-five possible *talas*.

Compositions

Composers of Carnatic music were often inspired by devotion and were usually scholars proficient in Kannada, Telugu, Tamil and Sanskrit. They would usually include a signature, called a *mudra*, in their compositions. For example, all songs by Tyagaraja have the word Tyagaraja in them, all songs by Muthuswami Dikshitar (who composed in Sanskrit) have the words *guru guha* in them, songs by Syama Sastri have the words "Syama Krishna" in them and Purandaradasa, the father of Karnatik music (who composed in Kannada), used the signature 'purandara vitala'.

Kirtanas

Carnatic songs are varied in structure and style, but generally consist of three verses:

1. **Pallavi** (²²¹²µ¿, *2M25?, *2M25?). This is the equivalent of a [refrain](#) in Western music. Two lines.
2. **Anupallavi** (...²²¹²µ¿, (A*2M25?, (A*2M25?). The second verse. Also two lines.
3. **Charana** (š°£, 0#, 0#). The final (and longest) verse that wraps up the song. The Charanam usually borrows patterns from the Anupallavi. Usually three lines.

This kind of song is called a *keerthanam* (@0M\$()). But this is only one possible structure for a *keerthanam*. Some *keerthanams*, such as *Srasamuki sakala bhgyad* have a verse between the *anupallavi* and the *caraGam*, called the *cimmaswaram* (?M8M50). This verse consists only of notes, and has no words. Still others, such as *Rmacandram bhvaymi* have a verse at the end of the *caraGam*, called the *madhyamaklam*. It is sung immediately after the *caraGam*, but at double speed.

Varnas

A *Varna* (µ£ī) is a special kind of song which tells you everything about a [raga](#); not just the scale, but also which notes to stress, how to approach a certain note, classical and characteristic phrases, etc. A *varna* has a *pallavi*, an *anupallavi*, a **muktyi swara**, whose function is identical to that of the *chiTTeswara* (š¿ŸŸÆ ,Íµ°) in a *kriti*, a *charaNā*, and *chiTTeswaras*, after each of which the *charaNā* is repeated:

1. **Pallavi** (²²¹²µ¿)
2. **Anupallavi** (...²²¹²µ¿)
3. **Muktyi swara** (®Á•Í²³⁴¿ ,Íµ°)
4. **Charana** (š°£)
5. **ChiTTeswara** (š¿ŸŸÆ ,Íµ°)
 1. First
 2. Second
 3. Third
 4. *et cetera*

There are many more kinds of songs such as *geethams* and *swarajatis*, but for lack of room, they will not be explained here.

Special compositions

Some special sets of compositions deserve to be noted here, the ***Pancaratna K+rtanas*** (**MO\$M(C\$?, *O\$M(MOA\$A2A)*) of Tyagaraja, Kamalamba Navavarna Kritis and Navagraha Kritis((5M09 MOA\$A2A) **of *Muttusvami Dikshitar***.

The *Pancaratna K+rtanas* (lit. *five gems*), composed by Tyagaraja in Sanskrit and Telugu, are a set of five compositions regarded as the masterpieces of the great composer. The first one is in Sanskrit, while the rest are in Telugu. They deviate from conventional structure in that they all have between eight and twelve *caraGas*. *Sdincan L Manas*, the third of the compositions, deviates even more in that after the *anupallavi*, there is a short phrase after which the *caraGas* are sung. Also, instead of repeating the *pallavi* after each *caraGam*, the phrase between the *anupallavi* and the first *caraGam* is sung.

Dikshitar's nava-aavarana-kritis (literally, 'nine-veils compositions') are addressed to the supreme divine in its female principle according to which the male-female division, so universally observed in life forms, is essentially the manifestation of one and the same Divinity. The Navagraha kritis are respectively sung in devotion to the Sun, the Moon, and the other planets, which thus popularises in a subtle manner, that Man owes his very existence to a highly remote chance - maybe one in a billion - for living on earth in a precisely conducive environment of celestial configuration, and he must understand this fact with his rational and spiritual makeup, with Kritis of this unique type. This set of Dikshitar creations, like most of his others, are considered remarkable for recalling the sastra-ic aspects - the scriptural profundities of Hindu religious philosophy - and the lay listener either sings them with implicit faith either even without an understanding their meaning, or with some effort, gets to know by attending scholarly lecture-cum-demonstrations and/or reading books or papers (nowadays rather widely available online on the WWW.). It is said that the mature Carnatic musician sees the multidimensional charm of the special and non-special Kritis that are at once rich musically, educative philosophically, and disciplining religiously to the singer, player and the musician, provided the necessary inputs at appreciating the many charms.

Another prolific composer in Carnatic Music, King Swati Tirunal, too, has composed hundreds of songs which are particularly noted for their lyrical charm, and Swati too has to his credit a set of special compositions which are sung on the festival occasion of 'Navaratri' (lit., nine nights) in which three days each are devoted to the three deities, Durga, Lakshmi and Sarasvati.

Improvisation

There are four main types of improvisation in Carnatic music:

- **Raga Alapana** (0> 2>*(>, 0> 2>*() This is usually performed before a song. It is, as you may expect, always sung in the ragam of the song. It is a slow improvisation with no rhythm, and is supposed to tune the listener's mind to the appropriate ragam by reminding him/her of the specific nuances, before the singer plunges into the song. Theoretically, this ought to be the easiest type of improvisation, since the rules are so few, but in fact, it takes much skill to sing a pleasing, comprehensive (in the sense of giving a "feel for the ragam") and, most importantly, original ragam.
- **Niraval** ((?052M, (?052) This is usually performed by the more advanced concert artists and consists of singing one or two lines of a song repeatedly, but with improvised elaborations. (A similar thing used to be done in [Baroque music](#)).
- **(Kalpana)swaram** ([2M*(>]8M50,2M*(850) The most elementary type of improvisation, usually taught before any other form of improvisation. It consists of singing a pattern of notes which finishes on the beat and the note just before the beat and the note on which the song starts. The swara pattern should adhere to the original raga's swara pattern, which is called as "arohana-avarohana"
- **Taanam** (\$>(, \$>() This form of improvisation was originally developed for the veena and consists of repeating the word *anantham* ((\$) ("endless") in an improvised tune. The name *thaanam* comes from a false splitting of *anantham* repeated. When the word *anantham* is repeated, i.e., "anantham-anantham", the laws of sandhi dictate that the consonant at the end of the first word be dropped, hence "ananthaaanantham" When the rule is applied to a long string of *ananthams*, you get "ananthaaananthaaananthaa..." which got falsely split as "thaananthaaananthaaan...", or "thaanamthaanamthaanam...".
- **(Ragam Thanam) Pallavi** ([0>> \$>[] *2M25?)

0> \$>(*2M25?
a2[2μζ Ž'±3/4Í aα@Í, 2^-@Í, μζŽ3/4, @Í

Pallavi means: words (*padam*), rhythm (*layam*) and improvisation (*viñsam*)

This is a composite form of improvisation. It consists of Ragam, Thanam, then a line sung twice, and Niraval. After Niraval, the line is sung again, twice, then sung once at half the speed, then twice at regular speed, then four times at twice the speed.

Concerts

Instruments

Carnatic concerts are usually performed by a small ensemble of musicians, who usually (but not always) meet only on the stage. The group usually has a vocalist, a primary instrumentalist, and a percussionist, in that order of importance. Primary instruments are usually string instruments, such as the v+G and [violin](#), although wind instruments such as the [flute](#) may also be used.

The importance given to the vocalist in performances is a reflection of Carnatic music's focus on the singer and its rooting in the poetry of the Sama Veda; any instrumental rendition is merely a transcription of the vocal line. However, in recent years, purely instrumental concerts have become popular.

Support

The *tambura*, the most common kind of drone instrument, is traditionally used at concerts to remind the singer of the tonic, so that the singer may stay in tune throughout the performance. However, not only is the *tambura* unwieldy, it is also fragile, and is thus increasingly being replaced by the more compact *[ruti* box (also known as the "electronic *tambura*").

The usual interacting and active accompaniments are Violin [first adopted into Carnatic music by Baluswami Dikshitar brother of Muthuswami Dikshitar], Mridangam [two-sided percussion instrument played horizontally] and Ghatam [hollow mud pot] or a Khanjira. It is not so common to have a veena as an accompaniment. Other possible accompaniments that one can see are the Morsing and the Kunnakol. Besides playing along with the main vocalist, the violinist also gets the chance to take part in the improvisation. The violinist's role is a bit tough as the violinist needs to play on-the-fly anything that is chosen by the main artiste. The accompanying violinist will be expected to match skills with the Vocalist in a few places. The violinist is expected to play both the melody and the mathematical aspects of the vocalist.

The [violin](#) has also established itself as a main instrument.

The vocalist and the violinist take turns while elaborating or while exhibiting creativity in sections like Niraval, Kalpana swaram and the like.

The percussion support will play an active role on the Rhythm aspect.

Percussion

Percussion instruments, such as the mridangam, ghatam, kanjira are used to help the singer in keeping the beat, but they may also improvise. The morsing is also seen in some concerts and it accompanies the main percussion instrument and plays almost in a contrapuntal fashion along with the beats.

Content

Carnatic concerts, these days, last for typically no more than 3 hours. The artist may render about 10 to 15 songs. The richness and depth of artistry of the content may vary

greatly based on the artist and to an extent based on what the audience request.

The stage

Prayer

Concerts almost always start with a song in praise of Ganapathi, the remover of obstacles. For this, songs such as *vinyak ninnuvu brMcu aku* and *gam gaGapat*, among many, many others, are common. But it is not uncommon to find concerts that start with Varnams and then have a song on Ganapathi.

Varnam

Most artists decide to keep the Varnam in a *sampoorna raga*. A Varnam typically lasts for about 6 to 12 minutes. Since Varnams are performed during the initial part of the concert, some people try to keep the Varnam in a *bright raga* (can be roughly translated to Major scales) like Kalyani or Dheerasankarabharanam).

Keerthanams

In the middle are a variety of compositions, generally contrasting in emotion. Sometimes, a *rgam* is sung before each of these compositions, and *kalpanswaram* is sung after. Usually there are several keerthanams composed by the trinity and others sung during this phase.

Thani

Almost always all Carnatic concerts nowadays have only one Thani Avarthanam. This is kept almost towards the end of the concert. The *Thani Avarthanam* begins after the violinist and the vocalist (or the main performer in case of an instrumental concert) have completed their kalpana swaras or niraval and usually the vocalist *nods* at the percussionist to start his *Thani*. In case there are two or more percussion instruments, each of the percussionists start by playing a lengthy piece of beats called an *Avarthanam*. The length of the *Avarthanam* goes on reducing in a mathematical proportion as the percussionists take turn. Towards the end of the *Thani Avarthanam* they start playing together and the song ends with the main performer singing the line that was used for Kalpana / Niraval.

Ragam Tanam Pallavi

Some experienced artists may do a Ragam Tanam Pallavi instead of a Keerthanam as the *main piece* of the Concert. Nevertheless, a Ragam Tanam Pallavi exposition will also comprise of a *Thani*.

Tukkada

After a heavy dose of musically complex keerthanams the artists perform short, light and usually fast numbers. The recent trend has been that some of these are based on Hindustani Ragas. Tillanas and Javalis are sung during this phase. There would roughly be around 3 to 5 *tukkadas*.

Mangalam

Almost always the very last song of a Concert is set to a raga like *Sourashtram* or *Madhyamavathi* (a happy sounding raga). The mangalam usually is 'continued' without a pause after the end of the penultimate song. Most artists thank the audience by means of a song specifically meant to thank the audience for their support.

The audience

The typical audience in the average *South Indian* Carnatic concert is in the 50+ age group with the exception of some young students of music and some journalists who have come to write reviews about the concert. But the majority of the audience have a very decent understanding of Carnatic music and will probably be able to help you with if you have *doubts*. It is not uncommon to find some of them noting down the *name*, *tala* and *raga* of the song being sung. It is important to note that only a very few artists tell out the name, tala and raga of the song they are performing. Those popular amongst the *masses* usually tell out the *raga* and the *tala* of the song. When not told, it is up to the listener to *identify* the raga and tala.

It is also easy to see the audience *tapping out* the *tala* in sync with the artist's performance. It would be *frowned* at by the people sitting next to you to be seen tapping the wrong *tala* and some artists might even interrupt the entire concert or even get angry!^[2]. For the same reason most sabhas want to play it safe by reserving the first two or three rows of seats in the auditorium to only VIPs.

As and when the artist exhibits creativity, the audience acknowledge it by clapping their hands. With experienced artists, towards the middle of the concert, requests start flowing in. The artist usually plays the request and it helps in exhibiting the artist's broad knowledge of the several thousand kritis that are in existence. However it is generally a norm for the rasika to meet the artist before hand if the rasika wishes a complex kriti (like one of the Pancharatna Kritis) or a Ragam Tanam Pallavi to be done.

It is amusing to find that some of the crowd also start leaving when the *Thani* has begun.

The teaching of Carnatic music

Traditionally, a student of Carnatic music goes to the house of the teacher for lessons. Both student and teacher sit cross-legged on the floor (usually on a mat). The teacher either starts playing the *tambkr* or turns on the *[ruti]* box. The student sings an elongated "S...P...S (upper octave)...P...S..." and the class begins. Mayamalava Gowla is traditionally the first raga taught to the student.

With the advance of telecommunications, new ways of teaching Carnatic music have arisen. It is not uncommon now for a student to receive lessons by telephone or even webcam.

Since the late 20th century, there has been some attempts to create Carnatic music grades by music conservatories, which provide standardized tests between different Carnatic teachers. Although such attempts have not met with great popularity in India, standardized exams are often used in countries, like Canada, Great Britain, and France, where there is a high concentration of South Asian expatriates. One of the most widely recognized conservatories of music, is the Toronto-based Tamil Isai Kalaamanram which was formed in 1992. In 2005, it held exams for over 2000 applicants ranging from grades 1 to 7.

The use and disuse of notation

History of notation in Carnatic music

Contrary to what many people think, notation is not a new concept in Indian music. In fact, even the Vedas, although orally transmitted, were written with notation. However, the idea of notation in Carnatic music was not well-received, and it continued to be transmitted orally for centuries. The disadvantage with this system was that if one wanted to learn about a k+rtanam composed, for example, by Purandara Dasa, it involved the formidable task of finding a person from Purandara Dasa's lineage of students.

Written notation of Carnatic music was revived in the late 17th century and early 18th century, which coincided with rule of Shahaji II in Tanjore. Copies of Shahaji's musical manuscripts are still available at the Saraswati Mahal Library in Tanjore and they give us an idea of the music and its form. They contain snippets of solfege to be used when performing the mentioned ragas.

Form of modern notation

Melody.

Unlike Western music, Carnatic music is notated almost exclusively in tonic solfa notation using either a Roman or Indic script to represent the solfa names. Past attempts to use the staff notation have mostly failed. Indian music makes use of hundreds of ragas, many more than the [church modes](#) in western music. It becomes difficult to write Carnatic music using the staff notation without the use of too many accidentals. Furthermore, the staff notation requires that the song be played in a certain [key](#). The notions of key and absolute pitch are deeply rooted in western music, whereas the carnatic notation does not specify the key and prefers to use scale degrees (relative pitch) to denote notes. The singer is free to choose actual pitch of the tonic note. In the more precise forms of Carnatic notation, there are symbols placed above the notes indicating how the notes should be played or sung; however, informally this practice is not followed.

To show the length of a note, several devices are used. If the duration of note is to be doubled, the letter is either capitalized (if using Roman script) or lengthened by a diacritic (in Indian languages). For a duration of three, the letter is capitalized (or diacriticized) and followed by a comma. For a length of four, the letter is capitalized (or diacriticized) and then followed by a semicolon. In this way any duration can be indicated using a series of semicolons and commas.

However, a simpler notation has evolved which does not use semicolons and capitalization, but rather indicates all extensions of notes using a corresponding number of commas. Thus, S quadrupled in length would be denoted as "S,,,".

Rhythm

The notation is divided into columns, depending on the structure of the *t7aC*. The division between a *laghu* and a *dh[taC* is indicated by a d, called a **aG**, and so is the

division between two *dh[taCs* or a *dh[taC* and an *anudh[taC*. The end of a cycle is marked by a e, called a **double aG** , and looks like a caesura.

Some Artists

One of the earliest and prominent composers in South India was the saint, and wandering devine singer of yore Purandara Dasa (1480-1564). Purandara Dasa is believed to have composed 475,000 songs in Kannada and was a source of inspiration to the later composers like Tyagaraja. He also invented the tala system of Carnatic music. Owing to his contribution to the Carnatic Music he is referred to as the Father of Carnatic Music or *Karnataka Sangeethada Pitamaha*.

The great composers

Thyagaraja (1759?-1847), Muthuswami Dikshitar (1776-1827) and Syama Sastri (1762-1827) are regarded as the trinity of carnatic music. Prominent composers prior to the trinity include Vyasatirtha, Purandaradasa, Kanakadasa. Other prominent singers are Annamacharya, Oottukkadu Venkata Kavi, whose exact lifespan is not known, Swathi Thirunal, Narayana teertha, Mysore Sadashiva Rao, Patnam Subramania Iyer, Poochi Srinivasa Iyengar, Mysore Vasudevacharya, Muthaiah Bhagavathar and Papanasam Sivan, Veena Kuppayar, Chembai Vaidyanatha Bhagavathar, Irayimman Thanmpi, Lalgudi Jayaram and Maharajapuram Santhanam.

Modern vocalists

Mangalampalli Balamurali Krishna and DK Pattammal are some of the art's greatest living (albeit aging) performers. M.S. Subbulakshmi, who enthralled audiences across language barriers, is usually credited with popularizing the Carnatic tradition outside South India. She died on December 11, 2004. Legendary singer belonging to the Dhanammal school of music T. Brinda was known for her gamaka laden interpretations of core carnatic ragams and also her vast repertoire. She was awarded the Sangeetha Kalanidhi in 1976. Doyens like Alathur Venkatesa Iyer, Vasanthi Narasimhan, Narayanan Iyengar, Ariyakudi Ramanuja Iyengar, Chembai Vaidyanatha Bhagavathar and Maharajapuram Viswanatha Iyer. Semmangudi Srinivasa Iyer, G.N. Balasubramaniam,. Another great singer who made his own mark with soulful rendering was M D Ramanathan, Contemporary vocalists include Madurai T.N. Seshagopalan, T.V. Sankaranarayanan, Sudha Ragunathan, Sanjay Subrahmanyam, the Priya sisters (Haripriya and Shanmukhapriya), Kiranavali Vidyasankar, Gayathri Girish, Aruna Sairam, Ranjani & Gayatri, R. Vedavalli, Kalpakam Swaminathan, and Bombay Jayashree. Large festivals of Carnatic music always include performances by such people.

To date, there is only one Westerner who became a Carnatic musician of some popularity. His name is Jon B Higgins ("Higgins bhagavatar").

Bibliography

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- *Panchapakesa Iyer, A. S. (2003). Gnmrutha Varna Mlik. Gnmrutha Prachuram.*

Footnotes

1. The [violin](#) of Carnatic music is the same instrument as the violin of Western music, though tuned and held differently. It was introduced to India in the 19th century, when Balusvami Dikshitar (1786–1859), brother of Muttusvami Dikshitar, learnt the violin from a European violinist, and decided to adapt it to the South Indian system of music. It is particularly well suited for Indian music because it can produce the microtones that are essential to the Indian musical tradition. In North India, however, indigenous bowed instruments such as the *srangi* continue to be used. The [flute](#) was invented independently in India and the West; Krishna is said to have been a master of it. The difference is that the Indian flute is a bamboo tube with open holes, quite unlike the modern western version.
2. The v+G stalwart, Chitti Babu, was known for his anger and short temper; he is known to have interrupted the concert temporarily or even walked away because the percussionist didn't keep the correct rhythm!

Categories: [Classical music](#)

Carol

A **carol** is a festive song, generally religious but not necessarily connected with church worship, and often with a dance-like or popular character.

Today the carol is represented almost exclusively by the [Christmas carol](#), and to a much lesser extent by the Easter carol, however despite their present association with religion, this has not always been the case.

History

The word *carol* is thought to have been derived from the French word *caroller*, a circle dance accompanied by singers (in turn derived from the Latin *choraula*). The carol was very popular as a dance song from the 1150s to the 1350s, after which its use expanded as a processional song sung during festivals, while others were written to accompany religious mystery plays (such as the Coventry Carol, written in 1591).

Following the Protestant Reformation (and the banning of many religious festivities during the British Puritan Interregnum), the carol went into a decline due to Calvinist aversion to things "pope-ish". However, composers such as William Byrd composed [motet](#)-like works for Christmas which they termed carols; and folk-carols continued to be sung in rural areas. Nonetheless, carols did not regain their former popularity until a revival in the 19th century when many surviving non-religious carols were re-discovered and arranged for church use with new Christian lyrics.

In modern times, songs that may once have been regarded as carols are now classified as songs (especially [Christmas songs](#)), even those that retain the traditional attributes of a carol - celebrating a seasonal topic, alternating verses and chorus, and danceable music.

Bibliography

Important anthologies of carols include:

- Christmas Carols New and Old ed. H. R. Bramley and John Stainer (1871)
- The Oxford Book of Carols ed. Percy Dearmer, Martin Shaw and Ralph Vaughan Williams (1928)
- The University Carol Book ed. Erik Routley (1961}
- Carols for Choirs ed. David Willcocks, Reginald Jacques and John Rutter (1961-1988)
- The New Oxford Book of Carols ed. Hugh Keyte and Andrew Parrott (1992)
- The Penguin Book of Carols ed. Ian Bradley (1999)

See also

- [Villancico](#)

Cartoon Punk

Cartoon punk is a derogatory term for a variety of English-style [punk](#) that embodied the most exaggerated version of the most stereotypical elements of the English punk subculture.

Origins

Cartoon punk has its origins in the cultural experiments of Malcolm McLaren, but did not come into full being until the next generation of punks developed the UK82 scene. The cartoon punk had a uniform of exaggerated punk fashion, with brightly-dyed mohawks, charged hair, liberty spikes, painted leather jackets covered with spikes and studs, zips, chains, plaid bondage trousers, mohair sweaters, Dr. Martens boots and the like.

The term *cartoon punk* was largely used as an insult by people who felt that they transcended the perceived limitations of the punk subculture. The insult originated in America, where people in the punk scene would call kids who became enamored with and emulated the English punk style cartoon punk, fashion punk and glam punk. Those who were labeled cartoon punks will often times not know much about the punk genre and will often be labeled ignorant as well. Those labeled cartoon punk would often be seen as intimidating for their "punker than thou" appearance.

A number of punk variants that are pegged with the cartoon punk label are; UK82, streetpunk, Oi!, cider punk and punk pathetic.

It can be easily argued that punk was always cartoonish, starting with the Ramones whose visual style and sound was highly regimented and tongue-in-cheek. The Ramones were also portrayed as cartoons by punk cartoonist John Holmstrom to add to the whole cartoon motif. This cartoonishness continued with the Sex Pistols and every band that followed.

The uniform nature of punk made for a quite profitable punk boutique economy as found on Kings Road, which was often seen as being at odds with the anti-materialistic nature of the subculture. This was the case from the beginning however, as Malcolm McLaren was first and foremost a boutique owner. However, any sort of establishment would be at odds with punk ideology, including music venues, magazines, record labels and the like.

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Category: [Punk genres](#)

Cassette culture

Cassette culture was in part an offshoot of the mail art movement of the 1970s and 1980s. In both the United States and the United Kingdom it owed a lot to the DIY ethic of [punk](#). In the UK cassette culture was at its peak in what is known as the [post-punk](#) period, 1978--1984; in the US activity extended through the late 80s and into the 90s. It was largely postal-based (though there were a few retail outlets, such as Rough Trade in the UK) with the artists selling or exchanging music on compact audio cassettes via a loose network of other artists and fanzine readers.

In the UK Cassette Culture was championed by marginal musicians and performers such as Storm Bugs, the insane picnic, Instant Automaton, Stripey Zebras, What is Oil?, The APF Brigade, Blyth Power, The Peace & Freedom Band, Academy 23, Cleaners From Venus, Chumbawamba, and many of the purveyors of Industrial music, e.g. Throbbing Gristle, Cabaret Voltaire, and Clock DVA. Artists self-releasing would often copy their music in exchange for "a blank tape plus self-addressed envelope". But there also existed many small 'tape labels' such as Snatch Tapes, Falling A Records, Datenverarbeitung (in Germany), Deleted Records, Fuck Off Records, ISC Compilation Tapes, New Crimes Tapes, Rasquap Products, Sterile Records and Third Mind Records that operated in opposition to the capitalistic aim of maximizing profit. There was great diversity amongst such labels, some were entirely 'bedroom based', utilising new home tape copying technologies (see below) whilst others were more organised, functioning in a similar way to more established record labels. Some also did vinyl releases, or later developed into vinyl labels. Many compilation albums were released, presenting samples of work from various artists. It was not uncommon for artists who had a vinyl contract to release on cassette compilations, or to continue to do cassette-only album releases (of live recordings, work-in-progress material, etc.) after they had started releasing records.

Although larger operators made use of commercial copying services, anybody who had access to copying equipment (such as the portable tape to tape cassette players that first became common around the early 1980s) could release a tape, and publicise it in the network of fanzines and newsletters that existed around this scene. Therefore cassette culture was an ideal and very democratic method for making available music that was never likely to have mainstream appeal. Arguably, such freedom led to a large output of poor quality and self-indulgent material in the name of 'artistic creativity'. On the other hand, many found in cassette-culture music that was imaginative, challenging, beautiful, and ground breaking, standing up more than adequately beside much output released on vinyl. The packaging of cassette releases, whilst often amateurish, was also an aspect of the format in which a high degree of creativity and originality could be found.

Cassette culture received something of a mainstream boost when acknowledged for a short while in the early 1980s in the UK by the major music press. Both the New Musical Express (NME) and Sounds, the main weekly music papers of the time, launched their own 'cassette culture' features, in which new releases would be briefly reviewed and ordering information given. Indeed even major players such as ex-Sex Pistols manager Malcolm McLaren flirted with cassette culture when he released Bow Wow's first LP (Your Cassette Pet) in a tape-only format on the EMI label -- though this, as with the British Electronic Foundation's Music for Stowaways, was more a response to the newly introduced Sony Walkman, than a recognition of the cassette scene. (Stowaway was the original name for the Walkman.)

In the United States, Cassette Culture was associated with [Lo-fi](#) music, and blossomed most strongly in the Inland Empire (California) on labels like Shrimper, and

in Olympia, Washington on labels like K Records. Artists such as Lou Barlow, Refrigerator, Nothing Painted Blue, The Mountain Goats, and Wckr Spgt recorded numerous albums available only on cassette throughout the late 80s and well into the 90s.

In the early 90s, Riot grrrl and other activist punk rock movements, such as [Queercore](#), also spawned their own brand of anti-Capitalist tape distribution. DIY cassette labels like Pass The Buck, Octopus Head, Mindkill, and others marked a new wave of rejecting mainstream production standards and capitalist values in the music business.

Though, in the mid-'90s cassette culture seemed to decline with the appearance of new technologies and methods of distribution such as the Internet, MP3 files, file sharing, and CD recorders, in recent years it has once again seen a revival, with the rise of tape labels like American Tapes, noPROFITjustPROGRESSrecordings, Heresee and Object Tapes. Some perceive this as a direct result of the questionable quality and the "anybody can do it" nature of CD-rs. The arrival of this technology may have given everybody the ability to put out a CD-r but in the mind of the underground music collector, this very thing cheapens the CD-r's perceived value. The very easy, but sometimes unwanted transfer of music from CDs and CD-rs to a file sharing network may also be some of the motivation behind a movement back to cassette.

See also

- [Punk](#), [Punk rock](#), [anarcho-punk](#), [post punk](#)
- [Industrial music](#)

Categories: [Music history](#).

Cassette single

A **cassette single** (also known as a "cassingle") is a [music single](#) in the form of a compact audio cassette. The format was introduced in the 1980s, when vinyl record album sales were declining in favour of cassette recordings; the cassette single was introduced to replace the 45 record in a similar way.

Bryan Adams' "Heat of the Night" was released as a "cassingle" on March 13, 1987, making it the first commercially released cassette single in the U.S.

Originally, cassette singles were released in a cardboard sleeve that slipped over the outside of the release. This was then shrink wrapped in plastic. As the cassette [maxi-single](#) was released, more intricate packaging was incorporated that looked similar to the packaging of a regular cassette release. These were placed in regular plastic cassette cases with a paper/cardstock insert. Unlike a full-length cassette album, these were generally only one two-sided flap instead of a fold-out.

Cassette singles never eclipsed vinyl to the same extent as cassette albums had. They were popular mainly in the 1980s, owing to the popularity of mobile devices such as the Walkman or car audio cassette players; likewise they were outmoded by the advent of the compact disc. Along with Cassette albums and Vinyl records, they have since become a staple merchandise of car boot and garage sales.

In the UK, cassette singles were at their commercial peak during the 1990s. They were typically sold alongside the compact disc version, but at a somewhat lower price, and often with fewer "bonus" tracks. Their decline there broadly corresponded with the downturn of the pre-recorded cassette market in general.

Cast recording

A **cast recording** is a recording of a [musical](#) that is intended to document the songs as they were performed in the show and experienced by the audience. An **original cast recording**, as the name implies, features the voices of the show's original cast. A cast recording featuring the first cast to perform a musical in a particular venue is known, for example, as an "original Broadway cast recording" or an "original London cast recording".

Cast recordings are (almost always) studio recordings rather than live recordings. The recorded song lyrics and orchestrations are identical (or very similar to) those of the songs as performed in the theatre. Like any studio performance, the recording is of course an idealized rendering, more glossily perfect than any live performance could be, and without audible audience reaction. Nevertheless, the listener who has attended the live show expects it to be an accurate souvenir of the experience.

Prior to the development of original cast recordings, there had of course been recordings of songs from musicals, and collections of several such songs, and recordings of songs performed by cast members; but they were recordings of *songs*, not recordings of *a musical*. For example, Danny Kaye made a set of recordings of songs from *Lady in the Dark*. Even though Danny Kaye was a member of the cast, this was certainly not an original cast recording—not merely because the arrangements and presentation were different, but because in this recording, Danny Kaye performed Gertrude Lawrence's songs!

The first original cast recording as we know it was probably Decca's 1943 recording of *Oklahoma!*. Earlier candidates exist, such as Marc Blitzstein's 1938 recordings of songs from *The Cradle Will Rock*. The Decca album, however, was a huge commercial success and was systematically followed up by further recordings from Decca, and, soon, all the other record companies. Cast recordings were particularly well suited for the then-new Columbia Records LP and in the early 1950s Columbia, guided by Goddard Lieberson, ascended to leadership and Columbia's cast recordings came to define the genre.

A 1970 documentary by D. A. Pennebaker, *Original Cast Album—Company* gives a straightforward view of the making of a cast recording. It shows how the recording studio looks, how performers are arranged, and how the director behaves. The cast feels the pressure of delivering a definitive performance, with a degree of perfection beyond that ever required on stage, under a time limit imposed by the high cost of studio time.

Vinyl LP cast recordings were usually released as single discs, and it was not rare for compromises to be made to fit the recording within the forty-to-fifty-minute time limit. For example, obscure songs might be not be included. In the 1980s, the rise of the Compact disc with its 74-minute recording capacity (which was increased to 80 minutes in the 1990s) resulted in improvements in cast recordings, which were now usually capable of including all songs, the full overture and entracte, and, when appropriate, lead-in dialogue to the songs.

See also

- [Musical theatre](#)

Castanets

The **castanets** are a [percussion instrument \(idiophone\)](#), much used in Moorish music, Roma music, Spanish music and Latin American music. The instrument consists of a pair of concave shells joined on one edge by string. These are held in the hand and used to produce clicks for rhythmic accents or a ripping or rattling sound consisting of a rapid series of clicks. They are traditionally made of hardwood, although fibreglass is becoming increasingly popular.

In practice a player usually uses two pairs of castanets. One pair is held in each hand, with the string hooked over the thumb and the castanets resting on the palm with the fingers bent over to support the other side. Each pair will make a sound of a slightly different [pitch](#). The higher pair, known as *hembra* (female), is usually held in the right hand, with the larger *macho* (male) pair held in the left.

Castanets are often played by singers or dancers, and are prominently used in [flamenco](#) music. The name (Spanish: *castañuelas*) is derived from the diminutive form of *castaña*, the Spanish word for chestnut, which they resemble. In Andalusia they are usually referred to as *palillos* (little sticks) instead, and this is the name by which they are known in flamenco.

The origins of the instrument are not known. The practice of clicking hand-held sticks together to accompany dancing is ancient, and was practiced by both the Greeks and the Egyptians. In more modern times, the bones and spoons used in Minstrel show and [jug band](#) music can also be considered forms of the castanet.

When used in an [orchestral](#) setting, castanets are sometimes attached to a handle, or mounted to a base to form a pair of *machine castanets*. This makes them easier to play, but also alters the sound, particularly for the machine castanets. It is possible to produce a roll on a pair of castanets in any of the three ways in which they are held. When held in the hand, they are bounced against the fingers and palm of the hand; on sticks, bouncing between fingers and the player's thigh is one accepted method. For a machine castanet, a less satisfactory roll is obtained by rapid alternation of the two castanets with the fingers.

During the [baroque period](#) castanets are featured prominently in dances. Composers like Jean-Baptiste Lully scored them for the music of dances which included Spaniards (Ballet des Nations), Egyptians (Persée, Phaëton) , Ethiopians (Persée, Phaëton), and Korybantes (Atys). In addition, they are often scored for dances involving less pleasant characters such as demons (Alceste) and nightmares (Atys). Their association with African dances is even stated in the ballet Flore (1669) by Lully, "...les Africains inventeurs des danses de Castagnettes entrent d'un air plus gai..."

Castanets were used to evoke a Spanish atmosphere in Georges Bizet's opera, Carmen and Emmanuel Chabrier's orchestral work España. They are also found in the "Dance of the Seven Veils" from Richard Strauss' opera Salome and in Richard Wagner's Tannhäuser. An unusual variation on the standard castanets can be found in Darius Milhaud's Les Choéphores, which calls for castanets made of metal.

Categories: [Latin percussion](#)

Catalog numbering systems for single records

This list presents the numbering systems used by various record companies for single (mainly 7" 33 1/3 and 45, and 10" 78 rpm) records.

Capitol

Capitol Records began with number 100 when it started. About 1947, the series was temporarily ended and a new series, beginning with 15000, was begun. After about 400 numbers (in early 1949), the old series was resumed, a few numbers below 600. By 1950 the number series had reached the 700s, and crossed the 1000 mark in the latter part of that year. There was a separate series of 40000s for country 78s. This series continued to 5999 in late 1967, when it resumed with 2000. It then continued uninterrupted to somewhere in the 5600's (about 1987) when it was changed again to the 44000s. The 'Starline' series used the 6000s.

Columbia (US)

For Columbia in the UK, see "EMI" which controlled the Columbia label there.

In the 1940s, Columbia 78s used 5-digit numbers in the 30000s. The series had reached 38600 around 1950 and continued into the 1950s, passing the number 40000 in the middle of the decade. In the late 1940s, Columbia introduced 7" 33 1/3 rpm singles, which were numbered in their own series, with a prefix 1- before a low number, not exceeding 3 digits. Columbia originally resisted issuing 45 rpm singles, as that was a speed originated by competitor RCA Victor Records. However, eventually Columbia began to issue 45s with numbers identical to the corresponding 7" 33 1/3 singles, except for the prefix 6- instead of 1-.

Early in the 1950s, the system was changed to give singles at all speeds the same numbers except that the 33 1/3 rpm records had a prefix, now 3-, and the 45 rpm records also a prefix, now 4-, added to the number of the 78.

Eventually the only speed issued was 45 rpm, and the 4- prefix was dropped. By 1960 the series reached 41000, by 1970 it reached 45000. In 1974, shortly after passing 46000, the numbering series changed, beginning again with 10000. By 1980 the numbers reached 11000.

Decca (UK)

UK Decca used a system of 4-digit numbers with an F prefix.

Decca (US)

Decca 78s were originally given 4-digit numbers, reaching 3000 about 1940. The sequence grew quickly and passed 4000 in 1941. As late as 1944, 4-digit numbers were still used, but somewhat later the series was terminated.

Overlapping with this period, some Decca singles were given 5-digit numbers as early as January 1943, starting with 18500. The sequence was jumped to 23000 in 1945.

By the start of the 1950s, numbers were still in the 20000s, with 45s given corresponding numbers with the prefix 9-. The series reached 24700 around the beginning of 1950. Just before 1960 the numbers reached 30000; Decca's issues in the 1960s apparently came much more slowly, as by 1970 the numbers had only gone to about 32600.

Another series of Decca singles was numbered in the 40000s, apparently mostly devoted to [country](#) records.

The subsidiary label Coral used numbers in the 60000s.

EMI

In the 1950s and early 1960s, EMI issued singles in the United Kingdom under the Columbia and HMV labels. Columbia singles generally had two letter prefixes such as DB, followed by 3- or 4-digit numbers. HMV issued 78rpm singles with the prefix B and a 5-digit number in the early 1950s. HMV 45rpm singles in the popular genre generally had numbers with the prefix 7M and 3 digits until 1956, changing in that year to POP prefixes. The B 5-digit numbers and the 7M 3-digit numbers were unrelated.

For its European branches, EMI changed at the end of the sixties to a uniform numbering system. xx xxx-xxxxx.

- The first digits represent the country (eg 1C is Germany, 2C is France, 3C is Italy, etc).
- The second three digits are mostly 006, but sometimes 004 or 008 was used for repressings, while 000 is used for jukebox pressing.
- The last 5 digits are the unique single reference for the single

London

London began about 1950 at number 500 on 78s and 30000 on 45s. There was no relationship between the two sets of numbers.

Mercury

Mercury 78s were numbered with 4-digit numbers in the 5000s in the late 1940s and early 1950s. In 1952, 5-digit numbers in the 70000s were assigned.

A separate series in the 8900s, subsequently changed to the 89000s, was issued consisting of jazz singles. Some jazz singles were also issued with numbers in the 11000s.

45s were given the same numbers as the 78s, with a suffixed "x45" added.

MGM

MGM began with the number 10000 shortly before 1950.

By 1960 the numbers had reached just over 12800. It continued to over 14800, which is where it ended in the mid-1970s.

RCA

RCA Victor Records went in the mid-40s to a complex system, in which all records had a 2-digit prefix denoting the type of music and a 4-digit specific number. Most popular 78s had the prefix 20, but other prefixes existed.

When the 45 rpm record was originated in the late 1940s, a prefix was set up for each type of music, with 47- for the popular records whose 78 rpm version was given a 20- prefix. At first the numbers of the two versions were not similar, but in 1950 the system was changed to provide the same numbers after the hyphen for both speed versions of a single record.

As the 1950s proceeded, most prefixes other than 20- for 78s and 47- for 45s were eliminated. And of course, 78s themselves did not last long into the 1950s.

In 1969, a new prefix, 74- was introduced, starting with 74-0100. This series was primarily for rock acts. The 47- prefix series continued for easy-listening and country issues. When the 47- series reached 9999, it was changed to PB- (and sometimes GB-), starting with 10000. The 74- series was eventually combined into the PB- series.

In the mid-1980s, various series were used - 5000-5100s (1984), 8600s (1988)- and 2500s (1990). The 62000 series began in 1991.

CD single

A **CD single** is a [music single](#) in the form of a compact disc. The format was introduced in the mid to late 1980s, but didn't gain its place in the market until the early 1990s.

CD singles soon eclipsed sales of other single formats like vinyl and the [cassette single](#), but starting in the late 1990s, record companies began to issue fewer CD singles, to the point where Billboard Magazine changed their rules to allow singles without commercial releases to chart. As a result of this rule, the production and sales of CD singles greatly dropped in the United States.

The release of CD singles in America continued into the 2000s, but 2001 saw the last major surge of CD single releases. Some record companies like Arista/BMG and the imprints of Sony Music Entertainment even tried re-releasing old singles to reboot the market, but without avail. CD [maxi singles](#), however, continue to exist in greater quantity for the [dance music](#) market.

Just as the CD single replaced the cassette single (which replaced the 7" vinyl single), CD singles are being replaced by the [digital download](#).

Cello

The **violoncello**, almost always abbreviated to **cello** (the c is pronounced /tʃ/ as the ch in "church"), is a [stringed instrument](#) and a member of the [violin family](#). A cello player is called a **cellist**. The cello is popular in many capacities: as a solo instrument, in [chamber music](#), and also as a foundation of the modern orchestral sound.

Description

The name *cello* is an abbreviation of the Italian *violoncello*, which means "little violone". The violone is an obsolete instrument, a large viol, similar to a modern double bass.

The cello is most closely associated with [European classical music](#). It is part of the standard [orchestra](#) and is the bass voice of the [string quartet](#), as well as being part of many other [chamber](#) groups. A large number of concertos and [sonatas](#) have been written for it. It is less common in [popular music](#), but is sometimes featured in [pop](#) and [rock](#) recordings.

Among the most famous Baroque works for the cello are J. S. Bach's *Unaccompanied Suites for Cello*, commonly known as the Bach Cello Suites). An example of a [Classical era](#) piece is Haydn's *Cello Concerto #1 in C major*. Standard Romantic era repertoire includes Dvořák's *Cello Concerto in B minor*, Elgar's *Cello Concerto in E minor*, and two sonatas by Brahms. Modern compositions from the early 20th century include unaccompanied cello sonatas by Paul Hindemith (opus 25) and Zoltán Kodály (opus 8). Recordings within the Avant Garde (cutting edge) genre have revitalized the instrument's perceived versatility. One example is *Night of the Four Moons* by George Crumb.

Construction

The cello is larger than the [violin](#) or the [viola](#) but smaller than the double bass. Like the other members of the [violin family](#), the cello has four strings. Its strings are normally tuned to the [pitches](#) (from high to low) A, D, G, and C (A3, D3, G2, and C2 in scientific pitch notation). This is like the [viola](#) but one octave lower, and is one octave plus one fifth lower than the [violin](#) (see #Tuning and range). It is played in an upright position between the legs of a seated musician, resting on a metal spike called the endpin. The player draws the bow horizontally across the strings. The cello is a complex instrument consisting of many different parts. Although the majority of it is composed of wood, some parts can be made of steel or other metals and/or composite material. Today, the strings are most often metal but can be made of gut or nylon.

Body

The main frame of the cello is typically made from wood, although some modern cellos are constructed from carbon fibre. A traditional cello normally has a spruce top, with maple for the back, sides, and neck. Other woods, such as poplar or willow, are sometimes used for the back and sides. Less expensive cellos frequently have a top and back made of a laminate.

The top and back are traditionally hand-carved, though less expensive cellos are often machine-produced. The sides, or ribs, are made by heating the wood and bending it around forms. The cello body has a wide top bout, narrow middle formed by two C-bouts, and wide bottom bout, with the bridge and f-holes just below the middle.

Neck, pegbox, and scroll

Above the main body is the carved neck, which leads to a pegbox and then a scroll. The neck, pegbox, and scroll are normally carved out of a single piece of wood. Attached to the neck and extending over the body of the instrument is the fingerboard. The nut is a raised piece of wood, where the fingerboard meets the pegbox, which the strings rest on. The pegbox houses four tuning pegs, each which tunes its respective string by either tightening or loosening the string. The scroll is a traditional part of the cello and all other members of the [violin family](#). Ebony is usually used for the tuning pegs, fingerboard, and nut, but other dark woods, such as boxwood or rosewood, can be used.

Tailpiece and endpin

The tailpiece and endpin are found at the opposite end of the body to the neck. The tailpiece is traditionally made of ebony or another dark wood, but can also be made of plastic or composite material. It attaches the strings to the tail end of the cello. The endpin, made of metal or carbon fibre, supports the cello while in playing position. Modern endpins are usually retractable and adjustable. The end of the endpin touching

the floor is usually a spiked tip that can be capped with rubber; both serve to grip the floor and prevent the cello from moving or slipping.

Bridge and f-holes

The bridge elevates the strings above the cello and transfers their vibrations to the soundpost inside (see below). The bridge is not glued on; tension from the strings holds it in place. The f-holes (named for their shape) are located on either side of the bridge, and allow air to move in and out of the instrument to produce sound. Additionally, f-holes act as access points to the interior of the body when the need for repair or maintenance arises. A "dampit", sometimes used to maintain proper humidity levels, can also be inserted through the f-holes.

Internal features

Internally, the cello has two important features: a bass bar, which is glued to the underside of the top of the instrument, and a round wooden sound post (also called a sound peg), which is sandwiched between the top and bottom. The bass bar, found under the bass foot of the bridge, serves to support the cello's top, making it rigid. The sound post, found under the treble side of the bridge, connects the back and front of the cello. Like the bridge, the sound post is not glued to anything, but is kept in place by the tensions of the bridge and strings. Together, the bass bar and sound post are responsible for transferring the strings' vibrations to the body of the instrument, which in turn transfers them to the air mass inside the instrument, producing sound.

Glue

Cellos are constructed and repaired using hide glue, which is strong but reversible, allowing for disassembly when needed. Tops may be glued on with diluted glue, since some repairs call for the removal of the top. Theoretically, hide glue is weaker than the body's wood, so as the top or back shrinks side-to-side, the glue holding it will let go, avoiding a crack in the plate. However, in reality this does not always happen.

Bow

Traditionally, bows are made from Pernambuco (high quality) or brazilwood (lower quality). Both woods come from the same species of tree (*Caesalpinia echinata*), but Pernambuco is the heartwood of the tree and is much darker (Brazilwood is stained/painted dark to compensate). Pernambuco is a heavy, resinous wood with great elasticity and high sound velocity which makes it an ideal wood for instrument bows. The hair is horsehair, though synthetic hair is also available nowadays. In addition, the bow can now be made of fiberglass or carbon fibre (or wood with a carbon fibre core). The hair is coated with rosin periodically to make it grip the strings and cause them to vibrate. Bows need to be re-haired periodically. The most common reason for rehairing is excessive hair loss through breakage. Hair that has stretched, and will not tighten enough, also calls for professional attention. Some professionals believe that eventually hair can also "lose its grip." Others disagree, saying that if the ribbon has enough hair, and will tighten properly, a proper cleaning will restore its playing quality. The hair is kept under tension while playing by a screw which pulls the

frog/Heel (the part of the bow one holds) back. Leaving the bow tightened for long periods of time can damage it by warping the stick. The dimensions of the cello bow are 73cm long and 3cm wide.

Development

The cello developed from the bass violin, first used by Monteverdi, which was a three-string consort instrument. The invention of wire-wound strings (fine wire around a thin gut core), around 1660 in Bologna, allowed for a finer bass sound than was possible with purely gut strings on such a short body. Bolognese makers exploited this new technology to create the cello, a somewhat smaller instrument suitable for solo repertoire due to both the timbre of the instrument and the fact that the smaller size made it easier to play virtuosic passages. This instrument had disadvantages as well, however. The cello's light sound was not as suitable for church and ensemble playing, so it had to be doubled by basses or violones.

Around 1700 Italian players popularized the cello in northern Europe, although the bass violin continued to be used for another two decades in France and England. The sizes, names, and tunings of the cello varied widely by geography and time. The size was not standardized until around 1750.

Despite superficial similarities, the cello is not in fact related to the viola da gamba. The cello is actually part of the viola da braccio family, meaning viol of the arm, which includes, among others, the [violin](#). There are actually paintings of people playing the cello on the shoulder, like a giant violin. It was only somewhat later that the cello began to be played while being supported by the calves, and even later, by an endpin (spike).

Baroque era cellos differed from the modern instrument in several ways. The neck has a different form and angle which matches the baroque bass-bar and stringing. Modern cellos have a retractable metal (or sometimes carbon fibre) spike at the bottom to support the instrument (and transmit some of the sound through the floor), while Baroque cellos are held only by the calves of the player. Modern bows curve in and are held at the frog; Baroque bows curve out and are held closer to the bow's point of balance. Modern strings normally have a metal core, although some use a synthetic core; Baroque strings are made of gut, with the G and C strings wire-wound. Modern cellos often have fine-tuners connecting the strings to the tailpiece, which make it much easier to tune the instrument. Overall, the modern instrument has much higher string tension than the Baroque cello, resulting in a louder, more direct, tone, with fewer overtones.

No educational works specifically devoted to the cello existed before the 18th century, and those that do exist contain little value to the performer beyond simple accounts of instrumental technique. One of the earliest cello manuals is Michel Corrette's *Méthode, théorique et pratique. Pour Apprendre en peu de temps le Violoncelle dans sa Perfection* (Paris, 1741).

Sound

The cello produces a deep, rich, and vibrant sound. The cello reaches the lowest pitch in the traditional [string quartet](#) and is capable of covering nearly the entire range of pitches produced by the human voice. In the upper register, many cellos may be said to have a "tenor-like" timbre.

Playing technique

Body position

The cello is played sitting, with the knees apart and the instrument between them. The scroll, or top, of the instrument is placed by the player's left ear, making the C string closest to the ear and the A string furthest from the ear. The shoulders should be square but relaxed and the arms loose and able to move freely.

In early times, when the cello was played by women it was positioned alongside the legs. It was considered improper for a lady to part her knees in public.

Left hand technique

The left hand determines the pitch of the note when the cello is played. The hand is positioned either so the thumb is against the back of the neck and the other four fingers are available to depress the strings on the fingerboard or with all five fingers above the fingerboard, the side of the thumb being used as well as the tips of the other fingers (known as "thumb position"). The fingers are normally held curved with each knuckle bent, unless certain intervals require flat fingers (as in fifths). In fast playing, the fingers contact the strings at the tip, almost at the nail. In slower, or more expressive playing, the flat of the fingerpad is used, allowing a richer tone and fuller vibrato. If the string is depressed further down the string, closer to the bridge, the resulting pitch will be higher because the string has been shortened. If it is depressed further up the string, closer to the scroll of the instrument, the pitch will be lower.

Additional left hand techniques

Vibrato

Vibrato consists of oscillating the finger of the left hand up and down while playing a note. As a result, the pitch of the note will waver slightly, much as a singer's voice on a sustained note. A well developed vibrato technique is a key expressive device and an essential element of an accomplished cello player. In some styles of music, such as that of the [Romantic](#) period, vibrato is used on almost every note. However, in other styles, such as [Baroque](#) pieces, vibrato is not used, or used only rarely, as an ornament. A good vibrato comes from the arm, not the fingers or wrist, and requires a loose shoulder. Typically, the lower the pitch of the note played, the wider the vibrato used.

Glissandi

Glissandi are notes played by sliding the finger up or down the fingerboard without releasing the string. This causes the pitch to rise and fall smoothly, without separate, discernable steps.

Harmonics

Harmonics are produced by lightly touching, but not fully depressing, the string with the finger at certain places, and then bowing (or even plucking) the string. For example, the halfway point of the string will produce a harmonic that is one octave above the unfingered (open) string (in effect doubling the frequency of the open string). There are also artificial harmonics, in which the player depresses the string

with one finger while touching the same string lightly with another finger (at certain intervals, mostly of a perfect fourth higher). This technique produces a distinctive sound effect, resembling the flute. Artificial harmonics are performed routinely with the thumb (pressed fully) and the third finger (lightly touching the same string, a fourth higher).

Right hand technique

In cello playing, the bow is much like the breath of a [wind instrument](#) player. Arguably, it is the major determinant in the expressiveness of the playing. The right hand holds the bow and controls the duration and character of the notes. The bow is drawn over along the strings in the area between the fingerboard and bridge, in a direction perpendicular to the strings. The bow is held with all five fingers of the right hand, the thumb opposite the fingers and closer to the cellist's body. The shape of the hand should resemble that of its relaxed state, with all fingers curved, including the thumb, and the wrist pronated. The index finger, and to a lesser degree the middle finger transmit most of the arm weight into the bow. The middle two fingers help to control the tilt of the bow.

On a "down-bow", the bow is drawn to the right of the player, moving the hand away from the bridge. On an "up-bow", the bow is drawn to the left way, bringing the hand closer to the bridge. The bow is always held perpendicular to the string being played. Each string requires a slightly different tilt of the bow on the string. The wrist is kept flexible, and cushions the movement of the bow to avoid abrupt changes, especially during the switch from up-bow to down-bow and vice versa. For very fast bow movements, the wrist is used to accomplish the horizontal movement of bow. For longer strokes, the arm is used as well as the wrist.

Tone production and volume of sound depend on a combination of several factors. The three most important ones are: bow speed, arm weight applied to the string, and point of contact of the bow hair with the string. A good player will be capable of a very even tone, and will counter the natural tendency to play with the most force with the part of the bow nearest to the frog or heel, and the least force near the tip. The closer to the bridge the string is bowed, the louder and brighter the tone, with the extreme (*sul ponticello*) producing a metallic, shimmery sound. If bowing closer to the fingerboard (*sul tasto*), the sound produced will be softer, more mellow, and less defined.

Additional right hand techniques

Double stops

Double stops involve the playing of two notes at the same time. Two strings are fingered simultaneously, and the bow is drawn so as to sound them both at once.

Triple and quadruple stops may also be played (in a "broken" fashion), but are difficult to sustain.

Pizzicato

In pizzicato playing, the string is plucked with the right hand fingers, or very rarely those of the left hand, and the bow is simply held away from the strings by the rest of the hand or even set down. A single string can be played *pizzicato*, or double, triple, or quadruple stops can be played. Occasionally, a player must bow one string with the right hand and simultaneously pluck another with the left.

Strumming of chords is also possible, in guitar fashion.

Col legno

Col legno is the technique in which the player taps the wooden stick of the bow on the strings, which gives a percussive sound that is quite often used in contemporary music.

Spiccato

In spiccato, or "bouncy bow" playing, the strings are not "drawn" by the bow but struck by it, while still retaining some horizontal motion, to form a more percussive, crisp sound. It may be performed by using the wrist to "dip" the bow into the strings. Spiccato is usually associated with lively playing. On a violin, *spiccato* bowing comes off the string, but on a cello, the wood of the bow may rise briskly up without the hair actually leaving the string.

Staccato

In staccato, the player moves the bow a very short distance, and applies greater pressure to create a forced sound.

Tuning and range

The cello has four strings referred to by their standard tuning, which is in perfect fifth intervals: the A-string (highest sounding), D-string, G-string, and C-string (lowest sounding). The A-string is tuned to the pitch A₃ (which is three half-steps lower than middle C), the D-string a fifth lower at D₃, the G-string a fifth below that at G₂, and the C-string tuned to C₂ (two octaves lower than middle C). Cellos are usually tuned to a reference pitch of A₄ at 440 Hz, though tuning to other frequencies, such as 442 Hz is also common. The actual pitch of the A-string is A₂₂₀ (an octave lower than A₄₄₀). Some pieces, notably the 5th of Bach's 6 Suites for Unaccompanied Cello, require an altered tuning of the strings, known as scordatura; another well-known example is Zoltán Kodály's Solo Cello Sonata. Many believe that the 6th of Bach's 6 Suites for Unaccompanied Cello was actually written for a five string "violoncello piccolo", a smaller cello with a high E-string above the A-string, that is no longer commonly used. Unlike five string violins, violas and basses, five string acoustic cellos are difficult to find. Many electric cello models can have five or even six strings though.

While the lower range of the cello is limited by the tuning of the lowest string (typically C₂, two octaves below middle C), the upper range of the cello varies according to the skill of the player, and length of the fingerboard. A general guideline when writing for professional cellists sets the upper limit at C₆ (two octaves above middle C), although even higher pitches are possible, up to one extra octave. Because of the enormous range of the instrument, written music for the cello frequently alternates between the bass clef, tenor clef, and treble clef. Some romantic composers (notably Dvořák) also wrote notes in treble clef, but intended them to be played an octave lower than written; this technique was more common during the 18th century.

Sizes

Standard-sized cellos are referred to as "full-size". However, cellos come in smaller (fractional) sizes, from "seven-eighths" and "three-quarter" down to "one-sixteenth" sized cellos (e.g. $7/8$, $1/4$, $1/16$). The smaller-sized cellos are identical to standard cellos in construction, range, and usage, but are simply 'scaled-down' for the benefit of children and shorter adults. A "half-size" cello is not actually half the size of a "full-size", It is just slightly smaller. The same goes for other sizes. Many smaller female cellists prefer to play a "seven-eighths" cello as the hand stretches in the lower positions are less demanding. Although rare, cellos in sizes larger than four-fourths do exist. Cellists with unusually large hands may play a slightly larger than full-sized cello. The cellos of the 17th- and 18th-century masters (e.g. Stradivarius and Guarneri) tend to be slightly smaller than what is today considered full-sized.

Accessories

There are many accessories to the cello, (some more essential than others).

- Cases are used to protect the cello and bow when traveling, and for safe storage.
- Rosin is applied to the bow hairs to increase the effectiveness of the friction and allow proper sound production.
- Rockstops "Black Holes" or endpin straps keep the cello from sliding if the endpin does not have a rubber piece on the end (used on wood floors).
- Wolf tone eliminators are sometimes placed on cello strings between the tailpiece and the bridge in order to eliminate noises known as wolf tones or "wolfs".
- Mutes are used to change the sound of the cello by removing overtones. Practice mutes (made of metal) reduce significantly the instrument's volume (they are also referred to as "hotel mutes").
- Metronomes provide a steady tempo by sounding out a certain number of beats per minute. Many models can also produce a tuning pitch of A4 (440 Hz), among others.
- Humidifiers are used to control and stabilize the humidity around and inside the cello.
- Tuners are used to tune the instrument.

Current use

Orchestral

Cellos are part of the standard symphony orchestra. Usually, the orchestra includes eight to twelve cellists. The cello section, in standard orchestral seating, is located on stage left (the audience's right) in the front, opposite to the first violin section. However, some orchestras prefer secondary orchestral seating, where the cello section is placed in the middle front, between the first violins and second violins. The principal, or "first chair" cellist is the leader of the cello section who determines bowings for the section in conjunction with other string sections, and plays solos. In standard orchestra seating, he/she sits nearest to the conductor and the audience. In secondary orchestra seating, he/she sits nearest the conductor and stage left in comparison to the cellist next to him/her (the cellist sitting "second chair").

The cellos are a critical part of orchestral music; all symphonic works involve the cello section, and many pieces require cello soli or solos. Much of the time, cellos provide part of the harmony for the orchestra. On many occasions, the cello section will pick up the melody of the piece for a brief period of time, before returning to the harmony. There are also cello [concertos](#), which are orchestral pieces in which a featured, solo cellist is accompanied by an entire orchestra.

Solo

There are numerous cello concertos, where the cello is accompanied by an [orchestra](#), for example Elgar's Cello Concerto. There are also many [sonatas](#) for cello and [piano](#). There are also several unaccompanied pieces for cello, most notably J.S. Bach's Unaccompanied Suites for Cello, and Britten's *Unaccompanied Suites for Cello*.

Quartet/Ensembles

The cello is a member of the traditional [string quartet](#). In addition, cellos are also usually part of string [quintets](#), [sextet](#) or [trios](#). There have been several pieces written for a cello ensemble of up to twenty or more cellists. This type of ensemble is often called a 'cello choir'. The Twelve Cellists of the Berlin Philharmonic Orchestra (or "the Twelve" as they are called) are a prime example of a cello choir. They play and record pieces written especially for twelve cellos including adaptations of well-known Beatles songs.

Pop Music

Though the cello is less common in [popular music](#) than in "[classical](#)" music, it is sometimes featured in [pop](#) and [rock](#) recordings. The cello is rarely part of a group's

standard lineup (though like its cousin the [violin](#), it is becoming more common in mainstream pop).

The Beatles pioneered the use of a solo cello in popular music, in songs such as "Eleanor Rigby". Established non-traditional cello groups include: Apocalyptica, a group of Finnish cellists best known for their versions of heavy metal songs, and Rasputina, a group of three female cellists committed to an intricate cello style intermingled with Gothic music, and Break of Reality. These groups are examples of a style that has become known as [cello rock](#). The well known Seattle grunge band Nirvana was known to have used cellos. The Nebraskan band Cursive also used a cello to make their guitar/cello harmonies in their album, "The Ugly Organ".

Makers / Luthiers

A violin maker or luthier is someone who builds or repairs stringed instruments, ranging from guitars to violins. Some well known cello luthiers include:

Nicolo Amati
Nicolò Gagliano
Matteo Gofriller
Giovanni Battista Guadagnini
Giuseppe Guarneri
Domenico Montagnana
Stefano Scarpella
Antonio Stradivari
David Tecchler
Carlo Giuseppe Testore
Jean Baptiste Vuillaume

Cellists

A person who plays the cello is called a *cellist*. For a list of notable cellists.

Reference

Stephen Bonta. "Violoncello", Grove Music Online, ed. L. Macy (accessed January 28, 2006)

Categories: [Bowed instruments](#) | [Musical instruments](#) | [String instruments](#)

Cello rock

Cello rock is a genre of music characterized by the use of [cellos](#) and other stringed instruments such as [violin](#) and [viola](#) to create a sound, beat, and texture similar to that of familiar [rock music](#), but distinctly reshaped by the unique timbres and more traditional genres of the cello (in particular) and other stringed instruments used. The cellos and other stringed instruments are often electronically amplified and/or electronically modified. They are often combined with other elements typical of rock music such as rock-style vocals drumming.

Cello rock has been developing slowly over the years, with its direct influences dating as far back as the 1930s in Russia and Germany. The popularity of Cello rock is steadily on the rise, as artists such as Metallica and Marilyn Manson lend support to the fledgling groups, though the genre still lies mostly in the dark in the United States music scene.

Examples of *Cello rock* groups are Apocalyptica, Rasputina, Break of Reality, Matson Jones, Tarantula A.D., Murder By Death, The Stiletto Formal, Cursive and Primitivity. Apocalyptica has caused a veritable musical revolution on the European continent. Pioneered by a Finnish quartet (now trio), Apocalyptica originally played cello rock covers of heavy metal songs, including ones by Metallica. They now mostly play their own compositions. Rasputina is an American band that is known for covering Led Zeppelin songs live, wearing nothing but Victorian Period Clothing such as corsets, and catering to the American [goth](#) scene. Primitivity is the project name for cellist Loren Westbrook-Fritts' cello rock. Westbrook-Fritts began by covering songs of Megadeth, and has more recently created original music and classical music converted to metal.

A subgenre pioneered by cellist Gideon Freudmann, which he coined "Cellopop" (a term he also uses personally), is essentially folk-rock cello, or more specifically and officially: "Imagine the passion of a Mozart aria or the fury of a Bartok quartet layered with an R&B sensibility."

Cello rock now has record labels devoted solely to the production of music in that genre, such as Vitamin Records.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | **Cello rock** | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | [Jangle pop](#) | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Category: [Rock music genres](#)

Cello sonata

A **cello sonata** usually denotes a [sonata](#) written for [cello](#) and [piano](#), though other instrumentations are used, such as solo cello. The most famous [Romantic-era](#) cellos sonatas are those written by Johannes Brahms and Ludwig van Beethoven. Some of the earliest cello sonatas were written in the 18th century by Francesco Geminiani and Antonio Vivaldi.

(The following list includes only well-known sonatas, with or without accompanying instruments. See the See also list for more comprehensive lists divided up into solo and accompanied works.)

List of Cello Sonatas

Samuel Barber
Cello Sonata Op. 6 in C minor (1932)

Ludwig van Beethoven
Cello Sonata Op. 5 No. 1 in F major (1796)
Cello Sonata Op. 5 No. 2 in G minor (1796)
Cello Sonata Op. 69 in A (1808)
Cello Sonata Op. 102 No. 1 in C (1815)
Cello Sonata Op. 102 No. 2 in D (1815)

Johannes Brahms
Cello Sonata Op. 38 in E minor (1862–5)
Cello Sonata Op. 99 in F (1886)
Violin Sonata "Rain" Op. 78 (1878–9) is sometimes transcribed for cello.

Frank Bridge
Cello Sonata in d minor

Frédéric Chopin
Cello Sonata Op. 65 in G minor (1845–6)

Claude Debussy
Cello Sonata in D minor (1915)

Gabriel Fauré
Cello Sonata Op. 109 in D minor (1917)
Cello Sonata Op. 117 in G minor (1921)

Edvard Grieg
Cello Sonata Op. 36 in A minor (1883)

Felix Mendelssohn
Cello Sonata Op. 45 in B-flat (1838)
Cello Sonata Op. 58 in D (1842–3) ([1])

Sergei Prokofiev
Cello Sonata Op. 119 in C (1949)
Sonata for Solo Cello in C# minor, Op. 134 (unfinished)

Sergei Rachmaninov
Cello Sonata Op. 19 in G minor (1901)

Franz Schubert
Sonata for Arpeggione D.821 in A minor is often transcribed for cello.

Dmitri Shostakovich
Cello Sonata Op. 40 in D minor (1934)

See also

- [Bassoon sonata](#)
- [Clarinet sonata](#)
- [Piano sonata](#)
- [Viola sonata](#)
- [Violin sonata](#)

Celtic music

Celtic music is a broad grouping of [musical genres](#) that evolved out of the [folk musical](#) traditions of the Celtic peoples of Western Europe. The term *Celtic music* may refer to both orally-transmitted traditional music and recorded [popular music](#) some with only a superficial resemblance to folk styles of the Celtic peoples, some in a serious work to bring the originalities of the celtic traditions into the modern world.

Celtic music means two things mainly. The first: the music of the peoples calling themselves **Celts** (a non-musicologicistic definition which we can compare with French music, European music). The second: what is shared only by the musics of the Celtic Nations (a musical definition). We see further that some consider there is nothing, some others say there is (as Alan Stivell).

Often, the term *Celtic music* is applied to the music of Ireland and Scotland, because both places have produced well-known distinctive styles which actually have genuine commonality and clear mutual influences. They are famous too because of the importance of Irish and Scottish ascendants in the English speaking world. The music of Wales, Cornwall, Isle of Man, Brittany, Northumbria, Galicia and Northeastern Portugal are also frequently considered a part of Celtic music, the Celtic tradition being particularly strong in Brittany, where Celtic festivals large and small take place throughout the year and because of Alan Stivell's recordings and tours. Finally, the music of ethnically Celtic peoples abroad are also considered, especially in Canada and the United States.

Divisions

In *Celtic Music: A Complete Guide*, June Skinner Sawyers acknowledges six Celtic nationalities divided into two groups according to their linguistic heritage. The Q-Celtic nationalities are the Irish, Scottish and Manx peoples, while the P-Celtic groups are the Cornish, Bretons and Welsh peoples. Sawyer also mentions the Celtiberian languages as part of P-Celtic.

The Breton musician Alan Stivell uses a similar dichotomy, between the Gaelic (Irish and Scottish) branch and the Brythonic (Breton and Welsh) group, which differentiate "mostly by the extended range (sometimes more than two octaves) of Irish and Scottish melodies and the closed range of Breton and Welsh melodies (often reduced to a half-octave), and by the frequent use of the pure pentatonic scale in Gaelic music."

Definition debate

At issue is the lack of many common threads uniting the "Celtic" peoples listed above. While the ancient Celts undoubtedly had their own musical styles, these have grown and evolved to the point where considering any modern styles reminiscent of ancient Celtic music is misleading. There is also tremendous variation between Celtic regions. Ireland, Scotland, Wales, and Brittany have living traditions of language and music, whereas Cornwall and the Isle of Man have only revivalist movements that have yet to take hold. Galicia has no Celtic language (Galician is a Romance language closest to Portuguese), but Galician music is often claimed to be "Celtic." The same is true of the music of Northeastern Portugal. Thus traditionalists and most [musicological](#) scholars dispute that the "Celtic" lands have any folk connections to each other. A strong case can be made that the similarities between the various musics called "Celtic" derive more from a common origin in the vernacular music of late mediaeval and early modern Europe than from any innate Celticity.

A strong case can be made that the similarities between the various musics called "Celtic" derive more from a common origin in the vernacular music of late mediaeval and early modern Europe than from any innate Celticity. But that is giving too much importance to basic material, knowing that the originality of a music is in the subtle transformation, by a people or a group of peoples, of material shared by larger communities.

Many critics of the idea of modern Celtic music claim that the idea is the creation of modern marketing designed to stimulate regional identity in the creation of a consumer niche; June Skinner Sawyers, for example, notes that "Celtic music is a marketing term that I am using, for the purposes of this book, as a matter of convenience, knowing full well the cultural baggage that comes with it". If we look at it closer, we see that the so-called "marketing" or "show-business" creation was born in the mind of an idealistic man who first (late 60s) blent the music of all the Celtic countries with a modern touch in his recordings and concerts: the Breton Alan Stivell.

Forms

Identifying "common characteristics" of Celtic music is problematic. Most of the popular musical forms now thought of as characteristically "Celtic" were once common in many places in Western Europe. Jigs were adapted from Italian music, for example, and [polkas](#) have their origin in Czech and Polish tradition.

On the other hand, there are musical genres and styles specific to each Celtic country, due in part to the influence of individual song traditions and the characteristics of specific languages. Strathspeys are specific to Highland Scotland, for example, and mimic the rhythms of the Scottish Gaelic language.

Festivals

The Celtic music scene involves a large number of [music festivals](#). Some of the most prominent include Festival Internacional do Mundo Celta de Ortigueira (Ortigueira, Galicia), Celtic Colours (Cape Breton, Nova Scotia), Celtic Connections (Glasgow) and Festival Interceltique (Lorient, Brittany).

Modern Adaptations

The first modern adaptations in the 60s were (though english) those of Jethro Tull, of Fairport Convention, and, in Ireland, Horslips, in Brittany, Alan Stivell, who made the first attempt of pan-celtic modern popular music and is still now exploring new kinds of Celtic fusion. In 1982 with The Pogues invention of Celtic folk-punk, there has been a movement to incorporate Celtic influences into other genres of music. Marxman, an Irish-Jamaican hip hop group that gained notoriety in Britain in the late 1980's and was banned from the BBC for including I.R.A. slogans in their music, sampled traditional Celtic instruments in several of their songs as well. Sinéad O'Connor has also been active in the fusion movement and incorporated a wide range of modern and traditional influences into her music. In Scotland Gaelic punk bands such as Oi Polloi and Mill a h-Uile Rud that write and perform in Scots Gaelic have recently gained popularity as well. Today there are Celtic-influenced sub genres of virtually every type of popular music, from [House](#) to [Trance](#), [hip hop](#) to [Punk Rock](#). Collectively these modern interpretations of Celtic music are sometimes referred to as Celtic Fusion.

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[Folk music](#)

[American folk music](#) - [Anti-folk](#) - **Celtic music** - Counterfolk - Filk music - [Folk metal](#) - [Folk punk](#)
[Folk-rock](#) - [Folktronica](#) - [Neofolk](#) - Pop-folk - [Psych folk](#) - [Roots revival](#) - [Urban Folk](#)
[Folk dance](#) - [Instrumentation](#) - [Protest song](#) - [Singer-songwriter](#) - [Traditions](#) - [World music](#)

Categories: [Music genres](#)

Celtic music in the United States

Irish and Scottish music have long been a major part of [American music](#), at least as far back as the 19th century. Beginning in the 1960s, performers like the Clancy Brothers become stars in the Irish music scene, which dates back to at least the colonial era, when numerous Irish immigrants arrived. At first, these were mostly Scots-Irish Presbyterians, whose music was most "closely related to a Lowland Scottish style" .

The most significant impact of [Celtic Music](#) on American styles, however, is undoubtedly that on the evolution of [country music](#), a style which blends Anglo-Celtic traditions with "sacred hymns and African American spirituals". Country music's roots come from "Americanized interpretations of English, Scottish, Scots and Scots-Irish traditional music, shaped by African American rhythms, and containing vestiges of (19th century) popular song, especially (minstrel songs)" . This fusion of Anglo-Celtic and African elements "usually consisted of unaccompanied solo vocals sung in a high-pitched nasal voice, the lyrics set to simple melodies (and using) [ornamentation](#) to embellish the melody"; this style bears some similarities to the traditional song form of sean-nós, which is similarly highly-ornamented and unaccompanied .

Celtic-Americans have also been influential in the creation of Celtic Fusion, a set of genres which combine traditional Celtic music with contemporary influences.

Irish American Music

Irish emigrés created a large number of *emigrant ballads* once in the United States. These were usually "sad laments, steeped in nostalgia, and self-pity, and singing the praises... of their native soil while bitterly condemning the land of the stranger" . These songs include famous songs like "Thousands Are Sailing to America" and "By the Hush", though "Shamrock Shore" may be the most well-known in the field.

Francis O'Neill was a Chicago police chief who collected the single largest collection of Irish traditional music ever published. He was a [flautist](#), [fiddler](#) and [piper](#) who was part of a vibrant Irish community in Chicago at the time, one that included some forty thousand people, including musicians from "all thirty-two counties of Ireland", according to Nicholas Carolan, who referred to O'Neill as "the greatest individual influence on the evolution of Irish traditional dance music in the twentieth century" .

In the 1890s, Irish music entered a "golden age", centered on the vibrant scene in New York City. This produced legendary fiddlers like James Morrison and Michael Coleman, and a number of popular dance bands that played pop standards and dances like the foxtrot and quicksteps; these bands slowly grew larger, adding brass and reed instruments in a [big band](#) style . Though this golden age ended by the Great Depression, the 1950s saw a flowering of Irish music, aided by the foundation of the City Center Ballroom in New York. It was later joined by a [roots revival](#) in Ireland and the foundation of Mick Moloney's Green Fields of America, an organization that promotes Irish music .

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Censorship of music

Censorship of music, the practice of censoring [music](#) from the public, may take the form of partial or total censorship with the latter banning the music entirely. The music in question may be a song, or part thereof, a collection of songs (such as a particular [album](#)) or a [genre](#) of music.

While songs and albums have been banned in the past it has become less common in western countries. However, the censorship of particular words deemed as profanity is still commonplace.

Censorship of pop music

Airplay Censorship

An early example of censorship of music on the radio is from the 1940s. George Formby's "When I'm Cleaning Windows" was banned from BBC radio due to the "smutty lyrics", though his wife Beryl managed to change their minds. The offending lyrics were:

"The blushing bride she looks divine,
The bridegroom he is doing fine,
I'd rather have his job than mine,
When I'm cleaning windows."

A classic example of partial censorship in the UK is the single "God Save the Queen", by the Sex Pistols, released by Virgin Records on 27 May 1977. The sale of this single, that coincided with the Queen's silver jubilee celebrations, was not banned. However, the track was barred for airplay on BBC's Radio 1, then the most popular radio channel in the UK. This public service broadcaster censored this single, that reached number two in the charts, because of its lyrics. It is rumoured that the single actually reached number one, but that this was suppressed in a further act of censorship. The band was harassed by police while performing the song on a boat on the Thames. See the entry for Sid Vicious and god save the queen, on the Sex pistols page.

"God save the Queen, this is a fascist regime."

Another song famously banned by Radio 1 was "Relax" by Frankie Goes to Hollywood in 1983 because the [lyrics](#) "when you're gonna come" were seen to refer to the climax of the sexual act. In a famous incident Radio 1 [disc jockey](#) Mike Read took the record off the turntable and broke it in two. After this, but without consulting Read, Radio 1 decided to ban the record. As a result the record went straight to number one, where it stayed for five weeks.

1981, the International Year of Disabled People, saw the BBC ban Ian Dury's "Spasticus Autisticus" until after dark. Dury, who himself had suffered from polio, had written the song as a positive message for people with disabilities. The chorus' refrain, "I'm spasticus, autisticus", was inspired by the response of the rebelling gladiators of Rome who (at least in the version of the story as portrayed in Stanley Kubrick's *Spartacus*), all answered to the name of their leader, "I am Spartacus", to protect him.

The Beastie Boys received mass publicity when they arrived in the UK in 1987. Headline stories of their activities in bars and hotel rooms, along with a tour containing dancers in cages and a large inflatable penis, led to massive sales of their "Fight for your Right to Party". The video, showing the three members of the band invade and trash a party, was subsequently banned by Top of the Pops due to its portrayal of "loutish behaviour".

Word censorship

In order to allow songs to be played wherever possible it is common to censor particular words, particularly profanity. Some labels produce censored versions themselves, sometimes with alternative lyrics, to comply with the rules set by various radio and television programmes. Some channels decide to censor them themselves using one of six methods:

- Blanking; when the volume is set to zero for all or part of the word
- Bleeping; playing a noise, usually a "beep", over all or part of the word
- Resampling; using a like-sounding portion of vocals and music to override the offending word
- Resinging; removing the word or part of the word and keep the instrumental part of the song
- Backmasking; simply taking the offending word and reversing the audio. Sometimes the whole audio is reversed, most times only the vocal track is reversed.
- Skipping; Just deleting the word from the song without a time delay

The censorship of some of the less common swear words or obvious innuendo may differ between channels. The word *ho* in Gwen Stefani's "What You Waiting For" was censored by some channels (for example MTV) while not by others (such as BBC Radio 1). Also, Stefani's song *Hollaback Girl*, where the word *shit* is repeated over 30 times, got heavily censored on English-speaking countries, and surprisingly, also on the Brazilian radios (as an ironic way to criticise the censorship on English-speaking world. On most radio stations it was ok to remove the "it" part of the word and leave the "sh" part in. Likewise some channels censored the line "keep her coming every night" in Maroon 5's "This Love" because of the inference of the word *cuming*, a term for sexual climax.

The [Anarcho-punk](#) band, Crass, hit controversy when a record pressing plant refused to press the song, "Asylum", accusing them of blasphemy. Instead, they had a blank space with silence, which the band humourously dubbed "The sound of Free Speech" in protest. Their protest song against the Falklands war, *Sheep Farming in The Falkland Islands*, faced calls from a Conservative MP to be prosecuted under the Obscene Publications act 1959. The Times rock Critic said that it was "The most revolting and unnecessary record ever made", the irony being that the MP and critic were cousins.

Some words are censored not through their sexual or offensive nature but for other reasons. The 2001 release *Teenage Dirtbag* by Wheatus had the word *gun* censored by some channels – it was felt that the line "He brings a gun to school" was inappropriate. Some channels also censored 2003's *Gay Bar* by Electric Six, removing the word *war* from the sentence "Let's start a war; start a nuclear war".

Rapper Kanye West's song *Gold Digger* repeatedly says *niggasin* the line "But she ain't messin with no broke niggas" and has been censored to say "But she ain't messin wit no broke broke" repeating the word before it.

Self-censorship

Some artists or record labels choose to censor themselves in order to avoid negative publicity. This is sometimes due to the timing of events outside of their control, such as how the September 11, 2001 attacks affected audiovisual entertainment. The release and subsequent advertising of Michael Jackson's greatest hits album was delayed until after his 2005 trial – it is not known if a guilty verdict would have further changed the timing of the release.

Censorship in classical music

For many years Wagner and even Beethoven were never played in Israel, though they were not formally banned, because of their association with the Nazi era (even though both died long before the Nazis came to power), and Beethoven at least could not conceivably be considered to have held fascist or anti-semitic leanings. The conductor Sir Simon Rattle provoked controversy by performing Beethoven's Ninth Symphony in Israel. Jewish conductor Daniel Barenboim has also done a great deal to make German classical music acceptable in Israel, but caused controversy on July 7th 2001 by conducting Wagner in Jerusalem. Unlike Beethoven, Wagner was an anti-semite. After protests by holocaust survivors and pressure from the Israeli government the original programme was changed in an act of self-censorship. Barenboim agreed not to play Wagner's *Die Walküre*, replacing it with pieces by Robert Schumann and Igor Stravinsky. At the end of the concert Barenboim announced his intention to play Wagner's opera *Tristan und Isolde* as an encore, and that those who did not want to hear it should leave first. This statement was greeted with loud applause by the majority, and the disapproval of a minority. Barenboim was denounced as a fascist in the press, though some would argue that fascism was actually to be found in the act of censorship. Barenboim wanted to play the music because of the great quality of the music in itself.

Criticism

The total censorship of a song is often reported in the mass media and often has the effect of drawing more attention to the song than it would have received had it not been banned. Equally, the censorship of a word can highlight it to such a degree that it makes it more obvious what the singer has said.

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Categories: [Music history](#).

Central American music

Central America is dominated by the popular Latin musical trends, including salsa, [cumbia](#), mariachi, [reggae](#), calypso and nueva canción. The countries of Central America have produced their own distinct forms of these genres, including Salvadoran calypso and Panamanian salsa. The most well-known form of Central American popular music is punta, a style innovated by the syncretic Garifunas who live across the region, especially in Honduras and Belize. The marimba, a type of [xylophone](#), is perhaps the most important folk instrument of Central America, and it is widespread throughout the region.

Belize

Aside from having the most active Garifuna music scene, especially the field of punta, Belize is also known for brukdown, a popular genre that developed in the mining camps in the interior of the country.

Costa Rica

The Punto Guanacaste is the official national dance of Costa Rica, a country perhaps best known for its own distinct variety of popular calypso music.

El Salvador

El Salvador has participated in many Latin musical trends, such as [cumbia](#), a genre more closely associated with Colombia but which has a unique sound in El Salvador. The xuc was decreed the national dance in the 1950s, though it was not found throughout the country at the time.

Guatemala

Guatemala, like its neighbors, is well-known for the national instrument, the marimba. Guatemalan traditions are much more closely based on the instrument, and on ancient Mayan music, than other Central American countries.

Honduras

Honduras is known for Garifuna music as well as the well-preserved traditions of the Lenca people.

Nicaragua

Nicaraguan music is traditionally marimba-based, and includes the well-known dance music of the Palo de Mayo festival, which is held every May.

Panama

The meyorana, an instrument similar to a [guitar](#), is a popular instrument unique to Panama. The country is also known for the tamborito folk dance and the many international stars of Panamanian salsa and Panamanian cumbia.

Chamber music

Chamber music is a form of [classical music](#), written for a small group of instruments which traditionally could be accommodated in a palace chamber. Most broadly, it includes any "art music" that is performed by a small number of performers with one performer to a part. The word "chamber" signifies that the music can be performed in a small room, often with an intimate atmosphere. However, it usually does not include, by definition, solo instrument performances.

hi instruments, but there is no theoretical upper limit to the number of instruments. In practice, chamber works for more than five instruments are unusual, and works scored for more than eight are rare. A piece composed for ten or more players, is generally considered a work for small (chamber) orchestra.

Chamber works exist for many different combinations of instruments, with the [string quartet](#) often thought of as the most important. Popular combinations other than the string quartet include the [string trio](#), the [piano trio](#), the [piano quintet](#) and the [string quintet](#). In the Baroque period, many works were written for two violins and keyboard (usually with incidental cello accompaniment). [Woodwind instruments](#) and [brass instruments](#) are used less often. Several composers have written works for mixed groups of wind and strings, and some have written for wind instruments alone, but with the exception of the [horn](#), brass instruments are very rarely used. This is probably in part due to the fact that at the time chamber music was first being written, brass instruments did not have valves, and so could only produce a limited number of notes. Note that there are important exceptions to the above with at least one splendid work composed for nine mixed instruments (Louis Spohr, Nonette, Op. 31) and another which includes a trumpet (Camille Saint-Saëns, Septet in E flat, Op. 65).

While chamber music is frequently performed in public, the performance venues tend to be halls of smaller size than those used for orchestral concerts. The more intimate acoustics of a smaller space, imitating the drawing rooms in which such music was originally played, are more suitable for a small group of instruments.

History

While the term is most often applied to instrumental performances, the [madrigals](#) of the [Renaissance](#) period in the 16th century may be considered chamber music.

The most prominent [Baroque](#) form of this type is the trio sonata. In the [Classical](#) period, new forms were developed, most importantly the [string quartet](#). These pieces were often written for amateurs, and not intended to be played in public. Many of the string quartets of Joseph Haydn and Wolfgang Amadeus Mozart, for example, were written to be played for fun and in private, by a string quartet of which they were both members.

One of the composers responsible for bringing chamber music to the concert hall is Ludwig van Beethoven. He wrote chamber music for amateurs, such as the Septet of 1800, but his last string quartets are very complex works which amateurs would have struggled to play. They are also seen as pushing the boundaries of acceptable [harmony](#) of that time, and are regarded as some of his most profound works. Following Beethoven in the [romantic](#) period, many other composers wrote pieces for professional chamber groups.

Resources

Cobbett's Cyclopedic Survey of Chamber Music, edited by Walter Willson Cobbett in 1923, and updated and reprinted in 1963, is a comprehensive guide to chamber music compositions and composers up to that time.

Sir Donald Francis Tovey, British pianist and musicologist, wrote many insightful essays on the subject of chamber music, some of them available in the volume of his *Essays in Musical Analysis* that he devotes to it.

Performance

Many classical musicians enjoy playing chamber music. In most cases, chamber music is performed without a conductor, so each performer has greater artistic freedom. For organizing a performance, the expense is lower and the logistics simpler than that for even a modest orchestra. While the repertoire is not suitable for beginners, there are pieces within the technical and artistic capabilities of most serious amateurs.

Ensembles

This is a partial list of the types of [ensembles](#) found in chamber music.

Number of Musicians	Name	Common Ensembles	Instrumentation	Comments
2	Duo	Piano Duo	2 pno	Found especially as instrumental sonatas ; i.e., violin , cello , viola , horn, bassoon , clarinet , flute sonatas).
		Instrumental Duo	any instrument and pno	
3	Trio	Duet	Piano Duet 1 pno, 4 hands Vocal Duet voice, pno	Commonly used in the art song , or Lieder . Largely a 20th century invention, but growing in popularity; famous compositions by Milhaud and Khachaturian.
		String Trio	Instrumental Duet 2 of any instrument vln, vla, vc	
		Piano Trio Clarinet-violin-piano trio	vln, vc, pno cl, vln, pno	
4	Quartet	String Quartet	2 vln, vla, vc	Rare; famous example: Messiaen's Quatuor pour la fin du temps ; less famous: Hindemith (1938), Walter Rahl (Op. 1; 1896).
		Piano Quartet	vln, vla, vc, pno vln, cl, vc, pno	
5	Quintet	Piano Quintet	2 vln, vla, vc, pno vln, vla, vc, cb, pno	An uncommon instrumentation used by Franz Schubert in his Trout Quintet .
		Woodwind Quintet	fl, cl, ob, bsn, hrn	
6	Sextet	String Sextet	2 vln, vla, vc with additional vla or vc	Important among these are Brahms' Op. 18 and Op. 36 Sextets.
		Brass Quintet	2 tr, 1 trm, 1, tuba, 1 hrn	
		Piano Sextet	2 vln, vla, vc, cb, pno	
		Piano and	fl, ob, cl, bsn,	Such as the Poulenc Sextet.

	Wind Quintet	hrn, pno	
7	Septet	cl, 2 vln, vla, vc, pno	An example is Prokofiev's Overture on Hebrew Themes Op. 34.
		cl, hrn, bsn, vln, vla, vc, cb	Popularized by Beethoven's Septet Op. 20.
8	Octet	cl, hrn, bsn, 2 vln, vla, vc, cb	Popularized by Schubert's Octet D. 803, inspired by Beethoven's Septet.
	String Octet	4 vln, 2 vla, 2 vc	Popularized by Mendelssohn's String Octet Op. 20.
	Double Quartet	4 vln, 2 vla, 2 vc	Two string quartets arranged antiphonically.
	Wind Octet	2 ob, 2 cl, 2 hrn, 2 bsn	

9 [Nonet](#)

Index: vln - [violin](#); vla - [viola](#); vc - [cello](#); cb - double bass; pno - [piano](#); fl - [flute](#); ob - [oboe](#); cl - [clarinet](#); bsn - bassoon; hrn - [horn](#); tr - [trumpet](#); trm - [trombone](#)

The standard repertoire for chamber ensembles is rich, and the totality of chamber music in print in [sheet music](#) form is nearly boundless. See the articles on each instrument combination for examples of repertoire. **Bold text**

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- *The New Grove Dictionary of Music & Musicians* (ed. Stanley Sadie, 1980)

Categories: [Musical groups](#)

Change ringing

Change ringing (also called **tintinnaloga**) is the art of ringing a set of tuned [bells](#) in a series of mathematical patterns called "changes", without attempting to ring a conventional tune. It was systematized by Fabian Stedman and Richard Duckworth in the 17th century England; it remains most popular there today, as well as in countries around the world with British influence. On continental Europe, by contrast, a different form of campanology, carillon ringing (which does aim at recognizable melodies), is much more popular. Like carillons, change-ringing bells are often found in church towers; but the two methods are entirely different not only in their musical aims but also in their physical set-ups. A carillon consists of a large number of bells which are struck by hammers all tied in to a central framework so that one carillonneur can control them all; change ringing, by contrast, uses a smaller number of bells and typically requires a ringer for each bell.

Mechanics of change ringing on tower bells

A bell tower in which change ringing takes place can contain any number of bells, in theory, but typically contain up to sixteen bells. Six or eight bells are more common for the average church. The bell highest in pitch is known as the treble and the bell lowest in pitch is called the tenor. For convenience, the bells are numbered, with the treble being number 1 and the other bells numbered by their pitch — 2,3,4, etc. — sequentially down the scale. (This system often seems counterintuitive to musicians, who are used to a numbering which ascends along with pitch.) The bells are usually tuned to a [diatonic](#) major [scale](#), with the tenor bell being the tonic (or key) note of the scale.

The bellringers typically stand in a circle around the ringing room, each managing the rope for his or her bell above. Each bell is suspended from a *headstock*, allowing it to rotate through just over 360 degrees; the headstock is fitted with a wooden wheel around which the rope is wrapped.

During a session of ringing the bell sits poised upside-down while it awaits its turn to ring. By pulling the rope, the ringer upsets the balance and the bell swings down then back up again on the other side, describing slightly more than a 360-degree circle. During the swing, the clapper inside the bell will have struck the soundbow, making the bell resonate once. This action constitutes the *handstroke*, at the end of which the ringer's arms are above his head and a portion of the bell-rope is wrapped around almost the entirety of the wheel. After a pause, the ringer again pulls the rope and the bell revolves in the opposite direction, returning to its original position, again sounding once. This is the *backstroke*.

Although ringing certainly involves some physical exertion, the successful ringer is one with practised skill rather than mere brute force; after all, even small bells are typically much heavier than the people ringing them, and can only be rung at all because they are well-balanced in their frames. The heaviest bell hung for full-circle ringing is in Liverpool Cathedral and weighs over four imperial tons. Despite this colossal weight, it can be safely rung by one (experienced) ringer. While heavier bells exist (for example Big Ben), they are generally only chimed, either by swinging the bell slightly or using a mechanical hammer.

Handbells

Change ringing can also be carried out on handbells (small bells, generally weighing only a few hundred grams), with each ringer usually handling two or more bells. A few groups of tower bell-ringers use handbells to practise (in which case, just as in the tower, one ringer handles one bell).

Handbell ringing was particularly popular during the Second World War when church bells were not rung. Ringers unable to use the church bells were obliged to practice their art on handbells, often in their own homes. Although the ringers returned to the towers as soon as the war was over, for a number of years after the war handbell ringing was extremely popular, and most ringers who lived through the war were competent handbell ringers.

Mathematics of change ringing

The simplest way to use a set of bells is ringing *rounds*, which is sounding the bells repeatedly in sequence: 1, 2, 3, etc.. Musicians will recognise this as a portion of a descending scale. Ringers typically start with rounds and then begin to vary the bells' order, moving on to a series of distinct *rows*. Each row (or *change*) is a specific permutation of the bells (for example *123456* or *531246*) — that is to say, it includes each bell rung once and only once, the difference from row to row being the order in which the bells follow one another. There are two ways to achieve this: swapping one pair of bells at a time, with one ringer (the conductor) telling everyone else which pair to swap, or swapping multiple pairs of bells to a prescribed pattern, with the conductor just calling the method. The former is known as **call change** ringing and the latter as **method** ringing.

Call change ringing

Call change ringing is practised as a stepping stone to method ringing as many learners find it is easier to do. However, in the county of Devon, England there are many towers that practise this form of ringing exclusively. Hence call change ringing is also known as "Devon style". The bells are made to change order by the conductor calling a pair of bells to swap. Each call takes the form of two numbers corresponding to the bells which are to change. For example, if the bells start in the order *135246* and the conductor calls "5 to 2" (which is shorthand for "bell number 5 ring after bell number 2") the resulting order of the bells is *132546*. This, the accepted way of calling in Devon and many towers elsewhere, is known as *calling up* as the bell corresponding to the number called first *moves up* after the second bell. Call changes can also be called by *calling down*; in the example above the call would become "2 to 3" for the same result.

For a *peal* of call changes the bells are firstly rung up in peal (all the bells ringing together in rounds, known as the *rise*), a number of changes are rung (*at the top*) and then the bells are rung down in peal (again all the bells ringing together in rounds, known as the *lower*). All this takes anything from 10 to 30 minutes depending on the number of changes called and the number of bells being rung.

Method ringing

Method Ringing is what most people mean by "Change Ringing". The ultimate goal of method ringing is to ring the bells in every possible order without repeating; this is called an "extent" (in the past this was sometimes referred to as a "full peal"). If a tower has n bells, they will have $n!$ (read factorial) possible permutations, a number that becomes quite large as n grows. For example, while six bells have 720 permutations, 8 bells have 40,320; furthermore, $10! = 3,628,800$, and $12! = 479,001,600$.

Estimating two seconds for each change (a reasonable pace), we find that while an extent on 6 bells can be accomplished in half an hour, a full peal on 8 bells should take nearly twenty-two and a half hours (when in 1963 ringers in Loughborough accomplished this rarest of feats, it actually took them just under 18 hours), while an extent on 12 bells would take over thirty years!

Ringling an extent is an advanced form of method ringing and less experienced ringers will generally ring shorter touches or plain-courses. These do not ring every possible permutation but they still do not repeat any.

Various algorithms or *methods* have been developed for ringers to learn conceptually. They will dictate the bells' "movements" and, if followed correctly, will prevent them from repeating any rows. These methods follow basic patterns, but a *caller* or *conductor* will occasionally call out to tell the ringers to make a slight variation to the pattern.

Learning to ring

Change Ringing is a relatively complex task and it can take many years for someone to become proficient, although this varies from person to person. Learners are almost always trained by a more experienced ringer. Ringing is also very "open-ended" and there are always more stages and skills to master.

Striking and striking competitions

Although neither call change nor method ringing produces conventional tunes, it is still the aim of the ringers to produce a pleasant sound. The most pleasant sounds are achieved when the gaps between the bells are the same and the bells do not *clash* by sounding at the same instant. This achievement is known as *good striking*.

Striking competitions are held where various bands of ringers attempt to ring with their best striking. They are judged on their number of **faults** (striking errors); the band with the least number of faults wins.

Many regional ringing associations have annual striking competitions for bands from their region. There are also several nation-wide striking competitions, including the prestigious National Twelve-Bell competition. These competitions may have separate awards for bands ringing on 6, 8, 10 or 12 bells, or for call change and method ringing. The competition organisers may designate a *set piece* (a particular method or sequence of call changes) which all bands must ring, or else allow each band to ring their best piece.

In a Devon call change competition, all the teams that enter the competition ring the same set of call changes, usually the so called "sixty on thirds", complete with a rise and lower in not less than 15 minutes on six bells. The most prestigious of all the competitions in Devon are the two Devon Association of Ringers finals, The Devon Major Final for towers with six or fewer bells, and The Devon 8-Bell Final for towers with eight or more bells (there are no seven-bell towers). These have been held around Easter every year since the 1920s, and the most successful teams in the finals of recent years have been Eggbuckland, a tower in the city of Plymouth, in the Major Final and Kingsteignton in the 8-Bell Final. Due to the number of competitions, ringing by bands from Devon's more successful towers is reckoned to have some of the best striking in the country.

In 2000 an annual National Call Change competition was initiated with the hope of gaining more interest in call change ringing in the rest of the UK. However, attendance from teams outside Devon has been limited, largely due to the competition being held mainly in eastern Devon. In 2004 the competition was won by Eggbuckland's first team, and a team from Hampshire beat a Devon team. This was the first time a Devon team had been beaten by a team from outside the county in this competition.

History and modern culture of change ringing

Change ringing began in England in the early part of the 17th century. The techniques used today are extremely similar to those developed at that time, with the only major innovations being the use of ball bearings to improve the ease of movement of the bells, and the introduction of Simpson tuning in the early 20th century to improve the intonation of the bells.

The first recorded true *peal* was believed to have been rung on May 2, 1715 at St Peter Mancroft, Norwich, England, in the method today known as Plain Bob Triples, though there is also some evidence for an earlier peal having been rung on January 7, 1690 at St Sepulchre-without-Newgate in the City of London by the Ancient Society of College Youths. Today change-ringing can frequently be heard from towers all over England, often before or after a church service or wedding. While on these everyday occasions the ringers must usually content themselves with shorter "touches," each lasting a few minutes, for special occasions a quarter-peal is often rung; a quarter-peal of triples will last something on the order of 45 minutes. Periodically, for a special occasion (or sometimes just for fun) a group of ringers might attempt a peal (the most concise of which will last approximately three hours); if they succeed they occasionally mark the accomplishment with a *peal board* on the wall of the ringing chamber. Over 4000 full peals are rung each year.

The longest (in terms of changes) peal ever rung was on handbells in Coventry on 2 October 2004. It consisted of 50,400 changes (10 times the changes in a standard peal) of 70 different "Treble Dodging Minor" methods, and took over 17 hours to ring. This was generally regarded as a most impressive achievement (even amongst those who questioned the performers' sanity), bearing in mind that no external aids can be used when ringing a peal. In particular, the conductor had to memorise and then recall the entire composition, in addition to ringing two of the bells.

Bell ringers may enjoy an outing, or *tower grab*, to ring the bells of various churches. The churches and variety of numbers of bells, their tone, their ease of ringing, as well as the sometimes unusual means of accessing the ringing chamber, all add to the attraction. the book (and now internet database): Dove's Bellringer's Guide to the Church Bells of Britain is the traditional means of identifying churches which have rings of bells.

The **Central Council of Church Bell Ringers** is the representative body for all those who ring bells in the traditional English style around the world, and was founded in 1891. Today the Council represents 66 affiliated societies, which cover all parts of the British Isles as well as centres of ringing in Australia, New Zealand, Canada, USA, South Africa, Zimbabwe, and Verona in Italy.

The ringing community has its own weekly newspaper, the *Ringling World*, which is also the official journal of the Central Council of Church Bell Ringers. Published weekly since 1911 it includes articles and news relating to bellringing and the bellringing community, as well as publishing records of achievements such as peals and quarter-peals. These may only be included if they meet the Central Council's definitions and rules, which therefore have widespread acceptance.

In the world of literature, Dorothy L. Sayers's mystery novel *The Nine Tailors* is famous for the central part played by change ringing. Much of the action centers on a bell tower and the peals rung in it, and to draw the reader in Sayers takes care to explain change ringing and analyze its improbable popularity; quotations from the book are popular with ringers. Moreover, the entire book is infused with an air of change

ringing to the extent that her chapter titles all employ campanalogical terminology; and indeed, one of the book's conceits is that it is a sort of multi-part peal.

Categories: [Music genres](#) | [Bells](#) | [Musical instruments](#)

Chanson

Chanson is a French word for [song](#). In English language contexts, the word is often applied to any song with French words, but it can also be applied more specifically — to refer to classic, [lyric](#)-driven French songs, to refer to European songs in the [cabaret style](#), or to refer to a diverse range of songs interpreted in this style. A [singer](#) specialising in chansons is known as a chansonnier.

In a more specialised usage, the word 'chanson' refers to a polyphonic French song of the late Middle Ages and [Renaissance](#). Early chansons tended to be in one of the *formes fixes*, [ballade](#), rondeau or [virelai](#), though some composers later set popular poetry in a variety of forms.

The earliest chansons were for two, three or four voices, with first three becoming the norm, expanding to four voices by the 16th century. Sometimes, the singers were accompanied by [instruments](#).

Early chansons

The first important composer of chansons was Guillaume de Machaut, who composed three-voice works in the formes fixes during the 14th century. Guillaume Dufay and Gilles Binchois, who wrote so-called Burgundian chansons (because they were from the area known as Burgundy, were the most important chanson composers of the next generation (c. 1420-1470). Their chansons somewhat simple in style, are also generally in three voices with a structural tenor. Later 15th- and early 16th-century figures in the genre included Johannes Ockeghem and Josquin Desprez, whose works cease to be constrained by formes fixes and begin to feature a similar pervading imitation to that found in contemporary motets and liturgical music. At mid-century, Claudin de Sermisy and Clément Janequin were composers of so-called Parisian chansons, which also abandoned the formes fixes and were in a simpler, more homophonic style, sometimes featuring music that was meant to be evocative of certain imagery. Many of these Parisian works were published by Pierre Attaignant. Composers of their generation, as well as later composers, such as Orlando de Lassus, were influenced by the Italian [madrigal](#). Many early instrumental works were ornamented variations (diminutions) on chansons, with this genre becoming the [canzone](#), a progenitor of the [sonata](#).

The first book of sheet music printed from movable type was *Harmonice Musices Odhecaton*, a collection of chansons.

Later chansons

French solo song developed in the late 16th century, probably from the aforementioned Parisian works. During the 17th century, the air de cour, chanson pour boire, and other like genres, generally accompanied by lute or keyboard, flourished, with contributions by such composers as Antoine Boesset, Denis Gaultier, Michel Lambert, and Michel-Richard de Lalande.

During the 18th century, vocal music in France was dominated by [Opera](#), but solo song underwent a Renaissance in the 19th, first with salon [melodies](#), but by mid-century with highly sophisticated works influenced by the German [Lieder](#) which had been introduced into the country. Louis Niedermayer, under the particular spell of Schubert was a pivotal figure in this movement, followed by Eduard Lalo, Felicien David, and many others. Later 19th-century composers of French song, called either melodie or chanson, included Ernest Chausson, Emmanuel Chabrier, Gabriel Fauré, and Claude Debussy, while many 20th-century French composers have continued this strong tradition.

See also the early medieval heroic lays called *Chansons de gestes*, which were declaimed (from memory) rather than actually being sung.

Chant

Chant is the [rhythmic](#) speaking or [singing](#) of words or sounds, either on a single [pitch](#) or with a simple [melody](#) involving a limited set of [notes](#) and often including a great deal of repetition or stasis. Chant may be considered speech, music, or a heightened or stylised form of speech which some people may consider more effective in conveying emotion or expressing, or, getting in touch with, one's spiritual side. In the later Middle Ages, some chants were sung, evolving into our more modern hymns. Instruments were not allowed in the Christian church until much later in the Middle Ages because they were considered tools of the devil, compelling people to dance and sing.

Varieties of chant

Chants are used in a variety of settings from ritual to recreation. Supporters or players in sports contests may use them (see [football chant](#)). Warriors in ancient times would chant battle cries . Chants form part of many religious rituals. Some examples include chant in African and Native American tribal cultures, [Gregorian chant](#), Vedic chant, Jewish Liturgical Music (chazzanut), [Qur'an reading](#), various [Buddhist chants](#), various mantras, and the chanting of [psalms](#) and prayers especially in Roman Catholic, Eastern Orthodox, and Anglican churches (see [Anglican Chant](#)). They all also used on protests, and are widely adapted with only a few words changed between topic.

Tibetan Buddhist chant involves throat singing, where multiple pitches are produced by each performer. The concept of chanting mantras is of particular significance in many Hindu traditions and other closely related Dharmic Religions, for example the Hare Krishna movement is based almost exclusively around the chanting of Sanskrit Names of God.

Japanese *Shigin* (i), or 'chanted poetry', mirrors Zen principles, and is sung from the gut - the locus of power in Zen Buddhism.

See Also

- [Hymns](#)

Character piece

Character piece is a literal translation of the German *Charakterstück*, a term, not very precisely defined, used for a broad range of 19th century [piano](#) music based on a single idea or [program](#). The term is less frequently applied to music for another instrument (never voice) with piano accompaniment, but very seldom for larger ensembles.

Character pieces are a staple of [Romantic music](#), and are essential to that movements interest the evocation of particular moods or moments. What distinguishes character pieces is the specificity of the idea they invoke. Many character pieces are composed in ternary form, but that form is not universal in the genre. A common feature is a titles expressive of the character intended, such as Stephen Heller's *Voyage autour de ma chambre* ("Voyage around my room"), an early example of the genre. Other character pieces have titles suggesting brevity and singularity of concept, such as Beethoven's Bagatelles or Debussy's Préludes, or casual construction: the title Impromptu is common. Many 19th century nocturnes and [intermezzi](#) are character pieces as well, including those of Chopin and Brahms, respectively.

Large sets of many individual character pieces, intended to be played as a single piece of music, were not uncommon; Schumann's many works of this form (including Kreisleriana and Carnaval) are the best known examples. In the late 19th and twentieth centuries, as piano music became ambitious and larger in scale, the scope of what a character piece could reference grew as well. The New Grove cites Smetana's "Festival of the Gypsy Peasants" and Sibelius's "The Oarsman" as examples of this later trend.

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Categories: [Music genres](#) | [Romantic music](#)

Charity record

A **charity record** (also known as a **charity single**) is a release of a song for a specific charitable cause. Band Aid's *Do They Know It's Christmas?* began the revolution of the charity record, which would be popularised throughout the 1980s. In the United States, charity records reached their peak with *We are the World* in 1985, but then essentially died out afterwards. In the United Kingdom, however, charity singles (especially *Comic Relief*), have become yearly #1 hits.

Notable charity singles

1980s

Release Date	Title	Artists	Charity/Cause	Highest Chart Position
December 1984	"Do They Know It's Christmas?"	Band Aid	famine in Ethiopia	1 (UK), 1 (Australia)
December 1984	"Last Christmas"/"Everything She Wants"	Wham!	Ethiopian famine appeal (not originally a charity record, but George Michael acceded to give royalties to Band Aid)	2 (UK)
April 1985	"We Are the World"	USA for Africa	famine in Ethiopia	1 (US), 1 (UK), 1 (Australia)
June 1985	"You'll Never Walk Alone"	The Crowd	Bradford City disaster	1 (UK)
November 1985	"That's What Friends Are For"	Dionne Warwick, Stevie Wonder, Gladys Knight and Elton John	American Foundation for AIDS Research (AmFAR)	1 (US), 16 (UK), 1 (Australia)
April 1986	"Living Doll"	Cliff Richard and the cast of <i>The Young Ones</i>	Comic Relief	1 (UK), 1 (Australia)
May 1986				

"Everybody Wants to Run the World"
Tears For Fears
Sport Aid
5 (UK)
March 1987
"Let it Be"
Ferry Aid
Herald of Free Enterprise disaster at Zeebrugge
1 (UK)
December 1987
"Rockin' Around The Christmas Tree"
Mel & Kim (Mel Smith and Kim Wilde)
Comic Relief
3 (UK)
May 1988
"With a Little Help from My Friends"
Wet Wet Wet
ChildLine
1 (UK)
August 1988
"Running All Over The World"
Status Quo
Sport Aid
17 (UK)
April 1989
"Ferry 'Cross the Mersey"
The Christians, Holly Johnson, Paul McCartney, Gerry Marsden, Stock Aitken
Waterman
Hillsborough disaster
1 (UK)
February 1989
"Help!"
Bananarama & La Na Nee Nee Noo Noo (French and Saunders with Kathy
Burke)
Comic Relief
4 (UK)
December 1989
"Do They Know It's Christmas?"
Band Aid II
famine in Ethiopia
1 (UK)

1990s

Release Date
Title
Artists
Charity/Cause
Highest Chart Position
April 1990
"Use it Up and Wear it Out"
Pat and Mick
Help a London Child
22 (UK)
June 1990
"You've Got a Friend"

Big Fun, Sonia, featuring Gary Barnacle on saxophone
ChildLine
14 (UK)
March 1991
"The Stonk"
Hale and Pace (backing band includes David Gilmour)
Comic Relief
1 (UK)
April 1992
"(I Want To Be) Elected"
Smear Campaign (Bruce Dickinson, Rowan Atkinson, Angus Deayton)
Comic Relief
9 (UK)
September 1992
"Suicide is Painless"
Manic Street Preachers
The Spastics Society (now SCOPE)
7 (UK)
February 1993
"Stick It Out"
Right Said Fred and friends
Comic Relief
4 (UK)
May 1994
"Absolutely Fabulous"
Pet Shop Boys with Jennifer Saunders and Joanna Lumley (of the television
series Absolutely Fabulous)
Comic Relief
6 (UK), 2 (Australia)
March 1995
"Love Can Build A Bridge"
Cher, Chrissie Hynde, Neneh Cherry and Eric Clapton
Comic Relief
1 (UK)
March 1997
"Mama"/"Who Do You Think You Are"
The Spice Girls
Comic Relief
1 (UK), 13 (Australia)
September 1997
"Candle in the Wind 1997"/"Something About The Way You Look Tonight"
Elton John
Diana, Princess of Wales Memorial Fund
1 (US), 1 (UK), 1 (Australia)
November 1997
"Perfect Day"
Various Artists, see specific article for full list
Children in Need
1 (UK)
March 1999
"When The Going Gets Tough"
Boyzone
Comic Relief
1 (UK)

2000s

Release Date
Title
Artists
Charity/Cause
Highest Chart Position
March 2001
"Uptown Girl"
Westlife
Comic Relief
1 (UK), 6 (Australia)
October 2001
"What's Going On"
All Star Tribute
Artists Against AIDS Worldwide and 9/11 victims
27 (US), 6 (UK), 38 (Australia)
March 2003
"Spirit In The Sky"
Gareth Gates and the Kumars
Comic Relief
1 (UK)
November 2003
"I'm Your Man"
Shane Richie
Children in Need
2 (UK)
July 2004
"Some Girls"
Rachel Stevens
Sport Relief
2 (UK)
November 2004
"I'll Stand By You"
Girls Aloud
Children in Need
1 (UK)
November 2004
"Do They Know It's Christmas?"
Band Aid 20
famine in Ethiopia
1 (UK), 9 (Australia)
December 2004
"Twelve Days of Christmas"
Dreamtime Christmas All-Stars
Starlight Foundation and Youth Off the Streets
26 (Australia)
December 2004
"Father And Son"
Ronan Keating featuring Yusuf Islam
Band Aid Foundation
2 (UK)
December 2004
"Come On Aussie, Come On"
Shannon Noll
Australian Red Cross' Good Start Breakfast Club
2 (Australia)
February 2005

"Grief Never Grows Old"
One World Project
2004 Asian Tsunami relief
4 (UK)
February 2005
"Evie Parts 1, 2 and 3"
The Wrights
Stevie Wright, The Salvation Army and 2004 Asian Tsunami relief
2 (Australia)
March 2005
"All About You"/"You've Got A Friend"
McFly
Comic Relief
1 (UK)
March 2005
"Is This the Way to Amarillo?"
Tony Christie featuring Peter Kay
Comic Relief
1 (UK)
November 2005
"A Night To Remember"
Liberty X
Children in Need
6 (UK)

Cheironomy

Cheironomy is the use of hand signals to direct vocal music performance.

[Early music](#) (vocal church music), as far back as the 5th century, required some central direction from a leader in the coordination of [singers](#) in their delivery of [melodic](#) lines of mostly free [rhythm](#). Traced back to early Egyptian performances through hieroglyphic documentation (etchings in stone depicting a leader employing hand signals to indicate [pitch](#) and rhythm details for [wind instrument](#) players), this form of conducting seems to predate Guido of Arezzo's designation of joints of the fingers for indicating pitches, and seems to have offered more than limited pitch instruction. These early leaders, or cheironomers, though possessing none of the modern conducting skills developed in the 17th century, using a form of [choreographed](#) hand signals, adeptly controlled the movement of the melodic lines, producing incredibly well-synchronized performances.

Cheironomy, though not a commonly used term in today's reference to conducting, serves, as it did in early [music](#), as the model for the motions necessary to direct some modern music which require individualized direction to specific players, within less [metrically](#) structured [musical compositions](#). It is still in use the liturgy of some Middle Eastern sects and in synagogues to direct the singing of liturgical [songs](#) (Hebrews probably learned cheironomy with Egyptians), and, more rarely, in some ancient Western religions.

Jewish religious cheironomy can also be found as mnemonic signs on scrolls in Hebrew, hanging above the text to be sung, in order to guide the cantor in his rendition of religious songs.

Categories: [Music history](#) | [Singing](#)

Chicago blues

The **Chicago blues** is a form of [blues](#) music that developed in Chicago, Illinois by adding electricity, [drums](#), [piano](#), [bass guitar](#) and sometimes [saxophone](#) to the basic [string/harmonica Delta blues](#). The music developed mainly as a result of the "Great Migration" of poor black workers from the South into the industrial cities of the North, and Chicago in particular, in the first half of the twentieth century.

Chicago blues musicians include:

Big Maceo Merriweather
Big Walter Horton
Billy Boy Arnold
Billy Branch
Blues Brothers
Paul Butterfield
Buddy Guy
Champion Jack Dupree
Earl Hooker
Elmore James
Hound Dog Taylor
Howlin' Wolf
J.B. Hutto
J.B. Lenoir
Jimmy Cotton
Jimmy Dawkins
Jimmy Rogers
John Brim
John Primer
Johnny Shines
Junior Wells
Kansas Joe McCoy
Koko Taylor
Kokomo Arnold
Charlie Musselwhite
Little Walter
Lonnie Brooks
Luther Allison
Magic Sam
Magic Slim
Mighty Joe Young
Muddy Waters
Otis Rush
Otis Spann
Papa Charlie McCoy
Paul Butterfield
Robert Lockwood Jr.
Robert Nighthawk
The Ryan Coe Trio
Snooky Pryor
Son Seals
Sonny Boy Williamson
Willie Dixon

Chicago house

Chicago house is the earliest style of [house music](#). House music originated in a Chicago, Illinois nightclub called the Warehouse, which many hold to be the origin of the term "house music". DJ Frankie Knuckles originally popularized [house music](#) while working at the Warehouse.

House music grew out of the post-[disco](#) dance club culture of the early 1980s. After disco became popular, certain urban [DJs](#), particularly those in gay communities, altered the music to make it less [pop](#)-oriented. The beat became more mechanical and the bass grooves became deeper, while elements of electronic [synth pop](#), Latin [soul](#), [dub](#), [rap](#), and [jazz](#) were grafted over the music's insistent, unvarying 4/4 beat. Frequently, the music was purely instrumental and when there were vocalists, they were faceless female divas that often sang wordless melodies.

[House](#)

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Chicago soul

Chicago soul is a form of [soul music](#) that arose during the 1960s in Chicago. Along with Motown in Detroit and hard-edged, gritty performers in Memphis (see [Memphis soul](#)), Chicago soul helped spur the album-oriented soul revolution of the early 1970s.

The best known Chicago soul singer was Curtis Mayfield; Jackie Wilson, The Esquires, Major Lance, Tyrone Davis, The Chi-Lites, Barbara Acklin, and Gene Chandler, along with producers Carl Davis and Johnny Pate, are also associated with this sound.

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Categories: [Soul music](#)

Chicano rap

Chicano rap is a subgenre of [rap music](#) that embodies aspects of West Coast and Southwest Chicano culture and is typically performed by American rappers of Mexican descent.

The first widely recognized Chicano rap artist was Kid Frost, whose 1990 debut album "Hispanic Causing Panic" driven by the hit single "La Raza" brought new attention to Chicano artists in Hip Hop.

Cuban-American artist Mellow Man Ace was the first Latino artist to have a major bilingual single attached to his 1989 debut. Although Mellow Man often used Chicano slang as a result of his East Los Angeles upbringing, Kid Frost receives the credit as the first major Chicano rapper given Mellow Man was not of Mexican descent. Mellow Man, referred to as the "Godfather of Latin Rap", brought mainstream attention to Spanglish rhyming with his platinum single "Mentiroso". Cypress Hill, of which Mellow Man Ace was a member before going solo, is sometimes considered Chicano rap due to their use of Spanish and popular Chicano slang, as well as the lead rapper's background of being part Mexican. They were the first Latino rap group to reach platinum status, with Big Pun credited as the first Latino solo artist to reach platinum sales for an LP.

During the 90's, some Chicano rappers such as Kemo the Blaxican and Sinful of the Mexicanz began using influences from Mexican music in their beats and delivery, although this subgenre of music is sometimes referred to today as "Urban Regional" and not always representative of Chicano Rap. One of the most widely recognized Chicano rappers today is Lil Rob of San Diego, whose single "Summer Nights" was considered a major crossover and received heavy rotation on radio station and video programs not directly related to Chicano rap music.

Many Chicano rappers have also been heavily influenced by Mexican history, including many themes relevant to Mexican/Chicano (Xicano) people. Chicano Rap is enjoyed by listeners in the U.S. and has a strong following in Japan, although its main audience consists of Latinos living on the West Coast, the Southwest and the Midwest. Its ability to reach large audiences without mainstream airplay or media promotion is due largely in part to nationwide lowrider car tours and their accompanying concerts headlined by Chicano rappers. This environment allows Chicano Rap artists to earn significant incomes through independent label releases while promoting directly to a target audience.

List of Chicano rappers and Chicano hip hop artists

2Mex
254
A.K.A Coyote
Akwid from South Central LA
A.L.T.
The Answer
Aztlán Nation
Aztlán Underground
Baby Bash
Big Lokote
Brownside
BSA
Candyman
Chingo Bling
Conejo
Delinquent Habits
DJ Ace
Dyablo
Funky Aztecs
Frank V
Junebug
Jonny Z
Kid Frost
Kinto Sol
Knight Owl
Knife
Klownacide Records
La Paz
Lawless
Lighter Shade of Brown
Lil Bandit
Lil Cuete
Lil Gangster
Lil Menace
Lil Rob
Lil Tweety
Lil Yogi
Lost Prophets
L.S.D.
Malow Mac
Merciless
Mr. Capone-E
Mr. Criminal (Hi-Power)
Mr. Lil' One
Mr. Malo
Mr. Sancho

Mister D
Mr. Silent
Ms. Pinks
Ms. Sancha
O.G. Playboy
Oso
Payaso
Proper Dos
Psycho Realm
Rolo
Royal T (LPG)
Scrappy Loco
Silencer
Snapper
South Park Mexican
Soldier Ink-Stomper and Grumpy
Spyder
Tommy Gun
Trigger
Trilogy
Wicked Minds
X Ray
Young Serch
Youngster

See also

- [Latin rap](#)

[DJing \(Turntablism\)](#) - [History \(Roots\)](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

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Chicano rock

Chicano Rock Music is [rock music](#) performed by Mexican American groups or music with themes derived from Chicano culture. *Chicano Rock*, to a great extent, does not refer to any single style or approach. Some of these groups did not sing in Spanish at all, or use many specifically Latin instruments or sounds, at least on what little we have heard. The main unifying factor, whether or not any explicitly [Latin American music](#) is heard, is a strong [R&B](#) influence, and a rather independent and rebellious approach to making music that comes from outside the music industry.

Overview

There are two undercurrents in Chicano rock. One is a devotion to the original [rhythm and blues](#) and [country](#) roots of Rock and roll. Ritchie Valens, Sunny and the Sunglows, The Sir Douglas Quintet, Thee Midnites, Los Lobos, War, Tierra, and El Chicano all have made music that is heavily based on 1950's R&B, even when general trends moved away from the original sound of rock as time went by.

Another characteristic is the openness to Latin American sounds and influences. Trini Lopez, Santana, Malo, and other Chicano 'Latin Rock' groups follow this approach with their fusions of R&B, Jazz, and Caribbean sounds; but all of the groups and performers have some of these influences. Los Lobos in particular alternates between R&B roots rock and the Latin rock style.

Even such songs like Sam the Sham and the Pharaohs "Wooly Bully" and ? & the Mysterians' "96 Tears", while not by definition "Latin Music", may have a Tejano influence in their whirling keyboard runs and beats.

Ozomatli had led the new wave of Latin Rock groups that fuse multiple musical genres.

History

In places such as Los Angeles, the San Francisco Bay area, and Dallas and Houston, Texas, the African-American audience was very important to aspiring Latino musicians, and this kept their music wedded to authentic R&B. Undoubtedly, many listeners in the 1960s heard Sunny and the Sunlows "Talk to Me", or Thee Midnights' and more famously, Cannibal and the Headhunters' "Land of a Thousand Dances" and assumed that the groups were black. The roots of Chicano rock are found in the music of Don Tosti and Lalo Guerrero ("The Father of Chicano Music") Tosti's "Pachuco Boogie," recorded in 1949 was the first Chicano million-selling record, a swing tune featuring a Spanish rap, using hipster slang called "Calo." Guerrero also adapted swing and "jump" styles to Spanish language recordings -- all this as rhythm and blues was beginning to emerge as a forerunner to rock 'n' roll. In the 60s there was an explosion of Chicano rock bands in East Los Angeles. One of the first to have a local hit, and even appear on Dick Clark, was The Premiers, with a cover of a Don and Dewey song called "Farmer John." It featured the beat from the popular hit, "Louie, Louie," which was in turn based on a Latino song, "Loco Cha Cha."

In the early to mid 1960s, the American audience was probably more open to Latin sounds than even today; because of the popularity of bossa nova, bugalú, [mambo](#), and other forms. Also musicians who didn't conform to the rather limited range of early rock could find success as folk performers.

Trini Lopez, whose music was a mixture of [folk](#), lounge pop, and R&B, was able to prosper before the Beatles came to America and Bob Dylan went electric. "Corazón de Melón" takes a Mexican folk tune, and like "Heart of my Heart", makes it into a relaxed, shuffling lounge tune. Trini mainly worked and recorded in a live setting (with a lot of audience participation), and soon the Beatles and The Beach Boys made studio recording effects dominant in rock, unfortunately making Trini's loose, breezy live-in-club style seem old fashioned all too soon.

The British Invasion challenged all American musicians, not just Chicanos. The Sir Douglas Quintet is said to have made the most 'English' sounding American music of the Beatlemania period (actually since the English were playing music that was more rooted in R&B than many white Americans of that time, the Quintet were actually sounding 'English' by keeping to an all-American R&B/Country sound). Indeed, producer Huey P. Meaux put the *Sir* in the group's name to emphasize the connection, but that was more a marketing change than a musical one.

While none of these groups challenged the Beatles and the Rolling Stones for more than a brief time, Sam the Sham and the Pharaohs, ? and the Mysterians, and Thee Midnights made music that was more like that of the British groups than many other American bands, like The Lovin' Spoonful or The Beach Boys. Part of this was their love of pure R&B, and perhaps, in spite of being just as American as anyone else, these bands were treated as "outsiders" to some degree and their music reflects this unconventional point of view. Also, many of these groups produced music on a very low budget, often working on small labels, or even self-producing music; giving some of their work a rougher feel.

Chicano punk

Chicano punk is a branch of Chicano rock with bands like Los Illegals, The Brat, The Plugz and Los Cruzados coming out of the punk scene in Los Angeles. Also Union 13, from the streets of East Los Angeles.

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See also

- [Latin American music](#)

Categories: [American styles of music](#)

Chicken scratch

Chicken scratch (also known as **waila music**) is a kind of [dance music](#) developed by the Tohono O'odham people. The genre evolved out of acoustic [fiddle](#) bands in southern Arizona, in the Sonoran desert. These bands began playing European and Mexican tunes, in styles that include the [polka](#), schottisch and [mazurka](#) .

Chicken scratch, however, is at its root, an interpretation of [norteño](#) music, which is itself a Mexican adaptation of polka. Many chicken scratch bands still play polka songs with a distinctive flourish, and may also play the [waltz](#) or conjunto . Chicken scratch dance is based on the "*walking two step* or the *walking polka* and the emphasis is on (a) very smooth gliding movement" ; dancers may also perform the mazurka or the chote, though no matter the style, it is always performed counterclockwise .

Chicken scratch is usually played with a band including alto [saxophone](#), [bass](#), [guitar](#), [drums](#) and [accordion](#) , though the original style used only percussion, guitar and [violin](#), with the accordion and saxophone added in the 1950s . Its home is the Tohono O'odham Reservation, Pima Salt River Reservation and Gila River Reservation.

The term *waila* comes from Spanish *bailar*, meaning *to dance* . The term *chicken scratch* comes from a description of traditional Tohono O'odham dance, which involves kicking the heels high in the air, which supposedly bears a resemblance to a chicken scratching .

The most famous performers are likely the Joaquín Brothers and Los Papagos Molinas with Virgil Molina [9]. The Annual Waila Festival in Tucson, Arizona is well-known [10], as is the Rock-A-Bye Music Fest in Casa Grande, Arizona.

Further reading

- *Wright-McLeod, Brian (2000). The Encyclopedia of Native Music: More Than a Century of Recordings from Wax Cylinder to the Internet. University of Arizona Press. ISBN ISBN 0-8165-2448-3.*

Categories: [Polka genres](#)

Children's music

Children's music provides an important and entertaining means of teaching children about their culture, other cultures, good behavior, facts and skills. Many are [folk songs](#), but there is a whole genre of [educational music](#) that has become increasingly popular.

Recordings for children were intertwined with recorded music for as long as it has existed as a medium. The first words ever recorded (in 1877 by Thomas Alva Edison) was the first verse of "Mary Had A Little Lamb". In 1888, the first recorded discs (called "plates") offered for sale included Mother Goose nursery rhymes. The earliest record catalogues of several seminal figures in the recording industry such as Edison, Berliner, and Victor all contained separate children's sections.

Throughout the 1930s, 1940s, and 1950s record companies continued to produce albums for kids. Such companies as: Walt Disney, RCA Victory, Decca Records, Capitol Records, Warner Brothers and Columbia Records (among others) published albums based on popular cartoons or nursery rhymes. Often the albums were read-alongs that contained booklets that children could follow along with. Many of the biggest names in theater, radio, and motion pictures were featured on these albums, such as: Bing Crosby, Harold Peary ("The Great Gildersleeve"), Orson Welles, Don Doolittle, Jeanette MacDonald, Roy Rogers, Fanny Brice, Bill Boyd, and Fredric March.

The mid-20th century arrival of the baby boomers provided a growing market for children's music as a separate genre. Woody Guthrie, Pete Seeger, and Ella Jenkins were among a cadre of politically progressive and socially conscious performers who aimed albums to this group.

During this time, such novelty recordings as "Rudolph, the Red-Nosed Reindeer" (a Montgomery Ward jingle that became a book and later a classic children's movie) and the fictional music group "The Chipmunks" were among the most commercially successful music ventures of the time ("The Chipmunk Song" was a #1 hit single in 1958).

In the 1960s, as the baby boomers matured and became more politically aware, they embraced both the substance and politics of folk ("the people's") music. Peter, Paul, and Mary, The Limelites, and Tom Paxton were acclaimed folk artists who wrote albums for children.

In 1969, Jim Henson's Muppets and musical sensibilities started being featured in the Sesame Street television show that he created. Now children's music had a national presence on television as well as radio. The quality of Sesame Street's children's music, much of it created by noted composer Jeff Moss was such that it has dominated the children's music landscape to this day-- for example, 11 of the 35 grammy awards given for Children's Recording or Children's Album from 1969-2004 went to Sesame Street creative efforts. The Muppets (and their music) have also been featured in several motion pictures.

In some ways, children's music reached a zenith in the 1970s when musical features such as Schoolhouse Rock! and the original Letter People were featured on network and public television, respectively. These represented an effort to make music that taught specific lessons about math, history, and english to youngsters through the high-quality, award-winning music. The classic public television children's show Mister Rogers' Neighborhood had music heavily featured as well.

In the late 1970s, Canadian artist Raffi Cavoukian (whose popularity was worthy of lampooning in an episode of The Simpsons television show) coincided with the rise of children's music as a more upper-middle class, "yuppie" affair. For one thing, now that so many different media were involved in the enculturation of our children, children's music (folk and otherwise) became a luxury for those who could afford it. Also the

music industry itself frowned on political activism. In the 1990s, Raffi Cavoukian stepped away from his children's music career to sing more politically substantive music.

During the entire second-half of the 20th century on through to the present, there are many examples of music stars in other genres crossing-over and making successful children's music albums. These are often altruistic ventures, but sometimes these efforts are derided as being vanity projects.

At least in the United States, Children's music is more commercial than ever. Most albums targeted nationally to children are soundtracks for motion pictures or symbiotic marketing projects involving mass-marketed acts such as The Wiggles or Veggie Tales.

Children's song

Children's songs may be [nursery rhymes](#) set to music or modern creations intended for entertainment or use in the home or education.

Earliest songs

There are no written records of children's songs until the 17th century. "Three Blind Mice" dates from about 1600, as does "Oranges and Lemons". In 1697 Charles Perrault published "Tales of Mother Goose" in French. In the eighteenth century the songs "Little Bo Peep" and "London Bridge is Falling Down" were written. There are some songs which might be survivals from the middle ages - "Jack and Jill" and "Who Killed Cock Robin?" but this can only be speculation. On the other hand "Bobby Shaftoe" and "Yankee Doodle" can be tied to a specific social period.

The nineteenth century

"Twinkle Twinkle Little Star" was written in the early nineteenth century. The great collectors of folk songs and fairy tales - Sir Walter Scott (1771 - 1832) and the Brothers Grimm, also uncovered traditional children's songs. Halliwell published "Nursery Rhymes of England" in 1842 and "Popular Rhymes and Tales" in 1849. They are probably the two greatest collections of children's songs. [Christmas carols](#) are now the preserve of [choirs](#) and children, but were once sung by ordinary adults. Two notable nineteenth century collections were "Some Ancient Christmas Carols" by D Gilbert in 1822 and "Christmas Carols Old and New" by H Bramley in 1868. By the time of Sabine Baring-Gould's "A Book of Nursery Songs" (1895), folklore was an academic study, full of comments and foot-notes. A professional anthropologist, Andrew Lang (1844 - 1912) produced "The Nursery Rhyme Book" in 1897.

The twentieth century

The early years of the twentieth century are notable for the illustrations to children's books: Caldecott's *Hey Diddle Diddle Picture Book* (1909) and Arthur Rackham's *Mother Goose* (1913). A new item for the canon was "Teddy Bears Picnic". The lyrics were written by Jimmy Kennedy in 1932 and the tune by British composer John William Bratton was from 1907. Walt Disney cartoons provided new children's favourites, especially from *The Jungle Book* and *Mary Poppins*. *The Wizard of Oz* (1939) generated several new perennials. As if to prove that children constantly adopt new songs, Iona and Peter Opie did some playground investigations, resulting in *Lore and Language of Schoolchildren* in 1960. Peggy Seeger made the best-known recordings of the classics with "American Folk Songs for Children" in 1955.

Selected discography

- - Mike and Peggy Seeger - American Folk Songs for Children (1955)
- - Isla St Clair - My Generation (2003)
- - Broadside Band - Old English Nursery Rhymes
- - Tim Hart and Friends - My Very Favourite Nursery Rhyme Record (1981)

Chiptune

Chiptune, or **chip music** is music written in sound formats where all the sounds are synthesized in realtime by a computer or video game console sound chip, instead of using sample-based synthesis. The "golden age" of chiptunes was the mid 1980s to early 1990s, when such sound chips were the only widely available means for creating music on computers. The medium gave composers great flexibility in creating their own "[instrument](#)" sounds, but because early computer sound chips had only simple tone generators and noise generators, it also imposed limitations on the complexity of the sound; chiptunes sometimes seem "harsh" or "squeaky" to the unaccustomed listener. Chiptunes are closely related to [video game music](#). The term is nowadays also used to denote music that uses these distinctly-sounding synthesizer instruments for their artistic value rather than due to hardware limitations.

Technology

Historically, the "chips" used were sound chips like the analog-digital hybrid Atari POKEY on the Atari 400/800, the MOS Technology SID on the Commodore 64, the Yamaha YM2149 on the Atari ST, AY-3-8910 or 8912 on Amstrad_CPC, MSX and ZX Spectrum, the Yamaha YM3812 on IBM PC compatibles, and the Ricoh 2A03 on the Nintendo Entertainment System or Famicom. For the MSX several sound upgrades, such as the Konami SCC, the Yamaha YM2413 (MSX-MUSIC) and Yamaha Y8950 (MSX-AUDIO, predecessor of the OPL3) and the OPL4-based Moonsound were released as well, each having its own characteristic chiptune sound.

The technique of chiptunes with samples synthesized at runtime continued to be popular even on machines with full sample playback capability; because the description of an instrument takes much less space than a raw sample, these formats created very small files, and because the parameters of synthesis could be varied over the course of a composition, they could contain deeper musical expression than a purely sample-based format. Also, even with purely sample-based formats, such as the MOD format, chip sounds created by looping very small samples still could take up much less space.

These sample-based chiptunes were often used in crack intros, since they had to be squeezed into any spare space available on the disk of the cracked software.

As newer computers stopped using dedicated synthesis chips and began to primarily use sample-based synthesis, more realistic timbres could be recreated, but often at the expense of file size (as with MODs) and potentially without the personality imbued by the limitations of the older sound chips.

The standard MIDI file format, together with the General MIDI instrument set, describes only what notes are played on what instruments. General MIDI is not considered chiptune as a MIDI file contains no information describing the synthesis of the instruments.

Many common file formats used to compose and play chiptunes are the SID, MOD, and several Adlib based file formats.

Style

Generally chip tunes consist of basic waveforms, such as sine waves, square waves and sawtooth or triangle waves, and basic [percussion](#), often generated from white noise going through an ADSR envelope controlled [synthesizer](#).

Crack intros and demo scene intros came to feature their own particular style of chiptune music. Although *chiptune* could historically refer to any style of music, the term is mostly used today to refer to the style of music used in these intros, since other styles of music have moved on to more sophisticated technology.

More recent "oldschool"/"oldsk001" or "demostyle" MOD music, although sample-based, continues the style of the chiptunes used in these intros; new compositions in this style can still be regularly found in places such as the MOD Archive Top 10.

Today

Modern computers can play a variety of chiptune formats through the use of emulators and platform-specific plugins for media players. Depending on the nature of hardware being emulated, 100% accuracy in software may not be available. The commonly used MOS Technology SID chip, for example, has a multi-mode filter including analog circuits whose characteristics are only mathematically estimated in emulation libraries.

The chip scene is far from dead with "Compos" being held, and groups releasing [Music disks](#). New tracker tools are making chip sounds available to less techy musicians. For example, Little Sound DJ for the Nintendo Game Boy has an interface designed for user in a live environment and features MIDI synchronization.

Contemporary interest in chipping has also led to numerous web sites dedicated to the history of music groups, artists, and antique platforms.

Choir

A **choir** or **chorus** is a [musical ensemble](#) of [singers](#).

A vocal ensemble which sings in a church, or sings exclusively sacred music, is called a choir, whereas an ensemble which performs the non-soloist parts of an [opera](#) or [musical theatre](#) production (or sometimes an [oratorio](#)) is called a *chorus*. For most other ensembles those two words may be used interchangeably. Other equivalent terms, often used in the names of choirs to provide variety, include *chorale*. There are also terms for more specific types of choir, such as glee club, show choir, barbershop quartet, and [Madrigal](#) group.

A choir usually has eight or more singers, typically with two or more singers on each part; a chorus is typically larger still, with many singers on each part. Smaller vocal ensembles are usually called *trios*, [quartets](#), [quintets](#), etc. (e.g., barbershop quartet), or a *vocal group* or *singing group*.

Structure of choirs

Choirs are often led by a conductor or choirmaster. Most often choirs consist of four parts but there is no limit to the number of possible parts: Thomas Tallis wrote a 40-part [motet](#) entitled *Spem in alium*, for eight choirs of five parts each; Krzysztof Penderecki's *Stabat Mater* is for three choirs of 16 voices each, a total of 48 parts. Other than four, the most common number of parts are three, five, six and eight.

Choirs can sing with or without instrumental accompaniment. Singing without accompaniment is typically called a cappella singing (although this usage of the phrase is discouraged by the American Choral Directors Association). When singing with instrumental accompaniment, the accompanying instruments can consist of practically any instruments, one, several, or a full [orchestra](#). In Anglican church music the accompanying instrument is almost always an [organ](#).

For rehearsals, a [piano](#) accompaniment is often used even if a different instrumentation is planned for performance, or for rehearsing a *cappella* music.

Choirs can be categorized by the voices they include:

- Mixed choirs (i.e., with male and female voices). This is perhaps the most common type, usually consisting of [soprano](#), [alto](#), [tenor](#) and [bass](#) voices, often abbreviated as SATB. Often one or more voices is divided into two, e.g., SSAATTBB, where each voice is divided into two parts, and SATBSATB, where the choir is divided into two semi-independent four-part choirs. Occasionally [baritone](#) voice is also used (e.g., SATBarB), often sung by the higher basses.
- Male choirs, with the same SATB voicing as mixed choirs, but with boys singing the upper part (often called treble or boy soprano) and men singing alto (in falsetto), also known as countertenor.
- Female choirs, usually consisting of soprano and alto voices, two parts in each, often abbreviated as SSAA, or as soprano, soprano II, and alto, abbreviated SSA
- Men's choirs, usually consisting of two tenors, baritone, and bass, often abbreviated as TTBB (or ATBB if the upper part sings falsetto in [alto](#) range, as is common in barbershop music).
- Children's choirs, often two-part SA or three-part SSA, sometimes more voices.

Choirs are also categorized by the institutions in which they operate:

- Church choirs
- College choirs
- School choirs
- Community choirs (of children or adults)
- Professional choirs, either independent (e.g., Chanticleer) or state-supported (e.g., Netherlands Chamber Choir)

Finally, some choirs are categorized by the type of music they perform, such as

- Symphonic choirs
- Vocal jazz choirs

- Show choirs, in which the members sing and [dance](#), often in performances somewhat like [musicals](#)

Layout on stage

There are various schools of thought regarding how the various sections should be arranged on stage. In symphonic choirs it is common (though by no means universal) to order the choir from highest to lowest voices from left to right, corresponding to the typical string layout. In a cappella or piano-accompanied situations it is not unusual for the men to be in the back and the women in front; some conductors prefer to place the basses behind the sopranos, arguing that the outer voices need to tune to each other.

More experienced choirs often sing with the voices all mixed together. Proponents of this method argue that it makes it easier for each individual singer to hear and tune to the other parts, but it requires more independence from each singer. Opponents argue that this method loses the spatial separation of individual voice lines, an otherwise valuable feature for the audience, and that it eliminates sectional resonance, which lessens the effective volume of the chorus.

For music with double (or multiple) choirs, usually the members of each choir are together, sometimes significantly separated, especially in performances of 16th-century music. Some composers actually specify that choirs should be separated, such as in Benjamin Britten's *War Requiem*.

Skills involved in choral singing

Choral singers vary greatly in their ability and performance. The best choral singers possess (among others) the following abilities:

- to sing precisely in tune and with a pleasing vocal [timbre](#) which blends with the other singers;
- to sing at precisely controlled levels of volume, matching the dynamics and expression marked in the score or prescribed by the conductor, and not sing so loudly as to be markedly detectable as an individual voice within the section;
- to sight-read music fluently;
- to sing solo passages when required;
- to memorize or near-memorize the music, and thus be able to keep eyes on the conductor as much as possible;
- to read and pronounce the sounds of foreign languages accurately and in the pronunciation style specified by the leader;
- to remain completely alert for long periods, monitoring closely what is going on in a rehearsal or performance;
- to monitor one's own singing and detect errors. In British choirs, it is often the custom for a singer to raise a hand to indicate awareness of having made a mistake;
- to accept direction from others for the good of the group as a whole, even when the singer disagrees esthetically with the instructions;
- to arrive at rehearsals and performances consistently on time, mentally and physically prepared to sing.

Singers who have perfect pitch require yet another skill:

- to sing music in keys other than that in which it is written, since choirs often sing music in transposed form.

Historical overview of choral music

A great number of [composers](#) have written choral works. However, composing instrumental music is in many ways different from composing vocal music. The requirements of including text, making it intelligible, and catering to the special capabilities and limitations of the human voice makes composing vocal music in some ways more demanding than composing instrumental music. Due to this difficulty, many of the greatest composers have never composed choral music. Naturally, many composers have their favourite instruments and rarely compose for other types instruments or ensembles, and choral music is in this sense not a special case. On the other hand, many composers of all eras have specialized in choral music, and for the first thousand years of western music history choral music was one of the only types of music to have survived intact.

Medieval music

Main article: [Medieval music](#)

The earliest notated music of western Europe is [Gregorian Chant](#), along with a few other types of chant which were later subsumed (or sometimes suppressed) by the Catholic Church. This tradition of a cappella choir singing lasted from sometime between the times of St. Ambrose (4th century) and Gregory the Great (6th century) up to the present. During the later Middle Ages, a new type of singing involving multiple melodic parts, called organum became predominant for certain functions, but initially this polyphony was only sung by soloists. Further developments of this technique included clausulae, [conductus](#) and the [motet](#) (most notably the isorhythmic motet), which was to become a predominant [Renaissance](#) form. The first evidence of performance with more than one singer per part comes in the Old Hall Manuscript (1420, though containing music from the late 1300s), in which there is occasional divisi (where one part divides into two different notes, something a solo singer obviously couldn't handle).

Renaissance music

Main article: [Renaissance music](#)

During the [Renaissance](#), sacred choral music was the principal type of (formal or 'serious') music in Western Europe. Throughout the era, hundreds of [masses](#) and [motets](#) (as well as various other forms) were composed for a cappella choir, though there is some dispute over the role of instruments during certain periods and in certain areas. Some of the better-known composers of this time include Dufay, Josquin des Prez, Giovanni Pierluigi da Palestrina, and William Byrd; the glories of Renaissance polyphony were choral, sung by choirs of great skill and distinction all over Europe. Choral music from this period continues to be popular with many choirs throughout the world today.

[Madrigals](#) are another particularly popular form dating from this period. Although madrigals were initially dramatic settings of unrequited-love poetry or mythological stories in Italy, they were imported into England and merged with the more upbeat balletto, celebrating often silly songs of spring, or eating and drinking. To most English speakers, the word *madrigal* now refers to the latter, rather than to madrigals proper, which refers to a poetic form of lines consisting of seven and eleven syllables each.

The interaction of sung voices in Renaissance polyphony influenced Western music for centuries. Most of the secular forms of music of the [Baroque](#) period derive in some way from the flowering of music during this intensely creative time. Composers routinely studied the style of composition well into the 20th century, especially as codified by music theorist Johann Joseph Fux, and the language of music analysis (which describes instrumental parts as "voices" and their melodic motion as "voice-leading") has its roots in the Renaissance style.

Composers of the early twentieth century also endeavored to extend and develop the Renaissance styles. Herbert Howells wrote a Mass in the Dorian mode entirely in strict Renaissance style, and Ralph Vaughan Williams's Mass in G minor is an extension of this style. Anton von Webern wrote his dissertation on the Choralis Constantinus of Heinrich Isaac and his development of [serial music](#) techniques was informed by this study.

Baroque music

The sudden developments which mark the beginning of the [Baroque period](#) around 1600 (instrumental music, opera, chords) were only introduced gradually into choral music. Madrigals continued to be written for the first few decades of the 17th century. Contrapuntal motets continued to be written for the Catholic church in the Renaissance style well into the 18th century.

One of the first innovative choral composers of the Baroque was Claudio Monteverdi (1567-1643), a master of [counterpoint](#), who extended the new techniques pioneered by the [Venetian School](#) and the Florentine Camerata. Monteverdi, together with Heinrich Schütz (1585-1672), used the new harmonic techniques to support and reinforce the meaning of the text. They both composed a large amount of music for both a cappella choir as well as choirs accompanied by different ensembles.

Independent instrumental accompaniment opened up new possibilities for choral music. [Verse anthems](#) alternated accompanied solos with choral sections; the best-known composers of this genre were Orlando Gibbons and Henry Purcell. Grand motets (such as those of Michel-Richard Delalande) separated these sections into separate movements. [Oratorios](#) extended this concept into concert-length works, usually loosely based on Biblical stories. Giacomo Carissimi was the principal early composer of oratorios, but most opera composers of the Baroque also wrote oratorios, generally in the same musical style as the operas. George Frideric Handel is the best-known composer of Baroque oratorios.

Lutheran composers wrote instrumentally-accompanied [cantatas](#), often based on chorales ([hymns](#)). While Dieterich Buxtehude was a significant composer of such works, Johann Sebastian Bach (1685-1750) made the most prominent mark in this style, writing [cantatas](#), [motets](#), passions and other music. While Bach was little-known as a composer in his time, and for almost a century after his death, composers such as Mozart and Mendelssohn assiduously studied and learned from his contrapuntal and harmonic techniques, and his music is regularly performed and admired in the present day.

Classical and Romantic music

Composers of the late 18th century became fascinated with the new possibilities of the symphony and other instrumental music, and generally neglected choral music. Mozart's choral music generally does not represent his best work, with a few exceptions (such as the Requiem). Haydn only became interested in choral music near the end of his life, writing a series of masses beginning in 1797.

In the 19th century, sacred music escaped from the church and leaped onto the concert stage, with large sacred works unsuitable for church use, such as Beethoven's *Missa solemnis*, Berlioz's *Te Deum*, and Brahms' *Ein deutsches Requiem*. Rossini's *Stabat mater*, Schubert's masses, and Verdi's *Requiem* also exploited the grandeur offered by instrumental accompaniment.

Oratorios also continued to be written, clearly influenced by Handel's models. Berlioz's *L'Enfance du Christ* and Mendelssohn's *Elijah* and *St. Paul* are in the category. Schubert, Mendelssohn, and Brahms also wrote secular cantatas, the best known of which are Brahms' *Schicksalslied* and *Nänie*.

A few composers developed a cappella music, especially Bruckner, whose masses and motets startlingly juxtapose Renaissance counterpoint with chromatic harmony. Mendelssohn and Brahms also wrote significant a cappella motets.

The amateur chorus (beginning chiefly as a social outlet) began to receive serious consideration as a compositional venue for the part-songs of Schubert, Schumann, Mendelssohn, Brahms, and others. These 'singing clubs' were often for women or men separately, and the music was typically in four-part (hence the name "part-song") and either a cappella or with simple instrumentation. At the same time, the Cecilian movement attempted a restoration of the pure Renaissance style in Catholic churches.

20th and 21st centuries

As in other genres of music, choral music underwent a period of experimentation and development during the [20th century](#). While few well-known composers focused primarily on choral music, most significant composers of the early century wrote at least a small amount.

The early post-Romantic composers, such as Richard Strauss and Sergei Rachmaninoff, contributed to the genre, but it was Ralph Vaughan Williams who made the greatest contribution of this type, writing new [motets](#) in the Renaissance style with the new harmonic languages, and arranging English and Scottish folk songs. Arnold Schoenberg's *Friede auf Erden* represents the culmination of this style, a tonal kaleidoscope whose tonal centers are constantly shifting (similar to his *Verklärte Nacht* for strings from the same period).

As the century progressed, modernist techniques found their expression in choral music, including serial compositions by Schoenberg, Anton von Webern, and Stravinsky; eclectic compositions by Charles Ives; dissonant counterpoint by Olivier Messiaen (*Cinq Rechants*) and Paul Hindemith (*When Lilacs Last in the Dooryard Bloom'd*). Because of the difficulty of singing atonal music, these compositions are rarely performed today, although enjoyed by specialists. However, the primitivist movement is represented by Carl Orff's *Carmina Burana*, a composition widely performed.

Neoclassical styles found a more enduring legacy in choral music. Benjamin Britten wrote a number of well-known choral works, including *War Requiem*, *Five Flower Songs*, and *Rejoice in the Lamb*. Francis Poulenc's *Motets pour le temps de Noël*, *Gloria*, and *Mass in G* are often performed. Hugo Distler wrote a huge amount of modern music modelled on the forms of Bach. In the United States, Aaron Copland, Samuel Barber, and Randall Thompson wrote signature American pieces. In Eastern Europe, Béla Bartók and Zoltán Kodály wrote a small amount of choral music.

Post-World War II music took experimentation to its logical extreme. *Sinfonia* by Luciano Berio includes a chorus. Krzysztof Penderecki's *St. Luke Passion* includes

choral shouting, clusters, and aleatoric techniques. Richard Felciano wrote for chorus and electronic tape.

[Minimalism](#) is represented by Arvo Pärt, whose *Johannespassion* and *Magnificat* have received regular performances.

Avant-garde techniques:

- Shouting
- Fry tones (lowest possible note)
- Tone clusters
- Wordless chorus, spearheaded by Tchaikovsky's *The Nutcracker* and Holst's *The Planets*, was expanded by Schoenberg, Darius Milhaud, and others.

Black [Spirituals](#) came into greater prominence and arrangements of such spirituals became part of the standard choral repertoire. Notable composers and arrangers of choral music in this tradition include André Thomas and Moses Hogan.

During the late 20th Century, one of the major areas of growth in the choral movement has been in the areas of GLBT choruses. Starting around 1979, gay men's choruses were founded within a period of months in major U.S. cities such as New York, Los Angeles, Seattle and Dallas. Over the last quarter century the number of such groups, men's, women's and mixed, has exploded. GALA Choruses, an associative group, now has well-over 100 member choruses throughout the world.

At the turn of the century, Eric Whitacre has achieved considerable attention by combining tonal music with tone clusters and similar experimental techniques. Although it is too soon to discern trends in the 21st century, the spirit of more practical tonally-oriented music which dominated the last decades of the 20th century seems to be continuing via the works of Karl Jenkins, John Rutter, Robert Steadman, Morten Lauridsen and Kentaro Sato amongst others.

Famous choirs

Professional choirs

Antioch Chamber Ensemble (external link)
BBC Singers (external link)
Chanticleer
Estonian Philharmonic Chamber Choir
Mattaniah Christian Male Choir
Monteverdi Choir
Netherlands Chamber Choir
Norman Luboff Choir
Philippine Madrigal Singers (Winner in the European Grand Prix Du Chant Choral 1997)
Phoenix Bach Choir (external link)
Red Army Choir
Swedish Radio Choir
The Swingle Singers
The Tallis Scholars
The Sixteen

Amateur choirs

Ateneo Chamber Singers
Birmingham Concert Chorale, Birmingham, Alabama
Choral Arts Society of Philadelphia
Chicago Chorale
Laus Deo Choir
Leicestershire Chorale
London Gay Men's Chorus
London Philharmonic Choir
London Symphony Chorus
Los Angeles Master Chorale
Mormon Tabernacle Choir
Magnum Chorum
Mixed choir Tirnavia, Slovakia
Orfeon Donostiarra, Spain
The Purcell Singers
Norwegian Student Choral Society
Seattle Pro Musica
Stockholm Academic Male Chorus
Sura Chamber Choir
Tanglewood Festival Chorus
The Tees Valley Youth Choir
Youth Choir "Balsis", Latvia
Immaculate Conception Choir, Karangalan Village Pasig City, Philippines

College choirs

Axminster and District Choral Society, Axminster, UK
Bowling Green State University Men's Chorus
BYU Men's Chorus
Choir of Christ Church, Oxford
Choir of Jesus College, Cambridge
Choir of King's College, Cambridge (external link)
Choir of New College, Oxford
Choir of St John's College, Cambridge
Choir of Trinity College, Cambridge
Cornell University Glee Club
The Hamrahlid Choir
Harvard Glee Club
Morley College Choir
St. Olaf Choir
The University of Pennsylvania Glee Club
The University of the Philippines Concert Chorus (UPCC)
The University of Arizona Symphonic Choir
The Luther College Nordic Choir

Children's choirs

American Boychoir
Athens Boys Choir
The Australian Rosny Children's Choir
Bel Canto (Omaha, NE)
Knabenchor Hannover (Hannover Boys Choir)
Knabenkantorei Basel (Basel Boys' Choir)
Libera
The National Youth Choirs of Great Britain
San Francisco Boys Chorus (SFBC)
Stuttgarter Hymnus-Chorknaben (Stuttgart Hymnus Boys' Choir)
Tapiola choir (external link)
The Greater Baton Rouge Children's Chorus ([2])
The Texas Boys Choir
Thomanerchor Leipzig
Wiener Sängerknaben (Vienna Boys' Choir)

Church choirs

Choir of Canterbury Cathedral
Choir of Durham Cathedral
Choir of Edinburgh Cathedral
Choir of Lincoln Cathedral
Choir of Liverpool Cathedral
Choir of Peterborough Cathedral
Choir of Ripon Cathedral
St Mary's Cathedral Choir, Sydney
Choir of St Paul's Cathedral, London
Choir of Southwark Minster

Choir of Westminster Abbey
Choir of York Minster
Mormon Tabernacle Choir

Male Choirs

- Bowling Green State University Men's Chorus
Mattaniah Male Choir
Turtle Creek Chorale

Shouting choirs

- Mieskuoro Huutajat

Chopped and screwed

Chopped and screwed, or **screwed and chopped**, or just plain **screw**, is a term that refers to a certain technique of [remixing hip hop music](#) by slowing the tempo and applying various [DJ](#) techniques such as skipping beats, record scratching, stop-time, and sending portions of the music through stand-alone effects to make a "chopped-up" version of the original song. Though currently "Chopped and Screwed" is the most widely used term, "Screw" or "Screwed and Chopped" were also used to refer to the style.

The style was developed in and around Houston, Texas, which remains the undisputed capital of the style.

The late DJ Screw, a South Houston DJ, is credited with the creation and early experimentation of the genre. DJ Screw started making screw tapes (also known as gray tapes because Screw would always release them on gray Maxell tapes) in the early nineties, after spending a year perfecting the mixing technique. Originally, this process involved two copies of the same record, slowed down either on the [turntables](#) themselves using pitch shift or with an after-mixer device. Phasing and echo effects were originally the result of the two records being played at millisecond intervals, i.e. very close to the exact same time.

The genre was heavily associated with the use of "syrup", the abuse of prescription cough syrups containing codeine and Dextromethorphan, and marijuana, which have been credited for the genre's [psychedelic](#) style. DJ Screw went on to make countless mixes (purported to be in the thousands) that usually had a [theme](#) and often provided a significant outlet for MCs in the South-Houston area, such as Lil' Flip, E.S.G, UGK, Short Dawg, Lil' Keke and Z-Ro. Early tapes were often Screwed and Chopped versions of instrumentals over which rappers would freestyle (e.g. DJ Screw's "Who Next Wid Da Plex", Lil' Flip's "Freestyle Kings"), later tapes were mostly vocal tracks with occasional toasting or freestyle intermissions. By the end of the 90's, rivalry had developed between North and South Side DJ "Clicks". By the time of Screw's death in 2000, the genre had become widely used throughout the South.

Mississippi rapper David Banner released a Screwed and Chopped Version of his "Mississippi: The Album" in 2003, which would mark one of the first successful efforts by a major recording label to exploit the success of the genre. Other Southern recording artists had had similar success beforehand, such as Eightball and MJG, The Geto Boys, Three 6 Mafia and Chicago's Do or Die.

Currently, the style is exemplified in the music of North-Side Swishahouse DJs such as OG Ron C and Michael 5000 Watts. Arguably maintaining a stranglehold on the remixing platform, their work helped establish current rappers Paul Wall, Slim Thug, Mike Jones and cliques, Chamilitary-- Paul Wall and Chamillionaire. Their mixes saw an expansion of the usual roster of artists that are screwed and chopped, as more major recording labels embraced the genre that often sold more units than the usual version of a rapper's albums. It is rumored that Swishahouse originally labelled their tapes Chopped and Screwed to differentiate their mixes from South-Side crews that operated out of DJ Screw's style or tutelage.

Success in 2005 established Paul Wall as somewhat of a public face for the commercialization of S&C. It also popularized a production technique that moves away from [turntables](#) to the use of software programs such as Sony's ACID. Paul Wall was invited onto the digital cable channel MTV Jams during the summer of 2005 to host a block of Screwed & Chopped music videos and to talk about the remix technique that he uses. Since April 2005 Screwed and Chopped music can now be bought at the iTunes Music Store.

María Isabel is also known in her work in the field.

During the spring and summer of 2005, several popular urban music videos were released in a screwed and chopped remix form in addition to their original. These include:

- "Still Tippin'" by Mike Jones
- "You Gonna Luv Me" by Da Back Wudz
- "Na-Na-Na-Na" by Nelly
- "Wait (The Whisper Song)" by Ying Yang Twins
- "Dem Boyz" by Boyz N Da Hood
- "What U Gon' Do" by Lil' Jon
- "Some Cut" by Trillville
- "You Don't Know Me" by T.I.
- "Smile" by Scarface [originally released in 1997, but released in the summer of 2005 as a Screwed & Chopped remix video]
- "Game Over" by Lil' Flip

The genre has occasionally lended itself to music other than hip hop; Paul Wall remixed The Transplants album *Haunted Cities* in 2005, a punk group featuring Blink 182 drummer Travis Barker, and Black Eyed Peas 2005 album *Monkey Business* which is technically [pop music](#). The Saturday Club, an Australian act, screws and chops rock music tracks, posting the results to the mp3 blog *Screw Rock 'n' Roll*.

Important DJ Screw albums:

- " WHERE IT ALL BEGAN APT-100"
- "3 N' the Mornin' Pt. 2"
- "Greatest Hits"
- "As the World Turns Slow"
- "11.16.00" (the date of his death)
- "June 27th"

Quotes

"Hip hop records are literally slowed down to a molasses-like pace, and beats and lyrics ooze lazily out of the speakers. The result is a heavy, drowsy groove that, over the last 14 years, has exerted a major influence on Southern hip hop culture." -
MTV.COM

[DJing \(Turntablism\)](#) - [History \(Roots\)](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - **Chopped & Screwed** - [Christian](#) - [Country-rap](#) - [Crunk](#) -
[Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age -
[Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) -
[Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) -
[Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Category: [Hip hop genres](#)

Chorale cantata

In [music](#), a **chorale cantata** is a sacred composition for voices and instruments, principally from the German Baroque era, in which the organizing principle is the words and music to a chorale. Usually a chorale cantata is in multiple movements or parts. Most chorale cantatas were written between approximately 1650 and 1750; by far the most famous are by J.S. Bach.

Description

The chorale cantata developed out of the [chorale concerto](#), an earlier form much used by Samuel Scheidt in the early 17th century, which incorporated elements of the [Venetian School](#), such as the [concertato](#) style, into the liturgical music of the Protestant Reformation. Later the chorale cantata developed into three general forms:

1. a form in which each verse (strophe) of the chorale was developed as an independent movement;
2. a form in which the chorale appeared in some of the movements, perhaps only two, and the other parts of the cantata used other texts; and
3. the version pioneered by J.S. Bach, in which the first and last movements use the first and last strophes of the chorale, but the inner movements—perhaps [aria](#) and recitative—use paraphrases of the actual chorale text. Typically the beginning and ending movements use all the instrumental and vocal forces, while the interior movements are for smaller groups.

Most compositions in this genre were never published. It was common at the time for composers to write for local performances; often the composer and the music director at a church were the same person, and the music was written, copied, and performed in short order, and remained in manuscript. Probably over 95% of all compositions of this type have been lost.

Composers

Composers of chorale cantatas included:

Baroque

Samuel Scheidt
Johann Andreas Herbst
Johann Erasmus Kindermann
Franz Tunder
Nicolaus Bruhns
Dieterich Buxtehude
Johann Krieger
Sebastian Knüpfer
Johann Schelle
Johann Pachelbel
Johann Rosenmüller
Johannes Crüger
Joachim Gerstenbüttel
Georg Bronner
Christoph Graupner
Johann Kuhnau
Georg Philipp Telemann

References

- Articles "Chorale cantata", "Chorale settings", in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
- Manfred Bukofzer, *Music in the Baroque Era*. New York, W.W. Norton & Co., 1947. ISBN 0393097455

Categories: [Baroque music](#) | [Musical forms](#)

Chorale concerto

In [music](#), a **chorale concerto** is a short sacred composition for one or more voices and instruments, principally from the very early German [Baroque](#) era. Most examples of the genre were composed between 1600 and 1650.

Description

This use of the word [concerto](#) differs considerably from the more modern, and considerably more common usage: in the early Baroque the word meant vocal music accompanied by instruments, specifically in [concertato](#) style. The concertato style was brought north across the Alps by composers such as Hans Leo Hassler and Heinrich Schütz, who studied in Venice with the originators of the style, the [Venetian School](#) composers including Giovanni Gabrieli. Hassler, Schütz and others then applied their newly learned techniques to the German chorale to create a form roughly equivalent in expression and purpose to the Roman Catholic [motet](#) of the preceding [Renaissance](#) era. The Protestant Reformation made necessary the development of new genres of music, most of which were related in form and function to equivalent genres in Roman Catholic parts of Europe, but which avoided the use of [Gregorian Chant](#), using the chorale instead (many chorale tunes of which were derived directly from chant, but fitted with words in German).

There were two basic types of chorale concerto:

1. A simple composition for voice and basso continuo, sometimes with an obbligato solo instrument;
2. A more elaborate polychoral setting, directly related to the music of the [Venetian School](#), and often modeled after the work of Giovanni Gabrieli.

The [chorale cantata](#), culminating in the work of J.S. Bach, evolved out of the chorale concerto, and became a popular liturgical form in Germany for more than a hundred years.

Composers

Composers of chorale concertos included:

Samuel Scheidt

Johann Schein

Michael Praetorius

References

- Robert L. Marshall. "Chorale concerto", *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), iv, 321-322.
- _____. "Chorale settings" in *ibid.*, iv, 323-338.
- Manfred Bukofzer, *Music in the Baroque Era*. New York, W.W. Norton & Co., 1947. ISBN 0393097455

Categories: [Baroque music](#) | [Musical forms](#)

Chorale monodony

In [music](#), a **chorale monody** was a type of a sacred composition of the very early German [Baroque](#) era. It was for solo voice and accompanying instruments, usually basso continuo, and was closely related to the contemporary Italian style of monody. Almost all examples of chorale monodies were written in the first half of the 17th century.

A chorale monody used the text of a chorale, but rarely if ever used the chorale tune, at least not in a recognizable form. It was also related to the [concertato madrigal](#), another contemporary Italian form.

Composers

Composers of chorale monodies included:

Johann Schein

Heinrich Schütz

References

- Robert L. Marshall. "Chorale monody", *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), iv, 322.
- _____. "Chorale settings" in *ibid.*, iv, 323-338.
- Manfred Bukofzer, *Music in the Baroque Era*. New York, W.W. Norton & Co., 1947. ISBN 0393097455

Categories: [Baroque music](#) | [Musical forms](#)

Chorale motet

The **chorale motet** was a type of musical composition in mostly Protestant parts of Europe, principally Germany, and mainly during the 16th century. It involved setting a chorale melody and text as a [motet](#).

Stylistically chorale motets were similar at first to motets composed in Catholic countries, and made use of the full range of techniques of Franco-Flemish polyphony. In the earlier period, the chorale was typically used as a cantus firmus, fairly easy to hear, with other lines either weaving in and out [contrapuntally](#) around it, or following along in the same rhythm in an entirely homophonic style. Later in the century, especially around 1600, the successive verses of the chorale were used to begin imitative sections in a fugal style. Shortly after 1600 the form began to disappear, overtaken by newer forms based on Italian (especially Venetian) models: the [chorale concerto](#), and later the [chorale cantata](#). The chorale cantata was to become the most substantial of the descendants of the chorale motet, and eventually culminated in the work of J.S. Bach.

Composers of early chorale motets included Johann Walter, who typically used a cantus firmus type of motet setting; Balthasar Resinarius, who wrote in the complex polyphonic style; Sixt Dietrich, who chose the simpler homophonic style; and Ludwig Senfl, Lupus Hellinck, Thomas Stoltzer, and others. Some of these composers were Roman Catholic: the Thirty Years War had not yet torn Germany apart, and composers from both branches of Christianity were still mixing freely.

Between the late 1560s and the early 1580s, the renowned composer Orlande de Lassus, who was working in Munich, contributed several volumes of chorale motets of his own: *Newe Teütsche Liedlein mit fünf Stimmen* (books 1 and 2) and *Newe teutsche Lieder*. In these motets the voices are equally balanced, as in the style of Palestrina.

Around 1600 a new group of composers, many of whom had studied in Italy, brought new ideas to the chorale motet. Some of these composers were among the most famous and talented in Europe, including Melchior Franck, Hans Leo Hassler, and the spectacularly prolific Michael Praetorius. Praetorius's *Musae Sioniae* (1605-1610), an enormous collection of approximately 1200 pieces, includes some of the finest and most advanced examples of the form; however, by this time the chorale concerto and other types of chorale settings were beginning to eclipse the chorale motet as a primary means of expression for the German chorale.

References and further reading

- Articles "Chorale motet," "Chorale settings," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
- Gustave Reese, *Music in the Renaissance*. New York, W.W. Norton & Co., 1954. ISBN 0393095304
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Categories: [Musical forms](#) | [Renaissance music](#) | [Baroque music](#)

Chorale prelude

In music, a **chorale prelude** is a short liturgical composition for [organ](#) using a chorale tune as its basis. It was a predominant form of the German [Baroque](#) era and reached its culmination in the works of J.S. Bach, who wrote 46 (with a 47th unfinished) examples of the form in his *Orgelbüchlein*.

The liturgical function of a chorale prelude was to introduce the hymn about to be sung by the congregation, usually in a Protestant, and originally in a Lutheran, church. Although it was typically a polyphonic setting, the melody would be plainly audible. There was sometimes an obbligato line above or below the melody.

As an independent genre, the chorale prelude began with the works of Dieterich Buxtehude, who wrote 30. Numerous examples also exist from the 19th and 20th centuries, including some by Johannes Brahms and Max Reger. Works in the form continue to be composed in the present day.

Chorale setting

A **chorale setting** is any of a very wide variety of musical compositions, almost entirely of Protestant origin, which use a chorale as their basis. They are vocal, instrumental, or both. Although the bulk of them are German in origin, and predominantly [Baroque](#) in time period, chorale settings also exist from other countries and times.

The Protestant Reformation resulted in an enormous change in musical practice in northern Europe. Plainchant, associated with the Catholic church, was largely replaced with choral music sung in the vernacular language—usually German—and the corresponding musical forms from Catholic countries, such as the [motet](#), were also replaced with forms which used as their basis the chorale melodies instead of the plainsong from which much of the motet repertory was derived.

Not only the musical forms, but the individual tunes of the Catholic Church were replaced by reformers, although there was often a close relation between the original and the replacement. Composers, including Martin Luther himself, both composed new tunes for the German chorale texts, and adapted specific plainchant melodies. These chorale tunes were set musically in an extraordinary number of ways, from the time of the Protestant Reformation to the present day.

Chorale settings are of the following principal types:

- [Chorale cantata](#)
- Chorale canzona (usually called a Chorale ricercare)
- [Chorale concerto](#)
- Chorale fantasia
- Chorale fugue
- Chorale mass
- [Chorale monody](#).
- [Chorale motet](#)
- Chorale partita (usually interchangeable with chorale variations)
- [Chorale prelude](#)
- Chorale ricercare
- Chorale variations (usually interchangeable with chorale partita)

Boundaries between different items on this list can be very vague, especially in the early Baroque era. Some of these forms are exclusively instrumental (such as the chorale prelude, chorale fugue, chorale fantasia, chorale partita or variations, chorale ricercare/canzona) while the others are a cappella vocal (some chorale motets) or for voices and instruments (chorale [cantata](#), chorale [concerto](#), chorale [mass](#), chorale monody, some chorale motets). Many of the instrumental forms are almost exclusively for [organ](#), the single most important liturgical instrument in Protestant church music from the Reformation until recent times.

Some of these forms continue to be used by composers up to the present day, particularly the chorale prelude, and the chorale mass.

References

- Article on "chorale settings" and related subjects, in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742
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Categories: [Musical forms](#) | [Music history](#)

Chord

In [music](#) and [music theory](#), the term **chord** is used in several different senses. In the most general sense, the term can refer to any meaningful collection of notes that can appear simultaneously, or near-simultaneously. "Chords" in this very general sense are the subject of musical [set theory](#). In more colloquial uses, the term "chord" refers to three or more different [notes](#) or [pitches](#) sounding simultaneously, or nearly simultaneously, over a period of time. The term is also used in an even more restricted sense, referring to tertian sonorities (see below), that can be constructed as stacks of thirds relative to some underlying [scale](#). Two-note sonorities are typically referred to as dyads or [intervals](#).

The word *chord* is short for *accord*, from the Middle English word *cord*. In the Middle Ages, Western harmony featured the perfect [intervals](#) of a fourth, a fifth, and an octave. In the 15th and 16th centuries, the major and minor triads (see below) became increasingly common, and were soon established as the default sonority for Western music. This norm persists to this day in many Western styles, though it is by no means universal. Four-note "seventh chords" have been accepted since the 17th century, and "chords" in [jazz](#) often feature five or more notes. Since chords are a well-established norm in Western music, single-note melodies and sonorities of two pitches are often interpreted as implying chords.

Chords are by no means a universal feature of human music, and many non-Western styles do not have "chords" as a Western musician would understand them. For that reason, this article will focus primarily on chords in traditional Western music. For information on non-Western styles, consult the articles specific to those styles.

Constructing and naming chords

Every chord has certain characteristics, which include:

- the number of pitch classes it contains
- the general type of [intervals](#) it contains: for example seconds, thirds, or fourths.
- its precise intervallic construction: for example, if it is a triad, is it major, minor, augmented or diminished?
- the scale degree of the root note or bass note
- whether the chord is inverted in register

Number of notes

The easiest way to name a chord is according to the number of pitch classes it contains. Chords with three pitch classes are called **trichords**. Chords with four notes are known as tetrachords. Those with five are called pentachords, and those with six are hexachords.

Type of interval

Main article: [Interval \(music\)](#).

Many chords can be arranged as a series whose elements are separated by [intervals](#) that are all roughly the same size. For example, a C major triad contains the notes C, E, and G. These notes can be arranged in the series C-E-G, in which the first interval (C-E) is a major third, while the second interval (E-G) is a minor third. Any chord that can be arranged as a series of (major or minor) thirds is called a **tertian** chord. A chord such as C-D-Eb is a series of seconds, containing a major second (C-D) and a minor second (D-Eb). Such chords are called **secundal**. The chord C-F-B, which consists of a perfect fourth C-F and an augmented fourth (tritone) F-B is called **quartal**. Most Western music uses tertian chords.

On closer examination, however, the terms "secundal", "tertian" and "quartal" can become ambiguous. The terms "second," "third," and "fourth" (and so on) are often understood relative to a scale, but it is not always clear which scale they refer to. For example, consider the pentatonic scale G-A-C-D-F. Relative to the pentatonic scale, the intervals G-C and C-F are "thirds," since there is one note between them. Relative to the chromatic scale, however, the intervals G-C and C-F are "fourths" since they are five semitones wide. For this reason the chord G-C-F might be described both as "tertian" and "quartal," depending on whether one is measuring intervals relative to the pentatonic or chromatic scales.

The use of accidentals complicates the picture. The chord B#-E-Ab is notated as a series of diminished fourths (B#-E) and (E-Ab). However, the chord is enharmonically equivalent to (and sonically indistinguishable from) C-E-G#, which is a series of major thirds (C-E) and (E-G#). Notationally, then, B#-E-Ab is a "fourth chord," even though it sounds identical to the tertian chord C-E-G#. In some circumstances it is useful to talk

about how a chord is notated, while in others it is useful to talk about how it sounds. Terms such as "tertian" and "quartal" can be used in either sense, and it is important to be clear about which is intended.

Quality and Triads

The **quality** of a tertian triad is determined by the precise arrangement of its intervals. Tertian trichords, known as **triads**, can be described as a series of three notes each of which is a third above its predecessor. The first element is called the root note of the chord, the second note is called the "third" of the chord, and the last note is called the "fifth" of the chord. Since there are two varieties of third, there are $2 * 2 = 4$ varieties of triad. These are described below:

Chord name	Component intervals	Example	Chord symbol
major triad	major third minor third	C-E-G	C, CM, Cma
minor triad	minor third major third	C-Eb-G	Cm, Cmi
augmented triad	major third major third	C-E-G#	C+, C ⁺ , Caug
diminished triad	minor third minor third	C-Eb-Gb	C ^o , Cdim

As an example, consider an octave of the C major scale, consisting of the notes C D E F G A B C.

The major triad formed using the C note as the root would consist of C (the root note of the scale), E (the third note of the scale) and G (the fifth note of the scale). This triad is major because the interval from C to E is a major third.

Using the same scale (and thus, implicitly, the key of C major) a minor chord may be constructed using the D as the root note. This would be D (root), F (third note) A (fifth note).

Examination at the piano keyboard will reveal that there are four semitones between the root and third of the chord on C, but only 3 semitones between the root and third of the chord on D (while the outer notes are still a perfect fifth apart). Thus the C triad is major while the D triad is minor.

A triad can be constructed on any note of the C major scale. These will all be either minor or major, with the exception of the triad on B, the leading-tone (the last note of the scale before returning to a C, in this case), which is diminished. For more detail see the article on the Mathematics of the Western music scale.

Scale degree

Chords are also distinguished and notated by the scale degree of their root note or bass note.

For example, since the first scale degree of the C major scale is the note C, a triad built on top of the note C would be called the *one* chord, which might be notated 1, I, or even C, in which case the assumption would be made that the key signature of the particular piece of music in question would indicate to the musician what function a C major triad was fulfilling, and that any special role of the chord outside of its normal diatonic function would be inferred from the context.

Roman numerals indicate the root of the chord as a scale degree within a particular [key](#), as follows:

Roman numeral	I	II	III	IV	V	VI	VII
Scale degree	tonic	supertonic	mediant	subdominant	dominant	submediant	leading tone/subtonic

Many analysts use lower-case Roman numerals to indicate minor triads and upper-case for major ones, with degree and plus signs ($^{\circ}$ and *) to indicate diminished and augmented triads, respectively. When they are not used, all the numerals are capital, and the qualities of the chords are inferred from the other scale degrees that chord contains; for example, a chord built on **VI** in C major would contain the notes A, C, and E, and would therefore be a minor triad.

The scale to whose scale degrees the Roman numerals refer may be indicated to the left (e.g. **F#:**), but may also be understood from the key signature or other contextual clues.

Unlike pop chord symbols, which are used as a guide to players, Roman numerals are used primarily as analytical tools, and so indications of inversions or added tones are sometimes omitted if they are not relevant to the analysis being performed.

Inversion

When the bass note is not the same as the root note, the chord is said to be inverted.

The number of inversions that a chord can have is one less than the number of chord members it contains. Triads, for example, (having three chord members) can have three positions, two of which are inversions:

- Root position: The root note is in the bass, and above that are the third and the fifth. In the first scale degree this is marked 'I'
- First inversion: The third is in the bass, and above it are the fifth and the root. This creates an interval of a sixth and a third above the bass note, and so is marked in figured Roman notation as '6/3'. This is commonly abbreviated to '6' (or 'Ib') since the sixth is the characteristic interval of the inversion, and so always implies '6/3'.
- Second inversion: The fifth is in the bass, and above it are the root and the third. This creates an interval of a sixth and a fourth above the bass note, and so is marked as '6/4' or 'Ic'. Second inversion is the most unstable chord position.

Common chords

Seventh chords

Seventh chords may be thought of as the next natural step in composing tertian chords after triads. Seventh chords are constructed by adding a fourth note to a triad, at the interval of a third above the fifth of the chord. This creates the interval of a seventh above the root of the chord. There are various types of seventh chords depending on the quality of the original chord and the quality of the seventh added.

Five common types of seventh chords have standard symbols. The chord quality indications are sometimes superscripted and sometimes not (e.g. *Dm7*, *Dm⁷*, and *D^{m7}* are all identical). The last three chords are not used commonly except in jazz.

Chord name	Component notes (chord and interval)		Chord symbol
major seventh	major triad	major seventh	CMaj7, CMA7, CM7, C ⁷
dominant seventh	major triad	minor seventh	C7, C ⁷
minor seventh	minor triad	minor seventh	Cm7, C-7
diminished seventh	diminished triad	diminished seventh	C ^{o7} , Cdim ⁷
half-diminished seventh	diminished triad	minor seventh	C ^{o7} , Cm7 ^{b5}
augmented major seventh	augmented triad	major seventh	C+(Maj7), CAM7, CMaj7+5, CMaj7#5
augmented seventh	augmented triad	minor seventh	C+7, C7+5, C7#5
minor major seventh	minor triad	major seventh	Cm(Maj7)

When a dominant seventh chord is borrowed from another key, the Roman numeral corresponding with that key is shown after a slash. For example, **V/V** indicates the dominant of the dominant. In the key of C major, where the dominant (V) chord is G major, this secondary dominant is the chord on the fifth degree of the G major scale, i.e. D major. Note that while the chord built on D (**ii**) in the key of C major would normally be a minor chord, the **V/V** chord, also built on D, is major.

Extended chords

Extended chords are tertian chords (built from thirds) or triads with notes extended, or added, beyond the seventh. Thus ninth, eleventh, and thirteenth chords are extended chords. After the thirteenth, any notes added in thirds duplicate notes elsewhere in the chord, so there are no fifteenth chords, seventeenth chords, and so on.

To add one note to a single **triad**, the equivalent simple intervals are used. Because an octave has seven notes, these are as follows:

Chord name	Component notes (chord and interval)			Chord symbol
Add nine	major triad	ninth	-	C/9, Cadd9

Major fourth	major triad	eleventh	-	C4
Major sixth	major triad	thirteenth	-	C6
Six-nine	major triad	ninth	thirteenth	C6/9, C"
Dominant ninth	dominant seventh	major ninth	-	C9
Dominant eleventh	dominant seventh	perfect eleventh	-	C11
Dominant thirteenth	dominant seventh	major thirteenth	-	C13

Other extended chords follow the logic of the rules shown above.

Thus *Maj9*, *Maj11* and *Maj13* chords are the extended chords shown above with major sevenths rather than dominant sevenths. Similarly, *m9*, *m11* and *m13* have minor sevenths.

Extended chords composed of triads can also have variations. Thus *madd9*, *m4* and *m6* are minor triads with extended notes.

Sixth chords

Sixth chords are chords that contain any of the various intervals of a sixth as a defining characteristic. They can be considered as belonging to either of two separate groups:

Group1: Chords that contain a *sixth* chord member, i.e., a note separated by the interval of a sixth from the chord's root, such as:

1. **The major sixth chord** (also called, *sixth* or *added sixth* with chord notation: 6, e.g., 'C6')

This is by far the most common type of sixth chord of this group, and comprises a major chord plus a note forming the interval of a major sixth above the root. For example, the chord C6 contains the notes C-E-G-A.

2. **The minor sixth chord** (with chord notation: min 6 or m6, e.g., Cm6)

This is a minor chord plus a note forming the interval of a major sixth above the root. For example, the chord Cmin6 contains the notes C-Eb-G-A

In chord notation, the sixth of either chord is always assumed to be a major sixth rather than a minor sixth. Minor versions exist, and in chord notation this is indicated as, e.g., Cmin (min6). Such chords, however, are very rare, as the minor sixth chord member is considered an 'avoid tone' due to the semitone clash between it and the chord's fifth.

3. **The augmented sixth chord** (usually appearing in chord notation as an enharmonically equivalent 'seventh chord')

An augmented sixth chord is a chord which contains two notes that are separated by the interval of an augmented sixth (or, by inversion, a diminished third - though this inversion is rare in compositional practice). The augmented sixth is generally used as a dissonant interval which *resolves* by both notes moving outward to an octave.

In Western music, the most common use of augmented sixth chords is to resolve to a dominant chord in root position (that is, a dominant triad with the root doubled to create the octave to which the augmented sixth chord resolves), or to a tonic chord in second inversion (a tonic triad with the fifth doubled for the same purpose). In this case, the tonic note of the key is included in the chord, sometimes along with an optional fourth note, to create one of the following (illustrated here in the key of C major):

- Italian Augmented Sixth Chord: A flat, C, F sharp
- French Augmented Sixth Chord: A flat, C, D, F sharp
- German Augmented Sixth Chord: A flat, C, E flat, F sharp

Group 2: Inverted chords, in which the interval of a sixth appears above the bass note rather than the root; inversions, traditionally, being so named from their characteristic interval of a sixth from the bass.

1. Inverted major and minor chords

Inverted major and minor chords may be called *sixth* chords. More specifically, their first and second inversions may be called *six-three* (6/3) and *six-four* (6/4) chords respectively, to indicate the intervals that the upper notes form with the bass note. Nowadays, however, this is mostly done for purposes of academic study or analysis.

2. The neapolitan sixth chord

This chord is a major triad with the lowered supertonic scale degree as its root. The chord is referred to as a "sixth" because it is almost always found in first inversion. Though a technically accurate Roman numeral analysis would be mII, it is generally labelled N⁶. In C major, the chord is spelled (assuming root position) D flat, F, A flat.

Because it uses lowered altered tones, this chord is often grouped with the borrowed chords. However, the chord is not borrowed from the parallel major or minor, and may appear in both major and minor keys.

Chromatic alterations

Although the third and seventh of the chord are always determined by the symbols shown above, the fifth, as well as the extended intervals 9, 11, and 13, may be altered through the use of accidentals. These are indicated along with the corresponding number of the element to be altered.

Accidentals are most often used in conjunction with dominant seventh chords. For example:

Chord name	Component notes	Chord symbol
Seventh augmented fifth	dominant seventh augmented fifth	C ⁷⁺⁵ , C ^{7o5}
Seventh flat nine	dominant seventh minor ninth	C ⁷⁻⁹ , C ^{7m9}
Seventh augmented eleventh	dominant seventh augmented eleventh	C ⁷⁺¹¹ , C ^{7o11}
Seventh flat thirteenth	dominant seventh minor thirteenth	C ⁷⁻¹³ , C ^{7m13}
Half-diminished seventh	minor seventh diminished fifth	C ^{ø7} , C ^{m7m5}

"Altered" dominant seventh chords (C^{7alt}) have a flat ninth, a sharp ninth, a diminished fifth and an augmented fifth

When superscripted numerals are used, the different numbers may be listed horizontally (as shown), or vertically.

Added tone chords

An added tone chord is a traditional chord with an extra "added" note, such as the commonly added sixth (above the root). This includes chords with an added second (ninth) or fourth (eleventh), or a combination of the three. These chords do not include "intervening" thirds as in an extended chord.

Suspended chords

A **suspended chord**, or "sus chord" (sometimes improperly called *sustained chord*), is a chord in which the *third* has been displaced by either of its dissonant neighbouring notes, forming intervals of a major second or (more commonly), a perfect fourth with the root. This results in two distinct chord types: the *suspended second* (sus2) and the *suspended fourth* (sus4). The chords, C^{sus2} and C^{sus4} , for example, consist of the notes $C D G$ and $C F G$, respectively. Extended versions are also possible, such as the *seventh suspended fourth*, for example, which, with root C , contains the notes $C F G Bb$ and is notated as $C7^{sus4}$.

The name suspended derives from an early voice leading technique developed during the [common practice period](#) of composition, in which an anticipated stepwise melodic progression to a harmonically stable note in any particular part (voice) was often momentarily delayed or *suspended* simply by extending the duration of the previous note. The resulting unexpected dissonance could then be all the more satisfyingly resolved by the eventual appearance of the displaced note.

In modern usage, without regard to such considerations of voice leading, the term *suspended* is restricted to those chords involving the displacement of the *third* only, and the dissonant *second* or *fourth* no longer needs to be prepared from the previous chord. Neither is it now obligatory for the displaced note to make an appearance at all. However, in the vast majority of occurrences of suspended chords, the conventional stepwise resolution to the *third* is still observed.

Note that the inclusion of the *third* in either the *suspended second* or *suspended fourth* chords negates the effect of suspension, and such chords are properly called *added ninth* and *added eleventh* chords rather than *suspended* chords.

Borrowed chords

Borrowed chords are chords borrowed from the parallel minor or major. If the root of the borrowed chord is not in the original key, then they are named by the accidental. For instance, in major, a chord built on the parallel minor's sixth degree is a "flat six chord", written bVI . Borrowed chords are an example of mode mixture.

If a chord is borrowed from the parallel key, this is usually indicated directly (e.g. **IV (minor)**) or explained in a footnote or accompanying text.

Polychords

Polychords are two or more chords superimposed on top of one another. See also altered chord, secundal chord, Quartal and quintal harmony and Tristan chord.

Guitar and pop chords

All pop-music chords are assumed to be in root position, with the root of the chord in the [bass](#). To indicate a different bass note, a slash is used, such as C/E , indicating a C major chord with an E in the bass. If the bass note is a chord member, the result is an inverted chord; otherwise, it is known as a slash chord. This is not to be confused with the similar-looking secondary dominants below.

The tables above include a column showing the **pop chord symbols** commonly used as an abbreviated notation using letters, numbers, and other symbols and usually written above the given [lyrics](#) or staff. Although these symbols are used occasionally in classical music as well, they are most common for lead sheets and fake books in [jazz](#) and other popular music.

Power chords

Power chords are simple harmonies, in that they do not consist of three or more different kinds of notes, but rather two kinds. They consist of perfect fifths and fourths and lack the third scale note. Often, players double the root or fifth to create a third note, but not a third kind of note. The lack of the third scale note makes their *quality* ambiguous, which in layman's terms means that it is not clear whether they are major or minor in their *flavor*. This is due to the fact that the major or minor quality of a chord is directly produced by the third or flatted third scale note. Power chords are generally played on an [electric guitar](#) and used extensively in many kinds of [rock music](#) (especially [heavy metal music](#)) where heavy amounts of distortion are used. Distortion adds a great deal of harmonic content to an electric guitar's timbre. At high distortion levels, perfect intervals are the only intervals with enough consonance to be clearly articulated and perceived. Even the addition of a third can cause a chord to sound unstable and dissonant.

Chord sequence

Chords are commonly played in sequence, much as notes are played in sequence to form melodies. Chord sequences can be conceptualised either in a simplistic way, in which the root notes of the chords play simple melodies while tension is created and relieved by increasing and decreasing dissonance, or full attention can be paid to each note in every chord, in which case chord sequences can be regarded as multi-part [harmony](#) of unlimited complexity.

Nonchord tones and dissonance

A [nonchord tone](#) is a dissonant or unstable tone which is not a part of the chord that is currently playing and in most cases quickly resolves to a chord tone.

Simultaneity

A chord is only the harmonic function of a group of notes, and it is unnecessary for all the notes to be played together (called forming a [simultaneity](#)). For example, broken chords and arpeggios are ways of playing notes in succession so that they form chords. One of the most familiar broken chord figures is Alberti bass.

Since simultaneity is not a required feature of chords, there has been some academic discussion regarding the point at which a group of notes can be called a *chord*. Jean-Jacques Nattiez (1990, p.218) explains that, "we can encounter 'pure chords' in a musical work," such as in the "Promenade" of Modest Mussorgsky's *Pictures at an Exhibition*.

However, "often, we must go from a textual given to a more *abstract* representation of the chords being used," as in Claude Debussy's *Première Arabesque*. The chords on the second stave shown here are abstracted from the notes in the actual piece, shown on the first. "For a sound configuration to be recognized as a chord, it must have a certain duration."

Goldman (1965, p.26) elaborates: "the sense of harmonic relation, change, or effect depends on *speed* (or tempo) as well as on the relative duration of single notes or triadic units. Both absolute time (measurable length and speed) and relative time (proportion and division) must at all times be taken into account in harmonic thinking or analysis."

References

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Further reading

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- Benward, Bruce & Saker, Marilyn (2002). *Music in Theory and Practice, Volumes I & II* (7th ed.). New York: McGraw Hill. ISBN 0-07-294262-2.
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- Piston, Walter (1987). *Harmony* (5th ed.). New York: W.W. Norton & Company. ISBN 0-393-95480-3.

Chord progression

A **chord progression** (also **chord sequence** and **harmonic progression** or **sequence**), as its name implies, is a series of [chords](#) played in an order. Part and parcel of this action is the idea that the chords relate to each other in some way, whether closely or distantly, and as a whole become an entity in themselves. Chord progressions are central to most modern European-influenced [music](#) and create cyclic or sectional musical forms. Compare to a simultaneity succession.

A **chord change** is a movement from one chord to another and may be thought of as either the most basic chord progression or as a portion of longer chord progressions which involve more than two chords. Generally, successive chords in a chord progression share some notes. This provides harmonic continuity within the progression.

The most common chord progressions in Western [classical](#) and [pop](#) music are based on the first, fourth, and fifth scale degrees (tonic, subdominant and dominant); see three chord song, eight bar blues, and twelve bar blues. The chord based on the second scale degree is used in the most common chord progression in [Jazz](#), ii-V-I.

Chord progressions are usually associated with a [scale](#) and the [notes](#) of each chord are usually taken from that scale. [Melodies](#) and other parts usually comply with the chord changes in that their notes are usually taken from the chord currently playing. Notes which are not taken from the chord are called [nonchord tones](#) and usually resolve quickly to a chord tone.

The "circle progression" is generally regarded as the most common progression of the [common practice period](#). A circle progression is a progression of descending perfect fifths, and derives its name from circle of fifths. Circle progressions, in practice, often occur in their inversion, an ascending perfect fourth. Circle progressions make up many of the most commonly used progressions, such as ii, V, I in major keys, and the strong pull of a circle progression is a large part of the reason the dominant chord (V - if functioning as a dominant chord will be a major triad or a dominant seventh chord, even in minor keys) "leads" to tonic (I, or i).

In music of the common practice period, generally only certain chord progressions are used. Many of the other unused progressions are not traditionally considered tonal. It should be noted, however, that in most styles of music, chord progressions are resultant from voice leading patterns; thus the preceding observations are merely generalizations.

Table of common progressions during the [common practice period](#)

Table of Common Progressions			
I, i	May progress to any other triad. May interrupt any progression.		
Major keys		Minor keys	
ii	ii-V, ii-vii [°]	ii [°]	ii [°] -V
		ii*	ii-V, ii-vii [°]
iii	iii-ii ₆ , iii-IV, iii-V, iii-vi	III	III-ii ₆ [°] , III-iv, III-VI
IV	IV-I, IV-ii, IV-V, IV-vii ₆ [°]	iv	iv-i, iv-ii ₆ [°] , iv-V, iv-VII
		IV*	IV-V, IV-vii ₆ [°]
V	V-I, V-vi	V	V-i, V-VI
		v*	v-VI
vi	vi-ii, vi-IV, vi-V, vi-iii-IV	VI	VI-ii ₆ [°] , VI-iv, VI-V, VI-III-iv

vii_6°	$\text{vii}_6^\circ\text{-I}, \text{VII}_6^\circ\text{-V}$	$\text{vii}_6^\circ/\text{VII}$	$\text{vii}_6^\circ\text{-i}/\text{VII-III}$
<p>* ii and IV in minor used with an ascending #6; v in minor used with a descending 7. See the article chord (music) and chord symbol for an explanation of the notation used in this table.</p>			

Visual Table for the Rules for Common Chord progressions

Rewrite rules

Steedman (1984) has proposed a set of recursive "rewrite rules" which generate all well-formed transformations of jazz, basic I-IV-I-V-I twelve bar blues chord sequences, and, slightly modified, non-twelve-bar blues I-IV-V sequences ("I Got Rhythm"). Important transformations include:

- replacement or substitution of a chord by its dominant or subdominant, example:

1 2 3 4 5 6 7 8 9 10 11 12 I/IV/I/I⁷//IV/VII⁷/III⁷/VI⁷//II⁷/V⁷/I/I//

- use of chromatic passing chords, example:

...7 8 9... ...III⁷/bIII⁷/II⁷...

- and chord alterations such as minor chords, diminished sevenths, etc.

Sequences by fourth, rather than fifth, include Jimi Hendrix's "Hey Joe":

1 2 3 4 5 6 7 8 9 10 11 12 bVi, bIII/bVII, IV/I/I//bVI, bIII/bVII, IV/I/I//bVI, bIII/bVII, IV/I/I//

These often result in Aeolian harmony and lack perfect cadences (V-I). Middleton (1990, p.198) suggests that both modal and fourth-oriented structures, rather than being "distortions or surface transformations of Schenker's favoured V-I kernel, it is more likely that both are branches of a deeper principle, that of tonic/not-tonic differentiation."

References

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Categories: [Musical techniques](#)

Chordophone

A **chordophone** is any [musical instrument](#) which produces sound primarily by way of a vibrating string or strings stretched between two points. It is one of the four main divisions of instruments in the original [Hornbostel-Sachs](#) scheme of [musical instrument classification](#).

What most westerners would call [string instruments](#) are classified as chordophones, [violins](#), [guitars](#), [lyres](#), [harps](#), for example. However, the word also embraces instruments that many westerners would hesitate to call string instruments, such as the musical bow and the [piano](#) (which, although sometimes called a string instrument, is also called a [keyboard instrument](#) and a [percussion instrument](#)).

Hornbostel-Sachs divides chordophones into two main groups: instruments without a resonator which is an integral part of the instrument (which have the classification number 31); and instruments with such a resonator (which have the classification number 32). Most western instruments fall into the second group, but the piano and harpsichord fall into the first. Hornbostel and Sachs' criterion for determining which sub-group an instrument falls into is that if the resonator can be removed without destroying the instrument, then it is classified as 31. The idea that the piano's casing, which acts as a resonator, could be removed without destroying the instrument, may seem odd, but if the action and strings of the piano were taken out of its box, it could still be played. This is not true of the violin, because the string passes over a bridge located on the resonator box, so removing the resonator would mean the strings had no tension.

[Hornbostel-Sachs](#) system of [musical instrument classification](#)

[Idiophone](#) | [Membranophone](#) | **Chordophone** | [Aerophone](#) | [Electrophone](#)
[List of musical instruments by Hornbostel-Sachs number](#)

Categories: [Musical instruments](#)

Choreography

Choreography literally "dance-writing", also known as dance composition), is the art of making structures in which movement occurs, the term composition may also refer to the navigation or connection of these movement structures. The resulting movement structure may also be referred to as the Choreography. People who make choreographies are called choreographers.

Although mainly used in relation to [dance](#) the term **choreography** can be applied to various settings including:

- Stage combat (action or fight choreography)
- Gymnastics
- Ice skating
- Show Choirs
- Marching bands
- Web services
- Business processes
- cinematography

Further reading

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Christian alternative rock

Christian alternative music is a form of [alternative rock](#) music lyrically grounded in a Christian worldview. The degree to which the faith appears in the music varies from artist to artist.

History

Christian alternative rock has its roots in the early 1980s, as the earliest efforts at [Christian punk](#) and [new wave music](#) were recorded by artists like Daniel Amos, Andy McCarroll and Moral Support, Undercover, The 77s, Adam Again, Quickflight, Youth Choir (later renamed The Choir), Lifesavers Underground, The Altar Boys, Steve Taylor, David Edwards, and Vector. By the 1990s, many of these bands were being carried by independent labels, such as the growing Tooth & Nail Records, because their music tended to be more lyrically complex (and often more controversial) than mainstream Contemporary Christian Music.

Categories: [Alternative music](#) | [Christian rock genres](#)

Christian hardcore

Christian hardcore is a form of [hardcore punk](#) music and a subgenre of [punk rock](#) played by [bands](#) where the musicians are openly Christian. The extent that their lyrics are explicitly Christian varies between bands.

Christian hardcore bands that explicitly state their beliefs and use Christian imagery in their lyrics may be considered a part of the contemporary Christian music (CCM) industry and play for a predominantly Christian market. However, given the edginess of hardcore punk, many bands have been dismissed by the Christian and CCM music market and rely on genre specific labels to promote and release their music.

Typically, Christian hardcore and metalcore bands perform music influenced by their faith and see their audience as the general public. More recently Christian hardcore bands may avoid specific mention of God or Jesus in their lyrics and from stage as well as rejecting the CCM label.

Traditionally hardcore has been antipathetic towards Christianity, much like the broader punk rock community, this has often left Christian Hardcore bands alienated on the fringes of both the hardcore scene. As many inside the scene view Christianity in a negative light, or a feel that Christian hardcore is a passing fad.

Related genres are [Christian punk](#), [Christian rock](#), Christian alternative music and [Christian metal](#).

Criticism

Christianity and hardcore punk are often considered to be contradictory due to the conflict between punk's anti-authoritarian message and the prominence of authority figures in Christianity. This is covered in a section of the [Christian punk](#) article.

Christian hardcore and metalcore bands

Hardcore and Straight Edge

Main articles: [Hardcore punk](#)

Alove For Enemies
As Cities Burn
Blood of the Martyr
Comeback Kid (disputed)
The Crucified
Dead Poetic
Strongarm
Focused
Jesus Wept
No Innocent Victim
Showbread
War of Ages
xLOOKING FORWARDx

Metalcore

Main articles: [Metalcore](#)

Adora
As Darkness Fades
As I Lay Dying
August Burns Red
Beloved
The Chariot
Chasing Victory
Demon Hunter
Embodiment 12:14
Evergreen Terrace
Gray Lines Of Perfection
Haste the Day
(early) Hopesfall
Living Sacrifice
Mychildren Mybride
Nodes of Ranvier
Norma Jean
One Step Too Many
Sinai Beach
Still Remains
System Failure
(early) Underoath
Zao

Record labels

Cloud Nine Records
Solid State Records
Facedown Records
Blood and Ink Records
Strike First Records
Harvest Earth Records

_____ | _____
Christian hardcore - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) -
[Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge -
[Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#) - Brazil - Canada - Europe: Italy - South Wales -
Scandinavia: Umeå - Japan - USA: Boston - Chicago - Detroit - Los Angeles -
Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle - San
Francisco - Southern California - Texas - DC

Categories: [Hardcore punk](#) | [Christian rock](#) | [Music genre](#)

Christian hip hop

Christian hip hop (originally **gospel rap**, but also known as **holy hip hop**, or **Christian rap**) is a form of [hip hop music](#) that uses Christian-themed lyrics to express the songwriter's faith. Only during the 90's did the term "Christian hip hop" become descriptive of this type of music. Many mainstream hip hop artists have made acknowledgements of faith, such as DMX, Kanye West and Will Smith, but are not typically considered Christian hip hop artists, as the themes of their lyrics do not always reflect religious faith. The audience is typically Christian, but it can be used in missions to reach those considered unsaved or lost souls. Christian hip hop and rap artists are almost always professed Christians, and use the fact that they are urban or suburban as a positive issue used to spread their religion, and like all Christian music, it can be experienced as Christian worship.

Many fans consider Christian hip hop music to be more innovative than the secular variety (thus the tagline of *Factors of the Seven* by Grits, "the most innovative hip hop in the industry"), because Christian hip hop artists generally sample other songs sparingly, and when they do they typically choose songs that aren't sampled often. John Reuben has friends who play various musical instruments, and uses their assistance as opposed to samples. He is even famous for having a live backing band. Christian hip hop is decidedly more "experimental" than secular hip hop as well, with more usage of [acoustic](#) and [electric guitars](#), [synthesizers](#) and other instruments that are somewhat uncommon in hip hop. Many artists and bands, however, sample regularly as in mainstream hip hop, and some run into copyright trouble, such as Mars ILL, whose *Pro*Pain* album was delayed for a long amount of time by Gotee Records due to unlawful use of samples. "It's not so much that *Pro*Pain* is any more sample-based than any other project, we were just a little laid back in how we approached it initially," says band member Dust.

History

Stephen Wiley was the first artist with a commercially released and distributed gospel rap cassette with his 1985 tape called Bible Break (Rap on the Road video, 1991 StarSong Communications, Nashville, TN). Also, a young Christian emcee known as D-Boy was killed in 1991 in Texas for taking youth from gangs and converting them to Christianity. Some consider him the first Christian emcee martyr. dc Talk was perhaps the first wide success among Christian hip hop groups with tobyMac later rising to prominence.

Reaction

Christian hip hop has a history of being dismissed by churches worldwide as sacrilegious, or devil music. No money, no support, and no funded albums were the experience of many artists, but similar to contemporary Christian music many see it as being on the brink of mainstream success.

One of the most notable mainstream reactions to Christian hip hop was to KJ-52 and his single "Dear Slim," which was written to Eminem in an attempt to convert the artist to Christianity. The song became famous and controversial among Eminem fans when it was featured on the hit show Total Request Live. It was then that KJ-52 began to receive hate mail (including death threats) from Eminem's followers, though the song is not a "diss" according to KJ-52. This also led to the single being panned on VH1, an issue the artist addressed in his song "Washed Up."

There has also been increased church acceptance with some congregations having hip hop-themed worship. Much like other forms of mainstream-style Christian music such as [Christian metal](#) and [punk](#), it is often accepted by youth pastors and others, as many artists and groups such as LA Symphony create music with quality widely considered to be on par with that of secular hip hop, which often attracts non-believing fans, and many times, converts such audiences to Christianity.

[DJing \(Turntablism\)](#) - [History \(Roots\)](#))

[African](#) - [American \(East - West - South\)](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Christian industrial

Christian Industrial can be taken as either [industrial music](#) or [industrial rock](#) that's lyrics and themes are inspired and influenced by Christianity. Just as in all other forms of [Christian rock](#), the level of spiritual involvement required in the music to be called this is heavily debated. One extreme finds people who think every single song must clearly contain reference to God and Jesus as well as be on a "christian record label." While on the opposite end, others believe that if even one of the members of a band is a self-professed christian then that is enough. However, most people's viewpoint lies somewhere in between.

The term "industrial" is also heavily debated, as the term usually represents [industrial rock](#) (a combination of hard rock/metal and electronic music) in most people's minds while actual "[industrial music](#)" generally refers to forms of electronic music that contains sounds similar to machinery or factories, not even necessarily related to rock music. While most certainly not christian, Nine Inch Nails is usually the first band people think of when they hear the word: "industrial".

There are not many christian bands who play industrial/industrial rock music, but they do exist.

Listing of Christian Industrial Bands/Artists

Argyle Park
AP2
Circle of Dust
Klank
Skillet
Wyrick

Christian metal

Contemporary christian music

Stylistic origins:	Gospel - Hymns - Country - Folk - Pop - Rock and roll - Alternative - Punk - Hip hop - Heavy metal
Cultural origins:	Jesus music - Jesus movement - Popular culture - Evangelicalism
Typical instruments:	Guitar - Bass - Keyboards - Drums
Mainstream popularity:	Limited until recently depending on genre, has gained much popularity in recent years. Outsells combined sales of Classical and Jazz since the 1990s.
Derivative forms:	Contemporary Christian music Christian rock - Christian alternative rock - Christian hip hop - Christian metal - Christian punk - Christian hardcore

Christian metal or **White metal** is a form of [heavy metal music](#) with explicitly Christian lyrics and themes. It is a form of [Christian alternative music](#).

Origins

The first Christian metal band was arguably Jerusalem. Stryper was the first to popularize the genre. Christian Metal can be classified under many subgenres as well. For example, the band Horde, who have extreme [black metal](#) influences, yet are deemed [grindcore](#) and there is also Gånglîå which would be considered cybergrind . Then there is Whitecross who plays Hair Metal and As I Lay Dying and Still Remains who play metalcore. Typically, a band's style status is defined not only by the actual music, but also by theme and lyrical content.

Controversies

Several controversies often crop up when discussing Christian metal.

First, many fans of secular heavy metal do not consider Christian metal to be a real form of metal, even though the Christian bands often sound very similar to their secular counterparts. This is partly because metal was originally supposed to contain various controversial themes, which set it apart from [Hard Rock](#).

Second, there are several general-market metal bands who do not identify themselves as a "Christian band" but who still use their lyrics to portray God in a positive light. They have various reasons for doing this. A common reason that they cite is easier access to the secular market; although more stores are now stocking Christian metal bands along with secular metal bands, oftentimes the Christian bands are given their own, much smaller, section in the back of the store. Additionally, there are some bands (for example, Virgin Black and Klank) who do have Christian members but who have had negative experiences with churches, and therefore would prefer to just identify their band as a regular band (rather than a Christian one), so as to avoid being lumped in with the same people who had rejected them before. MCM Music, founded by Eric Clayton of Saviour Machine (along with two others), is one record label that has signed several bands who have this mindset.

Third, many people who do not enjoy the genre of metal think the concept of Christianity and what they view as the evil and destructive music of metal cannot be combined. This same view is held by some conservative Christian circles (who are on the opposite side of the debate); members of the King-James-Only Movement (especially Dial-the-Truth and similar ministries) are chief among these. Much like [Christian hip hop](#), however, Christian metal is also widely accepted into holy culture because many of the bands produce music of equal quality to that of secular metal, thus attracting a secular audience and often times, converting them to Christianity due to overtly moral and spiritual lyrics.

On that note, the [nu-metal](#) band P.O.D., who have recently said numerous times that they are a Christian band, was invited to perform live at a Billy Graham crusade in San Diego, the band's hometown. The band humbly rejected the invitation, because, in lead singer Sonny Sandoval's words, "We were like, 'Hey, we just want to be there, to hang out and meet people and serve. We don't want to go up there on stage. This is not a platform for P.O.D. We don't want to use your platform to promote our band.'"

Concerts

As is to be expected, there are not a great deal of churches that allow metal bands to perform, with more contemporary churches (and churches such as Sanctuary International and Revolution, which target their ministries at people who do not fit well at more conventional churches) being an exception to this. The typical Christian metal show, then, might take place at a community center or coffeehouse or some underground venue that might generally host a show of such high volumes and intensity. In addition, there are annual festivals that host Christian metal bands. Many Christian metal bands can be seen at the Cornerstone Festival in Illinois or Florida. For seven years, fans of Christian metal could also attend the Bobfest in Europe. (The last Bobfest took place in 2005.) There are also smaller festivals like Purple Door, a festival in Lewisberry, PA, that is mostly attended by locals. The Underground Cafe of Roseville, CA hosts a lot of underground Christian metal/[hardcore](#) bands.

Unblack metal

Unblack metal, also called **Holy unblack metal** or **Christian black metal (CBM)** is a style of music derived from and similar to [black metal music](#) in nearly all ways, except that it is patently anti-satanic, usually Christian and espouses holiness, moralism, etc. It is seen by some as oxymoronic because it uses dark symbolism, affrontous stage behaviour, and the very content which was in the first place adopted by black metal for the reason that it was thought to alienate the sensibilities of such convictions held in family values and social philanthropy, etc.

See also

- [Heavy metal music](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Christian punk

Stylistic origins: 1950s [R&B](#), [rock and roll](#), [country](#), and [rockabilly](#), 1960s [garage rock](#), frat rock, [psychedelic rock](#), pub rock, [glam rock](#), and proto-punk

Cultural origins: Mid 1970s United States, Australia and United Kingdom.

Typical instruments: Vocals – [Guitar](#) – [Bass](#) – [Drums](#)

Mainstream popularity: Chart-topping in the UK, less success elsewhere. Some success for [pop punk](#), especially [ska punk](#) and [Two Tone](#)

Derivative forms: [Alternative rock](#) – [Emo](#) – [Gothic rock](#) – [Grunge](#) – [Math rock](#) – [New Wave](#) – [Post-punk](#) – [post-punk revival](#)

[Anarcho-punk](#) – **Christian punk** – [Crust punk](#) – [Garage punk](#) – [Hardcore punk](#) – [Horror punk](#) – [Oi!](#) – [Pop punk](#)

[Anti-folk](#) – Chicano punk – [Death rock](#) – [Funkcore](#) – Jazz punk – [Psychobilly](#) – [Queercore](#) – [Ska punk](#) – [Two Tone](#)

Punk rock in Belgium – Brazil

[History](#) – [Cassette culture](#)

Christian punk is a form of [Christian alternative music](#) and a subgenre of [punk rock](#) played by [bands](#) where the musicians are openly Christian, their lyrics reflect their faith and they see their audience as the general public. This includes bands like Relient K and MxPx. The extent that their lyrics are explicitly Christian varies between bands.

Christian punk bands that target a Christian audience, explicitly state their beliefs, use Christian imagery in their lyrics may be considered a part of the contemporary Christian music (CCM) industry.

Given the edginess of punk and some of its sub-genres, such as [hardcore punk](#), many bands have been rejected by the Christian and CCM music industry. Some bands generally avoid specific mention of God or Jesus and may specifically reject the CCM label.

Related genres are [Christian hardcore and metalcore](#), [Christian rock](#), [Christian alternative music](#) and [Christian metal](#).

History

Origins

Christian punk's origins during the wider 1980s punk rock scene are somewhat obscure. As the Jesus Movement gave rise to cultural institutions such as Jesus People USA (JPUSA), these served as an incubator for various Christian subcultures including [punk](#). Crashdog is one characteristically punk band that was rooted in JPUSA.

In the 1980's many bands performed at Chuck Smith's Calvary Chapel in Orange County California. A particularly popular group with a cult following was Undercover (band), who proclaimed that "God Rules" with a combination of rockabilly and hardcore elements. Another early influential group were the Altar Boys.

The Cornerstone Festival provided an important venue for Christian punk bands.

See also: [Christian hardcore](#)

Growth of an "underground" scene

During the 1990s the underground scene grew, bands such as Officer Negative greatly influenced many bands. The term "JCHC" is often used by christian punks, and it means "Jesus Christ Hard Core". Pop punk bands like MxPx and Ninety Pound Wuss being important.

Emergence into the mainstream

In the 21st century developments in Christian punk parallels broader punk, with [pop/punk](#) bands such as Relient K and FM Static very popular with the mainstream crowd, but they started as Christian bands, playing at church groups and youth gatherings.

Other bands with Christian roots that have become very popular within their genres are Zao ([metalcore](#)), Norma Jean (newer hardcore), and mewithoutyou ([post-hardcore](#)).

Key record labels include Tooth & Nail Records and its subsidiaries Solid State Records and BEC Recordings; The Militia Group, which signs groups that straddle the boundary between Christian and secular music; Flicker Records, owned and operated by the members of Audio Adrenaline; Gotee Records, owned and operated by TobyMac of dc Talk; and up-and-comer Mono vs. Stereo.

Contemporary christian music

Stylistic origins: [Gospel](#) - [Hymns](#) - [Country](#) - [Folk](#) - [Pop](#) - [Rock and roll](#) - Alternative - [Punk](#) - [Hip hop](#) - [Heavy metal](#)

Cultural origins: Jesus music - Jesus movement - Popular culture - Evangelicalism

Typical [Guitar](#) - [Bass](#) - [Keyboards](#) - [Drums](#)

instruments:

Mainstream popularity: Limited until recently depending on genre, has gained much popularity in recent years. Outsells combined sales of [Classical](#) and [Jazz](#) since the 1990s.

Derivative forms: Contemporary Christian music

[Christian rock](#) - [Christian alternative rock](#) - [Christian hip hop](#) - [Christian metal](#) - **Christian punk** - [Christian hardcore](#)

Fashion

Fashion is similar to normal [punk fashion](#), with the Christian fish symbol, the cross, a crown of thorns, the JCHC symbol, etc. Chi Rho is a popular symbol amongst more anarcho-Christian bands, such as the psalters. In Europe the most used symbol is the anarchy symbol, modified as it might become an **A** and ©. This is the Greek alphabet symbol for "Alpha" & "Omega" (the English equivalent is "A" and "Z".); meaning the first and last which in turn is to represent God and/or Jesus. Refer to the book of Revelations 1:8, 21:6, & 22:13. Rev. 1:8 says, "I am the Alpha and the Omega," says the Lord God, "who is, and who was, and who is to come, the Almighty." Basically, the symbol is a visual play on the "anarchy" symbol but with a different meaning and intent. However, it does have a resonance with Christian anarchism itself.

Christian and Punk

Acceptance of Christian punk is at times challenged both amongst members of the [punk subculture](#) and in some Christian churches. Can a person be Christian and punk? For people active in both punk and Christianity it is not a question but a lived experience. There are strong elements of anti-authoritarianism in both. Challenging the uncritical acceptance of social norms in the church and the world.

One illustration of this is seen in the concept of "anticonformity" to the world. This can be seen in a lot of Christian punk music, including the song "Anticonformity" by Krystal Meyers. Within this perspective, the Christian's view of anticonformity is different from the punk view. The Christian's reason for anticonformity is found in the book of Romans in the Bible: "Do not conform to the patterns of this world, but be transformed..." The Bible tells Christians not to conform, and punks are also strong non-conformists.

Some may still argue that punk is anti-religious and thus in opposition to Christianity. Many Christian punks do not agree with religion either. They say that real Christianity is not a religion because it's not supposed to be about rituals and rules. They believe true Christianity's a relationship with Jesus, not a religion. Many Christian punks are against religion like other punks, yet they are strongly in support of a personal relationship with Jesus Christ separate from rules and tradition.

A significant number of Christian punks and indie kids may be involved in Christian socialism, Communism, Anarcho-christianity and some variations on queer and liberation theology.

List of Christian punk bands

Punk

A-M

- Ace Troubleshooter
- American Culture Experiments
- AnnexTosh
- Antiskeptic
- Armored Trucks
- Ballydowse
- Blah
- Blaster the Rocketboy
- Calibretto
- Civil Defence
- Comrades In Arms
- Crashdog
- Deploy
- Destroy the Vile
- Dingees
- Do Not Resuscitate
- Dogwood
- FBS
- Flatfoot 56
- Feeding Frenzy
- Fight to Die
- Forgone Conclusion
- Fraggin Monarchists
- Ghoti Hook
- Gransane
- Green Means Go
- Greyskull
- Hanover Saints
- Hawk Nelson
- Headnoise
- Hit the Deck
- Human Error
- IHS
- Jesus Skins
- Lack of Focus
- Left Out
- Lust Control
- Mercury Radio Theater
- Minute Switch
- MxPx

N-Z

- Neon Rippers
- Nuetron Bomb
- No Purchase Necessary
- Nothing Left to Lose
- Officer Negative
- Olivia the Band
- One-21
- One Bad Pig
- Opposite Direction
- Our Corpse Destroyed
- Private First Class
- Public Unrest
- Relient K
- Riot of Words (formerly MY SON CID)
- Scarred For Life
- Scaterd Few
- Scatter17
- Spudgun
- Squad 5-0
- Stellar Kart
- Tekla Knos
- Thee Imposters
- The Banned
- The Culprits
- The Crucified
- The Decoded
- The Deal
- The Discarded
- The Dublin Brigade
- The Graveyard Nightmares
- The Havoc
- The Incited
- The Kick
- The Last Hope
- The Psalters (A Christian anarcho-punk band)
- The Ranks
- The Remnants
- The Resistance
- The Scarred
- The Sloths
- The Violence
- Toothpaste Rebellion
- Triple 7
- Underclass Society
- Undercover
- uniSEF
- Voice of the Mysterons
- World Against World

Record labels

BEC Recordings
Bettie Rocket
Facedown Records
Flicker Records
Gotee Records
Mono Vs Stereo
Rescue Records
Solid State Records
Squint Entertainment
Tooth & Nail Records
The Militia Group

See also

- [Christian hardcore](#)
- [Christian metal](#)
- [Punk rock](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Christian rock genres](#) | [Punk](#)

Christian rock

Christian rock is a form of [rock music](#) played by [bands](#) where the musicians are openly Christian. The extent to which their lyrics are explicitly Christian varies between bands.

In the 1970s, Larry Norman was a popular Christian rock musician who challenged a view held by some conservative Christians (predominantly fundamentalists) that rock music was anti-Christian. One of his songs, "*Why Should the Devil Have All the Good Music?*", summarized his attitude and his quest to pioneer Christian rock music.

"Christian rock" band definitions

There are multiple definitions of what qualifies as a "Christian Rock" band. Christian rock bands that explicitly state their beliefs and use Christian imagery in their lyrics tend to be considered a part of the contemporary Christian music (CCM) industry and play for a predominantly Christian market. Other bands perform music influenced by their faith but see their audience as the general public. They may generally avoid specific mention of God or Jesus. Such bands are sometimes rejected by the CCM rock scene and may specifically reject the CCM label. Possibly the very first documented appearance of a Christian Rock band is Mind Garage in 1967, whose *Electric Liturgy*, finally recorded on RCA in 1970, gives them credibility as a cornerstone in the creation of the Christian Rock genre. Some bands such as U2, Letterkills, Anberlin, Project 86, Lifehouse, 12 Stones, Creed, King's X, Thrice, Evanescence, Kevin Max, Mute Math, Flyleaf, Coldplay, Blessid Union of Souls, One Step Back and MxPx do not claim to be "Christian bands", but include members who openly profess to be Christians and feature Christian thought, imagery, scripture or other influences in their music. There is a tendency among some Christian rock music fans to label rock music bands as Christian where their lyrics are seen as consistent with the fans' understanding of Christian belief, but this is generally not accepted by the contemporary Christian music industry. Related subgenres are [Christian alternative rock](#), [Christian metal](#), [Christian industrial](#) and [Christian punk](#).

Critiques of Christian rock

Some critics of Christian rock complain that Christian music trends are clichéd derivative of [rock music](#) and [pop music](#) in that they copy these styles and trends without creating original sounds of their own. ^[1] The critics' stereotype of Christian rock is a censored or plagiarised version of whatever is popular on the radio. Others respond that all music is in some way derived from previous works, as the concepts inspired by work, and not the work itself is within the public domain. Another common response is that Christian music is the only major genre to be grouped by its content rather than its style- for example, on the online music store iTunes, Christian performers as diverse as worship artists like Steven Curtis Chapman, hip-hop groups such as Grits, pop-rockers such as Superchick and hardcore groups such as Project 86 are all grouped under the 'Inspirational' section of the store, despite the diversity of their sounds. Many of those critiques are also levied against [indie music](#).

Another critique of Christian Rock is that some critics also feel that in reaching out to the main stream listeners, Christian Rock waters down the Christian message and content into amorphous love songs. Amy Grant, for example, received criticism for her song, "Baby, Baby" because it [2] was not clear whether she was singing to God or to a good looking man in the music video. Richard Rossi was criticized for performing his gospel rock in bars and secular nightclubs. Steve Camp, Christian music critic, complains that Christian music has become "yodels of a Christ-less, watered-down, pabulum-based, positive alternative, aura-fluff, cream of wheat, mush-kind-of-syrupy, God-as-my-girlfriend kind of thing." [3]. Others respond that expressions of unconditional love reminiscent of romantic love are consistent with God's agape love and the tradition of the biblical book, Song of Solomon.

Some critics feel bands market themselves to the Christian audience because the market is easier to enter. The competition in the Christian market is not as fierce, so they can gain huge success quickly. Some bands are accused of using the CCM industry to springboard into the "mainstream" as they prove to the record labels they can sell albums. Often times these accused bands will quickly reject the Christian label they once embraced, causing controversy.

Evangelical Goals of Christian Rock

Christian Rock can be used to attract both non-Christian and Christian listeners. Some rock bands try to incorporate this type of viewpoint and try to be evangelical by drawing in non-Christian listeners to their under-the-surface Christian lyrics. Among these bands include Switchfoot and Relient K. Many critics claim that these bands are only doing so in order to build fans, fame, and fortune. However, the true aims vary among different artists.

Other Christian artists such as Chris Tomlin and Kutless sing more explicit worship songs, incorporating lyrics that directly worship the Lord. Many of these songs are played at more contemporary churches and used to lead congregations in worship. These artists receive less criticism, however they also receive less praise from non-Christian listeners.

Christian rock festivals

There are many Christian rock festivals held worldwide every year, including the Cornerstone Festival, Ichthus, Spirit West Coast, Purple Door, Parachute and Shout Fest. They range from single day events to four day festivals that provide camping and other activities. Christian rock can also be heard at other Christian festivals that are not exclusive to rock, such as the Creation Festival.

Christian rock radio programs

Total Axxess
Weekend 22

Magazines and Websites

HM Magazine
Firestream.net
Godcore.com Christian rock band database
CCM Magazine
Suite101.com's Christian Rock
Christian Music News

1. Criticism of "spiritless and lifeless" Christian music.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | **Christian rock** | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Christmas carol

A **Christmas carol** (also called a **noël**) is a [carol](#) ([song](#) or [hymn](#)) whose lyrics are on the theme of Christmas, or the winter season in general. They are traditionally sung in the period before and during Christmas. The tradition of Christmas carols hails back as far as the thirteenth century, although carols were originally communal songs sung during celebrations like harvest tide as well as Christmas. It was only later that carols began to be sung in church, and to be specifically associated with Christmas. It is also a book which Charles Dickens wrote in 1843.

Traditional carols have a strong tune and consist of a verse and/or chorus for group singing. They are often based on [medieval](#) chord patterns, and it is this that gives them their uniquely characteristic musical sound. Some carols like 'Personent hodie' and 'Angels from the Realms of Glory' can be traced directly back to the Middle Ages, and are amongst the oldest musical compositions still regularly sung. Carols suffered a decline in popularity after the Reformation in the countries where Reformation settled, but survived in their rural communities until the revival of interest in Carols in the 19th century. Composers like Arthur Sullivan helped to repopularise the carol, and it is this period that gave rise to such favorites as "Good King Wenceslas" and "It Came Upon A Midnight Clear."

Today carols are regularly sung at religious services, including Carol services. Some compositions have words which are clearly not of a religious theme, but are often still referred to as carols.

Secular songs such as "White Christmas" and "Blue Christmas" are clearly not Christmas carols, though they are also popular in the period before Christmas, and should therefore be considered to be [Christmas songs](#).

Carols can be sung by individual singers, but are also often sung by larger groups, including professionally trained choirs. Most churches have special services at which carols are sung, generally combined with readings from scripture about the birth of Christ, often this is based on the famous Festival of Nine Lessons and Carols at King's College, Cambridge. Some of these services also include other music written for Christmas, such as Benjamin Britten's "Ceremony of Carols" (for choir and harp), or excerpts from Handel's "Messiah."

There is also a tradition of performances of serious music relating to Christmas in the period around Christmas, including Handel's "Messiah," the "Christmas Oratorio" by J. S. Bach, "Messe de Minuit pour Noël" by Charpentier, and "L'Enfance du Christ" by Berlioz.

In England, and some other countries (i.e. Poland (koldowanie) and Bulgaria (koledari)), there is a tradition of Christmas carolling (earlier known as wassailing), in which groups of singers travel from house to house, singing carols, for which they are often rewarded with money, mince pies, or a glass of an appropriate drink. Money collected in this way is normally given to charity.

In Australia, where it is the middle of summer at Christmas, there is a tradition of Carols by Candlelight concerts which are held outdoors at night in cities and towns during the weeks leading up to Christmas. In Melbourne, "*Carols by Candlelight*" is held each Christmas Eve. Performers at the concerts including [opera](#) singers and [musical theatre](#) performers and [popular music](#) singers. People in the audience hold lit candles and join in singing some of the carols in accompaniment with the celebrities.

Christmas carols can also be played on musical instruments, and another tradition is for [brass bands](#), such as the Salvation Army brass bands, to play carols before Christmas.

Christmas music

A **Christmas song** is a song which is normally sung during the time period leading up to, and sometimes shortly past, Christmas day, and usually has lyrical content addressing the holiday, the winter season, or both. These songs recognizably fall into several different groupings, depending on both the content and age of the songs.

Songs which are traditional, even some without a specific religious context, are often called [Christmas carols](#). Songs with religious reference are also called Christmas [hymns](#). For example, the Christian-centered "O Come All Ye Faithful" and the totally secular "Deck the Hall(s)" could easily both be found on Christmas-based record albums by choirs and other church-sounding artists.

Some songs of more recent vintage, often introduced in films, are specifically about Christmas, but are typically not overtly religious, and are not typically classified as Christmas carols. The archetypal example is 1942's "White Christmas", although many other holiday songs have become perennial favorites, such as Gene Autry's "Rudolph the Red-Nosed Reindeer".

A significant subset of the secular songs are regarded as "Christmas" songs due to the time of year they are most often sung, despite never mentioning anything about Christmas or even about Santa Claus. These songs include traditional favorites such as "Winter Wonderland". These songs fall into the generic "winter holiday" classification, as they carry no religious connotation at all.

Another subset of the popular holiday songs, apart from the more sincere ones, are the many parodies or twists on existing songs, which are usually classified as "Novelty songs". They range from the cuteness of "The Chipmunk Song", by Alvin and the Chipmunks, to the Cold War gallows humor of "Christmas at Ground Zero" and the morbid humor of "The Night Santa Went Crazy", both by "Weird Al" Yankovic.

Some songs have little relationship to Christmas, but are hyped up over the period. Each year, record companies compete for the Christmas number one single spot, usually, but not always, with a Christmas-related song. This is parodied in the film *Love Actually*, whereby an artist records a [cover version](#) of a song and adds a Christmas twist to it, all the time admitting that it is "rubbish".

In the UK Cliff Richard is famed for his many attempts, with some success, to get the Christmas number one single.

List of Christmas songs

General Christmas songs

The following songs are well known for being performed by more than one different artists:

- "Blue Christmas" – Introduced by Ernest Tubb in 1949, though most famously recorded by Elvis Presley.
- "The Christmas Song (Chestnuts Roasting on an Open Fire)" (1946) (composed by Mel Tormé and first performed by Nat King Cole)
- "The First Noel"
- "Frosty the Snowman" (1950) – popularized by Gene Autry. Countless artists have recorded it in the years since.
- "Have Yourself a Merry Little Christmas" – introduced by Judy Garland in the film 'Meet Me In St. Louis; covered by Luther Vandross and then later covered by Vince Gill (1996).
- "Jingle Bells"
- "Jingle Bell Rock" – best-known version is by Bobby Helms, released in 1957.
- "Joy to the World" – covered by various artists which include Mariah Carey.
- "Let it Snow"
- "Little Drummer Boy" – The 1958 version by the Harry Simeone Chorale is the standard.
- "Mary's Boy Child" – Harry Belafonte in 1957, Boney M in 1978 and re-released in 2005 by G4/Robin Gibb as "Mary's Boy Child/First of May".
- "The Most Wonderful Time of the Year" – introduced by Andy Williams in 1963
- "Merry Christmas Darling" – Introduced by The Carpenters in 1978 (on their album, A Christmas Portrait).
- "Mistletoe and Holly" – co-written and popularised by Frank Sinatra
- "Rudolph the Red-Nosed Reindeer" (1949).
- "Santa Looked a Lot Like Daddy" – Introduced by Buck Owens in 1965; re-popularized by Garth Brooks in 1992.
- "Silent Night" – popularised by Frank Sinatra
- "Twelve Days of Christmas"
- "Up On the House Top" by Benjamin Hanby
- "We Wish You a Merry Christmas"
- "White Christmas" (first performed by Bing Crosby in the 1942 musical Holiday Inn)

Best known by one particular artist

The following songs are best known for being created and/or performed by one particular artist:

- "50 Grand for Christmas" – Paul Holt
- "All I Want for Christmas Is You" – Mariah Carey (1994)

"All Alone On Christmas" – Darlene Love (1963)
"Another Lonely Christmas" – Prince (1984)
"Another Rock And Roll Christmas" – Gary Glitter (1984)
"Candy Cane Children" – The White Stripes
"The Chanukah Song" – Adam Sandler (1994-2002)
"The Chipmunk Song (Christmas Don't Be Late)" – Alvin and the Chipmunks (1958)
"Christmas" – King Diamond (2003)
"Christmas" – The Who (1969)
"Christmas (Baby Please Come Home)" – Darlene Love
"Christmas Eve (Sarajevo 12/24)" (aka "Carol of the Bells") – Trans-Siberian Orchestra
"A Christmas Kiss" – Daniel O'Donnell (1999)
"Christmas in Dixie" – Alabama, introduced in 1982. Lead singer Randy Owen re-recorded the song with Kenny Chesney in 2003.
"Christmas in Hollis" – Run DMC
"Christmas in My Hometown" – Charley Pride, issued in 1970. A different song of the same name was recorded by Sonny James in the late-1960s, and covered by Travis Tritt in 1992.
"Christmas is all around me" – Bill Mack (2003)
"Christmas Is Now Drawing Near" – Coil (1998)
"Christmas Round At Ours" – Girls Aloud (2005)
"Christmas Shoes" – NewSong (2002)
"Christmas Time (Don't Let The Bells End)" – The Darkness (2003)
"Christmas with the Devil" – Spinal Tap (1992)
"Christmas Wrapping" – The Waitresses (1981)
"Christmastime" Billy Corgan
"Cruise into Christmas" – Jane McDonald (1998)
"December Will Be Magic Again" – Kate Bush
"Do They Know It's Christmas?" – released three times by Band Aid (1984), Band Aid II (1989) and Band Aid 20 (2004).
"Do You Hear What I Hear?" – Whitney Houston
"Driving Home For Christmas" – Chris Rea
"Fairytale of New York" – The Pogues with Kirsty MacColl (1987)
"Father Christmas" – The Kinks (1977)
"Feliz Navidad" – Jose Feliciano (1968)
"Give you one for Christmas" – Hot Pantz (2005)
"Grandma Got Run Over by a Reindeer" Elmo and Patsy (1979)
"Happy Xmas (War Is Over)" – John Lennon & Yoko Ono (1972) and later by The Idols in 2003
"Have a Cheeky Christmas" – The Cheeky Girls (2003)
"Here Comes Santa Claus" – Gene Autry (1947)
"Holly Jolly Christmas" – Burl Ives (1964)
"I Believe in Father Christmas" – Emerson, Lake & Palmer
"I Hope I Sell a Lot of Records at Christmastime" – Princess Superstar (2000)
"I Only Want You For Christmas" – Alan Jackson (1991)
"I Saw Mommy Kissing Santa Claus" – Jimmy Boyd (1952)
"I Wish It Could Be A Wombling Merry Christmas Every Day" – The Wombles and Roy Wood (2000)
"I Won't Be Home For Christmas" – Blink-182 (2001)
"I Wish It Could Be Christmas Every Day" – Wizzard (1973)
"I'll Be Home for Christmas" (1943)
"It's Christmas All Over the World" – Sheena Easton (1987)
"Kentucky Homemade Christmas" – Kenny Rogers (1981)
"Last Christmas" – Wham! (1984) and later by Whigfield in 1995.
"Leroy the Redneck Reindeer" – Joe Diffie

"Let it Snow!" – Dean Martin (1945)
"Light of the Stable" – Emmylou Harris, introduced in 1976; includes backing vocals by Dolly Parton and Linda Ronstadt.
"Little Drummer Boy/Peace on Earth" – David Bowie & Bing Crosby
"Little Saint Nick" – The Beach Boys
"Lonely This Christmas" – Mud (1974)
"Merry Christmas Darling" – Carpenters (1978)
"Merry Christmas Everyone" – Shakin' Stevens (1985)
"Merry Christmas Santa Claus" – Max Headroom (1986)
"Merry Xmas Everybody" – Slade (1973), Dexy's Midnight Runners in (1982) and then Tony Christie in (2005).
"Mistletoe and Holly" – co-written and popularised by Frank Sinatra
"Mistletoe & Wine" – Cliff Richard (1988)
"Mr. Hankey the Christmas Poo" – South Park (1999)
"My Only Wish" – Britney Spears (2004)
"Naughty Christmas (Goblin in the Office)" – Fat Les (1998)
"No Presents for Christmas" – King Diamond (1986)
"Oi to the World" – The Vandals (1996)
"An Old Christmas Card" – Jim Reeves (1963)
"Please Come Home for Christmas" – Jon Bon Jovi (1994)
"Proper Crimbo" – Bo' Selecta! (2003)
"Rockin' Around the Christmas Tree" – Brenda Lee (1958).
"Rudi the Red Nose Reindeer" – Musical Youth
"Run Run Rudolph" – Chuck Berry (1958)
"Santa Baby" – Eartha Kitt (1952), later covered by Kylie Minogue.
"Santa Claus and Popcorn" – Merle Haggard, introduced in 1973.
"Santa Claus is Coming to Town" – Jackson 5 (1970)
"Saviour's Day" – Cliff Richard (1990)
"Silver Bells" (1950)
"Six White Boomers" – Rolf Harris
"Sleigh Ride" (1950)
"Step Into Christmas" – Elton John (1973)
"Thank God For Kids" – The Oak Ridge Boys (1982)
"Thank God It's Christmas" – Queen
"The Greatest Gift Of All" – Kenny Rogers & Dolly Parton (1984)
"The Man Who Would Be Santa - Matt Scannell, Vertical Horizon
"The Night Before Christmas" - Carly Simon (1994)
"The Old Man's Back In Town" – Garth Brooks (1992)
"Til Santa's Gone (Milk and Cookies)" – Clint Black (1991)
"Under the Tree" – The Waterbabies (2005)
"Upon a Christmas night" – Michael Learns To Rock
"What Christmas Means to me" – Stevie Wonder
"Who Would Imagine A King" – Whitney Houston (1996)
"Winter Wonderland" – Johnny Mathis (1958) and then Perry Como (1946)
"Winter Wonderland/Sleigh Ride" – a medley of the two Christmas favorites by Dolly Parton (1984)
"Wombling Merry Christmas" – The Wombles (1974)
"Wonderful Christmas Time" – Paul McCartney (1979)
"XMas Ketchup Song" – Las Ketchup
"Yule Shoot Your Eye Out"- Fall Out Boy

Not intended as a Christmas song

Some songs are frequently associated with Christmas because of the time they were released rather than explicit references to the holiday. They are sometimes given a Christmas feel by adding sleigh bells or by recording a Christmas video.

"Can we Fix it?" – Bob the Builder (2000)

"If We Make it Through December," Merle Haggard (1973). The song is a lament of a father who loses his job at the factory just as the holidays are approaching. Depressed over his predicament during what normally should be a "happy time of year," he observes that his little girl "don't understand why Daddy can't afford no Christmas cheer." The song reached No. 1 on Billboard magazine's Hot Country Singles chart on December 22, 1973 ... just in time for Christmas.

"Mad World" – Michael Andrews featuring Gary Jules (2003) (this Tears for Fears cover is included on several Christmas compilation albums. It was Christmas Number One in the UK in 2003, ahead of the livelier "Christmas Time (Don't Let The Bells End)" by British rock band The Darkness.)

My Decmeber – Linkin Park

"The Power of Love" – Frankie Goes to Hollywood (1984) (was released close to Christmas 1984, and was thus given a Nativity themed video and album cover. The song could be argued to be more suited to Halloween, with its references to vampires.)

"Somethin' Stupid" – Robbie Williams and Nicole Kidman (2001) (reached no. 1 in the UK christmas charts, therefore commonly associated with christmas)

"Sound of the Underground" – Girls Aloud (2002) (reached no. 1 in the UK christmas charts, therefore commonly associated with christmas)

"Stop The Cavalry" – Jona Lewie (1980) (released in late November when the record company spotted the line "Wish I was at home for Christmas")

"Stay Another Day" – East 17 (1994) (added sleigh bells)

"Last Christmas" – Wham! (1984) (reached no. 2 in the UK christmas charts, beaten by Band Aid- Feed the World) George Michael originally wrote the song "Last Easter", the record company asked him to change it to Christmas as it would catch a larger audience

Christmas albums

Some artists record [albums](#) dedicated to Christmas or winter. These collections often contain covers of well-known Christmas songs or carols.

8 Days of Christmas – Destiny's Child
A Christmas Gift To You From Phil Spector
A Very Special Christmas compilation series – Various Artists
Ashanti's Christmas – Ashanti
Barenaked for the Holidays – Barenaked Ladies
The Beach Boys' Christmas Album – The Beach Boys
A Charlie Brown Christmas - soundtrack album of the classic TV special.
Chemistry – Girls Aloud (An special limited edition version of the album released contained a Xmas album)
Chicago 25: The Christmas Album – Chicago
Christmas Eve and Other Stories, The Christmas Attic, and The Lost Christmas Eve – Trans-Siberian Orchestra (containing traditional and original Christmas songs)
Christmas Is Almost Here Again – Carly Simon (2003)
Christmas Island (album) – Jimmy Buffett (1996)
Christmas Peace (along with other variations) – Elvis Presley
Cliff at Christmas – Cliff Richard
Deck the Halls, Bruise Your Hand – Relient K
Ding! Dong! Songs for Christmas - Vol. III – Sufjan Stevens
Hark! Songs for Christmas - Vol. II – Sufjan Stevens
Ho, Ho, Ho – RuPaul
Iceland – All About Eve
The Jethro Tull Christmas Album – Jethro Tull
Jingle All The Way – Crash Test Dummies
Joy - A Holiday Collection – Jewel
Merry Christmas (album) – Mariah Carey
My Kind of Christmas – [[Christina Aguilera
Noel! Songs for Christmas - Vol. I – Sufjan Stevens
One Wish: The Holiday Album – Whitney Houston
Rejoyce: The Christmas Album – Jessica Simpson
Strings of Christmas – Russell Sheard
Taste Of Christmas – Various Artists

Some bands produce Christmas albums exclusively for their fan clubs, including The Beatles who first released such an album in 1963 [1]. Also popular are the Various Artists collections such as The Best Christmas Album in the World...Ever!.

Christmas songs introduced in movies and other popular media

"Star of Bethlehem" and "Somewhere in My Memory" – John Williams from the Home Alone soundtrack.

"White Christmas" – Irving Berlin from Holiday Inn

"Happy Holidays" - also from Holiday Inn

"We Need a Little Christmas" - by Jerry Herman, from the Broadway play,
Mame
"Have Yourself a Merry Little Christmas" – from Meet Me in St. Louis

French language Christmas songs

"Entre le bœuf et l'âne gris"
"Douce nuit, sainte nuit" (Silent Night)
"Il est né le divin enfant"
"La Marche des rois"
"Les Anges dans nos campagnes"
"Minuit chrétien"
"Noël nouvelet"
"Venez divin Messie"
"Peuple fidèle" (Adeste fideles)
"Dans une étable obscure"
"C'est le jour de la Noël"
"Bergers, l'enfant sommeille"
"Noël de la paix" (Ô divin enfant)

German language Christmas songs

German language Christmas carols tend to be less blitheful and more ceremonious than English ones:

- "Es ist ein Ros entsprungen" (Lo How a Rose 'Ere Blooming)
- "Heiligste Nacht" (Dutch song!)
- "Ihr Kinderlein kommet"
- "Menschen, die ihr wart verloren"
- "O du fröhliche"
- "Stille Nacht, heilige Nacht" (Silent Night)
- "Vom Himmel hoch da komm ich her"
- "Zu Bethlehem geboren"
- "Alle Jahre wieder"
- "Kling Glöckchen"
- "Lasst uns froh und munter sein"
- "Leise rieselt der Schnee"
- "Morgen, Kinder, wird's was geben"
- "O Tannenbaum" (O Christmas Tree)
- "Süßer die Glocken nie klingen"
- "Wir sagen euch an"
- "Es wird scho glei dumper"
- "Es hat sich heut' eröffnet"

Occitan language Christmas songs

La Cambo mi fa mau

Guihaume, Tòni, Pèire (William, Tony, Peter), tune attributed to Nicolas Saboly. Frédéric Mistral composed the provençal anthem Coupo santo (The Holy Cup) according to this Christmas carol. Lyrics, Midi file and music sheet.

Nouvé dòu pastre (Christmas carol for the shepherd). Lyrics, Midi file and music sheet.

L'Ouferta de Calèna (The Christmas' offering). Lyrics, Midi file and music sheet.

Pastre dei mountagno (Shepherd from the mountains).

Swedish language Christmas songs

December is the darkest month of the year in Sweden, so candles are often the theme in Swedish Christmas songs. *Ljus* is the Swedish word for candle.

"Nu tändas tusen juleljus"

"När ljusen tändas därhemma"

Chromatic scale

The **chromatic scale** is the scale that contains all twelve [pitches](#) of the Western tempered scale.

All of the other scales in traditional Western [music](#) are subsets of this scale. Each pitch is separated from its upper and lower neighbors by the [interval](#) of one half step, or semitone. In tonal and other music this scale finds little use outside of decorative runs up or down as it has no harmonic direction and is considered cliched. The term 'chromatic' is understood by musicians to refer to music which includes tones which are not members of the prevailing scale, and also as a word descriptive of those individually non-diatonic tones.

Keyboard fingering

Here is the standard keyboard fingering for a chromatic scale; where **1** means the thumb; **2** the index finger:

Terminology and history

The Greeks analyzed *genera* using various terms, including *diatonic*, enharmonic, and chromatic, the latter being the color between the two other types of modes which were seen as being black and white. The chromatic genus contained a minor third on top and two semitones at the bottom filling in the perfect fourth of the fixed outer strings. However, the closest term used by the Greeks to our modern usage of chromatic is *pyknon* or the density ("condensation") of chromatic or enharmonic *genera*.

Chromaticism

David Cope (1997) describes three forms of chromaticism: modulation, borrowed chords from secondary keys, and chromatic chords such as augmented sixth chords.

List of chromatic chords:

- Dominant seventh chords of subsidiary keys, used to create modulations to those keys (V⁷-I cadences).
- Augmented sixth chords
- Neopolitan sixth chords as chromatic subdominants.
- Diminished seventh chords as chromatic VII⁷
- Altered chords
- Expanded chords
 - (Shir-Cliff, etc., 1965)

Other chromatic things:

- The minor mode in major keys (mode mixture)
 - (Shir-Cliff, etc., 1965)

As tonality began to expand during the last half of the nineteenth century, with new combinations of chords, keys and harmonies being tried, the chromatic scale and chromaticism became more widely used, especially in the works of Richard Wagner, such as the opera 'Tristan und Isolde'. Increased chromaticism is often cited as one of the main causes or signs of the "break down" of tonality, in the form of increased importance or use of:

- mode mixture
- leading tones
- tonicization of each chromatic step and other secondary key areas
- modulatory space
- hierarchical organizations of the chromatic set such as George Perle's
- the use of non-tonal chords as tonic "keys"/"scales"/"areas" such as the Tristan chord.

As tonal harmony continued to widen and even break down, the chromatic scale became the basis of modern music written using the [twelve tone technique](#), a tone row being a specific ordering or series of the chromatic scale, and later [serialism](#). Though these styles/methods continue to (re)incorporate tonality or tonal elements, often the trends which led to these methods were abandoned, such as modulation.

Susan McClary (1991) argues that chromaticism in operatic and sonata form narratives can often be understood as the "Other", racial, sexual, class or otherwise, to diatonicism's "male" self. Whether through modulation, as to the secondary key area, or other means. For instance, Clement calls the chromaticism in Wagner's *Isolde* "feminine stink" (Opera, 55-58, from McClary p.185n). However, McClary also points out that the same techniques used in opera to represent madness in women were historically the avante-garde in instrumental music, "In the nineteenth-century

symphony, Salome's chromatic daring is what distinguishes truly serious composition of the vanguard from mere cliché-ridden hack work." (p.101)

Source

- Shir-Cliff, etc. (1965). *Chromatic Harmony*. New York: The Free Press. ISBN 0029286301.
- McClary, Susan (1991). *Feminine Endings: Music, Gender, and Sexuality*. Minnesota: University of Minnesota Press. ISBN 0816618984.
- Cope, David (1997). *Techniques of the Contemporary Composer*, p.15. New York, New York: Schirmer Books. ISBN 0028647378.

Circle dance

Circle dance, is the most common name for a style of traditional dance usually done in a circle without partners to musical accompaniment. It became popular in the alternative, feminist and [new age](#) aspects of western culture in the 1980s and 1990s and continues today.

The circle is probably the oldest known dance formation. It is found in the dances of many cultures, including ancient Greece (chorea), African, Eastern European, Irish Celtic, Catalan (sardana), South American and North American Indian. Circle dance mixes traditional folk dances, mainly from European or Near-Eastern sources, with recently choreographed ones to a variety of music both ancient and modern.

Dances can be slow and meditative, or lively and energetic.

Sacred Circle Dance is a modern form which originated in the Findhorn Foundation community in Scotland following visits there from 1976 onwards by Professor Bernhard Wosien, a German dancer. Known first as Sacred Dance, it has changed over time as enthusiasts have made contributions, and may now be called Circle Dance, Sacred Dance, or Sacred Circle Dance (SCD). A small altar of flowers or other natural or venerated objects is usually placed at the centre of the circle.

References

- *Circle Dancing - Celebrating the Sacred in Dance* by June Watts, Green Magic Publishing (2006) ISBN 0954723082

See also

- [Round dance](#)

Clarinet

The **clarinet** is a [musical instrument](#) in the [woodwind](#) family. The name derives from adding the suffix *-et* meaning *little* to the Italian word *clarino* meaning [trumpet](#), as the first clarinets had a strident tone similar to that of a trumpet. The instrument has an approximately cylindrical bore, and uses a single reed. (See Characteristics of the instrument.)

Clarinets actually comprise a family of instruments of differing sizes and pitches. It is the largest such instrument family, with more than two dozen types. Of these many are rare or obsolete, and music written for them is usually played on one of the more common size instruments. The unmodified word *clarinet* usually refers to the soprano size.

A person who plays the clarinet is called a clarinetist, sometimes spelled "clarinettist".

Characteristics of the instrument

Tone

The clarinet has a distinctive [timbre](#), resulting from the shape of the cylindrical bore, whose characteristics vary between its three registers: the chalumeau (low), clarion or clarino (middle), and altissimo (high). It has a very wide compass, which is showcased in chamber, orchestral, and wind band writing. The tone quality varies greatly with the musician, the music, the style of clarinet, the reed, and humidity. The German (Oehler) clarinet generally has a fuller tone quality than the French (Boehm) system. In contrast, the French clarinet typically has a lighter, brighter tone quality. The differences in instruments and geographical isolation of players in different nations led to the development, from the last part of the 18th century on, of several different schools of clarinet playing. The most prominent of these schools were the German/Viennese traditions and the French school, centred around the clarinetists of the Conservatoire National Supérieur de Musique de Paris. Increasingly, through the proliferation of recording technology and the internet, examples of many different styles of clarinet playing are available to developing clarinetists today. This has led to decreased homogeneity of styles of clarinet playing. The modern clarinetist has an eclectic palette of "acceptable" tone qualities to choose from, especially when working with an open-minded teacher.

The A clarinet sound is a little darker, richer, and more robust than that of the more common B \flat clarinet, though the difference is relatively small. The tone of the E \flat clarinet is quite a bit brighter than any other member of the widely-used clarinet family and is known for its distinctive ability to cut through even loud orchestral textures; this effect was utilized by such 20th century composers such as Mahler, Copland, Shostakovich, and Stravinsky.

The **bass clarinet** has a characteristically deep, mellow sound.

Range

The bottom of the clarinet's written range is defined by the keywork on each particular instrument; there are standard keywork schemes with some variability. The actual lowest concert pitch depends on the [transposition](#) of the instrument in question; in the case of the B \flat , the concert pitch is a whole tone lower than the written pitch. Nearly all soprano and piccolo clarinets have keywork enabling them to play the E below middle C as their lowest written note. Alto and bass clarinets have an extra key to allow a low E \flat . Modern professional-quality bass clarinets generally have additional keywork to low C. Among the less commonly encountered members of the clarinet family, contra-alto and contrabass clarinets may have keywork to low E \flat , D, or C; the basset clarinet and basset horn generally go to low C.

Defining the top end of a clarinet's range is difficult, since many advanced players can produce notes well above the highest notes commonly found in method books. The "high G" two octaves plus a perfect fifth above middle C is routinely encountered in advanced material and in the standard literature through the nineteenth century. The

C above that is attainable by most advanced players and is shown on many fingering charts. Many professional players are able to extend the range even higher.

The range of a clarinet can be divided into three distinctive registers. The lowest notes, up to the written B_m above middle C, is known as the 'chalumeau register' (named after the instrument that was the clarinet's immediate ancestor), of which the top four notes or so are known as the 'throat tones'. Producing a blended tone with the surrounding registers takes much skill and practice. The middle register is termed the 'clarion' register and spans just over an octave (from written B above middle C, to the C two octaves above middle C). The top or 'altissimo' register consists of the notes from the written C# two octaves above middle C and up.

Construction and acoustics

Professional clarinets are usually made from African hardwood, often grenadilla, (rarely) Honduran rosewood and sometimes even cocobolo. Historically other woods, notably boxwood, were used. One major manufacturer makes professional clarinets from a composite mixture of plastic resin and wood chips — such instruments are less affected by humidity, but are heavier than the equivalent wood instrument. Student instruments are sometimes made of composite or plastic resin, commonly "resonite", an ABS resin. Metal soprano clarinets were popular in the early twentieth century, until plastic instruments supplanted them; metal construction is still used for some contra-alto and contrabass clarinets. Mouthpieces are generally made of ebonite, although some inexpensive mouthpieces may be made of plastic. The instrument uses a single reed made from the cane of arundo donax, a type of grass. Reeds may also be manufactured from synthetic materials. The ligature fastens the reed to the mouthpiece. When air is blown through the opening between the reed and the mouthpiece facing, the reed vibrates and produces the instrument's sound.

Clarinetists used to make their own reeds. Now most buy manufactured reeds, but many players make adjustments to these reeds to improve playability. Clarinet reeds come in varying "strengths" generally described from "soft" to "hard." The most common scale is a 1-5 system with most manufacturers having slight differences in their own systems. It is important to note that there is no standardized system of designating reed strength. Beginning clarinetists are often encouraged to use softer reeds, usually a 2 to 2 1/2. Jazz clarinetists often remain on softer reeds, as they are easy for bending pitch. Most classical musicians work towards harder reed strengths as their embouchures strengthen. The benefit of a harder reed is a sturdy, round tone. The major manufacturers of clarinet reeds include the Vandoren company (France), Gonzalez and Zonda (both manufactured from the same cane in Argentina), Legere, Mitchell Lurie and many others. However it should be noted that the strength of the reed is only one factor in the player's set-up; the "tip-opening" and "lay" of the mouthpiece are other critical factors.

The body is equipped with seven tone holes (six front, one back) and a complicated set of keys which allow every note of the chromatic scale to be produced. The most common system of keys was named the Boehm System by its designer Hyacinthe Klosé in honour of the flute designer Theobald Boehm, but is not the same as the Boehm System used on flutes. The other main system of keys is called the Oehler system and is used mostly in Germany and Austria (see History). Related is the Albert system used by some [jazz](#), klezmer, and eastern European folk musicians. The Albert and Oehler systems both are based on the earlier Müller system.

The hollow bore inside the instrument has a basically cylindrical shape, being roughly the same diameter for most of the length of the tube. There is a subtle hourglass shape, with its thinnest part at the junction between the upper and lower joint. This hourglass figure is not visible to the naked eye, but helps in the resonance of the sound. The diameter of the bore affects characteristics such as the stability of

the pitch of a given note, or, conversely, the ability with which a note can be 'bent' in the manner required in jazz and other styles of music. The bell is at the bottom of the instrument and flares out to improve the tone of the lowest notes.

A clarinetist moves between registers through use of the register key, or speaker key. The fixed reed and fairly uniform diameter of the clarinet give the instrument the configuration of a cylindrical stopped pipe in which the register key, when pressed, causes the clarinet to produce the note a [twelfth](#) higher, corresponding to the third harmonic. The clarinet is therefore said to overblow at the twelfth. (By contrast, nearly all other woodwind instruments overblow at the octave, or do not overblow at all; the rackets is the next most common Western instrument that overblows at the twelfth like the clarinet.) A clarinet must therefore have holes and keys for nineteen notes (an octave and a half, from bottom E to Bm) in its lowest register to play a chromatic scale. This fact at once explains the clarinet's great range and its complex fingering system. The fifth and seventh harmonics are also available to skilled players, sounding a further sixth and fourth (actually a very flat diminished fifth) higher respectively.

The highest notes on a clarinet can have a piercing quality and can be difficult to tune precisely. Different individual instruments can be expected to play differently in this respect. This becomes critical if a number of instruments are required to play a high part in unison. Fortunately for audiences, disciplined players can use a variety of fingerings to introduce slight variations into the pitch of these higher notes. It is also common for high melody parts to be split into close harmony to avoid this issue.

The parts that make up a clarinet are as follows (description follows the illustration from right to left):

- The reed is attached to the mouthpiece by the ligature and the top half-inch or so of this assembly is held in the player's mouth. The formation of the mouth around the mouthpiece and reed is called the embouchure. The reed is on the underside of the mouthpiece pressing against the player's bottom lip, while the top teeth normally contact the top of the mouthpiece (some players roll the upper lip under the top teeth to form what is called a 'double-lip' embouchure). Adjustments in the strength and configuration of the embouchure change the tone and intonation (tuning).
- Next is the short *barrel*; this part of the instrument may be extended in order to fine-tune the clarinet. As the pitch of the clarinet is fairly temperature sensitive some instruments have interchangeable barrels whose lengths vary very slightly. Additional compensation for pitch variation and tuning can be made by increasing the length of the instrument by *pulling out* the barrel. Some performers employ a single, synthetic barrel with a thumbwheel that enables the barrel length to be altered on the fly.
- The main body of the clarinet is divided (in most soprano clarinets, and some harmony clarinets) into the *upper joint* whose holes and most keys are operated by the left hand, and the *lower joint* with holes and most keys operated by the right hand. The left thumb operates both a *tone hole* and the *register key*. The cluster of keys in the middle of the illustration are known as the *trill keys* and are operated by the right hand. These give the player alternative fingerings which make it easy to play ornaments and trills that would otherwise be awkward. The entire weight of the smaller clarinets is supported by the right thumb behind the lower joint on what is misleadingly called the *thumb-rest*. Alto and larger clarinets are supported with a neck strap or a floor peg.

- Finally, the flared end is known as the *bell*. Contrary to popular belief, the bell does not amplify the sound; rather, it improves the uniformity of the instrument's tone for the lowest notes in each register. For the other notes the sound is produced almost entirely at the tone holes and the bell is irrelevant. As a result, when playing to a microphone, the best tone can be recorded by placing the microphone not at the bell but a little way from the finger-holes of the instrument. This relates to the position of the instrument when playing to an audience: pointing down at the floor, except in the most vibrant parts of certain styles of music and when called for specifically by the composer in the music (for example, in the music of Gustav Mahler).

Usage and repertoire of the clarinet

Clarinets have a very wide compass, which is showcased in chamber, orchestral, and wind band writing. Additionally, improvements made to the fingering systems of the clarinet over time have enabled the instrument to be very agile; there are few restrictions to what it is able to play.

Classical music

In [classical music](#), clarinets are part of standard [orchestral](#) instrumentation, which frequently includes two clarinetists playing individual parts — each player usually equipped with a pair of standard clarinets in B \flat and A. Clarinet sections grew larger during the 19th century, employing a third clarinetist or a bass clarinet. In the 20th century, composers such as Igor Stravinsky, Richard Strauss and Olivier Messiaen enlarged the clarinet section on occasion to up to nine players, employing many different clarinets including the E \flat or D soprano clarinets, bassett horn, bass clarinet and/or contrabass clarinet. This practice of using a variety of clarinets to achieve colouristic variety was common in [20th century music](#) and continues today. However, many clarinetists and conductors prefer to play parts originally written for obscure instruments such as the C or D clarinets on B \flat or E \flat clarinets, which are of better quality and more prevalent and accessible.

The clarinet is widely used as a solo instrument. The relatively late evolution of the clarinet (when compared to other orchestral woodwinds) has left a considerable amount of solo repertoire from the [Classical](#), [Romantic](#) and Modern periods but few works from the [Baroque](#) era. A number of [clarinet concertos](#) have been written to showcase the instrument, with the concerti by Mozart, Copland and Weber being particularly well known.

Many works of [chamber music](#) have also been written for the clarinet. Particularly common combinations are:

- Clarinet and piano (including [clarinet sonatas](#))
- Clarinet, piano and another instrument (for example, [string instrument](#) or voice)
- Clarinet Quintet, generally made up of a clarinet plus a [string quartet](#),
- [Wind Quintet](#), consists of [flute](#), [oboe](#), **clarinet**, bassoon, and [horn](#).
- Trio d'Anches, or *Trio of Reeds* consists of [oboe](#), **clarinet**, and [bassoon](#).
- Wind Octet, consists of pairs of [oboes](#), **clarinets**, [bassoons](#), and [horns](#).
- Clarinet, violin, piano

Concert bands

In [wind bands](#), clarinets are a particularly central part of the instrumentation, occupying the same space (and often playing the same parts) in bands that the strings do in orchestras. Bands usually include several B \flat clarinets, divided into sections each consisting of 2-3 clarinetists playing the same part. There is almost always an E \flat clarinet part and a bass clarinet part, usually doubled. Alto, contra-alto, and

contrabass clarinets are sometimes used as well, and very rarely a piccolo Am clarinet.

Jazz

Clarinets are also commonly found in [jazz](#), especially in its earlier forms such as the Big Band music of the 1930s and 1940s.

The clarinet was a central instrument in early jazz starting in the 1910s and remaining popular through the [big band](#) era into the 1940s. Larry Shields, Ted Lewis, Jimmie Noone and Sidney Bechet were influential in early jazz. The Bm soprano was the most common, but a few early jazz musicians such as Louis Nelson Deslile and Alcide Nunez preferred the C soprano, and many New Orleans jazz brass bands have used Em soprano.

Swing clarinetists such as Benny Goodman, Artie Shaw, and Woody Herman led perhaps the most successful [popular music](#) groups of their era.

With the decline of big bands' popularity in the late 1940s, the clarinet faded from its prominent position in jazz, though a few players (Buddy DeFranco, Eric Dolphy, Jimmy Giuffre, Perry Robinson and others) used clarinet in [bebop](#) and [free jazz](#). However, the instrument has seen something of a resurgence since the 1980s, with Eddie Daniels, Don Byron and others playing the clarinet in more contemporary contexts. The instrument remains common in such styles as Dixieland, Pete Fountain being a notable performer in this genre. One notable enthusiast is filmmaker Woody Allen, who regularly plays New Orleans-style jazz in New York.

Klezmer

Clarinets also feature prominently in much Klezmer music, which requires a very distinctive style of playing. This folk genre makes much use of quarter-tones, making a different embouchure (mouth position) necessary.

Groups of clarinets

Groups of clarinets playing together have become increasingly popular among clarinet enthusiasts in recent years. Common forms are:

- clarinet choir, which features a large number of clarinets playing together, usually involving a range of different members of the clarinet family (see Extended family of clarinets). The homogeneity of tone across the different members of the clarinet family produces an effect with some similarities to a human [choir](#).
- clarinet quartet, for which three Bm sopranos and one Bm bass is a particularly common combination

Clarinets and quartets often play arrangements of both classical and popular music, in addition to a body of literature specially written for a combination of clarinets by composers such as Arnold Cooke, Alfred Uhl, Lucien Caillet and Vaclav Nehlybel.

Extended family of clarinets

Clarinets other than the standard B \flat and A clarinets are sometimes known as harmony clarinets. However, there are many differently-pitched clarinet types, some of which are very rare. They may be grouped into sub-families, but grouping and terminology vary; the following grouping is intended to reflect the most popular usage. See separate articles for additional details.

- Piccolo clarinet — Very rare. Also known as Octave clarinet or Sopranino clarinet. About an octave higher than the B \flat clarinet.
 - Am piccolo clarinet
 - Shackleton (see references) lists also obsolete instruments in C, B \flat , and A.
- Soprano clarinet — The most familiar type of clarinet.
 - Em clarinet — Fairly common in America and western Europe; less common in eastern Europe. Shackleton lists this and the D clarinet, along with obsolete instruments in G, F, and E as sopranino clarinets, but this terminology is not commonly used.
 - D clarinet — Rare in America and western Europe.
 - C clarinet — Moderately rare.
 - B \flat clarinet — The most common type of clarinet.
 - A clarinet — Standard orchestral instrument used alongside the B \flat Soprano.
 - G clarinet — Also called a "Turkish Clarinet". Primarily used in ethnic music.
 - Shackleton lists also obsolete instruments in B and Am. The latter and the clarinet in G often occurred as clarinette d'amour in the mid-18th century.
- Basset clarinet — Essentially a soprano clarinet with a range extension to low C (written).
 - A basset clarinet — Most common type.
 - Basset clarinets in C, B \flat , and G also exist.
- Basset horn — Alto-to-tenor range instrument with (usually) a smaller bore than the alto clarinet, and a range extended to low (written) C.
 - F basset horn — Most common type.
 - Shackleton lists also basset horns in G and D from the 18th century.
- Alto clarinet — About half an octave lower than the B \flat clarinet.
 - Em alto clarinet — Most common type.
- Bass clarinet — About an octave below the B \flat clarinet.
 - B \flat bass clarinet — The standard bass.
 - A bass clarinet — Obsolete.
 - C bass clarinet — Obsolete.
- Contra-alto clarinet — About an octave below the alto clarinet.
 - EEm contra-alto clarinet.
- Contrabass clarinet — About an octave below the bass clarinet.
 - BB \flat contrabass clarinet.

Two larger types have been built on an experimental basis:

- EEEEm Octocontra-alto — An octave below the contra-alto clarinet. Only three have been built.

- **BBBm Octocontrabass** — An octave below the contrabass clarinet. Only one was ever built, and is in the personal collection of George Leblanc.

A **contrabasset horn in F**, an octave lower than the basset horn, has been mentioned in the literature (see Bessaraboff).

History

The clarinet started life as a small instrument called the chalumeau. Not much is known about this instrument, but it may have evolved from the recorder. The chalumeau had a similar reed to the modern clarinet, but lacked the register key which extends the range to nearly four octaves, so it had a limited range of about one and a half octaves. It also lacked certain chromatics. Like a recorder, it had eight finger holes, and usually had one or two keys for extra notes.

In 1690, a German instrument maker named Johann Christoph Denner added a register key to the chalumeau and produced the first clarinet. This instrument played well in the middle register with a loud, strident tone, so it was given the name *clarinetto* meaning "little trumpet" (from *clarino* + *-etto*). Early clarinets did not play well in the lower register, so chalumeaus continued to be made to play the low notes and these notes became known as the *chalumeau register*. As clarinets improved, the chalumeau fell into disuse.

The original Denner clarinets had two keys, but various makers added more to get extra notes. The classical clarinet of Mozart's day would probably have had eight finger holes and five keys.

Clarinets were soon accepted into orchestras. Later models had a mellower tone than the originals. Mozart (d. 1791) liked the sound of the clarinet and wrote much music for it, and by the time of Beethoven (c. 1800-1820), the clarinet was a standard fixture in the orchestra.

The next major development in the history of clarinet was the invention of the modern pad. Early clarinets covered the tone holes with felt pads. Because these leaked air, the number of pads had to be kept to a minimum, so the clarinet was severely restricted in what notes could be played with a good tone. In 1812, Ivan Mueller, a Russian-born clarinetist and inventor, developed a new type of pad which was covered in leather or fish bladder. This was completely airtight, so the number of keys could be increased enormously. He designed a new type of clarinet with seven finger holes and thirteen keys. This allowed the clarinet to play in any key with near equal ease. Over the course of the 19th century, many enhancements were made to Mueller's clarinet, such as the Albert system and the Baermann system, all keeping the same basic design. The Mueller clarinet and its derivatives were popular throughout the world.

The final development in the modern design of the clarinet was introduced by Hyacinthe Klosé in 1839. He devised a different arrangement of keys and finger holes which allow simpler fingering. It was inspired by the Boehm system developed by Theobald Boehm, a flute maker who had invented the system for flutes. Klosé was so impressed by Boehm's invention that he named his own system for clarinets the Boehm system, although it is different from the one used on flutes. This new system was slow to catch on because it meant the player had to relearn how to play the instrument. Gradually, however, it became the standard and today the Boehm system is used everywhere in the world except Germany and Austria. These countries still use a direct descendant of the Mueller clarinet known as the Oehler system clarinet. Also, some contemporary Dixieland and Klezmer players continue to use Albert system clarinets, as the simpler fingering system can allow for easier slurring of notes. At one time the reed was held on using string, but now the practice exists primarily in Germany and Austria, where the warmer, *thicker* tone is preferred over that produced with the ligatures that are more popular in the rest of the world.

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Categories: [Woodwind instruments](#)

Clarinet concerto

A **clarinet concerto** is a [concerto](#) for [clarinet](#) and [orchestra](#).

Famous clarinet concertos

Malcolm Arnold's Clarinet Concerto No. 1 (1948) and Clarinet Concerto No. 2 (1974)
Elliott Carter's Clarinet Concerto (1996)
Aaron Copland's Clarinet Concerto (1948)
Bernhard Henrik Crusell's Clarinet Concerto No. 1 (date unknown), Clarinet Concerto No. 2 (1808), Clarinet Concerto No. 3 (1807) ([1])
Gerald Finzi's Clarinet Concerto (1949)
Wolfgang Amadeus Mozart's Clarinet Concerto (1791)
Carl Nielsen's Clarinet Concerto (1928)
Louis Spohr's Clarinet Concerto No. 1 (1808), Clarinet Concerto No. 2 (1810), Clarinet Concerto No. 3 (1821), and Clarinet Concerto No. 4 (1828) ([2])
Carl Stamitz's Clarinet Concertos
Johann Stamitz's Clarinet Concerto
Igor Stravinsky's Ebony Concerto for clarinet and jazz band (1945)
Carl Maria von Weber's Clarinet Concerto No. 1 and Clarinet Concerto No. 2 (both 1811)

See also

- [Harpichord concerto](#)
- [Piano concerto](#)
- [Viola concerto](#)
- [Violin concerto](#)
- [Violoncello concerto](#)

Clarinet sonata

A **clarinet sonata** is a [sonata](#) for the [clarinet](#), often with [piano](#) accompaniment.

Famous Clarinet Sonatas

This list is approximately in chronological order.

Max Reger's Clarinet Sonata No. 1, Clarinet Sonata No. 2 (both 1900) and Clarinet Sonata No. 3 (1909)
Arnold Bax's Clarinet Sonata (1934)
Paul Hindemith's Clarinet Sonata (1939)
Leonard Bernstein's Sonata for Clarinet and Piano (1942)
Johannes Brahms' Clarinet Sonata No. 1 and Clarinet Sonata No. 2 (both 1894), which can also be played by a viola
Herbert Howells' Clarinet Sonata (1946)
Malcolm Arnold's Clarinet Sonatina (1951).
Francis Poulenc's Clarinet Sonata (1962)
Robert Schumann's Fantasiestücke (18??), which can also be played on violoncello

See also

- [Bassoon sonata](#)
- [Cello sonata](#)
- [Piano sonata](#)
- [Viola sonata](#)
- [Violin sonata](#)

Clarinet-violin-piano trio

A **clarinet-violin-piano trio** is a [chamber musical ensemble](#) made up of one [clarinet](#), one [violin](#), and one [piano](#), or the name of a piece written for such a group.

The idea of a clarinet-violin-piano trio is relatively modern. Curiously, the [clarinet-violin-piano](#) trio existed several hundred years before the clarinet-violin-piano trio; Mozart composed his famous Kegelstatt Trio in the 18th century, and [Romantic](#) composer Max Bruch composed a suite of eight pieces and a double [concerto](#) for viola, clarinet, and piano. Many of these works can be (or already have been) transcribed for a clarinet-violin-piano trio. Most compositions for this arrangement were composed in the 20th century, but not all of them are atonal.

Unlike a [piano trio](#) or a [concerto](#), there is no standard form for a composition for a clarinet-violin-piano trio; a piece can have any number of movements, at any tempo, in any [key](#).

Acoustically, the choice of a [clarinet](#), [violin](#), and [piano](#) is strange. Most [chamber music](#) (and most [music](#) in general) contains high ([soprano](#)), mid-range ([alto/tenor](#)), and low ([bass/baritone](#)) parts. Both a [clarinet](#) and a [violin](#) play relatively high-pitched parts, making for a less-balanced sound than a trio that contains all sounds, such as a [violin-cello-piano trio](#).

Composers of Clarinet-Violin-Piano Trios

(This is an incomplete list.)

Béla Bartók
Alban Berg
William Bolcom
Donald Erb
John Harbison
Alan Hovhaness
Charles Ives
Aram Khachaturian
Ernst Krenek
Gian Carlo Menotti
Darius Milhaud
Rick Sowash
Igor Stravinsky
Johann Baptist Vanhal

Current Clarinet-Violin-Piano Trio Groups

(This is an incomplete list.)

The Bellerive Trio

The Verdehr Trio

Categories: [Classical music](#) | [Chamber music](#) | [Musical groups](#)

The **classic female blues** spanned from 1920 to 1929 with its peak from 1923 to 1925. The most popular of these singers were Ma Rainey, Bessie Smith, Mamie Smith, Ethel Waters, Ida Cox, Victoria Spivey, Sippie Wallace, Alberta Hunter, Clara Smith, Edith Wilson, Trixie Smith, Lucille Hegamin and Bertha "Chippie" Hill. Hundreds of others recorded including Lizzie Miles, Sara Martin, Rosa Henderson, Martha Copeland, Bessie Jackson (Lucille Bogan), Edith Johnson, Katherine Baker, Margaret Johnson, Hattie Burleson, Madlyn Davis, Ivy Smith, Alberta Brown, Gladys Bentley, Billie and Ida Goodson, Fannie May Goosby, Bernice Edwards and Florence Mills.

They sang often backed behind their bands consisting of [piano](#), several [horns](#) and [drums](#). These women were pioneers in the [record industry](#), by being the first black voices recorded and also by spreading the 12-bar blues form through out the country. In terms of performing, they often wore elaborate outfits and sang of the injustices of their lives, bonding with their audience's sorrows. Their schedules were grueling, staying on the road most of the time with tent shows in the summer and theatres during the winter. With the crash of Wall Street in 1929, the popularity of the blues singers declined. Some went back home, took up jobs or moved to Hollywood. In the '60s with the blues revival, Sippie Wallace, Alberta Hunter, Edith Wilson and Victoria Spivey returned to the stage.

Gertrude "Ma" Rainey, from Georgia, was the "Mother of the Blues," and lived from 1886-1939. She was the first woman to incorporate blues into her act of show songs and comedy. In 1902, she heard a woman singing about the man she'd lost, and quickly learned the song. From then on at each performance, she used it as her closing number calling it "the blues." She recorded over 100 songs and wrote 24 of them herself. "Bessie (Smith and all the others who followed in time), wrote jazz historian Dan Morgenstern "learned their art and craft from Ma, directly or indirectly." Young women followed Ma Rainey's path in the tent show circuit, since black performers were not allowed to be in venues. Eventually most singers were booked on the T.O.B.A. (Theatre Owners Booking Association) circuit.

Mamie Smith, "America's First Lady of the Blues," was the first black woman to record the blues in 1920. Harlem [songwriter](#)/music publisher, Perry Bradford, brought Smith by the Okeh studio to get his songs heard. Sophie Tucker was ill on the day of her session and Okeh allowed Smith to record. They recorded two non-blues songs but were brought back into the studio to record a blues song six months later. All of the recording band members claimed different titles for the song that became known as "Crazy Blues." The song sold over 17,000 copies in its first month. This affected the recording industry so that hundreds of black female singers began being scouted, booked and recorded.

The most popular of these women was Tennessee-born Bessie Smith. She was known as the "Empress of the Blues." She possessed a large voice with a "T'ain't Nobody's Bizness If I Do" attitude. Bessie was a dancer before she was a singer, but was let go because her skin color was too dark. She also struggled initially with being recorded—three companies turned her down before she was signed with Columbia. She eventually became the highest-paid black artist of the '20s, but by the '30s she was making half as much as her usual salary. She died in a car crash in 1937, at the age of 41. Lionel Hampton is quoted as saying, "Had she lived, Bessie would've been right up there on top with the rest of us in the Swing Era." Mahalia Jackson and Janis Joplin both claimed to have drawn great inspiration from her singing. Her work is well documented in print as well as recording with over 160 songs currently available.

Hailing from Texas were Victoria Spivey and her cousin Sippie Wallace. Victoria Spivey was influenced after a Mamie Smith performance to become a blues singer. At 16, she became an overnight success with Okey's release of her original song, "Black Snake Blues." She also appeared in the first all-black talking film. She continued

performing through out her life with a brief hiatus in the '50s. She was the only classic blues singer to have her own [record label](#), Spivey Records. In addition to recording herself, she recorded Lucille Hegamin, Memphis Slim, Lonnie Johnson and others. As a songwriter, pianist and singer, she produced over 1,500 songs. She died in 1976 at the age of 70.

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Classic metal

Stylistic origins: Classic rock, [Punk rock](#)

Cultural origins: Early 1980s, United States

Typical instruments: [Electric guitar](#) - [Bass guitar](#) - [Drums](#)

Mainstream popularity: Medium to Large

[Timeline of heavy metal](#)

Classic metal is a term used to refer to [heavy metal](#) bands from any era, playing metal similar to what is viewed by fans as the original sound of the genre from when artists broke through to major mainstream success. Bands of the classic metal era are typically characterized by thumping fast basslines, fast, but less heavy riffs, extended lead guitar solos, high pitched vocals and anthemic choruses. Its peak period was the early to mid 1980s and covered such genres as [glam metal](#), [hard rock](#) and the New Wave of British Heavy Metal.

Significant artists include AC/DC, Dokken, Iron Maiden, Judas Priest, Manowar, Motörhead, Saxon, Twisted Sister and Van Halen.

History

Classic metal artists were heavily influenced by classic rock artists and other [metal](#) artists of the same period. Artists like Black Sabbath, Alice Cooper, KISS, Deep Purple, Van Halen, U.F.O. and Led Zeppelin were seminal influences. AC/DC are considered by some as the biggest influence to the genre, apart from being a part of Classic Metal itself, with the vocal style and guitarwork of the band considered highly influential.

Classic Metal was also influenced by 70s [Punk Rock](#) although the punk influences diminished over time. For example, Iron Maiden had many punk elements in their first two albums but then moved away from [Punk Rock](#) to embrace and define New Wave of British Heavy Metal.

Classic Metal enjoyed great worldwide success. Iron Maiden sold in excess of 58 million albums during the 80s and Dokken sold more than 16 million in the US alone. Europe's landmark album The Final Countdown sold over 7 million copies worldwide, while Scorpions and Judas Priest sold out big arenas around the world. Some Classic Metal bands like Iron Maiden and Judas Priest still release successful new albums and tour world wide to this day. This is a testament to the influence that the bands still exert and their ability to keep old fans interested and attract new ones.

Classic Metal bands influenced many Metal genres including [Glam Metal](#), [Thrash Metal](#), and [Power Metal](#). Classic Metal bands were not as heavy and had a greater sense of melody than the [Thrash Metal](#) bands such as Metallica, Anthrax and Morbid Angel that they influenced. Often considered by some fans as the 'purest' form of Metal, Classic Metal was popular for its combination of melody and aggression.

Musicology

Classic metal as a cross-genre reference doesn't have a distinctive style. The reason why classic metal is sometimes referred to as 1980s [metal](#) or simply as [heavy metal](#) is because, its style perfectly describes [popular metal music](#) of the first half of the 1980s decade. Classic metal evolved from the earlier genres of [rock n roll](#) like [Hard rock](#) and [Glam rock](#), during the late 70s. One of the most important and innovative concepts of classic metal was the use of the double lead [guitar](#) pioneered by classic metal bands like Scorpions and Judas Priest. And although, this concept was sparingly used by earlier [hard rock](#) bands like Uriah Heep and U.F.O., it was wholly developed as a heavy metal element during the classic metal era. This concept of dual lead guitars would reach more profound heights during the late 1980s when other bands like Megadeth and Slayer would also use it. Another musical concept that evolved during the Classic metal era was that of the supposedly galloping basslines. Although, this bass style had its inception into music in the earlier Rock n roll era, it became highly evident in the Classic metal era, and was extensively used by Iron Maiden's Steve Harris, Dokken's Jeff Pilson and others.

Lyrical theme

Classic metal is [lyrically](#) diverse, with a wide variety of lyrical [themes](#) being written by the bands without a centralised prerequisite such as [glam metal](#)'s lyrics about love, sex, girls, and metal, [thrash metal](#)'s heavy political and war themes, and [power metal](#)'s high fantasy themed imagery. The themes in classic metal include: the occult, love, fun-based party songs, fantasy, social themes, and war themes. A single band can write songs based on various themes. For instance, Judas Priest writes songs on party (*Livin' after midnight*) as well as social themes (*Victim Of Changes*). This however is attributed due to the varying genres that make up the term classical metal.

Decline

Classic metal's position as a popular time in metal music's history withered away in the late 1980s, especially in the 1987-1989 period. At this time newer bands emerged to extend thrash metal and glam metal, with each genre taking a quite different approach to their music. Gradually, public interest drifted away from classic metal onto the newer genres. Due to the hierarchy of classic metal splitting into individual parts and drifting away from each other, many classic metal bands came to their end at this time. Some joined one of the newly founded or extended genres, (Twisted Sister, Quiet Riot, Motörhead), while some bands experimented with aspects of other genres (Skid Row, W.A.S.P., Scorpions), leaving others to carry on with typical classic metal stylings (Judas Priest, Iron Maiden, Europe, Dokken, Dio).

Revival and influence

Although classic metal went into regression as a commercially viable era in the late 90s, there has been several bands who have tried to revive the feeling of the era, or alternatively have incorporated elements of classic metal into their music. Many bands, who came after the classic metal era had ended, played music akin to one genre, with heavy influence from classic metal. White Lion, Warrior Soul, Stratovarius, Warrant, and Slayer being prominent among them.

Important artists

Accept
AC/DC
Black Sabbath
Blue Oyster Cult
Alice Cooper
Deep Purple
Def Leppard
Dio
Europe
Fastway
Iron Maiden
Judas Priest
Manowar
Motley Crue
Motörhead
Quiet Riot
Rainbow
Ratt
Yngwie J. Malmsteen's Rising Force
Saxon
Scorpions
Twisted Sister
W.A.S.P.

Related genres

- [Glam metal](#)
- [Hard rock](#)

See also

- [Timeline of heavy metal](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Classical guitar

A **classical guitar**, also called a **Spanish guitar**, is a [musical instrument](#) from the [guitar](#) family.

Background information

The term classical guitar is a recent one, necessary only with the introduction of guitars with steel strings, electric amplification, and the slightly diverged form of the modern Flamenco guitar which led to a plethora of guitar forms.

The classical guitar is distinguished by a number of features:

- It is an acoustic instrument. The sound is made more audible by a sound box.
- It has six strings. A few classical guitars have eight or more strings to expand the bass scale, even out overtone production, and allow [lute](#) music written for lutes with more than six courses of strings to be played.
- The strings are usually made from nylon (formerly catgut, which is made from sheep intestine, despite the name), as opposed to the metal strings found in some other forms of guitar. These strings have a much lower tension than steel strings. The lower three strings ('bass strings') are wound with metal, commonly silver or nickel. Some less common stringings use a fourth wound string.
- Because of the low tension of the strings the neck can be made entirely of wood, not requiring a steel truss rod.
- Also because of the low tension of the strings, the interior bracing of the sound board can be lighter, which allows more complex tonal qualities. The spruce top or sound board of each type has a different bracing pattern. A common classical guitar bracing pattern is called fan bracing. A center spruce brace is glued on the inside of the soundboard along the center line of the guitar under the bridge. Additional braces fan out on either side of the first brace. The extreme tension of steel-strings requires stronger bracing. A common steel-string pattern is called X bracing and was first developed by C.F. Martin & Co. X bracing consists of two larger braces crossed under the sound board of a steel-string guitar. The center of the X is usually centered between the underside of the bridge and the sound hole.
- The neck tends to be broader than with steel string guitars, making more complex fingerwork easier, but which may require a more exacting left hand position. A typical modern six-string classical guitar has a width of 48-54 mm at the nut, compared to around 42mm for a modern electric guitar design. The classical fingerboard is normally flat, whereas the steel string fingerboard has a slight radius.
- The strings are usually plucked with the fingers. Most players shape their fingernails so that they contact the string in a certain way to achieve the desired tone. Strumming is an unusual technique in classical guitar, and often referred to by the Spanish term "rasgueo", or for strumming patterns "rasgueado", and utilises the backs of the fingernails. Rasgueado is integral to [Flamenco](#) guitar.
- Traditionally, the tuning pegs (or "keys") at the head the fingerboard of a classical guitar point backwards (towards the player when the guitar is in playing position; perpendicular to the plane of the fretboard). This is in contrast to a traditional steel-string guitar design, in which the tuning pegs point outward (up and down from playing position; parallel to the plane of the fretboard).
- Classical guitars are typically built without *pickguards*. A pickguard is a piece of plastic affixed just below the strings on steel-string guitars to protect the sound board of the guitar from damage by aggressive strumming with a pick. It is assumed that a classical guitar will be played only with the fingers, and that a pick-guard is unnecessary. On flamenco guitars a tapping, or golpe board is

attached to the front of the guitar, below the sound hole to allow the use of techniques that would normally damage a classical guitar.

Classical guitars are normally played without amplification of any sort but they can be equipped with an electronic pickup, which is sometimes used by performers in noisy environments. Either a piezoelectric pickup is placed under the bridge, or a microphone is suspended within the body.

History of the classical guitar

- Luis de Milán in the Siglo de oro 1550-1650.

The Golden Age

The first 'Golden Age' of the classical guitar repertoire was the 19th century. Some notable guitar composers from this period are:

Dionisio Aguado 1784-1849
Julián Arcas 1832-1882
Luigi Boccherini 1743-1805
Jose Broca 1805-1882
Matteo Carcassi 1792-1853
Ferdinando Carulli 1770-1841
Napoléon Coste 1806-1883
Anton Diabelli 1781-1858
Fernando Ferandiere 1771-1816
Francois de Fossa 1775-1849
Mauro Giuliani 1781-1829
Luigi Legnani 1790-1877
Antoine de Lhoyer 1768-1852
Antonio Gimeniz Manjon 1866-1919
Wenzeslaus Matiegka 1773-1830
Johann Kaspar Mertz 1806-1856
Francesco Molino 1768-1847
Giulio Regondi 1822-1872
Fernando Sor 1778-1839
Francisco Tárrega 1852-1909
Marco Aurelio Zani de Ferranti 1800-1878

Guitarist-composers of the 20th century

Sergio Assad 1952-
Agustín Barrios Mangoré 1885-1944
Gilbert Biberian 1944-
Leo Brouwer 1939-
Kevin Callahan 1958-
Abel Carlevaro 1918-2002
Carlo Domeniconi 1947-
John W Duarte 1919-2004
Roland Dyens 1955-
Dimitris Fampas 1921 - 1996
Angelo Gilardino 1941-
Brian Head 1965-
Evan Hirschelman 1976-

Francis Kleynjans 1951-
Nikita Koshkin 1956-
Annette Kruisbrink 1958-
Ian Krouse 1956-
Antonio Lauro 1917-1986
Miguel Llobet 1878-1938
Jorge Morel 1931-
Maximo Diego Pujol 1957-
Eduardo Sainz de la Maza 1903-1982
Teresa de Rogatis 1893-1979
Reginald Smith Brindle 1917-2003
Stepán Rak 1945-
Brad Richter 1969-
D.R. Auten 1951-
Heitor Villa-Lobos 1887-1959
Andrew York 1958-

Composers for the classical guitar

In the 20th century, many non-guitarist composers wrote for the instrument, which previously only players of the instrument had done. These include:

Malcolm Arnold 1921-
Vicente Asencio 1908-1979
Milton Babbitt 1916-
Richard Rodney Bennett 1936-
Luciano Berio 1925-2003
Lennox Berkeley 1903-1989
Benjamin Britten 1913-1976
Elliott Carter 1908-
Mario Castelnuovo-Tedesco 1895-1968
Peter Maxwell Davies 1934-
Stephen Dodgson 1924-
René Eespere 1953-
Manuel de Falla 1876-1946
Jean Françaix 1912-1997
Roberto Gerhard 1896-1970
Alberto Ginastera 1916-1983
Hans Werner Henze 1926-
Antonio José 1902-1936
Ernst Krenek 1900-1991
John Anthony Lennon 1950-
Ester Mägi 1922-
Joan Manen 1883-1971
Frank Martin 1890-1974
Ananiah McCarrell 1981-
Darius Milhaud 1892-1974
Frederic Mompou 1893-1987
Federico Moreno Torroba 1891-1982
Maurice Ohana 1914-1992
Astor Piazzolla 1921-1992
Manuel Ponce 1886-1948
Francis Poulenc 1899-1963
André Previn 1929-
Roger Reynolds 1934-

George Rochberg 1918-2005
Joaquín Rodrigo 1901-1999
Albert Roussel 1869-1937
Toru Takemitsu 1930-1996
Alexandre Tansman 1897-1986
Michael Tippett 1905-1998
Joaquín Turina 1882-1949
William Walton 1902-1983
Mason Williams 1936-

Modern performers

Guitarists also often play transcriptions of music originally written for other instruments. [Lute](#) transcriptions from the Renaissance and Baroque eras are common.

Some players of the classical guitar:

Laurindo Almeida 1917-1995
Magnus Andersson 1955-
Roberto Aussel 1954-
Agustín Barrios Mangoré 1885-1944
Manuel Barrueco 1952-
Gilbert Biberian 1944-
Liona Boyd 1949-
Julian Bream 1933-
Leif Christensen 1950-1988
Alirio Diaz 1923-
Zoran Dukic 1969-
Roland Dyens 1955-
Eva Fampas 1964 -
Eliot Fisk 1958-
Sila Godoy 1919-1949
Slava Grigoryan 1976-
Steve Hackett 1950-
Adam Holzman 1960-
Dimitri Illarionov 1979-
Sharon Isbin 1956-
Maria Kämmerling 1946-
Alexandre Lagoya 1929-1999
Roberto Legnani 1959
Gustavo Lopez 1920-1979
Carlo Marchione 1964-
Erling Møldrup 1943-
Christopher Parkening 1947-
“Esteban”, Stephen Paul 1948-
Marco Pereira
Alberto Ponce 1935-
Celedonio Romero 1913-1996
Pepé Romero 1944-
David Russell 1953-
Andrés Segovia 1893-1987
Göran Söllscher 1955-
David Starobin 1951-
Pavel Steidl 1961-
David Tanenbaum 1956-
Ana Vidovi 1980-

John Williams 1941-
Kazuhito Yamashita 1961-
Yang Xuefei 1977-
Andrew York

Category: [Guitars](#)

Classical music

Classical music in its widest sense is held to refer to music deriving from learned traditions, taught through institutions either specifically devoted to music (e.g. modern Western or through institutions or traditions (typically religious) dedicated to transmission of specific schools of music. Classical music is thus contrasted with [popular](#) or [folk music](#).

In the English language, the term "classical music" is a homophoric reference to [European classical music](#) and its derivative styles, and is rarely used to refer to traditional musical styles of other regions. It can thus carry the meaning of **concert music** in general of Wolfgang Amadeus Mozart, Joseph Haydn, and their immediate successors (as distinct from, for example, the music of the preceding [baroque](#) and the subsequent romantic eras). It is with respect to this latter canon that the term 'classical music' was first used, in the 1820s and 1830s, denote a body of music that was compared to the classical traditions of art, sculpture and architecture of Ancient Greece and Rome.

The following genres of music may all be referred to as 'classical' in the sense of having a consensus core canon:

- [Andalusian classical music](#)
- Arab classical music
- Bengali classical music
- Burmese classical music
- [Carnatic music](#)
- Central Asian classical music
- Chinese classical music
- Charya or Nepalese classical music
- Classical Jazz
- [Classical music era](#)
- Classical rock
- [European classical music](#), classical music of Western cultures
- [Experimental music](#), a movement within 20th century classical music
- Gagaku or Japanese classical music
- Gamelan or Indonesian classical music
- Greek classical music
- [Hindustani classical music](#)
- [Indian classical music](#)
- Klasik or Afghan classical music
- Korean court music
- Laotian classical music
- Mugam or Azerbaijani classical music
- Music of Orissa
- musiqi-e assil or Iranian classical music
- Nangma or Tibetan classical music
- Orthodox Byzantine music
- Ottoman classical music
- Philippine classical music
- [Pinpeat](#) or Cambodian classical music
- Sufiana Kalam or Kashmiri classical music
- Thai court music

- Vietnamese classical music

Categories: [Classical music](#) | [Music genres](#)

Classical music era

History of European art music

<u>Medieval</u>	(476 – 1400)
<u>Renaissance</u>	(1400 – 1600)
<u>Baroque</u>	(1600 – 1760)
Classical	(1730 – 1820)
<u>Romantic</u>	(1815 – 1910)
<u>20th century</u>	(1900 – 2000)

Contemporary classical music

The **Classical period** in Western [music](#) occurred from about 1730 through 1820, despite considerable overlap at both ends with preceding and following periods, as is true for all musical eras. Although the term [classical music](#) is used as a blanket term meaning *all* kinds of music in this tradition, it can also occasionally mean this particular era within that tradition.

The Classical period falls between the [Baroque](#) and the Romantic periods. Among its [composers](#) were Muzio Clementi, Johann Ladislaus Dussek and Carl Philipp Emanuel Bach, though probably the best known composers from this period are Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven (as they all worked in Vienna, Austria, this period is often referred to as "Viennese Classic"). Beethoven is also listed as either a Romantic composer, or a composer who was part of the transition to the Romantic.

History of the Classical period

The Classical style as part of a larger artistic change

In the middle of the 18th century, Europe began to move to a new style in architecture, literature, and the arts generally, known as Classicism. While still tightly linked to the court culture and absolutism, with its formality and emphasis on order and hierarchy, the new style was also a cleaner style, one that favored clearer divisions between parts, brighter contrasts and colors, and simplicity rather than complexity. The remarkable development of ideas in "natural philosophy" had established itself in the public consciousness, with Newton's physics taken as a paradigm: structures should be well-founded in axioms, and articulated and orderly. This taste for structural clarity worked its way into the world of music as well, moving away from the layered polyphony of the [Baroque](#) period, and towards a style where a melody over a subordinate harmony – a combination called homophony – was preferred. This meant that playing of chords, even if they interrupted the melodic smoothness of a single part, became a much more prevalent feature of music, and this in turn made the tonal structure of works more audible. (See also [counterpoint](#) and [harmony](#).)

The new style was also pushed forward by changes in the economic order and in social structure. As the 18th century progressed, the nobility more and more became the primary patrons of instrumental music, and there was a rise in the public taste for comic [opera](#). This led to changes in the way music was performed, the most crucial of which was the move to standard instrumental groups, and the reduction in the importance of the "continuo", the harmonic fill beneath the music, often played by several instruments. One way to trace this decline of the continuo and its figured chords is to examine the decline of the term "obbligato", meaning a mandatory instrumental part in a work of [chamber music](#). In the Baroque world, additional instruments could be optionally added to the continuo; in the Classical world, all parts were noted specifically, though not always *notated*, as a matter of course, so the word "obbligato" became redundant. By 1800, the term was virtually extinct, as was the practice of conducting a work from the keyboard.

The changes in economic situation just noted also had the effect of altering the balance of availability and quality of musicians. While in the late Baroque a major composer would have the entire musical resources of a town to draw on, the forces available at a hunting lodge were smaller, and more fixed in their level of ability. This was a spur to having primarily simple parts to play, and in the case of a resident virtuoso group, a spur to writing spectacular, idiomatic parts for certain instruments, as in the case of the Mannheim orchestra. In addition, the appetite for a continual supply of new music, carried over from the Baroque, meant that works had to be performable with, at best, one rehearsal. Indeed, even after 1790 Mozart writes about "the rehearsal", to imply that his concerts would have only one.

Since polyphonic texture was no longer the focus of music, but rather a single melodic line with accompaniment, there was greater emphasis on notating that line for dynamics and phrasing. The simplification of texture made such instrumental detail more important, and also made the use of characteristic rhythms, such as attention-getting opening fanfares, the funeral march rhythm, or the minuet genre, more important in establishing and unifying the tone of a single movement.

This led to the Classical style's gradual breaking with the Baroque habit of making each movement of music devoted to a single "affect" or emotion. Instead, it became the style to establish contrasts between sections within movements, giving each its own emotional coloring, using a range of techniques: opposition of major and minor; strident rhythmic themes in opposition to longer, more song-like themes; and especially, making movement between different harmonic areas the principal means of creating dramatic contrast and unity. Transitional episodes became more and more important, as occasions of surprise and delight. Consequently composers and musicians began to pay more attention to these, highlighting their arrival, and making the signs that pointed to them, on one hand, more audible, and on the other hand, more the subject of "play" and subversion – that is, composers more and more created false expectations, only to have the music skitter off in a different direction.

Beginnings of the Classical style (1730-1760)

At first the new style took over Baroque forms – the ternary "da capo aria" and the "[sinfonia](#)" and "[concerto](#)" – and composed with simpler parts, more notated ornamentation and more emphatic division into sections. However, over time, the new aesthetic caused radical changes in how pieces were put together, and the basic layouts changed. (See [History of sonata form](#).) Composers from this period sought dramatic effects, striking melodies, and clearer textures. One important break with the past was the radical overhaul of opera by Christoph Willibald Gluck, who cut away a great deal of the layering and improvisational ornament, and focused on the points of modulation and transition. By making these moments where the harmony changes more focal, he enabled powerful dramatic shifts in the emotional color of the music. To highlight these episodes he used changes in instrumentation, melody, and mode. Among the most successful composers of his time, Gluck spawned many emulators, one of whom was Antonio Salieri. Their emphasis on accessibility was hugely successful in opera, and in vocal music more widely: songs, oratorios, and choruses. These were considered the most important kinds of music for performance, and hence enjoyed greatest success in the public estimation.

The phase between the Baroque and the rise of the Classical, with its broad mixture of competing ideas and attempts to unify the different demands of taste, economics and "worldview", goes by many names. It is sometimes called "Galant", "Rococo", or "pre-Classical", or at other times, "early Classical". It is a period where composers still working in the Baroque style are still successful, if sometimes thought of as being more of the past than the present – Bach, Handel and Telemann all compose well beyond the point at which the homophonic style is clearly in the ascendant. Musical culture was caught at a crossroads: the masters of the older style had the technique, but the public hungered for the new. This is one of the reasons C.P.E. Bach was held in such high regard: he understood the older forms quite well, and knew how to present them in new garb, with an enhanced variety of form; he went far in overhauling the older forms from the Baroque.

The early Classical style (1760-1775)

By the late 1750s there are flourishing centers of the new style in Italy, Vienna, Mannheim, and Paris; dozens of symphonies are composed, and there are "bands" of players associated with theatres. Opera or other vocal music is the feature of most musical events, with concerti and "symphonies", which would over the course of the Classical develop and become independent instrumental works (see [symphony](#)), serving as instrumental interludes and introductions, for operas, and for even church

services. The norms of a body of strings supplemented by winds, and of movements of particular rhythmic character, are established by the late 1750s in Vienna. But the length and weight of pieces is still set with some Baroque characteristics: individual movements still focus on one *affect* or have only one sharply contrasting middle section, and their length is not significantly greater than Baroque movements. It should also be noted that at this time there is not yet a clearly enunciated theory of how to compose in the new style. It was a moment ripe for a breakthrough.

Many consider this breakthrough to have been made by C.P.E. Bach, Gluck, and several others. Indeed, C.P.E. Bach and Gluck are often considered to be founders of the Classical style itself.

The first great master of the style was the composer Joseph Haydn. In the late 1750s he began composing symphonies, and by 1761 he had composed a triptych ("Morning", "Noon", and "Evening") solidly in the "contemporary" mode. As a "vice-Kapellmeister" and later "Kapellmeister", his output expanded: he would compose over forty symphonies in the 1760s alone. And while his fame grew, as his orchestra was expanded and his compositions were copied and disseminated, his voice was only one among many.

While some suggest that he was overshadowed by Mozart and Beethoven, it would be difficult to overstate Haydn's centrality to the new style, and therefore to the future of Western art music as a whole. At the time, before the pre-eminence of Mozart or Beethoven, and with Johann Sebastian Bach known primarily to connoisseurs of keyboard music, Haydn reached a place in music that set him above all other composers except perhaps George Friedrich Handel. Some have pointed out that he occupied a place equivalent to the Beatles, for example, in the history of Rock and Roll. It was he who, more than any other single individual, realized that the evolving new style needed to be directed by new ideas and principles. He took existing ideas, and radically altered how they functioned – earning him the titles "father of the [symphony](#)," and "father of the [string quartet](#)". One might truly say that he was the father of the [sonata form](#) – which, in its Classical flowering, relied on dramatic contrast, tension of melody against harmony and rhythm, and required the audience to follow a dramatic curve over a larger span of time than was previously necessary.

Strangely enough, one of the forces that worked as an impetus for his pressing forward was the first stirring of what would later be called "[Romanticism](#)" – the "Sturm und Drang", or "storm and struggle" phase in the arts, a short period where obvious emotionalism was a stylistic preference: the fad of the 1770s. Haydn accordingly wanted more dramatic contrast and more emotionally appealing melodies, with sharpened character and individuality. This period faded away in music and literature: however, it would color what came afterward, and eventually be a component of aesthetic taste in coming decades.

The "Farewell" Symphony, No. 45 in F# Minor, exemplifies Haydn's integration of the differing demands of the new style, with surprising sharp turns, and a long adagio to end the work. In 1772, Haydn completed his Opus 20 set of six string quartets, in which he deploys the polyphonic techniques he gathered from the previous era to provide structural coherence capable of holding together his melodic ideas. For some this marks the beginning of the "mature" Classical style, where the period of reaction against the complexity of the late Baroque begins to be replaced with a period of integration of elements of both Baroque and Classical styles.

The middle Classical style (1775-1790)

Haydn, having worked for over a decade as the music director for a prince, had far more resources and scope for composing than most, and also the ability to shape the forces that would play his music. This opportunity was not wasted, as Haydn, beginning quite early on his career, restlessly sought to press forward the technique of

building ideas in music (see development). His next important breakthrough was in the Opus 33 string quartets (1781), where the melodic and the harmonic roles segue among the instruments: it is often momentarily unclear what is melody and what is harmony. This changes the way the ensemble works its way between dramatic moments of transition and climactic sections: the music flows smoothly and without obvious interruption. He then took this integrated style and began applying it to orchestral and vocal music.

Haydn's gift to music was a way of composing, a way of structuring works, which was at the same time in accord with the governing aesthetic of the new style. It would, however, be a younger contemporary, Wolfgang Amadeus Mozart, who would bring his genius to Haydn's ideas, and apply them to two of the major genres of the day: opera, and the virtuoso concerto. Whereas Haydn spent much of his working life as a court composer, Mozart wanted public success in the concert life of cities. This meant opera, and it meant performing as a virtuoso. Haydn was not a virtuoso at the international touring level; nor was he seeking to create operatic works that could play for many nights in front of a large audience. Mozart wanted both. Moreover, Mozart also had a taste for more chromatic chords (and greater contrasts in harmonic language generally), a greater love for creating a welter of melodies in a single work, and a more Italianate sensibility in music as a whole. He found, in Haydn's music, and later in his study of the polyphony of Bach, the means to discipline and enrich his gifts.

Mozart rapidly came to the attention of Haydn, who hailed the new composer, studied his works, and considered the younger man his only true peer in music. Their letters to each other are filled with the kind of asides that only two people working at a higher plane than their contemporaries can share. In Mozart, Haydn found a greater range of instrumentation, dramatic effect and melodic resource – the learning relationship moved in two directions.

Mozart's arrival in Vienna in 1780 brought an acceleration in the development of the Classical style. There Mozart absorbed the fusion of Italianate brilliance and Germanic cohesiveness which had been brewing for the previous 20 years. His own taste for brilliances, rhythmically complex melodies and figures, long cantilena melodies, and virtuoso flourishes was merged with an appreciation for formal coherence and internal connectedness. Strangely enough, it is at this point that war and inflation halted a trend to larger and larger orchestras and forced the disbanding or reduction of many theatre orchestras. This pressed the Classical style inwards: towards seeking greater ensemble and technical challenge – for example, scattering the melody across woodwinds, or using thirds to highlight the melody taken by them. This process placed a premium on chamber music for more public performance, giving a further boost to the string quartet and other small ensemble groupings.

It was during this decade that public taste began, increasingly, to recognize that Haydn and Mozart had reached a higher standard of composition. By the time Mozart arrived at age 25, in 1781, the dominant styles of Vienna were recognizably connected to the emergence in the 1750s of the early Classical style. By the end of the 1780s, changes in performance practice, the relative standing of instrumental and vocal music, technical demands on musicians, and stylistic unity had become established in the composers who imitated Mozart and Haydn. During this decade Mozart would compose his most famous operas, his six late symphonies which would help redefine the genre, and a string of piano concerti which still stand at the pinnacle of these forms.

One composer who was influential in spreading the more serious style that Mozart and Haydn had formed is Muzio Clementi, a gifted virtuoso pianist who dueled Mozart to a draw before the Emperor, when they exhibited their compositions in performance. His own sonatas for the piano circulated widely, and he became the most successful composer in London during the 1780s. The stage was set for a generation of composers who, having absorbed the lessons of the new style earlier, and having clear examples to aim at, would take the Classical style in new directions. Also in London at this time was Johann Ladislaus Dussek, who, like Clementi, encouraged

piano makers to extend the range and other features of their instruments, and then fully exploited the newly opened possibilities. The importance of London in the Classical period is often overlooked – but it served as the home to the Broadwood's factory for piano manufacturing, and as the base for composers who, while less famous than the "Vienna School", would have a decisive influence on what came later. They were composers of a number of fine works, notable in their own right. London's taste for virtuosity may well have encouraged the complex passage work and extended statements on tonic and dominant.

The late Classical style (1790-1825)

When Haydn and Mozart began composing, symphonies were played as single movements before, between, or as interludes within other works, and many of them lasted only ten or twelve minutes; instrumental groups had varying standards of playing and the "continuo" was a central part of music-making. In the intervening years, the social world of music had seen dramatic changes: international publication and touring had grown explosively, concert societies were beginning to be formed, notation had been made more specific, more descriptive, and schematics for works had been simplified (yet became more varied in their exact working out). In 1790, just before Mozart's death, with his reputation spreading rapidly, Haydn was poised for a series of successes, notably his late oratorios and "London" symphonies. Composers in Paris, Rome and all over Germany turned to Haydn and Mozart for their ideas on form.

The moment was again ripe for a dramatic shift. The decade of the 1790s saw the emergence of a new generation of composers, born around 1770, who, while they had grown up with the earlier styles, found in the recent works of Haydn and Mozart a vehicle for greater expression. In 1788 Luigi Cherubini settled in Paris, and in 1791 composed "Lodoiska", an opera that shot him to fame. Its style is clearly reflective of the mature Haydn and Mozart, and its instrumentation gave it a weight that had not yet been felt in the grand opera. His contemporary Étienne Méhul extended instrumental effects with his 1790 opera "Euphrosine et Coradin", from which followed a series of successes.

Of course, the most fateful of the new generation would be Ludwig van Beethoven, who launched his numbered works in 1794 with a set of three piano trios, which remain in the repertoire. Somewhat younger than these, though equally accomplished because of his youthful study under Mozart and his native virtuosity, was Johann Nepomuk Hummel. Hummel studied under Haydn as well; he was a friend to Beethoven and Schubert, and a teacher to Franz Liszt. He concentrated more on the piano than any other instrument, and his time in London in 1791 and 1792 saw the composition, and publication in 1793, of three piano sonatas, opus 2, which idiomatically used Mozart's techniques of avoiding the expected cadence, and Clementi's sometimes modally uncertain virtuoso figuration. Taken together, these composers can be seen now as the vanguard of a broad change in style and the center of gravity in music. They would study one another's works, copy one another's gestures in music, and on occasion behave like quarrelsome rivals.

The crucial differences with the previous wave can be seen in the downward shift in melodies, increasing durations of movements, the acceptance of Mozart and Haydn as paradigmatic, the greater and greater use of keyboard resources, the shift from "vocal" writing to "pianistic" writing, the growing pull of the minor and of modal ambiguity, and the increasing importance of varying accompanying figures to bring "texture" forward as an element in music. In short, the late Classical was seeking a music that was internally more complex. The growth of concert societies and amateur orchestras, marking the importance of music as part of middle-class life, contributed to a booming

market for pianos, piano music, and virtuosi to serve as exemplars. Hummel, Beethoven, Clementi were all renowned for their improvising.

One explanation for the shift in style has been advanced by Schoenberg and others: the increasing centrality of the idea of theme and variations in compositional thinking. Schoenberg argues that the Classical style was one of "continuing variation", where a development was, in effect, a theme and variations with greater continuity. In any event, theme and variations replaced the fugue as the standard vehicle for improvising, and was often included, directly or indirectly, as a movement in longer instrumental works.

Direct influence of the Baroque continued to fade: the figured bass grew less prominent as a means of holding performance together, the performance practices of the mid 18th century continued to die out. However, at the same time, complete editions of Baroque masters began to become available, and the influence of Baroque style, as the Classical period understood it, continued to grow, particularly in the more and more expansive use of brass. Another feature of the period is the growing number of performances where the composer was not present. This led to increased detail and specificity in notation; for example, there were fewer and fewer "optional" parts that stood separately from the main score.

The force of these shifts would be abundantly apparent with Beethoven's 3rd Symphony, given the name "Eroica", which is Italian for "heroic", by the composer. As with Stravinsky's Rite of Spring, it may not have been the first in all of its innovations, but its aggressive use of every part of the Classical style set it apart from its contemporary works: in length, ambition, and harmonic resources.

Classical influence on later composers

Musical eras seldom disappear at once; instead, features are replaced over time, until the old is simply felt as "old-fashioned". The Classical style did not "die" so much as transform under the weight of changes.

One crucial change was the shift towards harmonies centering around "flatward" or subdominant keys. In the Classical style, major key was far more common than minor, chromaticism being moderated through the use of "sharpward" modulation, and sections in the minor mode were often merely for contrast. Beginning with Mozart and Clementi, there began a creeping colonization of the subdominant region. With Schubert, subdominant moves flourished after being introduced in contexts in which earlier composers would have confined themselves to dominant shifts (For a fuller discussion of these terms see Tonality.). This introduced darker colors to music, strengthened the minor mode, and made structure harder to maintain. Beethoven would contribute to this, by his increasing use of the fourth as a consonance, and modal ambiguity – for example, the opening of the D Minor Symphony.

Among this generation of "Classical Romantics" Franz Schubert, Carl Maria von Weber, and John Field are among the most prominent, along with the young Felix Mendelssohn. Their sense of form was strongly influenced by the Classical style, and they were not yet "learned" (imitating rules which were codified by others), but directly responding to works by Beethoven, Mozart, Clementi, and others, as they encountered them. The instrumental forces at their disposal were also quite "Classical" in number and variety, permitting similarity with avowedly Classical works.

However, the forces destined to end the hold of the Classical style gather strength in the works of each of these composers. The most commonly cited one is, of course, harmonic innovation. However, also important is the increasing focus on having a continuous and rhythmically uniform accompanying figuration. Beethoven's Moonlight sonata would be the model for hundreds of later pieces – where the shifting movement of a rhythmic figure provides much of the drama and interest of the work, while a melody drifts above it. As years wore on, greater knowledge of works, greater

instrumental expertise, increasing variety of instruments, the growth of concert societies, and the unstoppable domination of the piano – which created a huge audience for sophisticated music – all contributed to the shift to the "Romantic" style.

Drawing the line exactly is impossible: there are sections of Mozart's works which, taken alone, are indistinguishable in harmony and orchestration from music written 80 years later, and composers continue to write in normative Classical styles all the way into the 20th century. Even before Beethoven's death, composers such as Louis Spohr were self-described Romantics, incorporating, for example, more and more extravagant chromaticism in their works. However, generally the fall of Vienna as the most important musical center for orchestral composition is felt to be the occasion of the Classical style's final eclipse, along with its continuous organic development of one composer learning in close proximity to others. Franz Liszt and Frédéric Chopin visited Vienna when young, but they then moved on to other vistas. Composers such as Carl Czerny, while deeply influenced by Beethoven, also searched for new ideas and new forms to contain the larger world of musical expression and performance in which they lived.

Further reading

- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. W.W. Norton & Company. ISBN 0-393-31712-9.

Categories: [Classical music era](#) | [Classical music](#) | [Music history](#).

Clownstep

Clownstep

Stylistic origins:	Drum and Bass , Jungle , Jump-Up
Cultural origins:	early-2000s, London
Typical instruments:	Synthesizer - Drum machine - Sequencer - Keyboard - Sampler - Laptop
Mainstream popularity:	Small

Clownstep is a pejorative term used to describe a certain type of sound found in the [electronic music](#) genre [drum and bass](#). The sound is typified as having a 'wobbly' bassline, simple beat structure and/or a large amount of swingbeats.

The name originated from producer Dylan. Dylan created the term as a description of Shimon & Andy C's single Bodyrock, due to its swingbeat sound that inspired an image of clowns dancing. The phrase was then popularised by Dylan on the drum & bass webforum Dogs On Acid. The phrase was censored by the site's moderators, appearing in posts as "*****", due to its derogatory usage. A "clownsteppa" smiley was spawned, and now appears in DNB-related forums worldwide.

The meaning of the term is less a musical description than an insult within the world of internet drum and bass culture, particularly the dogsonacid forum, which is renowned within the scene. The term clownstep may be applied to any drum and bass artist that falls from favour - even the synonymous description of 'wobble' is almost meaningless as the deep bass sounds of many drum and bass tracks would be described in these terms by many listeners.

Despite the nebulous nature of the term, many drum and bass fans have found certain producers to be strong purveyors of the clownstep "sound". Relative newcomers to the scene (as of 2005) Pendulum have been singled out as pioneering the "bashing" style of pitch-bent bass tied to thunderous low-end kicks.

Pendulum's first major tune, "Vault" used this to some extent, but this element would not come to full fruition in the group's sound possibly until the release of the massively successful "Masochist". The aggressive wobble at the outset of the track is vaguely reminiscent of the other major strain of clownstep, produced by the controversial upstart Twisted Individual. Twisted's variation focuses highly on oblong drones of almost comically over-the-top bass squelches, while diverging from Pendulum's formula by relenting on heavy drum patterns or synth layers. This style is most aptly represented by Twisted's infamous "Bandwagon Blues", a track made in answer to the host of artists allegedly mimicking Twisted's admittedly singular sound (Distorted Minds and Clipz are alleged to be among the targets).

At this point, with the hybridization and co-optation of style that tends to overwhelm the UK JDB scene, many of the biggest names in jungle have produced tunes following or conjuring the aesthetic of either the Twisted Individual or Pendulum variant of clownstep. Scene stalwarts like Simon "Bassline" Smith, DJ SS, and Mampi Swift (all renowned in the past for having their own singular approaches) have all incorporated the pitch-bent heavy wobble and thunderous kicks that typify the bulk of the clownstep idiom. As a result, many jungle aficionados have become dismissive of what is perceived to be a very "commercial" and "generic" turn in the production styles of most of the UK headliners.

To be fair, however, such a gripe is not altogether uncommon in the world of blogs and message boards (especially the fiercely critical and notoriously scathing

DogsOnAcid forums), and it is altogether possible that the clownstep "crisis" lamented by many today is merely a rehash of the "ragga crisis" of a decade ago.

Ultimately, despite the muddiness of the term in many circles, and its persistent pejorative connotation, the sub-genre of clownstep seems to have a sound at least as distinctive and identifiable as that of Drumfunk, Neurofunk, or Hardstep.

Despite this, artists still chafe at the label. While Twisted Individual seems to have cheekily and rather ironically embraced the tag, others remain offended. On a 2003 radio broadcast, one member of Pendulum introduced one of their new tunes, exclaiming: "This isn't fucking clownstep!"

In recent days, Clownstep has come to have an entirely new meaning, one free of shame and misuse. On several select music-community websites, such as ACIDplanet, Clownstep is becoming much of what happy hardcore did to that genre in its time. This definition of Clownstep refers to happy Drum & Bass with the swing feel on the hats and/or other forms of percussion. Though this definition and style are not yet widely in use, it is becoming increasingly popular with fans of electronic music in general, not just those who like D&B. Whether or not this sub-genre can survive commercially is yet another matter entirely.

Cock rock

Cock rock is a term, typically used derogatively, to describe a style of [rock music](#) that became popular in the early-1970s, remained popular throughout the 1980s, and declined in the early-1990s. The term is sometimes interchangeable with either [glam metal](#) or hair metal, and to a lesser degree, [hard rock](#). More specifically, cock rock is the subset of [glam metal](#) that deals with lyrics that often describe sexual encounters, and make frequent use of double entendres. It is so called because most of its progenitors were males writing for a largely male audience (*cock* is a synonym for penis in most dialects of English). Many consider cock rock chauvinistic.

Examples of this style include Guns N' Roses, AC/DC, KISS, Aerosmith, Mötley Crüe, Van Halen, Ratt, Whitesnake, Warrant, Winger, Skid Row, Def Leppard and Poison. It is important to note that many of these bands do have large amounts of female fans. The spoof documentary, *This is Spinal Tap*, is an acclaimed parody of the style. More recently, British band The Darkness have revived this genre.

See also [glam metal](#). See also Coq Roq, a band that revived this style with a series of Burger King commercials in 2005.

Cock Rock is also the original name given to a natural obelisk in Oregon, which is part of a state park and is officially known as Rooster Rock.

Category: [Rock music genres](#)

Coda

Coda (Italian for "tail"; from the Latin *cauda*, see below), in [music](#), is a passage which brings a [movement](#) or a separate piece to a conclusion through prolongation. This developed from the simple [chords](#) of a cadence into an elaborate and independent form. In a series of variations on a theme or in a composition with a fixed order of subjects, the coda is a passage sufficiently contrasted with the conclusions of the separate variations or subjects, added to form a complete conclusion to the whole. Beethoven raised the coda to a feature of the highest importance. What is known in rock and popular music as an **outro** and in jazz and worship music as a **tag** can be considered a coda.

In [music notation](#), the **coda symbol** is used as a navigation marker, similarly to the *dal Segno* sign. It looks like a large O with a + superimposed. It is encountered mainly in transcriptions of popular music, and is used where the exit from a repeated section is within that section rather than at the end. The instruction "To Coda" indicated that the performer is to jump to the separate section headed with the symbol.

Charles Burkhart (2005, p.12) suggests that the reason codas are common, even necessary, is that in the climax of the main body of a piece a "particularly effortful passage", often an expanded phrase, is often created by the "working [of] an idea through to its structural conclusions" and that after all this momentum is created a coda is required to "look back" on the main body, allow listeners to "take it all in", and "create a sense of balance."

Cauda

Cauda, the latin root of coda, is used in the study of [conductus](#) of the 12th and 13th century. The cauda refers to a long melisma on one of the last syllables of the text, repeated in each strophe. Conducti were traditionally divided into two groups, *conductus sin caudae* and *conductus cum caudae* (Latin: conductus with caude, conductus without caude), based on the presence of the melisma. The cauda thus provided a conclusionary role, similar to the modern coda.

Codetta

Codetta (Italian for "little tail," the diminutive form) has a similar purpose to the coda, but on a smaller scale, concluding a section of a work instead of the work as a whole. Typically, a codetta concludes the exposition and [recapitulation](#) sections of a work in [sonata form](#), following the second (modulated) theme, or the closing theme (if there is one). Thus, in the exposition, it usually appears in the secondary key, but in the recapitulation, in the primary key. The codetta ordinary closes with a perfect cadence in the appropriate key, confirming the tonality. If the exposition is repeated, the codetta is also, but sometimes it has its ending slightly changed, depending on whether it leads back to the exposition or into the development sections.

Sources

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Comic opera

Comic opera, or *light opera*, is a genre of [opera](#) denoting a sung dramatic work of a light or comic nature, usually with a happy ending, and often employing spoken dialogue interspersed with detached musical numbers.

Comic opera, or [opera buffa](#), developed in 18th-century Italy as an alternative to [opera seria](#). It quickly made its way to France, where it became opéra comique, or *opéra bouffe*, and finally French [operetta](#), with Jacques Offenbach as its most accomplished practitioner.

Both the Italian and French forms were major artistic exports to other parts of Europe. Many countries developed their own styles of comic opera, incorporating the Italian and French models along with their own musical traditions. Examples include Viennese operetta, German [singspiel](#), Spanish zarzuela, English ballad opera and Savoy Opera.

Italian comic opera

In 18th-century Italy, light-hearted musical plays began to be offered as an alternative to weightier *opera seria* (17th-century opera based on classical mythology) in Naples around the year 1700. The first comic opera of note was Alessandro Scarlatti's *Il Trionfo dell'onore* (1718). Early comic opera was often in Neapolitan dialect, but became "Italianized" during with the works of Pergolesi (*La Serva Padrona*), Piccinni (*La Cecchina*), Cimarosa (*Il Matrimonio Segreto*), and then to the great comic operas of Mozart and, later, Rossini.

The early comic operas were generally presented as intermezzos between acts of more serious works. Neapolitan and then Italian comic opera grew into an independent form and became the most popular form of staged entertainment in Italy from about 1750 to 1800. In 1749, thirteen years after Pergolesi's death, his *La Serva Padrona* swept Italy and France, evoking the praise of such French Enlightenment luminaries as Rousseau.

In 1760, Niccolò Piccinni wrote the music to *La Cecchina* to a text by the great Venetian playwright, Carlo Goldoni. That text was based on Samuel Richardson's popular English novel, *Pamela or Virtue Rewarded* (1740). Many years later, Verdi called *La Cecchina* the "first true Italian comic opera" – that is to say, it had everything: it was in Italian and not a dialect; it was no longer simply an intermezzo, but rather an independent piece; it had a real story that people liked; it had dramatic variety; and, musically, it had strong melodies and even strong supporting orchestral parts, including a strong "stand-alone" overture (i.e., you could even enjoy the overture as an independent orchestral piece). Verdi was also enthusiastic because the music was by a southern Italian and the text by a northerner, which appealed to Verdi's pan-Italian vision.

French comic opera

French composers eagerly seized upon the Italian model and made it their own, calling it *opéra comique*. Early proponents included François-Adrien Boïeldieu (1775–1834), Daniel François Auber (1782–1871) and Adolphe Adam (1803–1856). Although originally reserved for less serious works, the term *opéra comique* came to refer to any opera that included spoken dialogue, including works such as Bizet's *Carmen* that are not "comic" in any sense of the word.

Florimond Hervé (1825–1892) is credited as the inventor of French *opéra bouffe*, or *opérette*. [1]. Working on the same model, Jacques Offenbach (1819–1880) quickly surpassed him, writing over ninety [operettas](#). Whereas earlier French comic operas had a mixture of sentiment and humour, Offenbach's works were intended solely to amuse. Though generally well crafted, plots and characters in his works were often interchangeable. Given the frenetic pace at which he worked, Offenbach sometimes used the same material in more than one opera.

German *singspiel* and Viennese operetta

The [singspiel](#) developed in 18th-century Vienna and spread throughout Austria and Germany. As in the French *opéra comique*, the *singspiel* was an opera with spoken dialogue, and usually a comic subject, such as Mozart's *The Abduction from the Seraglio* (1782). Later singspiels, such as Beethoven's *Fidelio* and Weber's *Der Freischütz*, retained the form, but explored more serious subjects

19th-century Viennese [operetta](#) was built on both the *singspiel* and the French model. Franz von Suppé (1819–1895) is remembered mainly for his overtures. Johann Strauss II (1825–1899), the "waltz king," contributed *Die Fledermaus* and *The Gypsy Baron*; Franz Lehár (1870–1948) wrote *The Merry Widow*; and Oscar Straus (1870–1954) supplied *Ein Walzertraum* (*A Waltz Dream*) and *The Chocolate Soldier*.

English light opera

England traces its light opera tradition to the ballad opera, typically a comic play that incorporated songs set to popular tunes. John Gay's *The Beggar's Opera* was the earliest and most popular of these. Richard Brinsley Sheridan's *La Duenna* (1775), with a score by Thomas Linley, was expressly described as "A comic opera."

By the 19th century, the London musical stage was dominated by pantomime and burlesque. An 1867 production of Offenbach's *The Grand Duchess of Gerolstein* (seven months after its French première) ignited the English appetite for light operas with more carefully crafted librettos and scores.

In 1875, Richard D'Oyly Carte commissioned W. S. Gilbert and Arthur Sullivan to write a short one-act opera that would serve as an afterpiece to Offenbach's *La Périchole*. The result was *Trial by Jury*; its success launched the Gilbert and Sullivan partnership. "Mr. R. D'Oyly Carte's Opera Bouffe Company" took *Trial* on tour, playing it alongside French works by Offenbach and Lecocq.

Eager to liberate the English stage from French influences, Carte formed a syndicate in 1877 to perform "light opera of a legitimate kind." [3] Gilbert and Sullivan were commissioned to write a new comic opera, *The Sorcerer*, starting the series that came to be known as the Savoy Operas (after the Savoy Theatre, which Carte built for them). The D'Oyly Carte Opera Company continued to perform Gilbert and Sullivan more-or-less continuously until it closed in 1982.

The Gilbert and Sullivan style was widely imitated by their contemporaries, and the creators themselves wrote works in this style with other collaborators. Those other works, however, eventually fell out of favor, leaving the Savoy Operas as practically the sole surviving representatives of the genre.

American operetta

In America, Victor Herbert (1859–1924) was one of the first to pick up the style that Gilbert and Sullivan had made popular. His earliest pieces, starting with *Prince Ananias* in 1894, were styled "comic operas." Later works were described as "musical extravaganza," "musical comedy," "musical play," "musical farce," and even "opera comique." His two most successful pieces were *Babes in Toyland* (1903) and *Naughty Marietta* (1910)

Others who wrote in a similar style included Reginald de Koven (1859–1920) and the march king, John Philip Sousa (1854–1932). From these beginnings, the American musical comedy developed, with works like *Showboat* that explored more serious subjects, and featured a tighter integration between book and lyrics.

Commercium song

Commercium songs are traditional academic songs that are usually being sung during commerciums and tablerounds.

Some very old commercium songs are in Latin, like Meum est propositum or Gaudeamus igitur.

In some countries, hundreds of commercium songs are compiled in commercium books.

Allgemeines Deutsches Kommersbuch (Germany)

Le Petit Bitu (Belgium)

Studentencodex (Belgium)

Ogólnokorporacyjna Księga Komerszowa (Poland)

Common practice period

Eras of European art music

[Ancient music](#) 1500 BCE - 476 CE

[Early music](#) 476 - 1600

Common practice period 1600 - 1900

[20th century classical music](#) 1900 - 2000

In [music](#) the **common practice period** is a long period in western musical history spanning from well before the [classical era](#) (as identified in much modern history of music), dated, on the outside, as 1600-1900. It is most often contrasted with contemporary music. Most common practice music shares many traits, and is tonal as opposed to [modal](#) or atonal. It includes most of so-called "classical" and [popular music](#). Despite the emergence of many [new styles](#) and [techniques](#) common practice music may still be the dominant European-influenced music.

Walter Piston, among others, uses the term in his book *Harmony* (ISBN 0393954803) to refer to the bulk of the material with which he dealt.

[Rhythmically](#), common practice music metric structures generally include:

1. Clearly enunciated or implied pulse at all levels, with the fastest levels rarely being extreme.
2. [Meters](#), or pulse groups, in two-pulse or three-pulse groups, most often two.
3. Once established the meter and pulse groups rarely change throughout a [section](#) or [composition](#).
4. Synchronous pulse groups on all levels: all pulses on slower levels coincide with strong pulses on faster levels.
5. Consistent tempo throughout a composition or section.
6. Tempo, beat length, and measure length chosen to allow one time signature throughout piece.

(DeLone et al. (Eds.), 1975, chap. 3)

Durational patterns typically include:

1. Small or moderate duration complement and range, with one duration (or pulse) predominating the duration hierarchy, being heard as the basic unit throughout a composition. Exceptions are most frequently extremely long, such as pedal tones, or if short generally occurring as the rapidly alternating or transient components of trills, tremolos, or other [ornaments](#).
2. Rhythmic units based on [metric](#) or intrametric patterns, though specific contrametric or extrametric patterns are signatures of certain styles or composers. Triplets and other extrametric patterns are usually heard on levels higher than the basic durational unit or pulse.
3. Rhythmic gestures of a limited number of rhythmic units, sometimes based on a single or alternating pair.
4. Thetic, anacrusic, and initial rest rhythmic gestures are used, with anacrusic beginnings and strong endings possibly most frequent and upbeat endings most rare.
5. Rhythmic gestures repeated exactly or in variation after contrasting gestures. There may be one rhythmic gesture almost exclusively throughout an entire

composition; but complete avoidance of repetition is rare.

6. Composite rhythms which confirm the meter, often in metric or even note patterns identical to the pulse on specific metric level.

(DeLone et al. (Eds.), 1975, chap. 3)

Patterns of [pitch](#) and [duration](#) are of primary importance in common practice [melody](#), while quality is of secondary importance. Durations recur and are often periodic; pitches are generally diatonic. (DeLone et al. (Eds.), 1975, chap. 4)

Many people have proposed that a "new" common practice period is now discernible in 20th century classical music. George Perle (1990) has labeled this "Tradition in 20th Century Music", the most significant of which he considers the "shared premise of the harmonic equivalence of inversionally symmetrical pitch-class relations," among composers such as Edgard Varèse, Alban Berg, Béla Bartók, Arnold Schoenberg, Alexander Scriabin, Igor Stravinsky, Anton Webern, and himself. John Harbison refers to symmetry as the "'new tonality'."

References

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Community band

A **community band** is a [concert band](#) ensemble, generally sponsored by the town or city in which it is located and consisting of amateur performers. Bowen defines a community band as "a community-based ensemble of wind and percussion players, comprised primarily of adults who do not receive the majority of their livelihood from participation in the ensemble, which regularly holds rehearsals and performs at least one time per year". Some bands are also [marching bands](#), participating in parades or other outdoor events. Community bands are also referred to as 'town', 'citizen' or 'civic' bands. Other names include 'wind orchestra', 'wind symphony' and 'wind ensemble'. The name is usually preceded by the name of the community or organization that sponsors the band, the town or county where they are based, or preceded by the name of a local geographical landmark or regional term. Sometimes the name just contains a place name followed by the word 'band'.

Community bands in the United States

In the United States, community band concerts are most frequently given during holidays and patriotic events, such as the Fourth of July, Memorial Day, Father's Day, and the lighting of community Christmas trees. During the summer, most community band concerts are given outdoors. The size of a community band varies from tens of musicians to over one hundred. During the United States Bicentennial, having a community band was one of the criteria for being designated a Bicentennial City. There are about 2,500 community bands across the United States.

The modern American community band is rooted in European tradition. Immigrants, like the German Moravians who settled in Pennsylvania and North Carolina, brought the band tradition with them to the United States. The Moravians organized bands in towns where they settled, and they offered both secular and religious music selections. The Moravian bands are still playing in Moravian communities, such as in Winston-Salem, North Carolina.

Community bands in the United States often emerged from militia or [military bands](#). The earliest amateur bands in the United States did occasionally include [woodwind](#) instruments but band and band music emphasized primarily the [brass instruments](#). The popularity of early community bands can be attributed to the participation of thousands of ordinary citizens in these ensembles and the patriotic appeal of the music and performance.

The Allentown Band (Allentown, Pennsylvania) is reported to be the oldest civilian concert band in the United States. The roots of this band have been traced back to a military band. The Allentown Band has played a continuously active role in the musical life and cultural fabric of the community since its first documented performance on July 4, 1828. While it is clear that the band has been in continuous existence since 1828, there is good evidence to indicate that the inception of the band occurred before that time. An early newspaper, "The Republican," published a story that the "Allentown Military Band" performed as a fife and drum corps as early as 1822. In the same article, the band is referred to as the "Northampton Military Band." Confusion is further prevalent because both the band and the town were referred to by different names throughout the early nineteenth century. Prior to 1838, the community now known as Allentown was officially Northampton.

While Allentown's band is the top example of a band that has survived with professional players in its ranks, there are also many community bands staffed entirely by volunteer musicians. One such example is the Franklin Silver Cornet Band of Franklin, Pennsylvania. Founded in 1856, the band is one of several surviving from that era. In a city of just 8,000 people, the band continues to present summer concerts in the park, performed by a group containing everything from students to retirees. A handful of bands have retained terms such as 'cornet', 'brass', 'village' and 'city' which were common in the naming of such bands in the 19th century.

Popularity of the bands of Patrick Gilmore, Patrick Conway, and John Philip Sousa in the late 1800s and early 1900s led to an increase in the number of community bands. There is one estimate that there were 10,000 bands in the United States in 1889. Of those, close to 100 are still active. Wartime patriotism, such as the War of 1812, the Civil War, World War I and II, and even the recent war with Iraq have added to the popularity of community bands.

Community bands experienced a great dying out after the end of World War I, victims of the automobile, new mass media, and a large cultural shift. This actually led

to a rise in school music programs-- the death of community bands left instrument manufacturers without a market for their product, so they marketed heavily to schools.

The increased number of musicians that learned to play an instrument in high school or college bands but did not pursue music as a career has also provided a rich pool of amateur talent seeking an outlet for their musical abilities. An increased availability of music written for concert band has also benefitted the community band after World War II to the present. The Chatfield Brass Band in Chatfield, Minnesota maintains a free lending library of concert band music that is used by community bands in the United States and around the world.

See also

- [Brass band](#)
- [Concert band](#)
- [Military band](#)

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Comparison of MIDI standards

This table provides summary of comparison of various MIDI enhancement standards by various parameters.

	MT-32	GM	GS	XG level 1	XG level 2	XG level 3	GM level 2	
Entry date	1987	1991	1991	1994	1997	1998	1999	
Organization	Roland	MMA	Roland	Yamaha			MMA	
Minimum equipment requirements								
Simultaneous voices	8 or more (up to 32 partials)	24	24	32	64	128	32	
Simultaneous melodic voices	N/A	16	16	N/A XG synths have no separate limits on melodic / percussion sounds			16	
Simultaneous percussion voices		8	8				16	
MIDI channels allocation	8 channels, 1 rhythm channel	16 channels, #10 is fixed for percussion	16 channels, one channel can be set to play drum kits	16 channels, every channel can play with bank set to 16256	32 channels, 2 ports, drums as in XG level 1	64 channels, 4 ports, drums as in XG level 1	16 channels, #10 and #11 are used for percussion	
Channel recommendations				#1: melody; #2: melody (duet); #3: bass; #4: pad; #5: riff; #10: drums				
Sounds/effects available								
Melodic instruments	128	128	226	480			256	
Drum kits	1	1	8 + 1 SFX kit	9 + 2 SFX kits			9	
Drum sounds per kit	30	47	61	72			61	
Controllers		11	26 (GM+11)					23
RPNs		4					5	
SysEx messages		2					14	

Compilation album

A **compilation album** is a musical [album](#) featuring songs or tunes with some common characteristics. They may all be by the same artist, or by several (often credited to "Various Artists"). Some common types of compilation are

- **Single-artist "best of", "singles collection" or "greatest hits"** LPs, gathering together an artist's best-known songs. These often outsell an artist's regular albums. If the artist or group is still recording, it is common practice to include one or more previously unreleased tracks as an incentive for fans of the artist to buy the album, even if they already have the other material on the compilation. See [Greatest hits](#) article for more details.
- **Other single-artist compilations**, such as rarities or [B-side](#) collections, or albums compiled from radio sessions. These are generally aimed at existing fans of the artist and have little mainstream appeal.
- **Various artist themed compilations**, e.g. love songs, Christmas songs, songs featuring a particular instrument (such as [saxophone](#) or [piano](#)), and countless other variations.
- **Various artist genre compilations**, e.g. [jazz](#), [synthpop](#), [rock](#), etc. These may be from the same time period (Year, decade or era, for example), or may incorporate a common theme. An example is a [soundtrack](#).
- **Various artist hit compilations**. This has been a very successful part of the album market since the early 1970s. Recent hit [singles](#) are gathered together in one place. In the 1970s, these were often single vinyl LPs with ten tracks on each side, and correspondingly low sound quality. In the 1980s, a double album with 7 or 8 tracks on each side became the norm. Now that CDs are the dominant format, these compilations are usually released on one, two, or three CDs with a running time of over 70 minutes each.

Famous compilation series (UK)

The Best Album in the World... Ever! (Virgin Records, 1993-present)-
genre & themed (e.g. The Best Christmas...)
Café del Mar (Manifesto, 1994-present) - genre (dance/ambient)
The Greatest Hits Of (Telstar, 1985-present), annual hits compilation
The Hits Album (CBS/WEA, 1984-1989 and Telstar/Global TV, 1993-present)
- recent hits
Motown Chartbusters (Motown, 1967-1974), label samplers
Now That's What I Call Music! (Polygram/EMI, 1983-present) - recent hit
singles
Nuggets Elektra, 1972, collection of obscure 1960s garage rock
Clubbers' Guide to... (Ministry of Sound, 1998-present) - genre (dance
music)
Ministry Of Sound Sessions (Ministry of Sound, 1993-1998) - genre (dance
music)
Defected In The House (Defected Records, 2003-present) - genre (dance
music)

Composer

A **composer** is a person who writes [music](#). The term refers particularly to someone who writes music in some type of [musical notation](#), thus allowing others to perform the music. This distinguishes the composer from a [musician](#) who [improvises](#). However, a person may be called a composer without creating music in documentary form, since not all [musical genres](#) rely on written notation. In this context, the composer is the originator of the music, and usually its first performer. Later performers then repeat the [musical composition](#) they have heard.

The level of distinction between composers and other musicians also varies, which affects issues such as copyright and the deference given to individual interpretations of a particular piece of music. For example, in the development of [classical music](#) in Europe, the function of composing music initially had no greater importance than the function of performing music. The preservation of individual compositions received little attention, and musicians generally had no qualms about modifying compositions for performance. Over time, however, the written notation of the composer has come to be treated as strict instructions, from which performers should not deviate without good reason. This notion is often seen as a purist one.

The term "composer" is often used specifically to mean a composer in the Western tradition of classical music. In [popular](#) and [folk](#) music, the composer is typically called a [songwriter](#) (since the music generally takes the form of a [song](#).)

Categories: [Classical music](#)

Compositions by instrument

[Piano sonata](#)

[Piano trio](#)

Computer music

Computer music is [music](#) generated or composed with the aid of computers. It also refers to a field of study that examines both the theory and application of new and existing technologies in the areas of music, sound design and diffusion, acoustics, sound synthesis, digital signal processing, and psychoacoustics. The field of computer music can trace its roots back to the origin of [electronic music](#), and the very first experiments and innovations with electronic instruments at the turn of the 20th century.

Much of the work on computer music has drawn on the relationship between [music theory](#) and mathematics. The world's first computer music was generated in Australia by programmer Geoff Hill on the CSIRAC computer which was designed and built by Trevor Pearcey and Maston Beard. Subsequently, Lejaren Hiller (e.g., the Illiac Suite) used a computer in the 1950s to compose works that were then played by conventional musicians. Later developments included the work of Max Mathews at Bell Laboratories, who developed the influential MUSIC I program. Vocoder technology was also a major development in this early era. More recently, MIDI technology has allowed personal computers to interact with synthesizers through a standardized interface, which has widened the use of computer technology.

Throughout the world there are many organizations and institutions dedicated to the area of computer and electronic music study and research, including the ICMC (International Computer Music Association), IRCAM, SEAMUS (Society for Electro Acoustic Music in the United States), and a great number of institutions of higher learning around the world.

Categories: [Musical techniques](#)

Concept album

In [popular music](#), a **concept album** is an [album](#) which is "unified by a theme, which can be instrumental, compositional, narrative, or lyrical" (Shuker 2002, p.5). They are most often pre-planned (conceived) and with all songs contributing to a single overall theme or unified story, this plan or story being the concept. This is in contrast to the standard practice of an artist or group releasing an album consisting of a number of unconnected songs that the members of the group or the artist have written, or have been chosen to perform or cover. Given that the suggestion of something as vague as an overall mood often tags a work as being a concept album, a precise definition of the term proves highly problematic.

In the meaning attributed to the words "concept album" in the contemporary rock era (from 1966 onwards - the point at which critics started to differentiate between "pop music" and "rock music" as a more serious form) - there were broadly speaking two genres of concept album: those that were essentially thematically-linked song cycles such as The Beatles' Sgt. Pepper's Lonely Hearts Club Band which did not claim a storyline, and those that presented a narrative story that threaded the songs - such as The Who's Tommy. Music critics of that era did not usually distinguish between the two genres of concept album. An album that met either criterion was commonly referred to as a concept album. However, the distinction between the two types of concept album is instructive to note in respect of claims that are made as to which album may have been the "first" concept album in the rock era. Given this legitimate distinction - there are probably several contenders in each genre.

Early examples

What could very loosely be considered the first concept albums were released in the late 1930s by singer Lee Wiley on the Liberty Records label, featuring eight songs on four 78s by great showtunes composers of the day, such as Harold Arlen and Cole Porter, anticipating more comprehensive efforts by Verve Records impresario Norman Granz with Ella Fitzgerald by almost two decades. In [folk music](#), Woody Guthrie's 1940 debut album *Dust Bowl Ballads* is also an early possibility. In 1973 country and pop music icon Bobby Bare recorded "Lullabys, Legends and Lies" which was written by Shel Silverstein. The record was arguably the first Concept Album for country music.

Frank Sinatra, both with early albums originally released as 78s for Columbia Records such as *The Voice of Frank Sinatra* from 1945, and continuing through his thematically programmed albums of the 1950s for Capitol Records starting with the ten-inch 33s *Songs for Young Lovers* and *Swing Easy*, is generally credited with both popularizing and developing the concept album, and it was at this time that the specific term was first used. Perhaps the first full Sinatra concept album example is *In the Wee Small Hours* from 1955, where the songs – all ballads – were specifically recorded for the album, and organized around a central mood of late-night isolation and aching lost love, and the album cover strikingly reinforced that theme.

However, notion of a concept album did not really gel at that point, and was not widely imitated, aside from occasional examples such as [country](#) singer Marty Robbins' *Gunfighter Ballads and Trail Songs* from 1959, or, as the first example from rock, *Little Deuce Coupe* from 1963 by The Beach Boys, each of whose 12 songs were about America's car culture.

60s rock

In 1966, several rock releases were arguably concept albums in the sense that they presented a set of thematically-linked songs - and they also instigated other rock artists to consider using the album format in a similar fashion: *Pet Sounds*, again by the Beach Boys, a masterful musical portrayal of Brian Wilson's would-be state of mind (and a huge inspiration to Paul McCartney); the Mothers of Invention's sardonic farce about rock music and America as a whole, *Freak Out!*; and *Face to Face* by The Kinks, the first collection of Ray Davies's idiosyncratic character studies of ordinary people. However, none of these attracted a wide commercial audience.

This all changed with The Beatles' celebrated 1967 album *Sgt. Pepper's Lonely Hearts Club Band*. With this release in June of 1967, the notion of the concept album came to the forefront of the popular and critical mind, with the earlier prototypes and examples from classic pop and other genres sometimes forgotten. The phrase entered the popular lexicon. And a "concept album" - the term became imbued with the notion of artistic purpose - was inherently considered to be somehow more creative or worthy of attention than a mere collection of new songs. This perception of course related to the **intent** of the artist rather than the specific content.

In fact, as pointed out by many critics since its original reception, *Sgt. Pepper* is a concept album only by some definitions of the term. There was, at some stage during the making of the album an attempt to relate the material to an obscure radio play about the life of an ex-army bandsman and his shortcomings but this concept was lost in the final production. On it, the Beatles supposedly adopt fictionalized personae, and the title song, styled as the theme song of the fictional "Lonely Hearts Club Band", wraps around the rest of the album like bookends. However, most of the songs on the album are narratively unrelated to the theme, and the fictional characters have little life beyond the introduction of Ringo Starr as "Billy Shears" in the segue between the first two tracks. On the other hand, the slice-of-life character miniatures and short story structure of many of the songs, especially those penned primarily by Paul McCartney, echo elements commonly found in other thematic works such as [musicals](#) and [opera](#). This feeling was reinforced by the album's device use of running musical tracks one after the other (without a pause) or linked with transitions rather than the customary silent space between tracks. Even more striking was the album's opulent cover, packaged inserts, and full lyrics printed on the back, all of which suggested a unified work more than just a collection of songs. In any case, while debate exists over the extent to which *Sgt. Pepper* qualifies as a true concept album, there is no doubt that its reputation as such helped inspire other artists to produce concept albums of their own, and inspired the public to anticipate them. The Beatles themselves were very proud of *Sgt. Pepper* for its artistic achievements but both Lennon and McCartney distanced themselves from the "concept album" tag as applied to that album.

In the wake of the *Sgt. Pepper* triumph, concept albums became the rage among serious rock artists, with mixed results. The Rolling Stones attempted to duplicate *Sgt. Pepper* with more explicitly drug and occult-inspired overtones with *Their Satanic Majesties Request*, but it proved to be a commercial and artistic failure, one that the Stones quickly learned from and moved on. The album made no attempt to fashion a concept around the disparate songs on the album. The unifying nature of the album (such as it was) came primarily from the musical atmosphere and the subject matter

of the lyrics. And the psychedelic cover art. The Stones themselves never identified the album as a concept album.

The album *S.F. Sorrow* (released in December 1968) by British group The Pretty Things is generally considered to be among the first creatively successful rock concept albums - in that each song is part of an overarching unified concept -- the life story of the main character, Sebastian Sorrow. Despite its effective production qualities and strong material, and although it received almost unanimously glowing reviews on release, the album was not a major commercial success. However, the fact that the album format had now been effectively used to present a threaded storyline was noted by other artists such as Pete Townshend of The Who and Ray Davies of The Kinks - both of whom were already working on their own projects in this genre. In this respect, the Pretty Things album did have an impact on some influential artists and on rock culture itself. Prior to this release - the band had been considered an R&B ([rhythm and blues](#)) band - but their venture into producing a concept album did at least result in the band being re-cast in general perception as a [progressive rock](#) band - an important and valuable transition at that time.

Released just five months later in April 1969, was the "rock opera" *Tommy* composed by Pete Townshend and performed by The Who. This acclaimed work was presented over two discs (still unusual in those days) and it took the idea of thematically based albums to a much higher appreciation by both critics and the public. It was also the first story-based concept album of the rock era (as distinct from the song-cycle style album) to enjoy commercial success. The Who went on to further explorations of the concept album format with their follow-up project *Lifehouse* - which was abandoned before completion and with their 1973 rock opera *Quadrophenia*.

Five months after the release of *Tommy* The Kinks released their own rock opera *Arthur (Or the Decline and Fall of the British Empire)* (September 1969) written by Ray Davies - the first of several concept albums released by the band through the first few years of the 1970s. These were: *Lola versus Powerman and the Moneygoround, Part One* (1970), *Preservation Act 1* (1973), *Preservation Act 2* (1974), *Soap Opera* (1975) and *Schoolboys in Disgrace* (1976)

Two albums released in the autumn of 1967 were also concept albums - though they did not get the same media attention later accorded to The Who's *Tommy*.

Days of Future Passed (1967) by the Moody Blues, alternated songs by the group with orchestral interludes to document a typical "everyman's day". Though music critics did not accord the album or the band the same respect given to bands deemed to have more street credibility such as The Who and The Kinks - the album was very successful commercially.

The Story of Simon Simopath by Nirvana produced by Island Records' founder Chris Blackwell was issued in October 1967 in a "gatefold cover" (most unusual packaging for a debut album) which presented a text giving the storyline of the album - described as a "science fiction pantomime". The album attracted positive critical attention but did not enjoy big sales in the UK.

70s prog

Concept albums are especially common in the [progressive rock](#) genre of the 1970s, although rarely did that equal a lasting commercial or critical legacy for the band or artist involved. Most notably, Pink Floyd recast itself from its 1960s guise as a quirky, intermittently successful psychedelic band into a cash-generating monster with its classic series of concept albums, beginning with *Dark Side of the Moon* from 1973. Ian Anderson of Jethro Tull wrote a number of successful concept albums, notably "Thick as a Brick" which was long song around 43 minutes in length and which included material intended to "spoon" the concept album genre. But in the mid to late 1970's, concept albums grew to be plagued by the suffocating nature of ever more pretentious, self-conscious themes. These themes tended to drive the songwriters, and the quality of the individual songs suffered. A prime example of this was Styx' overblown and unintentionally humorous 1983 album *Kilroy Was Here*, a late and poorly received entry into the genre that effectively marked the end of the 1970's-style theatrical rock operas. (although Queensrÿche's *Operation: Mindcrime* (released May 3rd, 1988) was able to find critical and commercial success.)

Musicals in Concept

Many musicals make their first appearance as a concept album, because of the lowered cost of recording an album over mounting an entire stage production. Notable examples of this are *Evita*, *Jesus Christ Superstar* (Tim Rice and Andrew Lloyd Webber) and *Chess* (Rice and Björn Ulvaeus and Benny Andersson). Albums recorded in this form are used to prove profitability - both to attract investors and to raise capital through album sales. This also allows the composer to tweak the final musical production, such as when the sympathetic portrayal of Eva Peron in *Evita* was changed as a result of public reactions in 1977.

Later examples

Within the [progressive metal](#) genre, Dream Theater ended the 20th Century with *Metropolis Part 2: Scenes from a Memory* in 1999. This concept album was a sequel to their original song from their 1992 album *Images and Words*, about a present day man's nightmares of his death in his previous life in 1928. Again, in 2005, Dream Theater released *Octavarium*, however this album's concept is based around a musical octave. Another band known for their concept albums in this genre is Pain Of Salvation, who recently released their sixth studio-album *BE*.

In the intervening decades, concept albums have often been out of vogue, but Radiohead duplicated that kind of acceptance both from the critics and in the marketplace with *OK Computer* from 1997, and the related *Kid A* and *Amnesiac* albums of 2000 and 2001. The Mars Volta have created two highly complex concept albums. The first of which, *De-Loused in the Comatorium*, chronicles the morphine-induced coma of the character Cerpin Taxt. The *Streets* album, "A Grand Don't Come for Free," is a concept album as well. It chronicles a portion of the life of Mike Skinner as he loses £1,000 and finds love. In 2004, the punk rock band Green Day released the concept album *American Idiot* to rave reviews and commercial success; the album features through the songs the story of an outcast young man that leaves his hometown and goes to the city while dealing with emotional problems.

Since the 1980s, concept albums have been frequent in the [power metal](#) and [epic metal](#) genres. One of the most notable power metal bands to use the concept album is Kamelot. Kamelot's last two releases, *Epica* and *The Black Halo*, are two parts of a tale following the protagonist Ariel and his interactions with the many different forms and experiences with the evil Mephisto. The two album story is based on Goethe's *Faust*.

Except for George Clinton's P-Funk albums from the 1970's, the first recent [R&B](#) concept album is *TP.3 Reloaded*, by R. Kelly released in 2005, which features 5 chapters of the "Trapped... in the Closet" soap opera. The album received a great deal of press for being ground breaking in the R&B genre. Kelly subsequently released a *Trapped... in the Closet* DVD of music videos containing chapters 1-12, completing the rambling tale of unfaithful lovers.

An example for a [Techno](#) concept album is *Metropolis* by Jeff Mills (2001), yet another alternative score for the movie of the same name.

Similar plans

An emerging subset is the [historical album](#), which is more closely tied with specific historically accurate references to persons or places.

An ambitious extension of the concept album idea could be realized in a series of albums which all contribute to a single effect or unified story. Contemporary examples include Coheed and Cambria's in-progress tetralogy of records and mind.in.a.box's Lost Alone and Dreamweb albums which describe an on-going sci-fi themed story in a Matrix-like universe. Brave Saint Saturn has planned a trilogy to tell the story of mankind's first mission to the planet Saturn. Arguably the most ambitious of these is Sufjan Stevens' Fifty-States project, in which he plans to write a series of albums encompassing the concept of the entire United States of America, one for each state, totalling fifty records.

The concept album genre overlaps with rock opera, of which the most famous early example is The Who's aforementioned Tommy (1969). Like Sgt. Pepper, Tommy greatly boosted the visibility of the concept album idea, and the genre also overlaps to a lesser extent with rock musical, of which the most famous early example is Hair (1967).

This style of album has made its way into the rap genre, namely Cage Kennylz & Camu Tao's 2001 release of Are The Nighthawks (album) and Cage Kennylz & Tame One's 2004 release of Waterworld (album). The Nighthawk's album was a trip into the darkside of being a cop, while Waterworld was a blast of PCP induced rhymes, being referred to as a drug related themepark. Rapper Nas had also planned for his third release in 1998 to be a double-album entitled I Am... that would detail the birth, death, and resurrection of a Jesus-like character known as Nastradamus, but heavy bootlegging forced him to change plans and release two separate albums with many new songs, abandoning the concept he had earlier. Many of the songs that did not appear on either album were subsequently released on 2002's The Lost Tapes.

See also

- [Program music](#) – the classical music analogue

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Concept rap

The first **concept raps** were [rapped](#) verses which told a story, as opposed to being used as a form of a battle rap, bragging, or nonsense. Such verses have been popular in [hip hop music](#) since the early days of hip hop culture, and several verses of the 1979 recording by The Sugarhill Gang, "Rapper's Delight" are concept raps.

When a concept rap becomes adopted and popularized by the majority of rappers, it is no longer a concept rap. Telling a story was an original concept rap in the early days of [old school hip hop](#). However, since most rappers have now adopted this motif in their lyrics, it is no longer considered a concept rap when a rapper raps out a story in his or her lyrics. New concepts are constantly emerging in the lyrics of rap. Some are adopted, and other are not.

[Beatboxing](#) - [DJing](#) ([Turntablism](#)) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Rapping](#)

Concert

A **concert** is a live performance, usually of [music](#), before an audience. The music may be performed by a single [musician](#), sometimes then called a recital, or by a [musical ensemble](#), such as an [orchestra](#), a [choir](#), or a [musical band](#). More informal names for a concert include "show" and "gig". Concerts are held in a wide variety of settings or venues, including pubs, [nightclubs](#), [houses](#), barns, dedicated concert halls, large multipurpose buildings, and even sports stadiums. A concert held in a very large venue is sometimes called an **arena concert**. Regardless of the venue, musicians usually perform on a stage. Before the dominance of recorded music, concerts would be the only opportunity one would generally have to hear musicians play.

There is normally a charge to attend a concert, though many are free. Proceeds benefit the musical group, the owners of the venue, and others involved in putting on the concert, or in some cases to [benefit](#) a cause or charity.

A **concert tour** is a series of concerts by a musician, musical group, or some number of either in different cities or locations.

While the principal reason for a concert is the opportunity for the musicians to perform in front of an audience, even the most purely artistic of endeavors will see gains. Concerts provide the musicians exposure to the public. An attendee will probably see the musicians perform again if the concert was worthwhile. Recording artists usually go on tours to promote record sales and introduce their fans to new [musical compositions](#). Some musicians and musical groups are known for consistently touring and performing live, others rarely so.

The nature of a concert will vary by [musical genre](#) and individual groups in those genres. Concerts by a small [jazz](#) combo and a small [bluegrass](#) band may have the same order of program, mood, and volume, but vary in music and dress.

Musical groups with large expected audiences can put on very elaborate and expensive affairs. In order to create a memorable and exciting atmosphere and increase the spectacle, the musicians will frequently include additional entertainment devices within their concerts. These tend to include changeable stage lighting effects and various special effect visuals, which include anything from large video screens, inflatables, smoke or dry ice, pyrotechnics, artwork, pre-recorded video, and unusual attire. Some [singers](#), especially in genres of popular music, augment the sound of their concerts with pre-recorded [accompaniment](#) and even broadcast vocal tracks of the singer's own voice. Activities which may take place during large-scale concerts including dancing, sing-alongs, [moshing](#) or head-banging, and crowd-surfing.

Larger concerts involving a greater number of musical groups, especially those that last for multiple days, are known as festivals. Examples include the Woodstock Music and Art Festival, Bonnaroo, the Newport Jazz Festival, Cambridge Folk Festival and Glastonbury_Festival.

See also

- [Benefit concert](#)

Concert band

A **wind band**, also called **concert band**, **symphonic band**, **symphonic winds**, **wind orchestra**, **wind symphony**, or **wind ensemble**, is a performing ensemble consisting of several members of the [woodwind](#) instrument family, [brass instrument](#) family and [percussion instrument](#) family. Its various repertoire include original wind compositions, arranged classical items, light music, and popular tunes. Though the instrumentation is similar, it is distinguished from the [marching band](#) in that its primary function is as a concert ensemble. The repertoire for a concert band may, however, contain marches.

Terminology

The group known generically as a mixed wind band can go by a variety of names: wind band, wind symphony, wind ensemble, chamber winds, symphonic band, symphonic winds, wind orchestra, concert band.

There is little standardization in the usage of these names, save that wind ensembles and chamber winds nearly always refer to an ensemble with one player per part (around 45 players), while a symphonic band or wind symphony will often be on the larger end of the spectrum.

History

The earliest days of the mixed wind band date back to the 13th century, with ensembles of shawms, [trumpets](#), and [drums](#) forming in Europe; a century or two later the [trombone](#) was added, making it the ensemble of choice for dances and festive occasions.

With the development of [string instruments](#) in the 16th century, the ensemble began to fall out of favor, being replaced by what would become the modern [orchestra](#). However, stringed instruments were unsuitable for outdoor use, and so the wind band was kept alive by its use as a military ensemble. Military bands were largely responsible for adopting new instruments as they were developed and augmenting or replacing the previous instrumentations; these new instruments and practices would spread through international contact.

Royal army bands by the 18th century would consist of varying collections of winds: four each of oboes, clarinets, horns, and bassoons in Switzerland, while Frederick the Great declared that Prussian bands should have only two of each. The English sound would be dominated by trumpet and kettledrums, though they soon imported the oboe and horn as well.

Contact with the music of the Turkish Janissaries would further spur the expansion of the Western wind band. The splendor and dramatic effect of their percussion would give rise to the adoption of bass drum, [cymbals](#), and triangle, as well as [piccolo](#) to cut through the noise of the percussion. But this increase in percussion needed an increase in winds to go along with it: more clarinets were added, more brass developed. By 1810 the wind band had reached its current size, though the instrumentation differed.

In the 18th century, these military ensembles were doing double-duty as entertainment at the royal courts, either alone or combined with orchestral strings. Composers such as Mozart were writing [chamber music](#) for these groups, called *Harmonie* bands, which evolved to a standard instrumentation of two oboes, two clarinets, two horns, and two bassoons. In addition to original compositions, these groups also played transcriptions of [opera](#) music. Most of these groups dissolved by the end of the century.

During the 19th century large ensembles of wind and percussion instruments in the English and American traditions existed mainly in the form of the [Military band](#) for ceremonial and festive occasions, and the works performed consisted mostly of marches. The only time wind bands were used in a concert setting comparable to that of a [symphony orchestra](#) was when transcriptions of orchestral or operatic pieces were arranged and performed, as there was no substantial precedent for composers to write concert music for winds. The first notable and influential symphonic work for band was Gustav Holst's First Suite in E Flat, written in 1909. To this day the piece is considered the classic work of symphonic band, and beginning with Holst a variety of British, American, and Australian composers wrote for the medium, including notably Percy Grainger and Ralph Vaughan-Williams.

The works of the British band masters, in conjunction with the aspirations of college band directors, lead to the belief that the wind band could compete with the symphony orchestra as a vehicle of artistic expression at the highest level. This led to the formation of the College Band Directors' National Association, and spawned the commissioning of works from a wide variety of composers.

Wind ensemble

The modern wind ensemble was established by Frederick Fennell at Eastman School of Music as the Eastman Wind Ensemble in 1952 after the model of the [orchestra](#): a pool of players from which a composer can select in order to create different sonorities. The wind ensemble is generally modeled on the wind section of a "Wagner" orchestra. While many people consider the wind ensemble to be one player on a part, this is only practical in true chamber music. Full band pieces usually require doubling or tripling of the clarinet parts, and six trumpeters is typical in a wind ensemble. According to Fennell, the wind ensemble was not revolutionary, but developed naturally out of the music that led him to the concept. However, the concept was in stark contrast to the large symphony bands of the time, particularly the 100 member band of the University of Michigan, conducted by William Revelli.

H. Robert Reynolds and others of his school of thought extended the Eastman model for wind ensembles, declaring that the wind ensemble should play only original wind ensemble works -- no transcriptions, and no band pieces such as the Sousa marches or concert music intended for larger symphonic winds. This music should be of a serious and worthwhile nature, or the highest quality. Time and practicality have moderated this position, and today even Reynolds has produced quality arrangements for the modern wind band.

The driving force behind the improved quality of the repertoire was the quest for artistic legitimacy desired by college band directors. This quest continues today, stronger than ever.

Performing groups

While the wind band is not yet as established a performing group as the symphony [orchestra](#), there are many ensembles currently performing.

Military bands

There is a long history of the [Military band](#) in the United States and other countries. Some of the most highly-regarded [Military bands](#) performing today are the principal U.S. Service bands that are headquartered mainly in the Washington, D.C area. They include:

- The premier U.S. Marine Band, which is the oldest of the Service bands, known as "The President's Own" (founded in 1798, Marine Barracks 8th & I, Washington, D.C.)

- The United States Army Band (founded in 1922, Fort Myer, VA)

- The United States Navy Band (founded in 1925, Washington Navy Yard, Washington, D.C.)

- The Coast Guard Band (founded in 1925, New London, Connecticut)

- The United States Air Force Band (founded in 1941, Bolling Air Force Base, Washington, D.C.)

Other U.S. Military Bands

- The United States Army Field Band (founded in 1946, Fort Meade, MD)

- USAF Heritage of America Band (founded in 1941 as the Army Air Corps Band, Langley Air Force Base, VA)

- U.S. Military Academy Band (founded 1817, West Point, NY)

- Naval Academy Band (founded in 1845, Annapolis, MD)

- Air Force Academy Band (inception in 1942 as the "Flying Yanks", reactivated for the United States Air Force Academy in 1955, Colorado Springs, CO)

Collegiate bands

Nearly every college or university with a music program has a performing wind band; most give concerts that are open to the general public as well as the university community, and often tour other locations as well as perform at conferences. Some of the foremost collegiate band directors in the United States today include:

- Eugene Corporon (University of North Texas)

- Gary Green (University of Miami)

- Michael Haithcock (University of Michigan)

- Gary Hill (Arizona State University)

- Jerry Junkin (University of Texas-Austin), also conducts the Dallas Wind Symphony

- James F. Keene (University of Illinois)

- Craig Kirchoff (University of Minnesota)

- Timothy Mahr (St. Olaf College)

Anthony Maiello (George Mason University)
Allan McMurray (University of Colorado)
Mark Scatterday (Eastman School of Music)
Jack Stamp (Indiana University of Pennsylvania)
Mallory Thompson (Northwestern University)
John Whitwell (Michigan State University)
Frank B. Wickes (Louisiana State University)
Michael Votta, Jr. (University of North Carolina at Chapel Hill)
John Randal Guptill, Jr. (Duke University)

Some famous recently retired band directors include:

Frank Battisti (New England Conservatory)
Frederick Fennell (deceased) (Eastman School of Music and the Tokyo Kosei Wind Orchestra)
Donald Hunsberger (Eastman School of Music)
H. Robert Reynolds (University of Michigan)
Ray Cramer (Indiana University)
Joseph Scagnoli (Ball State University)

These collegiate ensembles often play at a professional or near-professional standard, and the availability of these highly skilled groups and their openness to new music is attractive to composers. Over the last forty years, many of today's leading composers have written major new works for wind ensemble, including Samuel Adler, Leslie Bassett, William Bolcom, Michael Colgrass, John Corigliano, David del Tredici, Karel Husa, Gunther Schuller, Joseph Schwantner, and Frank Zappa, to name but a few. The Klavier Wind Recording Project, begun by Eugene Corporon in 1989 while he was director of bands at the Cincinnati College-Conservatory of Music, has been invaluable in providing extremely high-quality recordings of many of the most important pieces in the wind band literature, as well as the most contemporary.

Professional bands

Professional concert bands not associated with the military are few and far between. Among the few ensembles in this category that exist today are the Dallas Wind Symphony [1], led by Jerry Junkin, and the Tokyo Kosei Wind Orchestra [2], led for many years by Frederick Fennell. Others include the Keystone Winds, conducted by Dr. Jack Stamp, the Tara Winds, conducted by Dr. David Gregory and the Knoxville Wind Symphony, conducted by Dr. Marshall Forrester.

Community bands

Most adult bands outside of colleges and military institutions are [community bands](#). A community band is a concert band ensemble, generally sponsored by the town or city in which it is located and consisting of amateur performers. A community band is a community-based ensemble of wind and percussion players, comprised primarily of adults who do not receive the majority of their livelihood from participation in the ensemble, which regularly holds rehearsals and performs at least one to three times per year.

School Bands

School bands vary in size and instrumentation, depending on the number of students that are in the band, and the versatility and virtuosity of the players. Some school bands follow a set educational program which dictates particular styles of pieces that are standard to the music curriculum. Such curricula usually include a concert overture, a march, and a miscellaneous band piece, often one in the pop music genre. The director may also slightly bypass the curriculum, choosing the music of whatever he pleases, especially if the band is small.

Most school bands start at the 5th or 6th grade, and they go up to upper high school. The high school band resembles a community band in ability and repertoire, with considerations for the increased rehearsal time available to high school students.

Almost every public school district has a band, and some schools have a school orchestra as well. Some private and public schools have both, especially if the district is very large.

Modern instrumentation

Instrumentation for the wind band is not standardized; composers will frequently add and/or omit parts. Indented entries are frequently-used doublings for each instrument family; instruments in parentheses are less common but still often used.

- [Flutes](#) 1,2,(3)
 - [Piccolo](#)
 - (Alto Flute, Bass Flute)
- [Oboes](#) 1,2
 - English Horn
- [Bassoons](#) 1,2
 - (Contrabassoon)
- [Clarinets](#) 1,2,3 in B flat
 - E flat Clarinet, Bass Clarinet
 - (Alto Clarinet, Contra-Alto Clarinet, Contrabass Clarinet)
- [Saxophone](#): Altos 1,2, Tenor, Baritone
 - Soprano Saxophone
 - (Bass Saxophone)
- [Trumpets/Cornets](#) 1,2,3,(4)¹
 - (Flugelhorn)
- [Horns](#) 1,2,3,4
- [Trombones](#) 1,2,3
 - Bass Trombone
- Euphonium
- [Tuba](#)
- [Percussion instruments](#) (may include snare drum, bass drum, [cymbal](#), [timpani](#), [tambourine](#), [triangle](#), tam-tam, wood blocks, tom-toms, etc.)
- Mallet percussion (may include glockenspiel, [xylophone](#), marimba, crotales, [vibraphone](#), chimes, etc.)

Sometimes:

- [Piano/Keyboard](#)
- [Harp](#)
- String Bass

¹Trumpet and cornet parts are sometimes interchangeable and sometimes separated into 3 or 4 cornet parts and two trumpet parts, but usually only on older or transcribed works.

It should be noted that instrumentation differs depending on the type of ensemble. Middle and high school bands frequently have more limited instrumentation and fewer parts (for example, no contrabassoons, or only two horn parts instead of four). This is both to limit the difficulty for inexperienced players and because schools frequently do not have access to the less common instruments.

The standard concert band will have several players on each part, depending on available personnel and the preference of the conductor. The wind ensemble will have very little doubling, if any; commonly, clarinets and/or flutes may be doubled,

especially to handle any *divisi* passages, and others will have one player per part, as dictated by the requirements of a specific composition.

Contemporary compositions often call on players to use unusual instruments or effects. For example, several pieces call on the use of a [siren](#) while others will ask players to play recorders, a glass harmonica, or to sing. The wind band's diverse instrumentation and large number of players makes it a very flexible ensemble, capable of producing a variety of sonic effects.

Repertoire

Until early in the 20th century, there was little music written specifically for the wind band, which led to an extensive repertoire of pieces transcribed from orchestral works, or arranged from other sources. However, as the wind band moved out of the sole domain of the military marching ensemble and into the concert hall, it has gained favor with composers, and now many works are being written specifically for the concert band and the wind ensemble. While today there are composers who write exclusively for band, it is worth noting that many composers famous for their work in other genres have given their talents to composition for wind bands as well, as the list of names below shows.

Original works

The following works are some of the most universally respected and established cornerstones of the band repertoire. All have "stood the test of time" through decades of regular performance, and many, either through an innovative use of the medium or by the fame of their composer, helped establish the wind band as a legitimate, serious performing ensemble.

Samuel Barber: Commando March (1943)
Robert Russell Bennett: Suite of Old American Dances (1947)
John Barnes Chance: Incantation and Dance (1962) and Variations on a Korean Folk Song (1966)
Aaron Copland: Emblems (1964)
Paul Creston: Celebration Overture (1954/5)
Ingolf Dahl: Sinfonietta (1961)
Percy Grainger: Children's March (Over the Hills and Far Away) (1919), Irish Tune from County Derry (1918), Lincolnshire Posy (1937), Molly on the Shore (1921) and Shepherd's Hey (1918)
Paul Hindemith: Symphony in B-flat (1951)
Gustav Holst: First Suite in E-flat (1909), Second Suite in F (1911) and Hammersmith: Prelude and Scherzo (1930)
Karel Husa: Music for Prague 1968 (1968)
Gordon Jacob: An Original Suite (1928)
Peter Mennin: Canzona (1951)
Darius Milhaud: Suite Francaise (1944)
Ron Nelson: Rocky Point Holiday (1969)
Vincent Persichetti: Divertimento (1950), Masquerade (1965) and Symphony no. 6 (1956)
Walter Piston: Tunbridge Fair (1950)
Alfred Reed: Armenian Dances (Part I) (1972) and Russian Christmas Music (1944)
H. Owen Reed: La Fiesta Mexicana (1949)
Florent Schmitt: Dionysiaques (1913)
Arnold Schoenberg: Theme and Variations, Op. 43a (1943)
William Schumann: George Washington Bridge (1950) and the New England Tryptich (1956)

Igor Stravinsky: Concerto for Piano and Wind Instruments (1924) and Symphonies of Wind Instruments (1920/rev. 1947)
Ralph Vaughan Williams: English Folk Song Suite (1923), Flourish for Wind Band (1939) and Toccata Marziale (1924)

These pieces may not necessarily be quite as universally acknowledged as the above list, but occupy an extremely important place in the repertoire nonetheless. Like the previous works, they have proven themselves through many performances, most over a span of decades.

Warren Benson: The Leaves Are Falling (1963), The Passing Bell (1974) and The Solitary Dancer (1966)
Michael Colgrass: Winds of Nagual (1985)
Norman Dello Joio: Scenes from the Louvre (1966) and Fantasies on a Theme by Haydn (1968)
Morton Gould: Jericho, Symphony no. 4 (West Point)
Percy Grainger: Colonial Song (1928), Country Gardens (1928) and The "Gumsuckers" March (1928)
Howard Hanson: Chorale and Alleluia (1954)
Karel Husa: Apotheosis of this Earth (1971)
Robert Jager: Diamond Variations (1967) and Esprit De Corps
Joseph Wilcox Jenkins: American Overture for Band (1956)
Boris Kozhevnikov: Symphony no. 3: Slavyanskaya
Ronald Lo Presti: Elegy for a Young American (1964)
David Maslanka: A Child's Garden of Dreams (1981)
Vaclav Nelhybel: Antiphonale (1972) and Trittico (1965)
Roger Nixon: Fiesta del Pacifico (1960/66)
Vincent Persichetti: Pageant (1953), Psalm (1952)
Sergei Prokofiev: March, Op. 99 (1943/44)
Joseph Schwantner: ...and the mountains rising nowhere (1977) and From a Dark Millennium (1981)
Claude T. Smith: Flight, Incidental Suite (1966)
Fisher Tull: Sketches on a Tudor Psalm (1971)
Clifton Williams: Festival, Dedicatory Overture (1964) and Symphonic Dance no. 3: Fiesta (1967)
Haydn Wood: Mannin Veen (1938)
Guy Woolfenden: Illyrian Dances (1986)

Finally, here are some more recent works that are rapidly gaining acceptance as standard repertoire. Note that most of these pieces are still ten to twenty years old; it takes a while before a piece can be said to have entered the accepted repertoire, as many new works quickly become extremely popular but then fade from performance.

Mark Camphouse: A Movement for Rosa (1992)
Michael Colgrass: Urban Requiem (1996)
Michael Daugherty: Niagara Falls (1997)
Johan de Meij: Symphony no. 1: Lord of the Rings (1987)
David Gillingham: Heroes Lost and Fallen (1990), Apocalyptic Dreams (1997), and Galactic Empires (1998)
Adam Gorb: Awayday (1996/rev. 1999)
Donald Grantham: Southern Harmony (1998) and J'ai ete au bal
Edward Gregson: Festivo (1985)
Martin Mailman: for precious friends hid in death's dateless night (1988)
David Maslanka: Symphony no. 2 (1986) and Symphony no. 4 (1994)
Ron Nelson: Passacaglia on BACH (1993) and Aspen Jubilee (1988)
Philip Sparke: Dance Movements (1997)
Jack Stamp: Gavorkna Fanfare (1990/1)
Frank Ticheli: Amazing Grace (1994), Blue Shades (1996) and Vesuvius (1997)
Eric Whitacre: October (2000)

Jan van der Roost: Puszta (1987) and Suite Provençale
Dan Welcher: Zion (1996)
Charles Rochester Young: Tempered Steel (1997)
Gregory Youtz: Fireworks (1988)

Transcriptions

There are thousands of transcriptions of pieces from other media (mostly orchestra) available for the concert band; however, some transcriptions are performed so often that they can be said to have achieved a place of their own in the concert band repertoire. Here are some of the most commonly performed:

(NB there are a few pieces, such as the Schuman *New England Tryptich*, that the composer himself transcribed for band. This list deals only with transcriptions made by others.)

Malcolm Arnold: Four Scottish Dances and Prelude, Siciliano, and Rondo
J. S. Bach: Fantasia in G Major and Toccata and Fugue in D Minor
Samuel Barber: "First Symphony"
Leonard Bernstein: Overture to Candide, Symphonic Dances from West Side Story
Aaron Copland: Lincoln Portrait
Edward Elgar: Enigma Variations
Girolamo Frescobaldi: Toccata
Paul Hindemith: Symphonic Metamorphoses on Themes by Carl Maria von Weber
Gustav Holst: "Mars" and "Jupiter" from The Planets
Charles Ives: Old Home Days, Country Band March and Variations on "America"
Modest Mussorgsky: Pictures at an Exhibition, Night on Bald Mountain
Nikolai Rimsky-Korsakov: Procession of the Nobles from Mlada
Ottorino Respighi: The Pines of Rome
Gioacchino Rossini: Italian in Algiers overture
Dmitri Shostakovich: Festive Overture
Jean Sibelius: Finlandia
Franz von Suppe: Overture to Light Cavalry
Richard Wagner: Elsa's Procession to the Cathedral

Band associations

American Bandmasters Association [4]
Association of Concert Bands [5]: "the international voice of adult bands"
British Association of Symphonic Bands and Wind Ensembles [6]
College Band Directors National Association [7]
National Band Association [8]
Norwegian Band Federation
World Association for Symphonic Bands and Ensembles [9]

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Concert march

A **concert march** is a march specifically composed for a [concert band](#) or [brass band](#) (to be played at a formal [concert](#) or other audience event).

Concert marches are mostly similar to regular military marches or field marches except for these differences:

- Usually contains more difficult [rhythms](#) which in other cases, such as marching, would be awkward to play.
- More intricate [harmonies](#)
- Although most concert marches follow the standard march form, some do not. William Latham's "Brighton Beach" for example, follows a IAABABATITCoda form.
- Concert marches tend to have codas.
- Concert marches may be played slower (100-120 b/m)
- Concert marches tend to be longer.
- Concert marches tend to have longer [introductions](#).

As with every single type of march (from Military to Concert to Screamer and contest marches), they usually have an introduction, at least three [melodies](#), and a trio.

The most-performed concert march composers are J.J Richards, William Latham, James Swearingen, C.L. Barnhouse, and youth band composer Ken Harris.

Category: [Music genres](#)

Concertato

Concertato (sometimes called "stile concertato") is a term in early [Baroque music](#) referring to either a *genre* or a *style* of music in which groups of instruments or voices share a melody, usually in alternation, and almost always over a basso continuo. The term derives from Italian *concerto* which means "playing together" —hence *concertato* means "in the style of a concerto." In contemporary usage, the term is almost always used as an adjective, for example "three pieces from the set are in *concertato* style."

A somewhat oversimplified, but useful distinction between **concertato** and **concerto** can be made: the *concertato* style involves contrast between opposing groups of voices and groups of instruments: the *concerto* style, especially as it developed into the [concerto grosso](#) later in the Baroque, involves contrast between large and small groups of similar composition (later called "ripieno" and "concertino").

The style developed in Venice in the late 16th century, mainly through the work of Andrea and Giovanni Gabrieli, who were working in the unique acoustical space of St. Mark's Cathedral. Different choirs or instrumental groupings occupied positions across the cathedral from each other: because of the sound delay from one side to the other in the large and acoustically "live" space, a perfect unison was difficult, and composers found that a fantastically effective music could be composed with the choirs singing across to each other, in stereo as it were; all accompanied by organ or other groups of instruments placed in such a way that they could hear each group equally well. Music written there was quickly performed elsewhere, and compositions in the new "concertato" style quickly became popular elsewhere in Europe (first in northern Italy, then in Germany and the rest of Italy, and then gradually in other parts of the continent). Another term sometimes used for this antiphonal use of the choirs in St. Mark's was *cori spezzati*. See also [Venetian polychoral style](#) and [Venetian School](#).

In the early 17th century, almost all music with voices and basso continuo was called a [concerto](#), though this use of the term is considerably different from the more modern meaning (a solo instrument or instruments accompanied by an orchestra). Often, sacred music in the concertato style in the early 17th century was descended from the [motet](#): the texts that a hundred years earlier would have been set for a cappella voices singing in smooth polyphony, would now be set for voices and instruments in a concertato style. These pieces, no longer always called motets, were given a variety of names including [concerto](#), [Psalm](#) (if a psalm setting), [sinfonia](#), or *symphoniae* (for example in Heinrich Schütz's collections of *Symphoniae Sacrae*).

The concertato style made possible the composition of extremely dramatic music, one of the characteristic innovations of the early [Baroque](#).

Composers of music in concertato style

Andrea Gabrieli
Giovanni Gabrieli
Alessandro Grandi
Johann Kaspar Kerll
Claudio Monteverdi
Johann Pachelbel
Michael Praetorius
Samuel Scheidt
Johann Schein
Heinrich Schütz
Lodovico Viadana

Sources

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- *The New Harvard Dictionary of Music*, ed. Don Randel. Cambridge, Massachusetts, Harvard University Press, 1986. (ISBN 0674615255)
- Article "concertato" in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. (ISBN 1561591742)

Categories: [Musical techniques](#) | [Renaissance music](#) | [Baroque music](#)

Concertina

A **concertina**, like the various [accordions](#), is a member of the free-reed family of instruments. It was first invented in 1844 by Sir Charles Wheatstone. Concertinas typically have buttons on both ends and are distinguished from an [accordion](#) (piano or button) by the direction of their button travel when pushed. Concertina buttons travel *in the same direction as the bellows* whereas accordion buttons travel *perpendicular to the direction of the bellows*.

Concertina Types (Systems)

The name **Concertina** refers to a family of hand-held bellows-drive free reed instruments constructed according to various *systems*. The systems differ from one another:

- in the notes and ranges available;
- in the positioning of the **keys** (buttons);
- in the sonority of the notes provided by the keys:
 - the keys of the **bisonoric** instruments produce differing notes on the press and on the draw;
 - the keys of the **unisonoric** instruments produce the same note on the press and on the draw;
- in the ability to produce sound in both bellows directions:
 - **single action**, producing sound only in one bellows direction (usually found only on bass instruments);
 - **double action**, producing sound in both bellows directions;
- in size and shape of the instrument and the technique required to hold the instrument.

To a player proficient in one of these systems, a concertina constructed according to a different system may be quite unfamiliar.

The most common concertina systems are listed below. The list is not exhaustive, as the concertina is not only a venerable and widespread instrument, but also an evolving instrument: modern experiments in concertina construction include chromatic scales offering more than 12 steps per octave, and instruments which allow the pitch of the notes to be sharpened or flatted by the performer.

Anglo concertina

The **Anglo concertina** (from "Anglo-German") has buttons in curved rows following the fingertips. It is bisonoric: that, is pushing and pulling the bellows (**press** and **draw**) give two different notes from the same button, just as a [harmonica](#) (which the Anglo layout resembles quite closely) produces different notes on blow and draw.

The heart of the Anglo system consist of two ten-button rows, each of which produces a [diatonic](#) major scale, much like the layout of notes on a harmonica. Five buttons of each row are on each side. The two rows are musically a fourth apart, e.g., if the row closest to the player's wrist is in the key of G, the next outer row will be in C. In modern times, a third row of helper notes has been added, consisting in part of accidentals omitted by the diatonic rows, and in part of notes which do exist in the diatonic rows, but in opposite bisonoric orientation to make certain chords possible and certain melodic passages easier. There is some small variation between makers and models in the layout of the notes in the core diatonic rows, and even more variation in the number and layout of the helper notes.

The Anglo concertina is typically held by placing the fingers of each hand through a leather strap, with the thumbs outside of the strap and the palms resting on wooden bars. This arrangement leaves four fingers of each hand free for noting and

the thumbs free to operate an air valve (for expanding or contracting the bellows without sounding a note) or a drone. The Anglo concertina is often associated with the music of Ireland, although it is used in other musical contexts as well, particularly in music for the English Morris dance.

George Jones is often credited as the inventor of the Anglo concertina. British builders active in the late nineteenth and early twentieth centuries include C. Jeffries (who built primarily Anglo-style concertinas) and Louis Lachenal (who built concertinas in both English and Anglo styles and was the most prolific manufacturer of the period).

English concertina

The **English concertina** is a fully chromatic instrument having buttons in a rectangular arrangement of four staggered rows, with the short side of the rectangle addressing the wrist. The instrument is **unisonoric**, that is, press and draw on each button yield the same note. The two innermost rows of the layout constitute a diatonic C major scale, distributed alternately between the two sides of the instrument. (I.e., in a given range, C-E-G-B-d will be on one side, D-F-A-c-e on the other.) The two outer rows consist of the sharps and flats required to complete the chromatic scale. This distribution of scale notes between sides facilitates rapid melodic play (Rimsky-Korsakov's "Flight of the Bumblebee" was transcribed for English concertina early in the instrument's history), while to some extent rendering chording difficult.

The English concertina is typically held by placing the thumbs through thumb straps and the little fingers on metal finger rests, leaving three fingers free for noting; alternately, both the ring and pinkie fingers support the metal finger rest, leaving two fingers for noting.

Duet concertinas

Instruments built according to various **duet** systems are less common than Anglo and English concertinas. Characteristics that all duet concertina systems have in common are:

1. Duet systems feature button layouts that provide the lower (bass) notes in the left hand and the higher (treble) notes in the right, with some overlap (like a two-manual organ).
2. Duet system concertinas are **unisonoric** (each key produces the same note on press and draw).
3. Duet system concertinas are fully chromatic.

The two most often seen duet systems for concertina nowadays are the newer Hayden System conceived in the 20th century and the older Maccan System conceived in the 19th century.

Chemnitzer concertina and other German concertinas

There are various German concertina systems which share common construction features and core button layout. In the United States, particularly in the Midwest, the term "Concertina" often refers to the **Chemnitzer concertina**. Chemnitzer

Concertinas are **bisonoric** (see above) and are closely related to the bandoneón, but with a somewhat different keyboard layout and decorative style, with some mechanical innovations pioneered by German-American instrument builder and inventor Otto Schlicht.

Bandonion or bandoneón

Of special note is the bandonion or bandoneón, a German concertina system the **bisonoric** layout of which was devised by Heinrich Band.

[Squeezeboxes](#)

[Accordions](#) Bayan | Chromatic button accordion | Diatonic button accordion | [Flutina](#) | Garmon' | Livenka | Melodeon | Piano accordion | Saratovskaya Garmonika | Schrammel accordion | Schwyzerörgeli | Trikitixa

Concertinas Bandoneón | Chemnitzer concertina

Categories: [Squeezeboxes](#) | [Free reed aerophones](#) | [Keyboard instruments](#)

Concertino

A **concertino** (or **Konzertstück**) is a short [concerto](#). It normally takes the form of a one-[movement musical composition](#) for solo instrument and [orchestra](#), though some concertinos are written in several movements played without a pause.

Concertos

In [classical music](#), the word **concerto** (pl. *concerti*; from the Italian *concerto*, which means *concert*) is a label for a piece in which a small musical group and a large musical group are given distinct roles, with the smaller group to the fore. The most common kind of concerto pairs a solo instrument with a full [orchestra](#). The term also implies the form of a piece, as most pieces called "concerto" have three [movements](#), in which the first movement is typically a [sonata form](#) and the last a rondo.

The term apparently arose in the beginning of the 17th century, and as its etymology suggests, came to describe chiefly compositions which bring unequal instrumental or vocal forces into opposition.

Early usage

Early in the 17th century, and persisting in some cases into the mid-18th, the term "concerto" was applied as one of several indiscriminate choices for any piece that featured opposing or contrasting sonic groups, particularly voices with continuo (see also [concertato](#)). The first major influences on the concerto were made by Antonio Vivaldi who established the ritornello form used in the movements. He wrote the famous group of violin concerti titled The Four Seasons. By Johann Sebastian Bach's time the concerto as a polyphonic instrumental form was thoroughly established. The term frequently appears in the autograph title-pages of his church [cantatas](#), even when the cantata contains no instrumental prelude. Indeed, so entirely does the actual concerto form, as Bach understands it, depend upon the opposition of masses of tone unequal in volume with a compensating inequality in power of commanding attention, that Bach is able to rewrite an instrumental movement as a chorus without the least incongruity of style.

A splendid example of this is the first chorus of a university festival cantata, "*Vereinigte Zwietracht der wechselnden Saiten*", the very title of which ("united contest of changing strings") is a perfect definition of the earlier form of [concerto grosso](#), in which the chief mass of the orchestra was opposed, not to a mere solo instrument, but to a small group called the [concertino](#) or else the whole work was for a large orchestral mass in which tutti passages alternate with passages in which the whole orchestra is dispersed in every possible kind of grouping.

But the special significance of this particular chorus is that it is arranged from the second movement of the first Brandenburg concerto and that while the orchestral material is unaltered except for transposition of key, enlargement of force and substitution of trumpets and drums for the original horns, the whole chorus has been evolved from the solo part for a kit violin (*violino piccolo*).

This admirably illustrates Bach's grasp of the true idea of a concerto, namely, that whatever the relations may be between the forces in respect of volume or sound, the whole treatment of the form must depend upon the healthy relation of function between that force which commands more and that which commands less attention. *Ceteris paribus*: the individual, suitably placed, will command more attention than the crowd, whether in real life, drama or instrumental music. And in music the human voice, with human words, will thrust any orchestral force into the background, the moment it can make itself heard at all.

Hence it is not surprising that the earlier concerto forms should show the closest affinity (not only in general aesthetic principle, but in many technical details) with the form of the vocal [aria](#), as matured by Alessandro Scarlatti. And the treatment of the orchestra is, *mutatis mutandis*, exactly the same in both.

Concerto in music

The orchestra is entrusted with a highly pregnant and short summary of the main contents of the movement, and the solo, or the groups corresponding thereto, will either take up this material or first introduce new themes to be combined with it, and, in short, enter into relations with the orchestra very like those between the actors and the chorus in Greek drama. This relation is often more complex according to the composer's judgment rather than any strict rule, with the orchestral section that precedes the solo entry - the "tutti" - often containing material whose reappearance must wait until some dramatic point much later in the movement, or may, as in some of Mozart's piano concerti, never be heard again at all.

Evolution of the form

If the [aria](#) before Mozart may be regarded as a single large [melody](#) expanded by the device of the ritornello so as to give full expression to the power of a singer against an instrumental accompaniment, so the polyphonic concerto form may be regarded as an expansion of the aria form to a scale worthy of the larger and purely instrumental forces employed, and so rendered capable of absorbing large polyphonic and other types of structure incompatible with the lyric idea of the aria.

The *da capo* form, by which the aria had attained its full dimensions through the addition of a second strain in foreign keys followed by the original strain *da capo*, was absorbed by the polyphonic concerto on an enormous scale, both in first movements and finales (see Bach's Clavier concerto in E, Violin concerto in E, first movement), while for slow movements the ground bass diversified by changes of key (cavieo concerto in D minor), the more melodic types of [binary form](#), sometimes with the repeats ornamentally varied or inverted (Concerto for 3 klaviers in D minor, Concerto for clavier, flute and violin in A minor), and in finales the rondo form (Violin concerto in E major, Clavier concerto in F minor) and the binary form (3rd Brandenburg concerto) may be found.

When conceptions of musical form changed and the modern [sonata](#) style arose (see also [sonata form](#)), the peculiar conditions of the concerto gave rise to problems the difficulty of which only the highest classical intellects could appreciate or solve. The number and contrast of the themes necessary to work out a first movement of a sonata are far too great to be contained within the single musical sentence of Bach's and George Frideric Handel's ritornello, even when it is as long as the thirty bars of Bach's Italian Concerto (a work in which every essential of the polyphonic concerto is reproduced on the harpsichord by means of the contrasts between its full register on the lower of its two keyboards and its solo stops on both).

Bach's sons had taken shrewd steps in forming the new style; and Mozart, as a boy, modelled himself closely on Johann Christian Bach, and by the time he was twenty was able to write concerto ritornellos that gave the orchestra admirable opportunity for asserting its character and resource in the statement in charmingly epigrammatic style of some five or six sharply contrasted themes, afterwards to be worked out with additions by the solo with the orchestra's co-operation and intervention.

Solo and tutti passages

As the scale of the works increases the problem becomes very difficult, because the alternation between solo and tutti easily produces a sectional type of structure incompatible with the high degree of organization required in first movements; yet frequent alternation is evidently necessary, as the solo is audible only above a very subdued orchestral accompaniment, and it would be highly inartistic to use the orchestra for no other purpose. Hence in the classical concerto the ritornello is never abandoned, in spite of the enormous dimensions to which the sonata style expanded it.

And though from the time of Mendelssohn onwards most composers have seemed to regard it as a conventional impediment easily abandoned, it may be doubted whether any modern concerto, except the four magnificent examples of Johannes Brahms, and Dr Joachim's Hungarian concerto, possesses first movements in which the orchestra seems to enjoy breathing space. And certainly in the classical concerto the entry of the solo instrument, after the long opening tutti, is always dramatic in direct proportion to its delay.

The great danger in handling so long an orchestral prelude is that the work may for some minutes be indistinguishable from a symphony and thus the entry of the solo may be unexpected without being inevitable. This is especially the case if the composer has treated his opening tutti like the exposition of a sonata movement, and made a deliberate transition from his first group of themes to a second group in a complementary key, even if the transition is only temporary, as in Ludwig van Beethoven's C minor concerto.

Balance in the classical concerto

Mozart keeps his whole tutti in the tonic, relieved only by his mastery of sudden subsidiary modulation; and so perfect is his marshalling of his resources that in his hands a tutti a hundred bars long passes by with the effect of a splendid pageant, of which the meaning is evidently about to be revealed by the solo. After the C minor concerto, Beethoven grasped the true function of the opening tutti and enlarged it to his new purposes. With an interesting experiment of Mozart's before him, he, in his G major concerto, Op. 58, allowed the solo player to state the opening theme, making the orchestra enter pianissimo in a foreign key, a wonderful incident which has led to the absurd statement that he abolished the opening tutti, and that Mendelssohn in so doing has followed his example.

In his C minor concerto, Beethoven also gave considerable variety of key to the opening tutti by the use of an important theme which executes a considerable series of modulations, an entirely different thing from a deliberate modulation from material in one key to material in another. His fifth and last piano concerto, in E flat, commonly called the Emperor, begins with a rhapsodical introduction of extreme brilliance for the solo player, followed by a tutti of unusual length which is confined to the tonic major and minor with a strictness explained by the gorgeous modulations with which the solo subsequently treats the second subject.

In this concerto, Beethoven also dispenses with the only really conventional feature of the form, namely, the [cadenza](#), a custom elaborated from the operatic aria, in which the singer was allowed to extemporize a flourish on a pause near the end. A similar pause was made in the final ritornello of a concerto, and the soloist was supposed to extemporize what should be equivalent to a symphonic coda, with results which could not but be deplorable unless the player (or cadenza writer) were either the composer himself, or capable of entering into his intentions, like Joachim, who has written the finest extant cadenza of classical violin concerti.

Contrast and the romantic concerto

Brahms's first piano concerto in D minor, Op. 15, was the result of an immense amount of work, and, though on a mass of material originally intended for a symphony, was nevertheless so perfectly assimilated into the true concerto form that in his next concerto, the violin concerto, Op. 77, he had no more to learn, and was free to make true innovations. He succeeds in presenting the contrasts even of remote keys so immediately that they are serviceable in the opening tutti and give the form a wider range in definitely functional key than any other instrumental music. Thus in the opening tutti of the D minor concerto the second subject is announced in B-flat minor.

In the B-flat piano concerto, Op. 83, it appears in D minor, and in the double concerto, Op. 102, for violin and violoncello in A minor it appears in F major. In none of these cases is it in the key in which the solo develops it, and it is reached with a directness sharply contrasted with the symphonic deliberation with which it is approached in the solo. In the violin concerto, Brahms develops a counterplot in the opposition between solo and orchestra, inasmuch as after the solo has worked out its second subject the orchestra bursts in, not with the opening ritornello, but with its own version of the material with which the solo originally entered.

In other words we have now not only the development by the solo of material stated by the orchestra but also a counter-development by the orchestra of material stated by the solo. This concerto is, on the other hand, remarkable as being the last in which a blank space is left for a cadenza, Brahms having in his friend Joachim a kindred spirit worthy of such trust. In the piano concerto in B-flat, and in the double concerto, the idea of an introductory statement in which the solo takes part before the opening tutti is carried out on a large scale, and in the double concerto both first and second subjects are thus suggested.

Structure of movements

It is unnecessary to speak of the other movements of concerto form, as the sectional structure that so easily results from the opposition between solo and orchestra is not of great disadvantage to slow movements and finales, which accordingly do not show important differences from the ordinary types of symphonic and chamber music. The scherzo, on the other hand, is normally of too small a range of contrast for successful adaptation to concerto form, and the solitary great example of its use is the second movement of Brahms's B-flat piano concerto.

Nothing is more easy to handle with inartistic or pseudoclassic effectiveness than the opposition between a brilliant solo player and an orchestra; and, as the inevitable tendency of even the most artistic concerto has been to exhaust the resources of the solo instrument in the increased difficulty of making a proper contrast between solo and orchestra, so the technical difficulty of concerti has steadily increased until even in classical times it was so great that the orthodox definition of a concerto is that it is an instrumental composition designed to show the skill of an executant, and one which is almost invariably accompanied by orchestra.

This idea is in flat violation of the whole history and aesthetics of the form, which can never be understood by means of a study of averages. In art the average is always false, and the individual organization of the greatest classical works is the only sound basis for generalizations, historic or aesthetic.

See also

- [Clarinet concerto](#)
- [Harpsichord concerto](#)
- [Piano concerto](#)
- [Viola concerto](#)
- [Violin concerto](#)
- [Violoncello concerto](#)
- [Concerto for Orchestra](#)
- [Concertino](#)
- [Chorale concerto](#)
- [Concerto grosso](#)

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Concerto for Orchestra

Although a [concerto](#) is usually a piece of [music](#) for one or more solo [instruments](#) pitted against an [orchestra](#), several [composers](#) have written works with the apparently contradictory title **Concerto for Orchestra**. This title is usually chosen to emphasise soloistic and virtuosic treatment of the instruments of the orchestra.

For the distinction between the **Concerto for Orchestra** and the **Sinfonia Concertante** genres (or: [forms](#)): see [sinfonia concertante](#)

The best known *Concerto for Orchestra* is the one by Béla Bartók (1943), although the title had been used several times before.

Concertos for Orchestra (in chronological order)

Concerto for Orchestra, Opus 38 by Paul Hindemith (1925)
Concerto for Orchestra by Walter Piston (1933), which is based in part on Hindemith's work
Concerto for Orchestra by Zoltán Kodály (1939)
Concerto for Orchestra by Béla Bartók (1943)
Concerto for String Orchestra by Alan Rawsthorne (1949)
Concerto for Orchestra by Witold LutosBawski (1950-54)
Concerto for Orchestra by Michael Tippett (1962-63)
Concerto for Orchestra by Roberto Gerhard (1965)
Concerto for Orchestra by Elliott Carter (1969)
Concerto for Orchestra by Roger Sessions (1979-81), which won him the Pulitzer Prize for Music in 1982
Concerto for Orchestra by Leonard Bernstein (1986-89), which is also known as "Jubilee Games" for orchestra and baritone
Boston Concerto by Elliott Carter (2002)
Concerto for Orchestra by Jennifer Higdon (2002).
Concerto for Orchestra by Magnus Lindberg (2003).

Goffredo Petrassi made the concerto for orchestra something of a speciality, writing eight of them since the 1930s.

Concerto grosso

The **concerto grosso** (plural *concerti grossi*) (Italian for *big concert*) was a popular form of [baroque music](#) using an [ensemble](#) and usually having four to six movements in which the musical material is passed between a small group of soloists (the [concertino](#)) and full orchestra (the *ripieno*).

The form was probably developed around 1680 by Alessandro Stradella, who seems to have written the first music in which a "concertino" and "ripieno" are combined in the characteristic way, though he did not use the term "concerto grosso". The first major composer of named concerti grossi was Stradella's friend Arcangelo Corelli. After Corelli's death, a collection of twelve such pieces he composed was published (presumably, the movements were selected individually from a larger oeuvre) and soon spread across Europe, finding many admirers and imitators. Composers such as Francesco Geminiani and Giuseppe Torelli wrote concerti in the style of Corelli, and he also had a strong influence on Antonio Vivaldi.

In Corelli's day, two distinct forms of the *concerto grosso* were distinguished: the *concerto da chiesa* (church concert) and the *concerto da camera* (chamber concert). The former was more formal and generally just alternated largo or adagio (slow) movements with allegro (fast) movements, whereas the latter had more the character of a [suite](#), being introduced by a prelude and incorporating many dance forms popular in the day. These distinctions later became blurred.

The most famous concerto by Corelli is arguably No. 8 in G minor, the so-called *Christmas Concerto*, which ends with a furious allegro and then has an optional pastoral tacked on which should, in theory, only be played on Christmas Eve and must, in practice, often be played twice even when it isn't, due to its great popularity.

Corelli's *concertino* consisted of two violins and a cello, with a string orchestra serving as *ripieno*, both accompanied by a *basso continuo*. The latter was believed to be often realized on the organ in Corelli's day, especially in the case of the *concerti da chiesa*, but in modern recordings harpsichord realizations are almost exclusive.

Other major composers of *concerti grossi* were Georg Friedrich Händel, who expanded the ripieno to include wind instruments. Several of the Brandenburg Concerti of Johann Sebastian Bach also loosely follow the *concerto grosso* form, notably the 2nd Concerto, which has a *concertino* of recorder, oboe, trumpet, and solo violin.

The *concerto grosso* form has also experienced limited use by baroque-influenced composers of the 20th century, such as Ernest Bloch, Bohuslav Martino and Alfred Schnittke, and Philip Glass.

See also

- [Concerto](#)
- [Sinfonia concertante](#)

Conclusion

In [music](#), the conclusion may take the form of a coda or outro. Often, there are "altogether unexpected digressions just as a work is drawing to its close, followed by a return...to a consequently more emphatic confirmation of the structural relations implied in the body of the work." (Perle 1990)

Examples

- The slow movement of Bach's Brandeburg Concerto No. 2, where a "diminished-7th chord progression interrupts the final cadence.
- The slow movement of Beethoven's Fifth Symphony, where "echoing afterthoughts" follow the initial statements of the first theme and only return expanded in the coda.
- Varese's *Density 21.5*, where partitioning of the chromatic scale into (two) whole tone scales provides the missing tritone of b implied in the previously exclusive partitioning by (three) diminished seventh chords.

Source

- Perle, George (1990). *The Listening Composer*. California: University of California Press. ISBN 0520069919.

Conductus

In [medieval music](#), **conductus** (plural: **conducti**) is a type of liturgical vocal composition for one or more voices. The word derives from Latin *conducere* (to escort), and the conductus was most likely sung while the lectionary was carried from its place of safekeeping to the place from which it was to be read. The conductus was one of the principal types of vocal composition of the [ars antiqua](#) period of medieval [music history](#).

The form most likely originated in the south of France around 1150, and reached its peak development during the activity of the Notre Dame School in the early 13th century. Most of the conductus compositions of the large mid-13th century manuscript collection from Notre Dame are for two or three voices. Conductus are also unique in the Notre Dame repertory in admitting secular melodies as source material, though sacred melodies were also commonly used. Common subjects for the songs were lives of the saints, feasts of the Lord, the Nativity, as well as more current subjects such as exemplary behavior of contemporary witnesses to the faith, such as Thomas à Becket. A significant and interesting repertory of conductus from late in the period consists of songs which criticize abuses by the clergy, including some which are quite outraged. While it might be difficult to imagine them being sung in church, it is possible that the repertory may have had an existence beyond its documented liturgical use.

Almost all composers of conductus are anonymous. Some of the poems, all of which are in Latin, are attributed to poets such as Philip the Chancellor and John of Howden.

The style of the conductus was usually rhythmic, as befitting music accompanying a procession, and almost always note-against-note. Stylistically it was utterly different from the other principal liturgical polyphonic form of the time, organum, in which the voices usually moved at different speeds; in conductus, the voices sang together, in a style also known as discant.

[Music theorists](#) who wrote about the conductus include Franco of Cologne, who advocated having a beautiful melody in the tenor, Johannes de Garlandia, and Anonymous IV. Early 14th century theorist Jacques of Liège, a vigorous defender of the *ars antiqua* style against the new "immoral and lascivious" *ars nova* style, lamented the disinterest of contemporary composers in the conductus. The conductus lasted longest in Germany, where it was documented into the 14th century.

English conducti of the late thirteenth and early fourteenth centuries often use the technique of rondellus.

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Categories: [Musical forms](#) | [Music history](#) | [Medieval music](#)

Conga

The conga is not only a type of drum, but in fact, a Afro-Cuban dance. The famous Afro-Cuban dance entitled the Conga is a “mixer” type dance. The Conga can be danced solo, in a group, or as a couple, but it is most common for it to be danced facing each other falling into a single file line (boy, girl, boy, girl).

The **conga** is a tall narrow single-headed Cuban drum of African origin, probably derived from the Congolese Makuta drums. Although ultimately derived from African drums made from hollowed logs, in its Cuban incarnation, the conga is staved, like a barrel, and they probably were originally made from salvaged barrels. It was used both in Afro-Caribbean religious music and as the principal instrument in [Rumba](#).

The name "conga" was coined in New York, USA in the 1950's, when Cuban Son music and New York jazz fused together to create salsa.

Modern congas have a staved wooden shell, or fiberglass shell, and a screw-tensioned drumhead. They are usually played in sets of two to four with the fingers and palms of the hand. From smallest to largest diameter, the drums are the nino (25 cm), the quinto (28 cm), the conga, seguidor or tres golpes (30 cm), and the tumbadora or salidor (33 cm). Modern congas stand approximately 75 cm. from the bottom of the shell to the head, and the player either plays seated, or the drums are mounted on a rack or stand to permit the player to stand. Congas are now very common in Afro-Latin music, including salsa music, as well as many other forms of American popular music.

Conga players are called rumberos, while conguero refers to those who dance following the path of the players.

In Cuba, the congas are known as "tumbadoras", and two sizes are used: the "macho" (male) and the "hembra" (female). When more than two drums are used, it is usually one macho and several hembras tuned to different pitches. At the same time, the first conga is called "tumba" and it is followed by the quinto or **repicador** and the tres or **marcador**.

Popular history in Cuba claims that the name “conga” first came to light during the processions cabildos held dancing and chanting on the streets during orishas celebrations. The popular commentaries referred to them as the congos and from there the name conga.

There are five basic strokes:

- Open tone: played with the four fingers near the rim of the head, producing a clear resonant tone with a distinct pitch.
- Muffled tone: like the open tone, is made by striking the drum with the four fingers, but holding the fingers against the head to muffle the tone (which combined with the first is called the tumbao, played in must salsa and rumbas today).
- Bass tone: played with the full palm on the head. It produces a low muted sound.
- Slap: most difficult technique producing a loud clear "popping" sound (when played at fast and short intervals is called floreo, played to instill emotions on the dancer).
- Touch: as implied by the name, this tone is produced by just touching the fingers or heel of the palm to the drum head.

Historically, the drum was the connection between the deities and the human body, where the player stimulated the spirits to enter the dancer's body.

Famous players

Jose Luis Quintana "Changuito"
Giovanni Hidalgo
Carlos Patato Valdez
Candido Camero
Poncho Sanchez
Categories: [Hand drums](#) | [Latin percussion](#)

Conscious hip hop

Conscious hip hop (sometimes called **positive hip hop**) is a term used to refer to [hip hop](#) that focuses on social issues. It differs from [political hip hop](#) in that it is not necessarily overtly political. The main themes of conscious hip hop include religion, aversion to violence, feminism, and the economy. Grandmaster Flash's "The Message" was the first political and conscious hip hop track, decrying the poverty, violence, and dead-end lives of the black youth of the time.

Terminology

Some conscious artists have criticized the name. Mos Def criticizes the label, saying:

"They keep trying to slip the 'conscious rapper' thing on me...I come from Roosevelt Projects, man. The ghetto. I drank the same sugar water, ate hard candy. And they try to get me because I'm supposed to be more articulate, I'm supposed to be not like the other Negroes, to get me to say something against my brothers. I'm not going out like that, man."

Categories: [Hip_hop_genres](#)

Contemporary classical music

[History of European art music](#)

Medieval	(476 – 1400)
Renaissance	(1400 – 1600)
Baroque	(1600 – 1760)
Classical	(1730 – 1820)
Romantic	(1815 – 1910)
20th century	(1900 – 2000)

Contemporary classical music

In the broadest sense, **contemporary music** is any music being written in the present day. In the context of classical music the term applies to music written in the last half century or so, particularly works post-1960. The argument over whether the term applies to music in any style, or whether it applies only to composers writing avant-garde music, or "modernist" music is a subject of hot debate. There is some use of "Contemporary" as a synonym for "Modern", particularly in academic settings, whereas others are more restrictive and apply the term only to presently living composers and their works. Since it is a word that describes a time frame, rather than a particular style or unifying idea, there are no universally agreed on criteria for making these distinctions.

History

In the early part of the 20th century contemporary music included [modernism](#), the [twelve tone technique](#), [atonality](#), unresolved and greater amounts of dissonance, [rhythmic](#) complexity and [neoclassicism](#). In the '50s contemporary music generally meant [serialism](#), in the '60s serialism, indeterminacy, electronic music including [computer music](#), mixed media, performance art, and fluxus, and since then [minimal music](#), [post-minimalism](#), and all of the above.

Since the 1970s there has been increasing stylistic variety, with far too many schools to name or label. However, in general, there are three broad trends. The first is the continuation of modern avant-garde traditions, including musical experimentalism. The second are schools which sought to revitalize a tonal style based on previous common practice. The third focuses on non-functional triadic harmony, exemplified by composers working in the [minimalist](#) and related traditions.

Contemporary music composition has been altered with growing force by computers in composition, which allow for composers to listen to renderings of their scores before performance, compose by layering performed parts over each other and to disseminate scores over the internet. It is far too soon to tell what the final result of this wave of computerization will have as an effect on music.

All history is provisional, and contemporary history even more so, because of the well known problems of dissemination and social power. Who is "in" and who is "out" is often more important to who is known than the music itself. In an era with perhaps has many as 40,000 composers of concert music in the United States alone, first performances are difficult, and second performances even more so. The lesson of obscure composers in the past becoming important later applies doubly so to contemporary music, where it is likely that there are "firsts" before the officially listed first, and works which will be later admired as exemplars of style, which are as yet, unheralded in their own time.

Movements in contemporary music

Modernism

Main article: [Modernism \(music\)](#)

Many of the key figures of the high modern movement are alive, or only recently deceased and there is also still an extremely active core of composers, performers and listeners who continue to advance the ideas and forms of Modernism. Elliot Carter is still active, for example, as is Lukas Foss. While high modernist schools of composing, such as [serialism](#) are no longer as rhetorically central, the contemporary period is beginning the process of sorting through the modern corpus, looking for works which will have repertory value.

Modernism is also present as surface or trope in works of a large range of composers, as atonality has lost much of its ability to terrorize listeners, and even film scores use sections of music clearly rooted in modernist musical language. Active modernist composers include Harrison Birtwistle, Alexander Goehr, Judith Weir, Thomas Adès, Magnus Lindberg and Gunther Schuller.

Post-modernism

Main article: [Postmodern music](#)

[Post-modernism](#) is, naturally, a strong influence in contemporary classical music. One critic remarked that the easiest way to find "post-modernism" is to find the word "new" or the prefix "post-" attached to the name of a movement. However, in an era where media, systematic presentation, and power relationships remain the dominant reality for most people born in to the core industrialized nations, post-modernism is likely to remain the most common mode for artistic expression.

Polystylism

Polystylism is the use of multiple styles or techniques of music, and is seen as a [postmodern](#) characteristic. Polystylist composers include Lera Auerbach, George Rochberg, Dmitri Silnitsky, Alfred Schnittke, and John Zorn. See: [postmodern music](#).

Conceptualism

When Duchamp displayed a urinal in an art museum, he struck the most visible blow for artistic conceptualism. Music conceptualism found a champion in John Cage. A conceptualist work is an act whose musical importance draws from the frame, rather than the content of the work. An example would be Alvin Singleton's 56 Blows, a work that has the distinction of being mentioned in debate on the floor of the Senate.

Minimalism and post-minimalism

Main articles: [Minimalist music](#), [Post-minimalism](#)

The minimalist generation still has a prominent role in new composition. Philip Glass has been expanding his symphony cycle, while John Adams's *On the Transmigration of Souls*, a choral work commemorating the victims of the September 11, 2001 attacks won a Pulitzer Prize. Steve Reich has explored electronic opera (most notably in *Three Tales*) and Terry Riley has been active in composing instrumental music and music theatre. But beyond the minimalists themselves, the tropes of non-functional triadic harmony are now commonplace, even among composers who are not regarded as minimalists per se.

Many composers are expanding the resources of minimalist music to include rock and world instrumentation and rhythms, serialism, and many other techniques. Kyle Gann considers William Duckworth's *Time Curve Preludes* as the first "post-minimalism" piece, and labels John Adams as a "post-minimalist" composer, rather than as a minimalist. Gann defines "post-minimalism" as the search for greater harmonic and rhythmic complexity by composers such as Mikel Rouse and Glenn Branca. Another notable characteristic is storytelling and emotional expression taking precedence over technique. Post-minimalism is also a movement in painting and sculpture which began in the late 1960s.

Post classic tonality

Other aspects of post-modernity can be seen in a "post-classic" tonality that has advocates such as Michael Daugherty, Elena Kats-Chernin and Tan Dun.

Eclecticism

With a wide range of styles in performance, many contemporary composers work by combining styles, a technique known as *polystylism*, or even multiple genres of music. One influential composer in this vein is John Zorn.

World music

Main article: [World music](#)

An increasing number of composers mix western and non-western instruments, including gamelan from Indonesia, Chinese traditional instruments, [ragas](#) from Indian Classical music. There is also an exploration of non-Western tonalities, even in relatively traditionally structured works. This can be in the context of post-minimalist works, such as Janice Giteck's Balinese influenced works, or in the context of post-classic tonality, such as in the music of Bright Sheng, or in the context of thoroughly modernist styled works.

Experimentalism

Main article: [Experimental music](#)

One important movement in contemporary music involves expanding the range of gestures available to instrumentalists, for example the work of George Crumb. The Kronos Quartet has been among the most active ensembles in promoting contemporary works for string quartet, and they take delight in music which stretches the manner in which sound can be drawn out of instruments.

Electronic music

Main article: [Electronic music](#)

Electronics are now part of mainstream music creation. Performances of regular works often use midi synthesizers to back or replace regular musicians. Looping, sampling, and (rarely) drum machines may also be used. However the older idea of electronic music - as a search for pure sound and an interaction with the hardware itself - continues to find a place in composition, from commercially successful pieces to works targeted at very narrow audiences.

Neo-Romanticism

Main article: [Neoromanticism \(music\)](#)

The resurgence of the vocabulary of extended tonality which flourished in the first years of the 20th century continues in the contemporary period, though it is no longer considered shocking or controversial as such. Composers working in the neoromantic vein include John Corigliano, George Rochberg, and David Del Tredici.

"New Complexity"

"New Complexity" is a current within today's European contemporary avant-garde music scene. Among this diverse group are Richard Barrett, Brian Ferneyhough, James Dillon and Michael Finnissy.

Spectral Music

Main article: [Spectral music](#)

Epitomized by the works of Tristan Murail, Gérard Grisey, and Claude Vivier.

Contemporary music festivals

There are a number of festivals dedicated to contemporary music, among them the Gaudeamus Foundation Music Week in Amsterdam, Salzburg Aspekte, the Donaueschingen Festival of Contemporary Music and the Huddersfield Contemporary Music Festival.

Contemporary music and cinema

Contemporary classical music can be heard in [film scores](#) such as Tan Dun's original score for Crouching Tiger, Hidden Dragon, Philip Glass's score for The Hours and Kundun, Michael Nyman's scores for Peter Greenaway's films and Shigeru Kan-no's score for Der Rosarote Elefant. Other directors have used contemporary music as source music as Stanley Kubrick did in 2001: A Space Odyssey and The Shining with music by György Ligeti and Krzysztof Penderecki.

Cool jazz

Cool jazz is a type of [jazz](#) that is understated and subtle and often encompasses *West coast jazz* or *West coast cool*, which originated primarily from California. The Claude Thornhill Orchestra and Lennie Tristano recorded cool jazz as early as the late 1940s. Thornhill's most popular song "Snowfall" is still played today.

Along with the bebop movement developed during the 1940s, the 1950s ushered in a lighter, more romantic style of jazz called "cool." The roots of cool jazz can be traced back to various earlier styles.

Some other cool jazz artists:

- Dave Brubeck with Paul Desmond
- Stan Getz
- Modern Jazz Quartet
- Gerry Mulligan with Chet Baker
- Miles Davis with Gil Evans
- Lee Konitz
- Chico Hamilton
- George Shearing
- Shelly Manne

See also

- [Jazz](#)

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - [Chamber jazz](#) - **Cool jazz** - [Creative jazz](#) - [Free jazz](#) - [Gypsy jazz](#) - [Hard bop](#) - [Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - [Mini-jazz](#) - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - [West coast jazz](#)

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#)

Copy Control is the name of a copy protection system used on recent EMI digital audio disc releases in some regions. While basically intended as a means of copy-protecting compact discs, Copy Control discs cannot properly be referred to as CDs as the system introduces intentionally corrupted data, making the discs incompliant with the Red Book standard for audio CDs. The system is intended to prevent digital audio extraction ("ripping") from the protected discs, and thus limit the file sharing of ripped music. The techniques used are:

- Multisession (Blue Book) information is included which effectively hides the audio tracks from most CD-ROM drives;
- Error-correction codes for the audio data are corrupted, which may introduce audible errors to ripped copies.
- The data area of the disc usually includes DRM-restricted copies of the audio content, which are compatible with some major operating systems such as Microsoft Windows.

Background

The Copy Control system was devised in response to the file sharing and casual CD copying that has become commonplace in recent years, allegedly causing the music industry significant lost revenues. Neither issue was particularly relevant when the CD standard was introduced in the early 1980s, and thus, unlike the more recent DVDs, the CD standard specifies no inherent form of copy protection or other digital rights management. Copy Control is one of a number of attempts to apply copy protection on top of the CD standard, but since it is merely a modification of the already unrestricted standard which must still yield usable results in most CD players, the efficiency of the system varies significantly.

As the Copy Control discs do not conform to the requirements of the CD standard, they are not labelled with the CDDA logo, which is trademarked by Philips and Sony. A Copy Control "CD" which would not play in a woman's car CD player, was deemed "defective" in a French 2003 lawsuit, and any recent Copy Control releases carry visible Copy Control notices stating merely compatibility with CDs and the possibility of playback problems "on some equipment, for example car CD players". Nevertheless, the discs are frequently incorrectly referred to as CDs or "copy-protected CDs" in music stores and in colloquial language.

Circumvention

A Copy Control disc will appear as a mixed-mode disc, with audio and data content. Under Windows, inserting the disc will usually autorun an audio player utility, which plays the DRM-protected audio files provided. (This should be temporarily disabled by holding down the shift key while inserting the disc, or by disabling autorun altogether.)

The ability to extract the CD-Audio tracks is otherwise largely dependent on the disc drive used. The first obstacle is the 'fake' Table of Contents (ToC), which is intended to mask the audio tracks from CD-ROM drives. On the other hand, CD-R/RW drives, and similar, can usually access all session data on a disc, and thus can properly read the audio segment. (It has been reported that the fake ToC may also be bypassed by obscuring the outer 2-4mm of the disc with a temporary felt-tip marker. This method, however, may no longer be effective due to advances in Copy Control technology.)

The other major obstacle is the corrupted error-correction data. Again, the effect of this is dependent on the disc drive; some drives will be able to read the data without problems, but others will produce audio files with loud pops every few seconds. (A related problem is that copy-controlled discs will probably not be as resistant to scratching.)

Copy Control also does not prevent copying a disc by recording it as audio through a computer's sound card, which only causes a slight degradation in audio quality, or none in the case where a digital link is used. More substantial is the loss in recording speed. This poses a major problem to the music industry, due to the fact that many "pirates" illegally rip protected CD audio in this way.

Usually a CD-R/RW drive will play the disc but with occasional stops (about every 10 seconds) and DVD-R/RW drives will be able to read the data without problems and can be ripped straight to the PC. CD-ROM or DVD-ROM drives in a computer will usually refuse to play the data except in the provided player.

Systems other than Windows, however, can easily play Copy Control discs, with the disc appearing as two entities, "Audio CD" and whatever the data portion of the disc was named in manufacture. As the bundled players are usually Windows Proprietary, and, similarly, the auto-launchers are designed for Windows, there is little that can be done to stop a non-Windows user from ripping a Copy Control disc (though, arguably, the process may take longer).

In Mac OS X, Copy Control discs are easily accessed through iTunes and Quicktime (When a CDDA track is dragged to a folder other than the CD, Quicktime automatically converts it to AIFF, which is a lossless PCM format). Though some Copy Control discs do have Mac OS software, this is becoming less common.

Content on the CD extra

CDS-100 or CDS-200

A player and a media file database(A copy of the audio contents in Windows Media). The player will only play the audio contents in the media file database.

CDS-300

A player and the anti-copy program only. The player can ignore the anti-copy program to read the audio tracks. The player allow users to play the tracks, rip the audio tracks as DRM WMA files and burn CD for 3 times(The player will rip the CD as 320kbps WMA files, then burn the audio on a CD-R, notice that the volume is lower and the quality is worse on the burned CD)

Methods to remove protection

CDS-100

It is the most simple one to remove. You can see that there is a visible empty track on the CD. You just need an ink pen or sticker to cover some part of the track outside the empty track.

CDS-300

When you put in this kind of CD, there is a small program installed automatically by the autorun, no matter you click "Accept or Decline". In order to avoid the protection, you need to put the CD before you go into Windows System. For those whom may have installed can use the "uninstall.exe" to remove the program.

Step by Step:

1. Put the CD into the CD drive
2. Close the Autorun program
3. Browse the CD drive, run the "uninstall.exe"
4. Reboot the computer (Don't take out the CD)
5. Finished!

Notice that now the CD in the drive is no different with "CD extra". You still can't rip the music by Windows Media Player or iTunes. You may take the following actions:

a. Use CD Burning Software(Nero Burning Rom, WinOnCD...) to remake a normal CD

or

b. Use some CD Ripper(Goldwave, Exact Audio Copy...) that support CD extra
Author's Notes:

For CDS-100, you can only ignore the second TOC in order to rip the audio tracks but you can never duplicate the whole disc including the second session.

For CDS-300, you may just use any CD copying program to duplicate the whole disc with every details on the CD. The CD ripped is also a "Copy Control CD" which its Autorun program is still functional.

Copyist

A **copyist** is a person who makes written copies. The term's modern use is almost entirely confined to music copyists, who are employed by the music industry to produce parts for individual musicians from an [orchestral score](#) or [composer's](#) manuscript. In the past, copyists worked by hand, though today the work is generally done using one of a number of proprietary specialist software packages (one of which is called *Copyist*); each approach requires a significant understanding of [musical notation](#), [music theory](#), and strong attention to detail.

Categories: [Musical notation](#) | [Musical terminology](#).

Cornet

The **cornet** is a [brass instrument](#) that closely resembles the [trumpet](#). It is not to be confused with the Medieval instrument, the [cornett](#).

The cornet is a standard [brass band](#) instrument, which was derived from the bugle family. However, lately it has been gradually replaced by the trumpet in the United States. The trumpet is also used more often than the cornet in [orchestral](#), small ensemble, and solo performances. The cornet is the main high voice of the [brass band](#) in the UK and other countries that have British-style brass bands.

Relationship to trumpet

Cornets were invented by adding valves to the post horn in the 1820s. The valves allowed for melodic playing throughout the register of the cornet. Trumpets were slower to adopt the new valve technology, so composers for the next 100 years or more, often wrote separate parts for trumpet and cornet. The trumpet would play fanfare-like passages, while the cornet played more melodic passages. The modern trumpet has valves (or a similar mechanism) that allow it to play the same notes and fingerings as the cornet.

Cornets and trumpets made in a given [key](#) (usually the key of B♭) play at the same pitch, and the technique for playing the instruments is very similar. However, cornets and trumpets are not entirely interchangeable because the [timbre](#) (or tone quality) of their sound differs. Also available, but usually seen only in the brass band, is an E♭ soprano model (often shortened to just "sop"), pitched a fourth above the standard B♭. This instrument, with usually just one in a band, adds an extreme high register to the brass band sound and can be most effective in cutting through even the biggest climax.

Unlike the trumpet, most of the tubing of which has a cylindrical bore, the tubing of the cornet has a mostly conical bore, starting very narrow at the mouthpiece and gradually widening towards the bell. The conical bore of the cornet is primarily responsible for its characteristic warm, mellow tone, which can be distinguished from the more penetrating sound of the trumpet. The conical bore of the cornet also makes it more agile than the trumpet when playing fast passages. The cornet is often preferred for young beginners as it is easier to hold, with its centre of gravity much closer to the player.

The cornet in the illustration is a short model traditional cornet, also known as a "*Shepherd's crook*" shaped model. There also exists a long-model cornet which looks about half-way between the short instrument and a trumpet. This instrument is frowned upon by cornet traditionalists and it is not clear what its intended role is. However the common opinion is that it has a more musical sound than the short model or trumpet.

Playing/technique

Like the trumpet and all other modern brasswind instruments, the cornet makes a sound when the player vibrates ("buzzes") his lips in the mouthpiece, creating a vibrating column of air in the tubing of the cornet that generates a musical sound. When the column of air is lengthened, the pitch of the note is lowered.

From the basic length tube of the cornet the player can produce a series of notes, like those played by the bugle, which has gaps in so that true melodic playing is impossible except in the extreme high register. So, to change the length of the vibrating column and provide the cornet with the ability to play chromatic scales, the cornet is equipped with three (or very rarely, four) valves. The action of each valve is to add a length of tubing (and thus vibrating air column) between mouthpiece and bell. As the player presses the valves, they lower the pitch of the cornet and can thus play complete chromatic scales.

Lists of important players

Today's premiere players

These are some of the most universally respected and influential cornet players in the world today.

- Richard Marshall, current Principal Cornet player of Black Dyke Band.
- Roger Webster, current Principal Cornet player of Grimethorpe Colliery Band and formerly Black Dyke Band.
- David Daws, a Salvation Army cornet player who is renowned for his lyrical style of playing and effortless technique.
- Alan Morrison, current Principal Cornet player of Brighouse and Rastrick Band.
- Kevin Ashman, current Principal Cornet player of The International Staff Band of The Salvation Army.
- Philip Cobb, current Principal Cornet player of Hendon Salvation Army band, second solo cornet of The International Staff Band of The Salvation Army, ex-Principal Cornet player of the National Youth Brass Band of Great Britain.

The cornet was also often played as an alternate instrument by many [jazz](#) trumpet soloists. Notable performances on cornet by players generally associated with the trumpet include Freddie Hubbard's on Emyrean Isles by Herbie Hancock, and Don Cherry's on The Shape of Jazz to Come by Ornette Coleman.

Category: [Brass instruments](#)

Cornett

The **cornett** or **cornetto** is an early wind instrument, dating from the [Renaissance](#) period. It was used in what are now called alta capellas or wind ensembles. It is not to be confused with the [cornet](#).

Construction

The cornett takes the form of a tube, typically about 60 cm. long, made of ivory, wood, or, in the case of some modern reconstructions of historical instruments, ebony resin, with [woodwind](#)-style fingerholes. Usually the cornett is octagonal in cross-section, and it is wrapped in leather or parchment, with the fingerholes penetrating this cover. The cornett is slightly curved, normally to the right, so that the player's left hand, playing the upper holes, and her right hand, playing the lower holes, can more comfortably reach their proper locations. At the top of the cornett there is a small mouthpiece of the kind used in [brass instruments](#); that is, it is vibrated with the lips.

The cornett is thus an unusual specimen among wind instruments, with a body constructed like a woodwind but its mouthpiece (and thus mechanism of tone production) being that of a brass instrument. Scholars evidently agree that the latter criterion is more important, and so the cornett should be counted as brass. In particular, the [Hornbostel-Sachs](#) system of [musical instrument classification](#) places it alongside instruments such as the [trumpet](#).

Purist cornett players tend to use a smaller mouthpiece, whereas those needing to make a compromise--often with the need to go on playing modern brass instruments--may use a much larger mouthpiece, sometimes a trumpet mouthpiece turned down on a lathe so that only the cup and a minimal stub which fits the cornett's mouthpiece receiver are left.

Music for the cornett

Historically, the cornett was frequently used in consort with sackbutts (2 cornetts, 3 sackbutts), often to double a church choir. This was particularly popular in Venetian churches such as the Basilica San Marco, where extensive instrumental accompaniment was encouraged, particularly in use with antiphonal choirs. Giovanni Bassano was an example of a virtuoso early player of the cornett, and Giovanni Gabrieli wrote much of his resplendent polychoral music with him in mind. Heinrich Schütz also used the instrument extensively, especially in his earlier work; he had studied in Venice with Gabrieli and was acquainted with Bassano's playing.

The cornett was, like almost all Renaissance instruments, made in a complete family; the different sizes being the high cornettino, the cornetto, the tenor cornett (or lizzard) and the rare bass cornett (the serpent was preferred to the bass cornett). Other versions include the mute cornett, which is a straight narrow-bore instrument with no mouthpiece, quiet enough to be used in a consort of viols or even recorders.

The cornett was also used as a virtuoso solo instrument, and a relatively large amount of solo music for the cornetto (and/or violin) survives. The use of the instrument had declined by 1700, although the instrument was still common in Europe until the late 18th century. Johann Sebastian Bach, Georg Philipp Telemann and their German contemporaries used both the cornett and cornettino in cantatas to play in unison with the soprano voices of the choir. Occasionally, these composers allocated a solo part to the cornetto (see Bach's cantata BWV 118). Alessandro Scarlatti used the cornetto or pairs of cornetti in a number of his operas. Johann Joseph Fux used a pair of mute cornetts in a Requiem. It was last scored for by Gluck, in his opera *Orfeo ed Euridice* (he suggested the soprano [trombone](#) as an alternative). As a point of interest, Gluck was also the last person to score for the recorder, in the same opera.

Playing the cornett

The cornett is generally agreed to be a difficult instrument to play. It embodies a design that survives in no modern instrument; that is, the main tube has only the length of a typical woodwind, but the mouthpiece is of the brass type, relying on the player's lips to form the musical sound. Most modern brass instruments are considerably longer than the cornett, which permits the tube resonances to be used more effectively in controlling pitch.

The [Baroque](#) era was relatively tolerant of bright or extroverted tonal quality, as the surviving [organs](#) of the time attest. Thus the Baroque theorist Marin Mersenne described the sound of the cornett as "a ray of sunshine piercing the shadows". Yet there is also evidence that the cornett was often badly played. Its upper register sounded somewhat like a [trumpet](#) or modern cornet, the lower register resembling the sackbutts that often accompanied it, whereas the middle register gave an indistinct wailing sound that was not attractive when played in isolation. Cornett intonation also tended to be insecure.

As a result of its design, the cornett requires a specialized embouchure that is very tiring to play for any length of time. It was inevitable that the finest players of the instrument would ultimately turn their attention to the developing [oboe](#).

The cornett and authentic performance

As a result of the recent [early music](#) renaissance, the cornett has been rediscovered, and as before attracts the finest players. In many pieces (particularly those of early to mid Baroque composers such as Claudio Monteverdi, Giovanni Gabrieli, Francesco Cavalli, Girolamo Frescobaldi, Giovanni Battista Riccio, Dario Castello, Antonio Bertali, Pavel Josef Vejvanovský, Jan KYitel Tolar, Michael Praetorius, Johann Hermann Schein, Samuel Scheidt, Sebastian Knüpfer, Johann Schelle, Johann Andreas Pachelbel, Giovanni Felice Sances, Johann Joseph Fux, Johann Heinrich Schmelzer, Heinrich Ignaz Franz von Biber, Andreas Hofer, Alessandro Stradella, Matthew Locke, John Adson and Heinrich Schütz) the cornett is indispensable in performance, and the music suffers if other instruments substitute for them. The violin was the usual substitute for the cornetto in historical music. The recorder, modern Bb trumpet, oboe and soprano saxophone have all been used as substitutes for the cornetto in modern performances.

Nomenclature

To avoid confusion between this instrument and the [cornet](#) (with one *t*), the cornett is often referred to by its Italian name, *cornetto*. Occasionally it is called by its German name, which is *zink*. The instrument was known as the "cornet à bouquin" in France and the "corneta" in Spain.

Categories: [Brass instruments](#) | [Musical instruments](#)

Corporate rock

Corporate rock is a term used primarily by critics to describe [rock music](#) which they feel to be derivative, redundant, and lacking in creativity. According to these critics, the primary goal of the corporate rock artist or band in making music is profit rather than artistic creativity. As a result, corporate rock is typified by catchy, mainstream radio-friendly, formulaic songs following a [pop music](#) model. The term was first used in the late 1970s and early 1980s. Despite the negative opinions of critics, many corporate rock bands attained a high degree of commercial success, and some still have loyal followings today.

Origins of Corporate Rock

Corporate rock is somewhat unique among musical genres in that it is a term used almost exclusively by critics and musical purists. It is used primarily in a condescending and dismissive way by those who feel that corporate rock has little to add to music. The exact origins of the term are uncertain, but by the early 1980s, it was being applied with frequency to bands such as Journey, Foreigner, Styx, and Boston. Although the term has faded from common usage, some people use it to describe contemporary bands who they feel live up to its definition.

Corporate Rock Bands

As no rock groups identify their music as being "corporate rock," it is obviously difficult to definitively label bands as being a part of this genre. However, one can quite easily list some of the bands which have been vilified by critics (fairly or unfairly) as exemplifying the worst of this genre.

- As mentioned above, Styx is often given as a prime example of corporate rock. Fans of the band argue that Styx was musically innovative in bringing an operatic style to rock music; critics charge that their melodic hooks and over-the-top style were uncreative and derivative.
- Journey has often been labelled as corporate rock, especially after their 1981 nine-times platinum album *Escape* and its three Top 10 singles. The album was obviously a hit with the public, but critics derided the aggressive, repetitive "[power ballads](#)".
- Bon Jovi has also been labelled as corporate rock, for many of the same reasons as Journey. Critics disliked what they felt were trite, empty power ballads with little to say.

Groups or artists which have been labelled "corporate rock" include:

Asia
Bon Jovi
Boston
Bryan Adams
Def Leppard
Eddie Money
Foreigner
Journey
Kansas
Loverboy
Night Ranger
Peter Frampton
REO Speedwagon
Styx
Survivor
Toto

Contemporary Corporate Rock

Although use of the term "corporate rock" as a criticism declined through the 1990s, it is applied to a few contemporary bands such as Nickelback, Creed and 3 Doors Down. Many critics believe that entire genres such as [Post-Grunge](#) and [Nu-Metal](#) were created by corporate executives. The same criticisms as before apply: the music is derivative, radio-friendly, and profit-motivated. Critics are constantly frustrated that these bands, despite their perceived lack of originality, continue to be successful. The criticism has also been applied to some [hard rock](#) bands such as Puddle of Mudd, Staind, and Limp Bizkit.

Category: [Rock music genres](#)

Counterpoint

Counterpoint is a [musical](#) technique involving the simultaneous sounding of separate musical lines. It is especially prominent in Western music. In all eras, writing of counterpoint has been subject to rules, sometimes strict. Counterpoint written before approximately 1600 is usually known as polyphony.

The term comes from the Latin *punctus contra punctum* ("note against note"). The adjectival form *contrapuntal* shows this Latin source more transparently.

By definition, [chords](#) occur when multiple notes sound simultaneously; however, chordal, harmonic, "vertical" features are considered secondary and almost incidental when counterpoint is the predominant textural element. Counterpoint focuses on melodic interaction rather than harmonic effects generated when melodic strands sound together:

- "It is hard to write a beautiful song. It is harder to write several individually beautiful songs that, when sung simultaneously, sound as a more beautiful polyphonic whole. The internal structures that create each of the voices, separately must contribute to the emergent structure of the polyphony, which in turn must reinforce and comment on the structures of the individual voices. The way that is accomplished in detail is... 'counterpoint'." ^[1]

It was elaborated extensively in the [Renaissance](#) period, but composers of the [Baroque](#) period brought counterpoint to a kind of culmination, and it may be said that, broadly speaking, [harmony](#) then took over as the predominant organising principle in musical composition. The late Baroque composer Johann Sebastian Bach wrote most of his music incorporating counterpoint, and explicitly and systematically explored the full range of contrapuntal possibilities in such works as *The Art of Fugue*.

Given the way terminology in music history has evolved, such music created from the [Baroque](#) period on is described as contrapuntal, while music from before Baroque times is called polyphonic. Hence, the earlier composer Josquin Des Prez is said to have written polyphonic music.

Homophony, by contrast with polyphony, features music in which [chords](#) or vertical [intervals](#) work with a single melody without much consideration of the melodic character of the added *accompanying* elements, or of their melodic interactions with the melody they accompany. As suggested above, most popular music written today is predominantly homophonic — governed by considerations of chord and harmony. But these are only strong general tendencies, and there are many qualifications one could add.

The form or compositional genre known as fugue is perhaps the most complex contrapuntal convention. Other examples include the [round](#) (familiar in folk traditions) and the canon.

In musical composition, counterpoint is an essential means for the generation of musical *ironies*; a melodic fragment, heard alone, may make a particular impression, but when it is heard simultaneously with other melodic ideas, or combined in unexpected ways with itself, as in a canon or fugue, surprising new facets of meaning are revealed. This is a means for bringing about *development* of a musical idea, revealing it to the listener as conceptually more profound than a merely pleasing melody.

Excellent examples of counterpoint in jazz include Gerry Mulligan's Young Blood and Bill Holman's Invention for Guitar and Trumpet and his Theme and Variations as well as recordings by Stan Getz, Bob Brookmeyer, Johnny Richards and Jimmy Giuffre. [2]

Species counterpoint

Species counterpoint is a type of strict counterpoint, developed as a pedagogical tool, in which a student progresses through several "species" of increasing complexity, gradually attaining the ability to write free counterpoint according to the rules at the given time. The idea is at least as old as 1532, when Giovanni Maria Lanfranco described a similar concept in his *Scintille di musica*. The late 16th century Venetian theorist Zarlino elaborated on the idea in his influential *Le institutioni harmoniche*, and it was first presented in a codified form in 1619 by Lodovico Zacconi in his *Prattica di musica*. Zacconi, unlike later theorists, included a few extra contrapuntal techniques as species, for example invertible counterpoint.

By far the most famous pedagogue to use the term, and the one who made it famous, was Johann Fux. In 1725 he published *Gradus ad Parnassum* (*Step by Step Up Mount Parnassus*) a work intended to help teach students how to compose, using counterpoint — specifically, the contrapuntal style as practiced by Palestrina in the late 16th century — as the principal technique. Fux described five *species*:

1. Note against note;
2. Two notes against one;
3. Four notes against one;
4. Notes offset against each other (as suspensions);
5. All the first four species together, as "florid" counterpoint.

Considerations for all species

Students of species counterpoint usually practice writing counterpoint in all the modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian and Aeolian). The following rules apply to melodic writing in each species, for each part:

1. The final must be approached by step. If the final is approached from below, the leading tone must be raised, except in the case of the Phrygian mode. Thus, in the Dorian mode on D, a C# is necessary at the cadence.
2. Permitted melodic intervals are the perfect fourth, fifth, and octave, as well as the major and minor second, major and minor third, and ascending minor sixth. When the ascending minor sixth is used it must be immediately followed by motion downwards.
3. If writing two skips in the same direction—something which must be done only rarely—the second must be smaller than the first, and the interval between the first and the third note may not be dissonant.
4. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction.
5. The interval of a tritone in three notes is to be avoided (for example, an ascending melodic motion F - A - B natural), as is the interval of a seventh in three notes.

And, in all species, the following rules apply concerning the combination of the parts:

1. The counterpoint must begin and end on a perfect consonance.
2. Contrary motion should predominate.
3. The interval of a tenth should not be exceeded between two adjacent parts, unless by necessity.

First species

In *first species* counterpoint, each note in an added part* (or parts) sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. The species is said to be *expanded* if any of the added notes is broken up (simply repeated).

In counterpoint, a "step" is a melodic interval of a half or whole step. A "skip" is an interval of a third or fourth. An interval of a fifth or larger is referred to as a "leap".

A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues, are as follows. Some are vague, and since good judgement and taste have been regarded by contrapuntists as more important than strict observance of mechanical rules, there are many more cautions than prohibitions. But some are closer to being mandatory, and are accepted by most authorities.

1. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave.
2. Use no unisons except at the beginning or end.
3. Avoid parallel fifths or octaves between any two parts; and avoid "hidden" parallel fifths or octaves (that is, movement by similar motion to a perfect fifth or octave, unless the higher of the parts moves by step).
4. Attempt to keep two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written outside of that range.
5. Avoid moving in parallel thirds or sixths for too long.
6. Avoid having both parts move in the same direction by skip.
7. Attempt to have as much contrary motion as possible.

In the following examples, all in two voices, the cantus firmus — the given part — is in the lower voice. The same cantus firmus is used for each, and each is in the Dorian mode.

Second species

In *second species* counterpoint, two notes in the added part (or parts) work against each longer note in the given part. The species is said to be expanded if one of the two shorter notes differs in length from the other.

Additional considerations in second species counterpoint are as follows, and are in addition to the considerations for first species:

1. It is permissible to begin on an upbeat, leaving a half-rest in the added voice.
2. The accented beat must have only consonance (perfect or imperfect). The unaccented beat may have dissonance, but only as a passing tone, i.e. it must

- be approached and left by step in the same direction.
3. Avoid the interval of the unison except at the beginning or end of the example, except that it may occur on the unaccented portion of the bar.
 4. Use caution with successive accented perfect fifths or octaves. They must not be used as part of a sequential pattern.

Third species

In *third species* counterpoint, four (or three) notes move against each longer note in the given part. As with second species, it is expanded if the shorter notes vary in length among themselves.

Fourth species

In *fourth species* counterpoint, a note is sustained or *suspended* in an added part while notes move against it in the given part, creating a dissonance, followed by the suspended note then changing (and "catching up") to create a subsequent consonance with the note in the given part as it continues to sound. Fourth species counterpoint is said to be expanded when the added-part notes vary in length from each other. The technique requires chains of notes sustained across the boundaries determined by beat, and so creates syncopation.

Florid counterpoint

In *fifth species* counterpoint, sometimes called *florid counterpoint*, the other four species of counterpoint are combined within the added part (or added parts). In the example, the first and second bars are second species, the third bar is third species, and the fourth and fifth bars are third and embellished fourth species.

General notes

It is a common and pedantic misconception that counterpoint is *defined* by these five species, and therefore anything that does not follow the strict rules of the five species is not counterpoint. This is not true; although much contrapuntal music of the [common practice period](#) indeed adheres to the rules, there are exceptions. Fux's book and its concept of "species" was purely a method of teaching counterpoint, not a definitive or rigidly prescriptive set of rules for it. He arrived at his method of teaching (or so he believed, at least) by examining the works of Giovanni Pierluigi da Palestrina, an important late 16th-century composer who in Fux's time was held in the highest esteem as a contrapuntalist. Works in the contrapuntal style of the 16th century—the "[prima pratica](#)" or "stile antico," it was called by modernist composers then—were often said by Fux's contemporaries to be in "Palestrina style." Indeed, Fux's treatise is a rather accurate compendium of Palestrina's techniques.

* (Note: in counterpoint, the parts or individual melodic strands are often called *voices*, even if the music is thought of as instrumental.)

Contrapuntal derivations

Since the [Renaissance](#) period in European music, much music which is considered contrapuntal has been written in imitative counterpoint. In imitative counterpoint, two or more voices enter at different times, and (especially when entering) each voice repeats some version of the same melodic element. The fantasia, the ricercar, and later, the fugue (the contrapuntal form *par excellence*) all feature imitative counterpoint, which also frequently appears in [choral](#) works such as [motets](#) and [madrigals](#). Imitative counterpoint has spawned a number of devices that composers have turned to in order to give their works both mathematical rigor and expressive range. Some of these devices include:

- **Inversion:** The inverse of a given fragment of melody is the fragment turned upside down – so if the original fragment has a rising major third (see [interval](#)), the inverted fragment has a falling major (or perhaps minor) third. (Compare, in [twelve tone technique](#), the inversion of the tone row, which is the so-called prime series turned upside down.) In a completely separate sense, a contrapuntal inversion of melodies being simultaneously sounded by voices is the subsequent switching of the melodies between voices, so that for example an upper-voice melody is now sounded in some lower voice, and vice versa.
- **Retrograde** refers to the contrapuntal device whereby notes in an imitative voice sound backwards in relation to their order in the original.
- **Retrograde inversion** is where the imitative voice sounds notes both backwards and upside down.
- **Augmentation** is when in one of the parts in imitative counterpoint the notes are extended in duration compared to the rate at which they were sounded when introduced.
- **Diminution** is when in one of the parts in imitative counterpoint the notes are reduced in duration compared to the rate at which they were sounded when introduced.

Dissonant counterpoint

Dissonant counterpoint was first theorized by Charles Seeger as "at first purely a school-room discipline," consisting of species counterpoint but with all the traditional rules reversed. First species counterpoint is required to be all dissonances, establishing "dissonance, rather than consonance, as the rule," and consonances are "resolved" through a skip, not step. He wrote that "the effect of this discipline" was "one of purification." Other aspects of composition, such as rhythm, could be "dissonated" by applying the same principle (Charles Seeger, "On Dissonant Counterpoint," *Modern Music* 7, no. 4 (June-July 1930): 25-26).

Seeger was not the first to employ dissonant counterpoint, but was the first to theorize and promote it. Other composers who have used dissonant counterpoint, if not in the exact manner prescribed by Charles Seeger, include Ruth Crawford-Seeger, Carl Ruggles, Dane Rudhyar, and Arnold Schoenberg.

Sources

1. Rahn, John (2000). *Music Inside Out: Going Too Far in Musical Essays*, p.177. ISBN 9057013320.
2. Corozine, Vince (2002). *Arranging Music for the Real World: Classical and Commercial Aspects*, p.34. ISBN 0786649615.

Categories: [Musical terminology](#).

Country blues

Country blues (also **folk blues**, **rural blues**, or **downhome blues**) refers to all the acoustic, [guitar](#)-driven forms of the [blues](#). After blues' birth in the southern United States, it quickly spread throughout the country (and elsewhere), giving birth to a host of regional styles. These include Memphis, Detroit, Chicago, Texas, Piedmont, Louisiana, Western, Atlanta, St. Louis, East Coast, Swamp, New Orleans, Delta and Kansas City blues.

According to Richard Middleton (1990, p.142) folk blues "was constructed as a distinct discursive category in the early decades of this century [20th], mostly as the result of the activities of record companies, marketing 'old-fashioned' music to rural Southern 'folk' and newly arrived urban dwellers." Also contributing to the documentation of the genre were John and Alan Lomax, Samuel Charters, Paul Oliver, David Evans, Jeff Todd Titon, and William Ferris (all bourgeois, as pointed out by Middleton).

Country blues were constructed from "a much more heterogeneous, fluid musical field" participated in by black and some white people including [ragtime](#), early [jazz](#), religious song, Tin Pan Alley, minstrel, and other theater songs (Oliver 1984 and Russell 1970). Blues was "defined...functionally - it was 'good time music' - or experientially - blues was a feeling - rather than by reference to any formal characteristics or stereotypes," though, "at the same time, many of those characteristics (pentatonic melody, blue tonality, typical chord progression and stanza patterns, call and response) could be found in *other* forms and contexts too: in hillbilly and Country music, gospel song, ragtime, jazz and Tin Pan Alley hits."

Titon (1977, p.xvi) points out, however, that "downhome blues songs...do not sound like the folk songs of singers like Leadbelly...yet...early downhome blues is best regarded as folk music...despite the dangers of the implication that if downhome blues is folk music, then downhome black Americans must constitute a folk group." (Middleton 1990, p.144)

Countering the idea of country blues as [folk music](#) is the blues individualism. Abbey Niles wrote that the blues have to do with "the element of pure 'self'." W.C. Handy wrote that they are able to "express...personal feeling in a sort of musical soliloquy" (both quoted in Levine 1977, p.222), and Robert Palmer (1981, p.75) states that the singer's "involvement becomes both the subject and substance of the work."

"The blues was the most highly personalized, indeed the first almost completely personalized music that Afro-Americans developed. It was the first important form of African-American music in the United States to lack the kind of antiphony that had marked other black musical forms. The call and response form remained, but in blues it was the singer who responded to himself either verbally or on an accompanying instrument. In all these respects blues was the most typically American music Afro-Americans had yet created and represented a major degree of acculturation to the individualized ethos of the larger society." (Levine 1977, p.221)

Middleton describes the rural blues artist as a wanderer and social outsider whose lyrical themes not surprisingly include loneliness, alienation, and travel. He and Keil (1966, p.76) suggests that blues artists may have served as "licensed" critics containing "unflinching subjectivity...in the context of its time and place...was positively heroic. Only a man who understands his worth and believes in his freedom sings as if nothing else matters" (Palmer 1981, p.75).

Szwed (1969, p.118-9) argues that the "Blues arose as a popular music form in the early 1900s, the period of the first great Negro migration north to the cities...The formal and stylistic elements of the blues seem to symbolise newly emerging social patterns during the crisis period of urbanisation...By replacing the functions served by sacred music, the blues eased a transition from land-based agrarian society to one based on mobile wage-labor urbanism."

Notable country blues musicians

Son House
Charley Patton
Tommy Johnson
Robert Johnson
Blind Lemon Jefferson
Blind Willie McTell
Sleepy John Estes
Fred McDowell
Robert Pete Williams
Skip James
Bukka White
Barbecue Bob
Kokomo Arnold

References

- Middleton, Richard (1990/2002). *Studying Popular Music*. Philadelphia: Open University Press. ISBN 0335152759.
 - Levine (1977).
 - Palmer, Robert (1981).

Films

- *Deep Blues* (1991). Directed by Robert Mugge.
- *American Patchwork: Songs and Stories of America*, part 3: "The Land Where the Blues Began" (1990). Written, directed, and produced by Alan Lomax; developed by the Association for Cultural Equity at Columbia University and Hunter College. North Carolina Public TV; A Dibb Direction production for Channel Four.
- *Out of the Blacks into the Blues*, part 1: "Along the Old Man River" (1992). Produced by Claude Fleouter and Robert Manthoulis. Neyrac Film; distributed by Yazoo Video. ISBN 1566330165.

Country music

Stylistic origins: Appalachian folk music, [blues](#), [spirituals](#) and Anglo-[Celtic music](#)

Cultural origins: early 20th century Appalachia, esp. Tennessee, Virginia, and Kentucky

Typical instruments: [Guitar](#) - Steel guitar - Dobro - [Harmonica](#) - [Bass](#) - Fiddle - [Drums](#) - [Mandolin](#) - [Banjo](#)

Mainstream popularity: Much, worldwide, especially the [Nashville Sound](#)

Derivative forms: [Bluegrass](#)

[Bakersfield Sound](#) - [Bluegrass](#) - Close harmony - Country folk - [Jug band](#) - Lubbock Sound - [Nashville Sound](#) - Neotraditional Country - [Outlaw country](#) - [Red Dirt](#) - Texas Country - Chippy Goth

[Alternative country](#) - [Country rock](#) - [Psychobilly](#) - [Deathcountry](#) - [Rockabilly](#) - [Country-rap](#) - Country pop

In [popular music](#), **country music**, also called **country and western music** or **country-western**, is an amalgam of popular musical forms developed in the Southern United States, with roots in traditional [folk music](#), [Celtic Music](#), [Blues](#), [Gospel music](#), and Old-time music that began to develop rapidly in the 1920s. The term *country music* began to be widely applied to the music in the 1940s and was fully embraced in the 1970s while *country and western* declined in use .

However, country music is actually a catch-all category that embraces several different genres of music: [Nashville sound](#) (the pop-like music very popular in the 1960s); [bluegrass](#), a fast mandolin, banjo and fiddle-based music popularized by Bill Monroe and by the Foggy Mountain Boys; Western which encompasses traditional Western ballads and Hollywood Cowboy Music, [Western swing](#), a sophisticated dance music popularized by Bob Wills; [Bakersfield sound](#) (popularized by Buck Owens and Merle Haggard); [Outlaw country](#); Cajun; Zydeco; [gospel](#); oldtime (generally pre-1930 folk music); honky tonk; Appalachian; [rockabilly](#); neotraditional country and [jug band](#).

Each style is unique in its execution, its use of rhythms, and its chord structures, though many songs have been adapted to the different country styles. One example is the tune "Milk Cow Blues", an early blues tune by Kokomo Arnold that has been performed in a wide variety of country styles by everyone from Aerosmith to Bob Wills to Willie Nelson, George Strait to Ricky Nelson and Elvis Presley.

History

Vernon Dalhart was the first country singer to have a nationwide hit (May 1924, with "The Wreck of Old '97") (see External Links below). Other important early recording artists were Riley Puckett, Don Richardson, Fiddling John Carson, Ernest Stoneman, Charlie Poole and the North Carolina Ramblers, and The Skillet Lickers.

The origins of modern country music can be traced to two seminal influences and a remarkable coincidence. Jimmie Rodgers and the Carter Family are widely considered to be the founders of country music, and their songs were first captured at an historic recording session in Bristol, Tennessee on August 1, 1927, where Ralph Peer was the talent scout and sound recordist. It is possible to categorize many country singers as being either from the Jimmie Rodgers strand or the Carter Family strand of country music:

Jimmie Rodgers' influence

Jimmie Rodgers' gift to country music was country folk. Building on the traditional ballads and musical influences of the South, Rodgers wrote and sang songs that ordinary people could relate to. He took the experiences of his own life in the Meridian, Mississippi, area and those of the people he met on the railroad, in bars and on the streets to create his lyrics. He used the musical influences of the traditional ballads and the [folk](#) to create his tunes. Since 1953, Meridian's Jimmie Rodgers Memorial Festival has been held annually during May to honor the anniversary of Rodger's death. The first festival was on May 26, 1953.

Pathos, humor, women, whiskey, murder, death, disease and destitution are all present in his lyrics and these themes have been carried forward and developed by his followers. People like Hank Williams, Merle Haggard, Waylon Jennings, George Jones, Townes van Zandt, Kris Kristofferson and Johnny Cash have also suffered, and shared their suffering, bringing added dimensions to those themes. It would be fair to say that Jimmie Rodgers sang about life and death from a male perspective, and this viewpoint has dominated some areas of country music. It would also be fair to credit his influence for the development of honky tonk, [rockabilly](#), and the [Bakersfield sound](#).

Hank Williams

Jimmie Rodgers is a major foundation stone in the structure of country music, but the most influential artist from the Jimmie Rodgers strand is undoubtedly Hank Williams, Sr. In his short career (he was only 29 when he died), he dominated the country scene and his songs have been covered by practically every other country artist, male and female. Some have even included him in their compositions (for example, Waylon Jennings and Alan Jackson). Hank had two personas: as Hank Williams he was a [singer-songwriter](#) and entertainer; as "Luke the Drifter", he was a songwriting crusader. The complexity of his character was reflected in the introspective songs he wrote about heartbreak, happiness and love (e.g., "I'm So Lonesome I Could Cry"), and the more upbeat numbers about Cajun food

("Jambalaya") or cigar store Indians ("Kaw-Liga"). He took the music to a different level and a wider audience.

Both Hank Williams, Jr. and his son Hank Williams III have been innovators within country music as well, Hank Jr. leading towards rock fusion and "[outlaw country](#)", and Hank III going much further in reaching out to [death metal](#) and [psychobilly](#) soul.

The Carter Family's influence

The other Ralph Peer discovery, the Carter family, consisted of A.P. Carter, his wife Sara and their sister-in-law Maybelle. They built a long recording career based on the sonorous bass of A.P., the beautiful singing of Sara and the unique guitar playing of Maybelle. A.P.'s main contribution was the collection of songs and ballads that he picked up in his expeditions into the hill country around their home in Maces Springs, Virginia. In addition, being a man, he made it possible for Sara and Maybelle to perform without stigma at that time. Sara and Maybelle arranged the songs that A.P. collected and wrote their own songs. They were the precursors of a line of talented female country singers like Kitty Wells, Patsy Cline, Loretta Lynn, Skeeter Davis, Tammy Wynette, Dolly Parton and June Carter Cash, the daughter of Maybelle and the wife of Johnny Cash.

Bluegrass

[Bluegrass](#) carries on the tradition of the old String Band Music and was invented, in its pure form, by Bill Monroe. The name "Bluegrass" was simply taken from Monroe's band, the "Blue Grass Boys". The first recording in the classic line-up was made in 1945: Bill Monroe on [mandolin](#) and vocals, Lester Flatt on [guitar](#) and vocals, Earl Scruggs on 5-String [banjo](#), Chubby Wise on [fiddle](#) and Cedric Rainwater on upright bass. This band set the standard for all bluegrass bands to follow, most of the famous early Bluegrass musicians were one-time band members of the Bluegrass Boys, like Lester Flatt & Earl Scruggs, Jimmy Martin and Del McCoury, or played with Monroe occasionally, like Sonny Osborne, The Stanley Brothers and Don Reno. Monroe also influenced people like Ricky Skaggs, Alison Krauss and Rhonda Vincent, who carry on the folk and ballad tradition in the bluegrass style.

The Nashville sound

During the 1960s, country music became a multimillion-dollar industry centered on Nashville, Tennessee. Under the direction of producers such as Chet Atkins, Owen Bradley, and later Billy Sherrill, the [Nashville sound](#) brought country music to a diverse audience. This sound was notable for borrowing from 1950s pop stylings: a prominent and 'smooth' vocal, backed by a string section and vocal chorus. Instrumental soloing was de-emphasised in favor of trademark 'licks'. Leading artists in this genre included Patsy Cline, Jim Reeves, and later Tammy Wynette and Charlie Rich. Although country music has great stylistic diversity, some critics say this diversity was strangled by the formulaic approach of the Nashville Sound producers. Others point to the commercial need to re-invent country in the face of the dominance of '50s [rock'n'roll](#) and subsequent British Invasion. Even today the variety of country music is not usually well reflected in commercial radio airplay and the popular perception of country music is fraught with stereotypes of hillbillies and maudlin ballads.

Reaction to the Nashville sound

The supposedly "vanilla"-flavored sounds that emanated from Nashville led to a reaction among musicians outside Nashville, who saw that there was more to the genre than "the same old tunes, fiddle and guitar..." (Waylon Jennings).

California produced the [Bakersfield sound](#), promoted by Buck Owens and Merle Haggard and based on the work of the legendary Maddox Brothers and Rose, whose wild eclectic mix of old time country, hillbilly swing and gospel in the 1940s and 1950s was a feature of honky-tonks and dance halls in the state.

Within Nashville in the 1980s, Randy Travis, Ricky Skaggs and others brought a return to the traditional values. Their musicianship, songwriting and producing skills helped to revive the genre momentarily. However, even they, and such long-time greats as Jones, Cash, and Haggard, fell from popularity as the record companies again imposed their formulas and refused to promote established artists. Capitol Records made an almost wholesale clearance of their country artists in the 1960s.

Other developments

The two strands of country music have continued to develop since 1990s. The Jimmie Rodgers influence can be seen in a pronounced "working man" image promoted by singers like Brooks & Dunn and Garth Brooks. On the Carter Family side, singers like Iris Dement and Nanci Griffith have written on more traditional "folk" themes, albeit with a contemporary point of view.

In the 1990s a new form of country music emerged, called by some [alternative country](#), neotraditional, or "insurgent country". Performed by generally younger musicians and inspired by traditional country performers and the country reactionaries, it shunned the Nashville-dominated sound of mainstream country and borrowed more from [punk](#) and [rock](#) groups than the watered-down, pop-oriented sound of Nashville.

There are at least three U. S. cable networks devoted to the genre: CMT (owned by Viacom), VH-1 Country (also owned by Viacom), and GAC (owned by The E. W. Scripps Company).

African-American country

Country music has had only a handful of Black stars Charley Pride and DeFord Bailey being the most notable. Pride endured much open racism early in his career. Many TV audiences were shocked to realize that the songs they enjoyed were performed by a black man. Pride became the second black member of the Grand Ole Opry in 1993 (he had declined an invitation to join in 1968). He is considered a major influence on traditionalists today. Country music has also influenced the work of many black musicians such as Ray Charles, Keb' Mo' and Cowboy Troy.

African-American influences in Country Music can be documented at least as far back as the 1920s. Harmonica ace, DeFord Bailey, appeared on the Grand Ole Opry stage in 1926. Whites and blacks in rural communities in the South played in stringbands.

The Black Country Music Association, headed by Frankie Staton, and located in Nashville, provides a forum for and gives visibility to credible black artists. By assembling a network and building an infrastructure previously lacking, it gives African-American performers a place to turn to for advice and education in the music business.

"The Black Experience: From Where I Stand," is an album that presents 52 black artists' contributions to country music and includes not only African-American artists primarily known for their contributions to the blues, but those such as Charlie Pride and Cleve Francis, who identified themselves solely as country artists.

Reception

Though "its primary audience is the children and grandchildren of the poor rural Southerners that gave commercial country music its birth (Ellison 1995; Peterson and Kern 1995)", "country music is widely enjoyed by people in all walks of North American society and around the world" and it is an often controversial, much loved and much hated, music. Race issues play a large part in country music reception and the music has been praised for diversity and universality as well as criticised for its lack of those qualities and supposed racism. However, "country music is [also] widely disparaged in racialized terms, and assertions of its essential 'badness' are frequently framed in specifically racial terms" such as "white trash" .

President George H. W. Bush celebrated country music by declaring October, 1990 "Country Music Month". The proclamation read:

"Encompassing a wide range of musical genres, from folk songs and religious hymns to rhythm and blues, country music reflects our Nation's cultural diversity as well as the aspirations and ideals that unite us. It springs from the heart of America and speaks eloquently of our history, our faith in God, our devotion to family, and our appreciation for the value of freedom and hard work. With its simple melodies and timeless, universal themes, country music appeals to listeners of all ages and from all walks of life."

Contrastingly, the Lyndon LaRouche founded Schiller Institute represents an extreme though familiar view when it criticises country music for those same populist values. They write that country music represents:

"the 'musical culture' of the pessimistic American populist, wallowing in nostalgia for the Good Old Days and the glorious Lost Cause of Confederacy..."

However, the institute describes country's origins dubiously and contradictorily as elitist:

"Where did Country and Western come from? You guessed it, again: not from the hills and hollers of rural America, but from testtubes [sic] of such cultural warfare centers as Theodore Adorno's [sic] Princeton Radio Research Project."

While country music is not a benevolent conspiracy as described by the Schiller Institute neither is it the ideal representation of positive values and inclusion described by President Bush. For both the Institute and the President "whiteness, racism, poverty, and alienated labor are, it seems quite as irrelevant as country music's obvious failure to appeal to listeners from at least *some* walks of life."

These contrasting and contradicting views highlight that country may be celebrated or criticised by different listeners for the exact same and directly opposite reasons. One listener may value country as an expression of their rural roots, values, and culture, while another dislikes country because they feel excluded from or do not wish to participate in that expression. Yet another listener may value country for the providing an ability to feel included or participate in its values without sharing its roots and culture. This is a complicated phenomena as evidenced by Richard Peterson's question:

"How is it that country music has retained in its lyrics and in the images of its leading exponents the dualistic, populist, individualist, fatalistic, antiurbane zeitgeist of poor and working-class Southern whites, although most of its fans do not have these characteristics? In a word, how has it maintained its distinctive sense of authenticity?"

Discomfort with country music and accusations of racism may stem from listeners' discomfort with their own racism, including a projection of that racism onto country musicians and fans:

"...For many cosmopolitan Americans, especially, country is 'bad' music precisely because it is widely understood to signify an explicit claim to *whiteness*, not as an unmarked, neutral condition of lacking (or trying to shed) race, but as a marked, foregrounded claim of cultural identity - a bad whiteness...unredeemed by ethnicity, folkloric authenticity, progressive politics, or the *noblesse oblige* of elite musical culture."

While mainstream country may contain no examples of overt or even covert racism:

"those who suspect country music is racist, for example, might find their opinion strengthened by the underground race-baiting, hate-filled music of country singer/songwriter 'Johnny Rebel' (Clifford 'Pee Wee' Trahan) whose records have circulated widely, since his commercial heyday in the 1960s. Among his most popular songs: 'Nigger Hatin' Me.'"

It must be noted that Rebel is an extreme and not at all representative example:

"Of all the misapprehensions at loose in the world about country music, perhaps the most persistent is that it's the music of racist, redneck Republicans."

See also

- [Alternative country](#), for a list of performers in that sub-genre

Further reading

- *In The Country of Country: A Journey to the Roots of American Music*, Nicholas Dawidoff, Vintage Books, 1998, ISBN 0-375-70082-x
- *Are You Ready for the Country: Elvis, Dylan, Parsons and the Roots of Country Rock*, Peter Dogget, Penguin Books, 2001, ISBN 0-140-26108-7
- *Roadkill on the Three-Chord Highway*, Colin Escott, Routledge, 2002, ISBN 0-415-93783-3
- *Guitars & Cadillacs*, Sabine Keevil, Thinking Dog Publishing, 2002, ISBN 0-968-99730-9
- *Country Music USA*, Bill C. Malone, University of Texas Press, 1985, ISBN 0-292-71096-8, 2nd Rev ed, 2002, ISBN 0-292-75262-8
- *Don't Get Above Your Raisin': Country Music and the Southern Working Class (Music in American Life)*, Bill C. Malone, University of Illinois Press, 2002, ISBN 0-252-02678-0

Country rock

Country rock is a [musical genre](#) formed from the fusion of [rock and roll](#) with [country music](#).

While such cross-pollination has occurred throughout the history of both genres, the term is usually used to refer to the wave of groups of the late 1960s and early 1970s who began to record country flavored records, including Neil Young, The Byrds, Gram Parsons and Bob Dylan with The Band.

The term is also used for those who came after them, such as Lynyrd Skynyrd and The Eagles, and the many bands they influenced, such as the [alternative country](#) movement.

Bands that could be considered country rock include:

The Allman Brothers Band, a jam band with bluegrass influences

The Band

Blue Rodeo

The Byrds

The Eagles

Flying Burrito Brothers

Kinky Friedman

Grateful Dead, a psychedelic band with bluegrass influences

Lynyrd Skynyrd

Michael Nesmith

Neil Young, a diverse artist whose music spans many other genres as well

Gram Parsons

Poco

Linda Ronstadt as produced by Peter Asher and John David Souther

Sir Douglas Quintet

Country-rap

Country-rap is the fusion of [country music](#) with [hip hop music](#). Perhaps to avoid the unfortunate abbreviation "c-rap," the style is known by several other names, such as "**hick hop**," "**hill hop**," "**hip hopry**," and "**country hip hop**". Cowboy Troy is the best-known performer known primarily as a country-rap artist.

Artists known primarily as rappers with noted country influences include Bubba Sparxxx (especially since his second album, Deliverance) and Buck 65, and the country-rap label can also include country-influenced rap rock artists such as Kid Rock and Everlast.

Other examples of country-rap include:

- "Country Rock & Rap", 1982 single by the Disco Four.
- "Country Rap", 1987 single and album by the Bellamy Brothers.
- "Hillbilly Rap," 1996 album track by Neal McCoy. The lyrics to "The Ballad of Jed Clampett" (The Beverly Hillbillies theme song) performed in the style of Tone Loc.
- "Wayfarin Stranger", 1997 track by Spearhead

and more recently, artists that perform exclusively country rap, rather than just one song in their repertoire

- Battlestar America
- Kuntry Killaz
- Chance (like Cowboy Troy, a member of the MuzikMafia).
- Eminemmylou (a cross between Eminem and Emmylou Harris).

_____ |
[Bakersfield sound](#) - [Bluegrass](#) - Close harmony - [Country blues](#) - Lubbock sound - [Nashville sound](#) - New Traditionalists - [Outlaw country](#) - [Australian country music](#)
[Alternative country](#) - Country pop - [Country rock](#) - [Psychobilly](#) - [Deathcountry](#) - [Rockabilly](#) - **Country-rap**

Appalachian | [Blues \(Ragtime\)](#) | Cajun and Creole (Zydeco) | [Country](#) (Honky tonk and [Bluegrass](#)) | [Jazz](#) | [Native American](#) | [Spirituals](#) and [Gospel](#) | Tejano

[DJing \(Turntablism\)](#) - [History \(Roots\)](#))

[African](#) - [American \(East - West - South\)](#))

Abstract - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - **Country-rap** - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Country music](#) | [Hip hop genres](#)

Cover band

A **cover band** (or **covers band**) is a [band](#) that plays only [cover songs](#). Most (but not all) wedding bands can be considered cover bands. Another term for cover band is 'party band'.

Cover bands typically play a mix of songs from different decades and different styles. Some cover bands play material from particular decades (for example, a 1980s cover band); others (called [tribute bands](#)) focus exclusively on a single group. It is not uncommon to find a Led Zeppelin cover band, a Pink Floyd cover band, or a U2 cover band.

Cover bands are very popular for weddings and corporate events, as well as in bars and clubs. Because they play songs people know and love, cover bands can be a real crowd pleaser.

Examples

Some examples are:

- Björn Again
- The Chee-Weez
- Detroit Cobras
- Hell's Belles
- Me First and the Gimme Gimmes
- Unauthorized Rolling Stones

Some cover bands, such as Richard Cheese and Lounge Against the Machine and Gregorian perform covers that are of a different [music genre](#) to the sound of the originals.

See also

- [Cover version](#)
- [Tribute band](#)

Category: [Musical groups](#)

Cover version

In [popular music](#) a **cover version** is a new rendition (performance or recording) of a previously recorded [song](#). Popular musicians may play covers as a tribute to the original performer or group, to win audiences who like to hear a familiar song, or to increase their chance of success by using a proven hit or to gain credibility by its comparison with the original song. Covering material is an important method in learning various styles of music. Bands may also perform covers for the simple pleasure of playing a familiar song. A [cover band](#) plays cover versions exclusively. [Electronic music](#) cover songs are called [remixes](#).

Early cover versions and the origin of the term

From early in the 20th century it was common practice among phonograph [record labels](#) that if any company had a record that was a significant commercial success, other record companies would have singers or musicians "cover" the tune by recording a version for their own label in hopes of cashing in on the tune's success. Since there was little promotion or advertising involved, when the average record buyer went out to purchase a new record, they usually asked for the song, not the artist; additionally, distribution of records was highly localized so a quickly-recorded version of a hit song from another area could hit the streets before the original was available, and the highly-competitive record companies were quick to take advantage of these facts.

This began to change in the later 1930s, when the average age of the record-buying public began to drop. During the [Swing Era](#), when the bobby soxer went looking for "In the Mood", she wanted the popular Glenn Miller version, not someone else's. However, record companies still continued to record different versions of songs that sold well.

In the early days of [rock and roll](#), many songs originally recorded by musicians were re-recorded by other artists in a more toned-down style that lacked both the earthiness of the originals and the social stigma of the original rock music. These bowdlerized cover versions were considered by some to be more palatable to parents, and these artists were more acceptable to programmers at particular radio stations. Songs by the original artists which were then successful are called [crossovers](#) as they "crossed over" from the original audience. Also, many songs originally recorded by male artists were rerecorded by female artists, and vice versa. Such a cover version is sometimes called a *cross cover version*.

While it is all but impossible to trace the actual history of the term "cover version," it is likely the term began to be used by record collectors once the early rock'n'roll records had become collectible. The actual term "cover" may have its origins in the fact that the artist who recorded the newer version of the song would have his records literally "cover" the original version in the sales racks.

Cover version versus remake

"Cover version" is now routinely used to mean any recording of a song previously recorded by another artist (see, for example, the emergence of such websites as The Covers Project and Coverversionen.de).

Some collectors and researchers, though, distinguish between a "cover version" and a "remake". In this usage, "cover version" is reserved strictly for those cases where the cover appears more or less at the same time as the original, in order to cash in on the popularity of the original. For a recording that is made some time after the original release, the term "remake" is preferred.

In this view, the 1956 versions of "Why Do Fools Fall In Love" by The Diamonds and by Gale Storm would be genuine cover versions of Frankie Lymon's original, but Diana Ross's 1981 version would be called a remake.

There are some, especially on Usenet, who have strong opinions on this: see, for example this discussion at rec.music.rock-pop-r+b.1960s: .

Modern cover versions

Over the years, cover versions of many popular songs have been recorded, sometimes with a radically different style, sometimes virtually indistinguishable from the original. For example, Jose Feliciano's version of "Light My Fire" was utterly distinct from the The Doors' version, but Carl Carlton's 1974 cover of Robert Knight's 1967 hit single "Everlasting Love" sounds almost identical to the original (the main difference being the horn fills added to Carlton's version).

Cover versions can also cross language barriers. For example, Falco's 1982 German-language hit "Der Kommissar" was covered in English by After the Fire, although the German title was retained. The English version, which was not a direct translation of Falco's original but retained much of its spirit, reached the Top 5 on the US charts. Many of singer Laura Branigan's 1980s hits were English-language remakes of songs already successful in Europe, for the American record market.

Although modern cover versions are often produced for artistic reasons, some aspects of the disingenuous spirit of early cover versions remain. In the album-buying heyday of the 1970s albums of sound-alike covers were created, commonly released to fill bargain bins in the music section of supermarkets and even specialized music stores, where uninformed customers might easily confuse them with original recordings (especially since the packaging of such discs was often intentionally confusing, combining the name of the original artist in large letters with a tiny disclaimer like as originally sung by or as made popular by). More recently, albums such as the Kidz Bop series of Compact discs, which feature occasionally "cleaned up" versions of contemporary songs sung by children, have been sales successes.

Contemporising older songs

Cover versions are often used to make familiar songs contemporary. For example "Singin' In The Rain" was originally introduced in the film *The Hollywood Revue of 1929*. The famous Gene Kelly version was a revision that brought it up to date for a 1950s Hollywood musical, and was used in the 1952 film *Singin' In The Rain*. In 1978 it was covered by French singer Sheila accompanied by the B. Devotion group, as a [disco](#) song, once more updating it to suit the musical taste of the era. During the disco era there was a brief trend of taking well known songs and recording them in the disco style.

Director Baz Luhrmann has contemporised and stylised older songs for use in his films. New or cover versions such as John Paul Young's "Love Is In The Air" occur in *Strictly Ballroom*, Candi Staton's "Young Hearts Run Free" appear in *Romeo and Juliet*, and adaptations of artists such as Nat King Cole, Nirvana, Kiss, Thelma Houston, Marilyn Monroe, Madonna and T. Rex are used in *Moulin Rouge!* The covers are carefully designed to fit into the structure of each film and suit the taste of the intended audience.

Introduction of new artists

New artists are often introduced to the record buying public with performances of well known, "safe" songs as evidenced in *Pop Idol* and its international counterparts. It is also a means by which the public can more easily concentrate upon the new performer without the need to judge the quality of the songwriting skills.

However, some new artists have chosen to radically rework a popular song to exemplify their approach and philosophy to music, the prime example being the band Devo's radical reconstruction of *(I Can't Get No) Satisfaction*, or to create publicity as in Sid Vicious' notorious rendition of *My Way*.

Tributes, tribute albums and cover albums

Established artists often pay homage to artists or songs that inspired them before they started their careers by recording cover versions, or perform unrecorded cover versions in their live performances for variety. For example U2 has performed ABBA's "Dancing Queen" live, and Kylie Minogue has performed The Clash's "Should I Stay Or Should I Go" - songs that would be completely out of character for them to record, but which allow them artistic freedom when performing live. These performances are often released as part of authorised "live recordings" and thus become legitimate cover versions.

In recent years unrelated contemporary artists have contributed individual cover versions to [tribute albums](#) for well established artists who are considered to be influential and inspiring. This trend was spawned by Hal Willner's Amacord Nino Rota in 1981. Typically, each project has resulted in a collection of the particular artist's best recognised or most highly regarded songs reworked by more current performers. Among the artists to receive this form of recognition are Joy Division, Faith No More, Tom Waits, Oingo Boingo, The Bee Gees, ABBA, Fleetwood Mac, Bob Dylan, The Carpenters, Dolly Parton, Leonard Cohen, Elton John, Duran Duran, Carole King, Led Zeppelin, Queen, and Sublime.

The soundtrack to the film I Am Sam is an example of this: it consisted of Beatles songs redone by various modern artists. Three more notable examples are Conception: The Interpretation of Stevie Wonder Songs; Common Thread an album of contemporary country artists performing hit singles by The Eagles, and the *Rhythm, Country and Blues* album where a [country](#) artist duets with a [Rhythm and blues](#) artist on a standard of either genre.

In some cases this proves to be popular enough to spawn a series of cover albums being released for a band, either under a consistent branding such as the two Black Sabbath "Nativity in Black" cover albums and the Industrial themed "Blackest Album" cover albums of Metallica songs, or in the form of releases from a number of different companies cashing in on the trend such as the slew of Metallica cover albums released in the late 1990s and early 2000s.

Metallica itself is known for doing covers; their original album Kill Em All included a couple of covers (Diamond Head's Am I Evil and Blitzkrieg's Blitzkrieg), the original Garage Days Re-Revisited was a collection of covers paying homage to a number of mostly obscure bands, which were later combined with additional new covers on the 2 disc Garage Inc., which among other things included covers of Black Sabbath, Bob Seger, Blue Öyster Cult, Mercyful Fate, and numerous Motörhead tracks. In an interesting turn around there were even a couple of releases of The Metallic-Era cd's collecting tracks from bands that Metallica had covered, both the original versions of the covered songs, and some additional songs by the same artist.

A different type of all-covers album occurs when one artist creates a release of covers of songs originally by many other artists, as a way to recognize their influences or simply as a change of pace or direction. An early example of this was David Bowie's album "Pin Ups", featuring songs from groups with which he had shared venues with in the 1960s. Since these bands included The Who and The Kinks many of the tracks would have been at least familiar with his audience. Other more recent examples of this type of album include Renegades by Rage Against The Machine featuring covers of songs originally performed by diverse artists including Bruce Springsteen, Bob Dylan, the Rolling Stones, Afrikaa Bambaataa,

and Erik B and Rakim, as well as the EP Feedback by Canadian rock band Rush. More rarely, bands will do an entire album of cover songs originally by a particular artist, such as The The's Hanky Panky, which consists entirely of Hank Williams songs.

There are also bands who create entire albums out of covers, but unlike Tin Pan Alley-style [traditional pop](#) singers, they often perform the songs in a genre completely unlike the original songs. Examples include the Moog Cookbook (alternative and classic rock songs done on [Moog synthesizers](#)), Richard Cheese and Lounge Against the Machine (top 40, including [punk](#), [heavy metal](#), teen pop and [indie rock](#) performed in a Vegas lounge lizard style), and Hayseed Dixie (a play on the name AC/DC, they started covering AC/DC songs and progressed to other classic rock, playing them as [bluegrass](#) songs, similar to The Gourds' version of "Gin and Juice.") Also notable are Nine Inch Elvis, who take Elvis Presley songs and rework them in an industrial fashion similar to Nine Inch Nails; Beatallica, who perform tracks by The Beatles in the style of Metallica.

Some cover albums take the unusual tact of doing classical versions of rock and metal songs. The unusual band Apocalyptica which is comprised of four classical celloists started out performing classical arrangements of Metallica songs. In a similar vein, there have also been several "String" tributes to popular rock and metal bands, most notably two albums of Tool songs, as well as Black Sabbath, Radiohead, the Beatles, and even Coldplay among others.

Most covered songs

The Beatles have been covered more than any other band; "Yesterday" has been covered over three thousand times since its original release in 1965, "Come Together" has also been covered numerous times. George Gershwin's "Summertime" (from Porgy and Bess) has had an estimated 2,500 versions recorded. Other songs which have been released many times as cover versions include the infamous "Louie Louie" by Richard Berry, "By The Time I Get To Phoenix" by Jimmy Webb, "We Will Rock You" (Queen), "Free Bird" (Lynyrd Skynyrd), "No Woman No Cry" (Bob Marley & the Wailers), "I Fought the Law" (Bobby Fuller), "How Deep Is Your Love" The Bee Gees and many of the less recent works of Bob Dylan and Leonard Cohen (as of December 5, 2004, there were at least 940 **published** cover versions of Cohen songs).

Covers in particular genres

Metal

Many upcoming bands in the [metal](#) genre cover songs by their predecessors to gain public interest, although more established bands have also recorded covers. Some bands have taken this to an extreme, such as Iced Earth and Entombed, who have released entire albums of covers. In specific subgenres of metal, covers generally reflect the genre the band is in. The Norwegian black metal band Mayhem have recorded several Venom covers, while Mayhem themselves have been covered many times, their song Deathcrush has been covered around 80 times, according to Encyclopedia Metallum.

Punk

[Punk music](#) is known for deconstructing classic rock or pop songs by reinterpreting them in punk form. Bands like Me First and the Gimme Gimmes, Rancid, NOFX, and Goldfinger are especially known for doing so.

An extreme example of punk cover versions is the punk tribute band Gabba, who mix the songs of ABBA and The Ramones.

Hip-hop

In recent years, several jam bands and related groups have begun covering [hip hop](#) songs, most frequently only live in concert. Perhaps the most famous such-cover recorded in a studio and released commercially is a [bluegrass](#) version of "Gin and Juice" by Snoop Doggy Dogg, as performed by the Gourds. Other artists like Phish and Keller Williams have covered "Rappers Delight" (The Sugarhill Gang), "Baby Got Back" (Sir Mix-A-Lot) and other hip hop songs.

Swamp pop

A type of cover version that existed from the early 1950s to the late 1970s in Louisiana was known as swamp pop. Contemporary and classic rock, R&B, and country songs were re-recorded with Cajun audiences in mind. Some lyrics were translated to French, and some were recorded with traditional Cajun instrumentation. Several swamp pop songs charted nationally, but it was mostly a regional niche market.

Samples

- The article on Bob Marley's "Redemption Song" contains samples of numerous covers

See also

- [Remix](#)
- [Tribute band](#)
- [Jazz standards](#)

Cowpunk

Cowpunk or **Country Punk** is a subgenre of [punk rock](#) that began in southern California in the 1980s, especially Los Angeles. It tended to downplay the fashion elements associated with the musically similar British [psychobilly](#) movement, and grew directly out of the influence of bands like the Cramps and The Gun Club with few direct ties to the British movement. Bands associated with cowpunk include Blood On The Saddle, The Lazy Cowgirls, The Screamin' Sirens, Frank Black and the Catholics, Tex and the Horseheads, and others. Social Distortion, while initially a melodic [hardcore punk](#) band, had moved in a cowpunk direction in the late 1980s.

k.d. lang's earliest albums can also be characterized as cowpunk, although she gradually evolved toward a more traditional country style.

The influence of cowpunk today is most apparent in the work of Throw Rag, Reverend Horton Heat and The Supersuckers, and traces of its influence can be detected in some of the work of The White Stripes.

See also

- [psychobilly](#).
- [punkabilly](#).
- [alternative country](#).

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Cprog

Cprog is a sub-genre of music that links [progressive](#) music styles with [Christian music](#) themes and lyrics.

Background

Up until fairly recently, many of the players in the world of progressive music have come from one of two basic philosophical schools. The first is secular humanism, with little or no religious content or message. The second is the loosely understood "new age" movement. While these themes have been common in progressive rock music, explicitly Christian themes have been rare (with Rick Wakeman being a notable exception).

In the late 1990's, Bill Hammell started several email lists (including the christianprog list) which served as a point where many of the Christian progressive rock artists could network and help develop into a sub-genre. One of the results of the email list discussions was the CPR anthologies. As more musicians have blended the Christian faith with working as progressive musicians, the term *Cprog* has been coined to describe and promote the sub genre.

Moves for industry recognition

The Dove Awards have a history of rewarding Christian musicians for their spiritual and musical offerings. Christian progressive rock (CProg) fans and artists are asking the Gospel Music Association to launch a new Dove Award for Progressive Rock Album of the Year.

Musicians considered Cprog

Presently, one of the foremost exponents of the sub-genre is Nashville-based multi-instrumentalist Neal Morse. Others who are sometimes categorized this way are Glass Hammer, Ajalon, Proto-Kaw, and Salem Hill.

Artist list

After the Fire – UK based band founded in the 1970s (initially 'Cprog')

Ajalon

Atomic Opera

Dave Bainbridge – guitarist with Iona

Glass Hammer

Iona – UK based band with Celtic flavour

Kerry Livgren – songwriter famous for work with Kansas (band)

Neal Morse – Nashville based using progressive and other styles

Narnia – band from Sweden

Proto-Kaw – heavy progressive style - regrouping of previous Kansas (band) members

Salem Hill

Tourniquet - progressive speed metal / heavy metal

Rick Wakeman – Yes keyboardist and solo artist

Notable albums

- *CPR Volume 1* - (April 2004) collected various artists
- *CPR Volume 2* - (June 2005) collected various artists

Categories: [Progressive rock](#)

Criticism and sonata form

This article describes the history of **musical criticism as applied to [sonata form](#)**. For the history of sonata form as such, see [History of sonata form](#). The form itself is defined and described in [sonata form](#).

In the late 1700s as the form began to emerge, the emphasis was on a regular layout of works for performers and listeners. Since most works received, at most, one rehearsal, and seldom more than a few performances, this accessibility of layout was considered important. Emphasis was on effects within the course of a strongly framed work.

A curious aspect of sonata form during the [Classical era](#) was that the leading contributors to its development, Haydn, Mozart, and Beethoven all seemed to have had very little to say about it. One might imagine, for instance, that during all of his various experiments and innovations with sonata form, Beethoven might have remarked to a colleague at least once about what he was doing, but if so it was never recorded.

It was only well after the form had been firmly established by the Classical composers that it became a central topic of musical criticism. Sonata form was originally described by an Italian theorist as "a two part form" where each part was repeated. By the early 19th century, Carl Czerny, a student of Beethoven's, described it in terms of themes, which is how it is generally still described today. The description now most commonly applied to sonata form today was outlined by Antonin Reicha in 1826, and codified by A.B. Marx in 1845 and by Czerny in 1848. Each of them elaborated rules for composing, and intended the outline to be as much prescriptive as descriptive.

In the 1800s the sonata form assumed a place next to the fugue as a cardinal musical structure, and works were laid out in increasingly complex ways to utilize the sectional nature of the sonata form. In this period ETA Hoffman and Robert Schumann proselytized for the use of the sonata form as the poetic means of expressing pure music, unallied with words or other arts.

The late 19th century was the pinnacle of the idea of the sonata form as the means of containing the huge number of influences in music. Hanslick argued that formal comprehensibility rested on the use of the sonata form. He criticized what he regarded as radical innovations by Richard Wagner and by needless extension. The critical dialog between explosive trends in Wagner and Liszt, and implosive trends in Brahms, reached outward into politics, art and science for metaphors. There was a great deal of internal tension, even among composers, between the formal rules and the desire for expression. Tchaikovsky berated himself for not being able to produce highly structured symphonies.

The early 20th century saw an attack on the extended sonata form, and a search by many composers for more organic and more compressed sonata forms. Critics such as Olin Downes proclaimed the idea that the sonata form's vigor was an analogy for social and artistic vigor, and a defense against empty works. At the same time, adherence to established structures took on a different meaning in Soviet Russia, where composers who failed to compose along established lines were accused of "formalism", as opposed to the established sonata forms which were called "natural" and "realistic". At various times even prominent composers such as Shostakovich and Sergei Prokofiev were denounced for their music.

Charles Rosen

In his influential books *The Classical Style* and *Sonata Forms*, Charles Rosen has understood why the particular arrangements of keys and themes used in classical sonata form have held such importance for classical composers and their listeners. Rosen conceives the classical era's sonata form movement as a kind of dramatic journey through the system of musical keys. Modulations that move upward in the circle of fifths (in the direction of the sharp keys) increase musical tension, and modulations that move downward reduce it. Sonata form first increases tension through the move to the dominant (the crucial musical event of the exposition), then increases tension further in the development through the exploration of remote keys. The recapitulation resolves all this tension by returning everything to the tonic. He also argues that, over time, this idea would become the basis for all musical movements, regardless of their formal plan.

The use of the circle of fifths makes sense of a number of observations about the deployment of keys in the classical sonata form:

- Use of keys other than the dominant for the second subject group generally go still higher than the dominant in the circle of fifths; see [sonata form](#) for details.
- Occasionally, the reappearance of the opening material at the beginning of the recapitulation is in the subdominant key (a famous example is Mozart's Piano Sonata K. 545), which serves the same resolving function as the tonic.
- Secondary developments often also reach the subdominant key, with equivalent resolving function.

Susan McClary

The later 20th century saw the rise of [postmodern](#) and literary criticism, critical theory, narratology, feminism and other identity politics, and film theory, all which was applied to sonata forms. One particularly controversial work is 1991's *Feminine Endings*, by Susan McClary. Her book describes how sonata form may be interpreted as sexist or misogynistic and imperialistic, and that, "tonality itself - with its process of instilling expectations and subsequently withholding promised fulfillment until climax - is the principal musical means during the period from 1600 to 1900 for arousing and channeling desire." She analyzes the sonata procedure for its constructions of gender and sexual identity. The primary, once "masculine", key (or first subject group) represents the, always in narrative, male, self, while the secondary, "feminine" key (or second subject group) represents the Other: female, foreigner, difference, a territory to be explored and conquered, assimilated into the self and stated in the tonic home key. This reading is based in the work of Lacan and Derrida.

Robert Kaye

These Twelve positions are the Major building blocks of the "Classical Method". They are the essential part of this study. They give in return a technique unlike any other. I can only theorize what I know from facts. Facts from hearing, Playing and facts from the obvious numbers that one can see and reveal into if desired. Because the 5th is on the bottom. then the door will always be open to play in all the keys with ease. And circle eternally from one key to the other automatically. This 5-1-3 folding technique (sonata Form) will enable you to play, not only with, out of tune instruments, but instruments that date back to where the dissidents cannot be heard. Or they will not sound like today's pianos. Therefore a blessing if you own a cheap piano. It will give you a whole new perspective in playing modern day synthesizers or string machines. It is the classical element of the orchestra sound of Strings. One can technically play symphonies with string machines of today's date. The folding sonata elements of the 5-1-3's are a technique that will be your friend for life. And enrich your playing ability. These are the basic elements for Baroque, Classical, Romantic, Classical Improvisation & Compositional piano. Rag piano, Jazz piano, Cocktail piano, needless to say. Rock piano also, in which hardly anyone uses. Bop, straight Jazz ect..

Books

- Susan McClary, *Feminine Endings*, University of Minnesota Press (reissued 2002), ISBN 0816641897.
- Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (2nd ed. 1997; New York: Norton), ISBN 0393317129
- Charles Rosen, *Sonata Forms* (1982; revised ed. 1998, New York: Norton), ISBN 0393302199.
- Robert Kaye, "The Classical method "(Published by Authorhouse / Liberty Drive/ Bloomington IN.& UK.Ltd.)2nd, rev. ISBN 1-4208-0311-5 (sc)

See also

- [History of sonata form](#)
- [Sonata \(music\)](#)
- [Sonata form](#)

Crossover

In [music](#), **crossover** is a term used to describe material borrowed from a different style or genre and whose popularity crosses the considered boundaries of styles or genres.

For example, in the early years of [rock and roll](#), many songs originally recorded by African-American musicians were re-recorded by white artists (such as Pat Boone) in a more toned-down style (often with changed lyrics) that lacked the hard edge of the original versions. These [covers](#) were popular with a much broader audience. White artists were also more likely to be included in the playlists of radio stations. Songs that become successful with a new audience are called crossovers, as they "cross over" from one audience to another.

Crossover as appreciation of music not normally listened to by a given audience

One way of defining crossover is a work from one genre of music becoming popular among listeners who ordinarily listen to another, more popular genre. For example, particular works of [classical music](#) sometimes become popular among individuals who mostly listen to [popular music](#). Some classical works that achieved crossover status in the twentieth century include the Canon in D by Johann Pachelbel, the Symphony No. 3 by Henryk Górecki, and the second movement of Mozart's Piano Concerto No. 21, K. 467 (from its appearance in the 1967 film *Elvira Madigan*).

Often crossover results from the appearance of the music in question in a film [score](#). For instance, Sacred Harp music experienced a spurt of crossover popularity as a result of its appearance in the 2003 film *Cold Mountain*, and bluegrass music experienced a revival due to the reception of 2000's *O Brother, Where Art Thou?*. Even [atonal music](#), which tends to be less popular among classical enthusiasts, has a kind of crossover niche, since (as Charles Rosen has noted) it is widely used in film and television scores "to depict an approaching menace."

Crossover is highly prized by executives of the music industry, since the profits of a recording that achieves crossover status can be high.

Crossover as music of mixed genres

In [popular music](#), the term *crossover* (together with the more appropriate *crossover rock*) was used in the 1980's to describe a style of aggressive rock and roll. Bands who appreciated the fast [hardcore punk](#) stylings of bands like Minor Threat and Negative Approach, and equally appreciated the fast [heavy metal](#) stylings of Slayer and Metallica, began combining elements of both styles for a new musical style that became generally known as [crossover thrash](#) but is sometimes called punk metal. The first notable band of this style was New York City's Stormtroopers Of Death. The two hotbeds of the style were located in New York City and Southern California, home to Suicidal Tendencies. Other notable bands of the era were the Crumbsuckers, Hiram Gribble, Leeway, Cryptic Slaughter, The Cro-Mags, Method Of Destruction, and Dirty Rotten Imbeciles (aka DRI).

Crossover can also refer to another very popular style that appeared in the early 1990's, when bands would mix together a multitude of pop styles such as [funk](#), [hip hop](#), [punk rock](#), and some [heavy metal](#). This style was initially referred to as [funk metal](#). Some well-known crossover artists are Faith No More, Red Hot Chili Peppers and Rage Against The Machine.

However, crossover as mixing of genres in one piece has a longer tradition than that. Deep Purple's Concerto for Group and Orchestra (1969) and Gemini Suite Live (1970) are the earliest examples of this, wherein pop music crosses the border with classical music. Around the 1970s several pop music artists produced such classical/pop crossover music. For example, Frank Zappa composed pieces for performance by a classical orchestra. As soon as 1970, Alan Stivell began to systematically create a music from an interceltic cross-over to a universal cross-over, mixing it with a maximum of styles and cultures.

This is also called fusion, especially [jazz fusion](#) and celtic fusion, which mix [jazz](#) and [celtic music](#) with other styles.

Top artists and albums

Art Of Noise - The Seduction of Claude Debussy
Ariaphonics - Ariaphonics
Paul Schwartz - Aria 1
Charlotte Church - Enchantment
Emma Shaplin - Eterna
Josh Groban - Closer
Bond - Born
Sarah Brightman - La Luna
Andrea Bocelli - Cieli di Toscana
Amici Forever - The Opera Band
G4 - G4

See also

- [World music](#)

Further reading

- Szwed, John F. (2005). *Crossovers: Essays On Race, Music, And American Culture*. ISBN 0812238826.
- Brackett, David (Winter 1994). "The Politics and Practice of 'Crossover' in American Popular Music, 1963-65" *The Musical Quarterly* 78:4.

Crossover thrash

Crossover Thrash was a term used in the 1980s to describe the first wave of bands that mixed [hardcore punk](#) (or more specifically the part of it called [thrashcore](#)) and [thrash metal](#). Today the term "punk metal" is used to describe the genre of music that fuses elements of [Punk Rock](#) and [heavy metal](#) as well.

One of the first bands to be cited of having mixed predominant elements of [hardcore punk](#) and [metal](#) could be considered to be Suicidal Tendencies, whose debut album, released in 1983, blurred a line between the two genres. Some of the earliest bands are noted as being D.R.I. (with their albums Dealing With it and Crossover), Corrosion of Conformity (Animosity) and Stormtroopers of Death (Speak English Or Die).

The style went on to include several other bands in the late 1980s, some include Cryptic Slaughter, The Accused, Wehrmacht, Attitude Adjustment, Crumbsuckers, Ludichrist, Nuclear Assault and Hirax. Suicidal Tendencies' second album, Join The Army, also has a much stronger Motörhead influence. No Mercy was another band fronted by Suicidal Tendencies' frontman Mike Muir, No Mercy have a very metal-influenced edge, the band would later break up and its line-up would merge with Suicidal Tendencies. Their release How Will I Laugh Tomorrow If I Can't Even Smile Today? almost fully transformed the band into a thrash metal band. Another transformation was that of California punk band TSOL who, due to vast line up changes, started to resemble that of a hair metal band.

By the early to mid 1990s, several of the bands had broken up. Corrosion of Conformity vastly changed their style and D.R.I. have not released any new material since 1995. In recent years though, there has been somewhat of a comeback in the style, with bands such as Municipal Waste, Holier Than Thou, Destruction's End, What Happens Next, DFA, Bones Brigade, and the now broken up Crucial Unit. As well as the reformation of The Accused, Hirax, and Nuclear Assault.

An interesting note is that several key thrash bands have made songs which may be considered crossover thrash. A few examples of this are:

- Megadeth - "The Disintegrators", from their Cryptic Writings album
- Metallica - "Motorbreath", from their Kill 'Em All album

Categories: [Music genres](#) | [Crossover](#) | [Punk genres](#) | [Hardcore punk genres](#) | [Metal subgenres](#)

Crunk

Crunk music is a specific type of [hip-hop music](#), based out of the Southern United States, particularly on the eastern side of Atlanta, Georgia; Charleston, South Carolina; and Memphis, Tennessee. Crunk is classified as a subdivision of Dirty South or [Southern rap](#) and is an outgrowth of Atlanta-based [Miami Bass](#) and perhaps more directly, New Orleans' Bounce music.

Overview

The Crunk genre originated in the early 1990s but did not become mainstream until the early 2000s. The first notable Crunk single was "Get Crunked Up" by Iconz which appeared in 2000 and was on BET's 106 and Park Countdown for a short period. In the year 2003, the Crunk genre had surprise hit singles with "Never Scared" by Bone Crusher, featuring Killer Mike and T.I., "Salt Shaker" by Ying Yang Twins, featuring Lil Jon & The East Side Boyz, "Damn!" by Youngbloodz (and produced by Lil Jon), and most notably "Get Low" by Lil Jon and the East Side Boyz featuring the Ying Yang Twins, which reached #2 on the Billboard Hot 100 singles chart. By 2004, Crunk and especially Lil Jon were in such high demand that superstar R&B singer Usher enlisted Lil Jon to produce his single "Yeah!" which went on to be the biggest hit of 2004, according to Billboard magazine. Lil Jon produced another #1 hit in 2004 with "Goodies" by R&B singer Ciara, featuring Petey Pablo. By 2005, however, it was widely perceived that Crunk was on the wane, with its appeal primarily confined to its birthplace of Memphis and in places in Atlanta.

Unlike the [East Coast](#) style of hip hop, Crunk has a high-energy and club-oriented feel. While other hip hop styles might involve a more conversational vocal delivery, Crunk usually involves hoarse chants and repetitive, simple refrains, similar to the style of late 20th Century [minimalism](#) which has the same repeating elements. Lyrics are based on a rhythmic bounce, which is very effective in a club environment. In fact, several crunk songs have been banned in venues due to how wild the crowds can get.

Looped [drum machine](#) rhythms are usually in the forefront of the mix, with the Roland TR-808 being especially popular. Many of the drum machines and the rhythms they produce were previously well known in specialty genres of dance music. Crunk also employs non-melodic sound effects such as whistles and synth blips.

Lil Jon & the East Side Boyz often claim to be the "Kings of Crunk", while Lil' Scrappy is referred to as the "Prince of Crunk" and Ciara is often referred to as the "Princess of Crunk". While these artists have embodied the term in the hip hop industry, the term was more widely exposed when Lil Jon named his albums Kings of Crunk and Crunk Juice. Serious, the founder of the Crunk Incorporated record label, is known as the "Lord of Crunk". Serious discovered both Lil' Scrappy and Crime Mob.

In the hip hop world, Crunk rappers have been criticized for lacking lyrical content and using essentially the same beats and styles. While agreeing that the subject of the lyrics are all more or less identical, others say that the music is specifically designed for the rowdy clubs in which this style thrives, and that it serves its purpose well for that scene. In any case, Crunk has established itself and will likely enjoy greater success due to the increased number of Crunk albums being released.

In early 2005, rapper Kanye West amusingly coined the term white crunk to describe the gritty drum sounds of the all Caucasian Scottish alternative dance-rock group Franz Ferdinand. West and the band met at the 2005 MTV Europe Music Awards, where they sat down together to share praise and advice. West feels that the white crunk vibe has affected his new work and is best exemplified on his 2005 single "Diamonds from Sierra Leone" from the album Late Registration.

Etymology

First known use of the word

During the first two seasons of his television program *Late Night with Conan O'Brien*, Conan O'Brien used the term "krunk" (an apparently invented nonsense word) as a multipurpose expletive, used as a replacement for the infamous "seven dirty words", explaining that it was the most profane expletive of all time. (In this sense, the word was very similar to "smeg" in the *Red Dwarf* universe.) O'Brien encouraged the guests on his show to insert the word into their conversations. The reason given was that the word was so new, television censors wouldn't know about it, thus allowing a curse word to go out over the airwaves. The show exhibited video clips of various people using the word, including one of Ice T (notorious in his rap persona for his use of expletive-laced language) sitting in the show's guest chair saying, "Wow, that's krunked up, man." Viewers at home were also encouraged to use "krunk" in conversation, so as to bring the word into common use. According to *Late Night* writer Robert Smigel, the word was invented by fellow writer Dino Stamatopoulos.

The next popular figures to use the word were Outkast, who in their 1998, song "Rosa Parks" said, "We the type of folks that make the club get Crunk".

Unclear relationship between origins

The exact relationship between "crunk" and "krunk" is unclear. When American Idol judge Randy Jackson appeared on O'Brien's show on 30 April 2004 (nine years after O'Brien's endorsements of krunk), he used the word "krunked", but O'Brien seemed to have no recollection of the word. However, Urban Dictionary (where slang word definitions are submitted by users) attributes the word "crunk" to O'Brien.

Misconception of word origin

Contrary to popular misconception, there is no evidence at all to suggest that *crunk* derives from *krank* (ill) in Yiddish or German. Similarly, there is no evidence to suggest that Jewish shopkeepers introduced the word to black communities in the southern United States.

Other Meaning

Crunk is also thought to be derived from a combination of the words "crazy" and "drunk", or a combination of "chronic" and "drunk", referring to when someone is both drunk from alcohol and high on marijuana, at the same time.

Rap Artist Li'l John defines Crunk as a "state of heightened excitement".

Additionally, "crunk" is an onomatopoeic description of the noise a crane makes (as in, "the crunk of a crane").

Notable crunk artists

Bone Crusher
Crime Mob
CrunkAlms
D4L
Dem Franchize Boyz
David Banner
Darkroom Familia
Detroit Crunkstar
Eightball & MJG
Jacki-O
Lil Jon & the East Side Boyz
Lil Scrappy
Maceo
Oobie
Pastor Troy
Peter Harmon
Petey Pablo
Pitbull
Rasheeda
Three 6 Mafia
Trillville
Yo Gotti
Ying Yang Twins
YoungBloodz

Selected songs

Songs that contain "crunk" in their titles:

- "Crunk Juice" - Lil Jon & the East Side Boyz
- "Crunk Muzik" - Jim Jones
- "Get Crunk" - Lil Flip
- "Get Crunk" - Lil Jon & the East Side Boyz featuring Bo Hagon
- "Get Crunk Tonight" - Joe Thomas
- "Get Some Crunk in Yo System" - Trillville
- "Crunk it up" - Will to the E
- "Let's Get it Crunk" - Playa Fly
- "So Crunk" - C-9 and Tommy Wright III
- "We Get it Crunk" - Cool Breeze
- "Get Crunk Remix" - White Dawg
- "Represent (Get Crunk)" - Lecrae
- "Get Crunk Shorty" - Nick Cannon featuring Ying Yang Twins
- "Halftime (Stand Up and Get Crunk)" - Ying Yang Twins featuring Homeboy
- "Official Crunk Junt" - Three 6 Mafia
- "Get Crunk, Get Buck" - Al Kapone
- "Get it Crunk" - 8 Ball & MJG
- "Forest Crunk" - Blockhead:(Found on Aesop Rock's album Daylight)
- "Crunk Revolution" - Patriarch

See also

- [Hyphy](#).

[DJing \(Turntablism\)](#) - [History \(Roots\)](#)

[African](#) - [American \(East - West - South \)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - **Crunk** - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Category: [Hip hop genres](#)

Crust punk

Stylistic origins: 1950s [R&B](#), [rock and roll](#), [country](#), and [rockabilly](#), 1960s [garage rock](#), frat rock, [psychedelic rock](#), pub rock, [glam rock](#), and proto-punk

Cultural origins: Mid 1970s United States, Australia and United Kingdom.

Typical instruments: Vocals – [Guitar](#) – [Bass](#) – [Drums](#)

Mainstream popularity: Chart-topping in the UK, less success elsewhere. Some success for [pop punk](#), especially [ska punk](#) and [Two Tone](#)

Derivative forms: [Alternative rock](#) – [Emo](#) – [Gothic rock](#) – [Grunge](#) – [Math rock](#) – [New Wave](#) – [Post-punk](#) – [post-punk revival](#)

[Anarcho-punk](#) – [Christian punk](#) – **Crust punk** – [Garage punk](#) – [Hardcore](#) – [Horror punk](#) – [Oi!](#) – [Pop punk](#)

[Anti-folk](#) – Chicano punk – [Death rock](#) – [Funkcore](#) – Jazz punk – [Psychobilly](#) – [Queercore](#) – [Ska punk](#) – [Two Tone](#)

Punk rock in Belgium – Brazil

[History](#) – [Cassette culture](#)

Crust is the extreme evolution of [hardcore punk](#). The genre might be considered hard to listen to and very abrasive, using elements of [anarcho-punk](#) and [grindcore](#) to create a unique sound that can either be fast and leaning to grindcore, or slow and mopey and/or melodic. Some have called this subgenre **stENCHcore**, after the Deviated Instinct 1987 DEMO, "Terminal Filth StENCHcore". Although not the same genre, crust is closely related to [d-beat](#), [anarcho-punk](#), [thrashcore](#) and [grindcore](#).

Lyrics to crust songs tend to be dark, and based around politics and current events and even some human emotion; topics such as nuclear destruction, environmentalism, racial equality, squatting, non-conformity, apocalypse, abolishing sexism, animal rights, veganism/vegetarianism, religious control, death (and/or escaping life) and anarchism are common. Crust is one of the darkest subgenres of punk, and also is one of the least recognizable as punk, in terms of sound. Elements of the crust sound can be heard in many Anarcho-punk bands, such as those signed to Profane Existence, Mortarhate Records, Havoc Records, & Life is Abuse Records.

Many consider the band Amebix to be the godfathers of crust punk, and consider the *Arise!* LP to be the first known defining crust punk album. The band Hellbastard, who actually coined the term "crust", (after their 1986 "RIPPER CRUST" DEMO) was one of the first bands to play the genre as it commonly recognized today.

Listeners of crust music are often referred to as "crusties".

Examples of crust bands

ABUSE (later LAS RATAS)
ABC Weapons
Abraham Cross
Active Slaughter
Adacta
Against Empire
Amebix
Anarchoi
Anarcrust
Anfo
Another Destructive System
Anti-Product
Antisystem
Argue Damnation
Assrash
Atrocious Madness
Aus-Rotten (later Behind Enemy Lines & Caustic Christ)
Axegrinder
Axiom
Battle of Disarm
Behead The Prophet, No Lord Shall Live
Behind Enemy Lines
Black Kronstadt
Black Market Fetus
Blownapart Bastards
Bread And Water
Symbiose
Descarga Etilika
Cheap Bastard Squad
Cluster Bomb Unit
Concrete Sox
Confuse
Contravene
Culture Shock
Defector
Detestation
The Detested
Detrimental Greed
Deviated Instinct
Dishonourable Discharge
Diskonto
Disrupt
Doom
Dropdead
Driller Killer
Dystopia
Effigy

Existench
Extinction of Mankind
Extreme Noise Terror
Fleas and Lice
Filth
Filth of Mankind
From Ashes Rise
Fuck Hate Propaganda
Gloom
Grimple
GISM
Health Hazard
Hellbastard
Hellkrusher
Hellshock
Hiatus
Hibernation
His Hero is Gone
Homomilitia
Human Greed
Human Waste
Initial Detonation
Iskra
Jobbykrust
Kegcharge
Lakupaavi
The Lunatic
Masskontroll
Mass Grave
Misery
Murder Disco X
Nausea
Officer Negative
Power of Idea
Private Jesus Detector
React
Reality Crisis
Remains of the Day
Resistant Culture
S.O.L
Sacrilege
Scum Noise
Schifosi
Sedition
Skitsystem
State of Fear
Systems
Tem Eyos Ki
Thin The Herd
To what end?
Tragedy
Uprising
VIDA CRUDA
Vernix
Volker mord
Warcollapse

Warpath
Wolfbrigade-Originally Wolfpack
World Burns to Death

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) -
[Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) -
[Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk genres](#) | [Hardcore punk genres](#)

Crystallophones

A **crystallophone** is a [musical instrument](#) that produces sound from glass.

One of the most well known crystallophones is the glass harmonica, a set of rotating glass bowls which produce eerie, clear tones when rubbed with a wet finger.

The glasschord (or glasscord) resembles the celesta but uses [keyboard](#)-driven hammers to strike glass bars instead of metal bars.

The glass marimba is similar to the marimba, but has bars of glass instead of wood. The bars, which the performer strikes with padded sticks, are perched on a glass box to provide the necessary resonance.

A rare Thai instrument called ranat kaeo (literally "glass xylophone") has been used by the Thai music ensemble Fong Naam; it appears on their 1992 CD *The Sleeping Angel: Thai Classical Music*.

See also

- [Musical instrument](#)

Cubop

Cubop is a mix of Afro-Cuban rhythms and the [be-bop](#) style of [jazz](#). It is one early style of the larger group of styles known as [latin jazz](#). Cubop was developed in the early 1940s, mostly by the Afro-Cubans, especially the notable Dizzy Gillespie and Mario Bauza.

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#) - [Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#) | [Bebop](#)

Cult band

A **cult band** is a term often used to describe a [rock and roll](#) band with a dedicated base of fans whose appreciation of the band goes beyond merely enjoying their [music](#).

Some of these bands may also be, or may have been at one time, mainstream commercial successes (examples: Nirvana, the Grateful Dead, and The Doors).

Many other cult bands have not been commercially successful in the mainstream sense, but have acquired a strong, albeit small, fan base (examples: Captain Beefheart, X, Hawkwind, Atticus, and John's Children.)

Some cult bands may be known as [one-hit wonders](#) within the broader [popular music](#) scene, but have a following which appreciates all their music, not just their hit (examples: Bloodrock, Devo, and The Pursuit of Happiness.)

Cult bands often have a unique conception or musical style which has led to their cult status. It is this uniqueness which sets the band apart from others and which fans find attractive. This also has prevented some cult bands from achieving wider success, as some cult bands are known for experimentation or musical styles outside of mainstream tastes. Often, cult bands are no longer performing and recording, but continue to have a following. Indeed, the following today can be larger than when the band was still together.

Specific musical styles may also have a cult following of the entire subgenre, including [ambient music](#), garage bands, [grunge](#), [heavy metal](#), [new wave](#), [progressive rock](#), [psychedelic music](#), [punk rock](#), [ska](#), [southern rock](#), [techno](#), and [surf music](#).

Category: [Musical groups](#)

Cumbia

Cumbia

Stylistic origins: African music, possibly Guinean cumbe

Cultural origins: African and Amerindian slaves in Colombia.

Typical instruments: [Percussion](#) and [woodwind](#); [drums](#), claves, güiro, [flutes](#) and maracas. Other: [Saxophone](#), [Trumpets](#), [Keyboards](#), [Trombone](#), [guitar](#), [accordion](#), Timbales with cowbell.

Mainstream popularity: Beginning in the 1950s, across Latin America, especially Colombia, spreading into other countries; El Salvador, Peru, Argentina and Mexico

Subgenres

[Cumbia villera](#), [Mexican cumbia](#), Peruvian cumbia

Fusion genres

[Cumbia rap](#)

Regional scenes

Colombia - [Argentina](#) - [Mexico](#) - El Salvador - Bolivia - Peru

Cumbia is originally a Colombian [folk dance](#) and [dance music](#) and is Colombia's representative national dance and music along with vallenato. Cumbia is very popular, widely known in the Latin music mainstream (except Brazil); South America, as well as Central America and Mexico, with lots of regional variations and tendencies. The traditional instruments of cumbia were mainly percussion; different types of [drums](#), claves and a güiro, and [woodwinds](#); [flutes](#).

Modern cumbia includes instrumental mixing; [guitars](#), [accordions](#), [bass guitar](#), modern [flutes](#) and modern deep-toned drums and other [percussions](#). The basic [rhythm](#) structure is 4/4. Cumbia is the net intersection of two cultures that settled in the region of what is now northern Colombia at different times; the Amerindians and African slaves. Cumbia began as a courtship dance practiced among the slave population that was later mixed with the European instruments and influence.

Origins

Cumbia is believed to be a variant of the African Guinean cumbe music. Cumbia started in the northern region of Colombia, mainly in or around Cartagena during the period of Spanish colonization. Spain used its ports to import African slaves, who tried to preserve their musical traditions and also turned the drums and dances into a courtship ritual. Cumbia was mainly interpreted with just drums and claves.

The slaves were later influenced by the sounds of Amerindian instruments from the Kogui and Kuna tribes settled between the Sierra Nevada de Santa Marta and the Montes de María; like the millo flutes, gaita flutes and güiros. Africans and Amerindians working together as slaves created a mixture from which the gaitero (cumbia interpreter) appeared, with a defined identity by the 1800s. (These gaiteros are not to be associated with the Venezuelan Zulian *gaiteros*.) The European guitars and accordions were added later, through Spanish influence.

Cumbia as a courtship ritual

The danced courtship ritual was rhythmically performed with music played by groups of men and women couples; women playfully waving with their long skirts and holding a candle, while the men danced behind the women, with one hand on his back and the other one holding his hat, putting it on and off and waving it. Men also carried a red type of handkerchief which they either wrapped around their necks, waved in circles in the air or handheld together with women. Until mid-20th century, cumbia was considered a vulgar dance, practised only by the lower classes.

Musical instruments

Traditional instruments used in cumbia:

- Drums: Cumbia drums were of African origin and were brought along with slaves to the Americas by the Spanish conquerors. Africans used wood, ropes made out of sisal (*Agave sisalana*), and animal dry skins to make their drums. They either played the drum by hitting it with their hands or with sticks. Sometimes they wrapped the tip of the sticks with dry skin to prevent wearing off the drum. Cumbia interpreters produce variations of the sound emitted by the drum by hitting it on almost every area of the wooden base and dry skin.
- Claves: claves are a couple of hard thick sticks, usually used to set the beat through out the song.

Cumbia in Latin America

- **Colombia:** Today traditional cumbia is preserved and considered representative of the Colombian identity, but especially in the Northern Caribbean coast. It is also associated to Barranquilla's Carnival and the Vallenato Legend Festival. Modern forms of Cumbia are only preferred by the lower classes, but widely accepted when fusioned with other genres such as vallenato or [rock](#); similar to Carlos Vives signature.
- **Argentina:** Tends to be appreciated more by the lower social classes, and is often scorned by the upper classes. In Argentina, for example, this social divide is exemplified by the [cumbia villera](#) phenomenon, that intends to represent and resonate with the poor and marginalized dwellers of villas miseria (shanty towns and slums), with lyrics glorifying theft and drug abuse, much like Northern American [hip hop](#). However, it must be noted that a lighter form of cumbia enjoyed widespread popularity in Argentina during the 1990s (see [Argentine cumbia](#)).
- **Chile:** Popular with the lower social classes, it is often made fun of by the middle and upper classes. Nevertheless, it is widely danced at parties and gathering.
- **Mexico:** (see [Mexican cumbia](#)),

Cumbia rap

Cumbia rap is a fairly new spin off of the original [cumbia](#) genre. It consists of a more traditional Colombian rhythm, as well as some [hip hop](#) and [reggae](#) type additions. Pioneers of cumbia rap include Crooked Stilo from Los Angeles, Tropa Estrella, and Chicos de Barrio from Coahuila, Mexico, as well as the Kumbia Kings from Texas.

Cumbia villera

Cumbia villera ("shantytown cumbia", [Èkumbja ²iÈfe~a]) is a typically Argentine form of [cumbia](#) music born in the villas miseria (shantytowns) around Buenos Aires and then popularized in other large urban settlements.

Origins

Ever since the 1930s there has been a strong migration from the provinces (as well as from neighboring Uruguay, Paraguay and Bolivia) to the Greater Buenos Aires area, with migrants bringing along their dance styles. The musical mix and the dynamics of big-city life eventually gave birth to new styles. Notably, chamamé from Corrientes was cross-pollinated with Brazilian and Andean rhythms and cuartetazo from Córdoba. Tropical was a popular catch-all term for this hybrid during the 1970s and 1980s.

Partly due to the popularity of Peruvian and Bolivian cumbia bands, the focus of *tropical* shifted towards cumbia just as middle-class *porteños* started attending upscale *bailantas* (*tropical* dance parties) in the late 1980s.

In the 1990s, commercial interests started promoting local cumbia numbers such as Amar Azul and Ráfaga, but their emphasis on attracting wider audiences caused traditional cumbia lovers to search for bands that could claim authenticity, and some did so by delving ever deeper into themes of crime and drug abuse. Foremost among those was Los Pibes Chorros ("The Thieving Kids"). Other bands in this vein are Yerba Brava ("Tough Weed", a play on words referring both to yerba mate and marijuana) and Damas Gratis ("Ladies' Night", literally "Ladies for Free").

The pauperization of vast segments of the population due to the economic slowdown that started in 1998 provided a social substrate for the genre. The term cumbia villera took hold in the media, and many bands were propelled into fame when emerging football stars from the shantytowns (such as Carlos Tévez) proclaimed their allegiance.

Present outlook

Radio and TV have incorporated *cumbia villera* into their offerings, notably on weekend *omnibus* variety shows, where music runs the gamut from folklore to *tropical*. The *villeros* are immediately recognizable by their long hair and bad-boy attitude, even though the more provocative lyrics are seldom broadcast.

An example of such lyrics, from *Los Pibes Chorros* (note that much of the meaning cannot be accurately translated):

Aunque no nos quieran somos delincuentes
Vamos de caño, con antecedentes
Robamos blindados, locutorios y mercados
No nos cabe una, estamos re jugados
Vendemos sustancia y autos nos choreamos

"Though nobody loves us we are mobsters"

"We are armed and have criminal records"

"We rob armored trucks, cybercafés and supermarkets"

"We're up for anything and have nothing to lose"

"We sell drugs and we steal cars"

In recent years, due to pressure from broadcasters and (allegedly) influence from Evangelical preachers active in the shantytowns, some bands have shifted back to love songs instead of, for example, commenting on the purity of the cocaine sold in the *villa*.

Influences and parallels

Whilst the arrangements of Colombian or Bolivian cumbia can be quite complex (even traditionalists like Pastor López use a full [brass](#) section), cumbia villera recordings are often made at the lowest possible expense. As this invariably entails the use of [synthesizers](#), Argentine cumbia can be described, like Algerian raï, as a "low fidelity, high tech" genre.

Other than raï, cumbia villera also has obvious parallels with [gangsta rap](#) in the United States, the rhythms of the favelas of Rio de Janeiro, the explosion of [punk rock](#) and [ska](#) in the UK during the 1970s and 1980s, and the emergence of bad-boy [reggae](#) in 1960s Jamaica.

Puerto Rican import reggaeton has made inroads into cumbia villera audiences, partly due to thematic similarities.

For years, Argentine [rock and roll](#) has had many working-class and shantytown heroes (notably Pappo and cult bands like Los Redonditos and Bersuit Vergarabat). This strain of rock is intertwined with cumbia villera in many people's preferences.

Cumulative song

A **cumulative song** is a song whose [verses](#) are built from earlier verses, usually by simply adding a new stanza to the previous verse. A simple cumulative song having n verses is structured as

*stanza*₁
*stanza*₁ *stanza*₂
.
.
.
*stanza*₁ *stanza*₂ ... *stanza* _{n}

perhaps with a common chorus included with each verse. When sung, the repeated stanzas are sometimes varied or abbreviated. Cumulative songs are popular for group singing, partially because they require relatively little memorization of [lyrics](#).

Well-known examples of cumulative songs are Twelve Days of Christmas, Green Grow the Rushes-Ho, and There was an Old Lady.

Yiddish folk music contains many prominent examples of cumulative songs, including "פֿאַרן מֶשִׁיחַ אָמאָן אַלעס וועט זיין גוט" and "פֿאַרן מֶשִׁיחַ אָמאָן אַלעס וועט זיין גוט," or "What Will Happen When the Messiah Comes?" and "Who Can Recall" (a Yiddish version of the Passover song "Echad Mi Yodea").

See also: [round](#)

Curse of the ninth

The **curse of the ninth** is the superstition that a composer of symphonies, from Beethoven onwards, will die soon after writing his Ninth Symphony.

This superstition is thought to have begun with Gustav Mahler, who after writing his Eighth Symphony wrote *Das Lied von der Erde: Eine Symphonie für Tenor-Stimme, Contralt -Stimme und große Orchester* (nach Hans Bethges "Die chinesische Flöte"). Then he wrote his Symphony No. 9 and thought he had beaten the curse, but died with his Tenth Symphony incomplete.

From Mahler's point of view, the only two victims of this curse had been Beethoven and Bruckner, and possibly Louis Spohr. Franz Schubert's Great C major Symphony would've been called No. 7 in Mahler's time, and Dvořák considered the score of his early C minor Symphony lost. Bruckner was superstitious about his own Ninth Symphony, not because of the curse of the ninth, but because it was in the same key as Beethoven's Ninth. (Bruckner considered his F minor Symphony just a school exercise, and the D minor Symphony nowadays known as No. 0 he declared invalid).

In an essay about Mahler, Arnold Schoenberg wrote: "It seems that the ninth is a limit. He who wants to go beyond it must pass away. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for which we are not ready. Those who have written a Ninth stood too close to the hereafter."

After Mahler, some composers used as examples of the curse include: Kurt Atterberg, Alfred Schnittke, Roger Sessions, Ralph Vaughan Williams, Egon Wellesz. Alexander Glazunov completed the first movement of his Ninth but worked on it no further for the 26 more years he lived.

Some counterexamples are: Glenn Branca and Hans Werner Henze (10 each), Edmund Rubbra and Robert Simpson (11 each), Allan Pettersson and Dmitri Shostakovich (15 each), Heitor Villa-Lobos (16), Nikolai Myaskovsky (27), Havergal Brian (32), Alan Hovhaness (63). Henze and Rubbra both wrote choral Ninths.

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Cutting

In hip hop music, **cutting** is a disc jockey technique used to loop records. Originated by DJ Grandmaster Flash the technique consists of "manually queueing up duplicate copies of the same record in order to play the same passage, cutting back and forth between them." (Ankeny) This is necessary to isolate and extend breaks into breakbeats.

Also a term from the days of vinyl records. To "cut a record" was to record a record because the grooves in the original acetate were physically cut according to the music.

DJing ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Cyclic form

Cyclic form is a technique of [musical construction](#), involving multiple [sections](#) or [movements](#), in which a [theme](#), [melody](#), or thematic material occurs in more than one movement as a unifying device. Sometimes a theme may occur at the beginning and end (for example, in the Brahms Symphony No. 3); other times a theme occurs in a different guise in every part (Berlioz, *Symphonie Fantastique*).

Examples can be found throughout music history. The [Renaissance](#) cyclic mass, which incorporates a usually well-known portion of [plainson](#) as a cantus firmus in each of its sections, is an early use of this principle of unity in a multiple-section form. Examples can also be found in seventeenth century instrumental music, for instance in the suites of dances by Samuel Scheidt in which a ground bass recurs in each movement. When the movements are short enough and begin to be heard as a single entity rather than many, the boundaries begin to blur between cyclic form and variation form.

Typically the term applies to music of the nineteenth century and later, though, most famously including the Cesar Franck Symphony in D Minor, the *Symphonie Fantastique*, and numerous works by Franz Liszt. By late in the century, cyclic form had become an extremely common principle of construction, most likely because the increasing length and complexity of multiple-movement works demanded a unifying method stronger than mere key relation.

The term is more debatable in cases where the resemblance is less clear, particularly in the works of Beethoven, who used very basic fragments. The argument over whether the occurrence of the triplet figure in the third movement of the Beethoven Symphony No. 5 is an example of cyclic form has had significant proponents on both sides.

Cymbal

Cymbals (Fr. cymbales; Ger. Becken; Ital. piatti or cinelli), are a modern [percussion instrument](#). Cymbals consist of thin, normally round plates of various cymbal alloys; see cymbal making for a discussion of their manufacture. Most modern cymbals are of indefinite pitch (tuned sets have been manufactured but are rare), whereas small cup-shaped cymbals based on ancient designs sound a definite note.

Cymbals are used in modern [orchestras](#) and many military, marching, concert and other [bands](#). They are one of the two instrument types that form the modern [drum kit](#), the other of course being the [drum](#), and as such are a basic part of much contemporary music. Even the most basic drum kit normally contains at least one suspended cymbal and a pair of hi-hat cymbals.

Orchestral cymbals

Although cymbals are not often required they form part of every [orchestra](#); their chief use is for marking the rhythm and for producing weird, fantastic effects or adding military colour, and their shrill notes hold their own against a full orchestra playing fortissimo. Cymbals are specially suited for suggesting frenzy, fury or bacchanalian revels, as in the Venus music in Wagner's *Tannhäuser* and Grieg's Peer Gynt suite.

Crash cymbals

Orchestral crash cymbals are traditionally used in pairs, each one having a strap set in the bell of the cymbal by which they are held. Such a pair is known technically as a pair of **clash cymbals**, although this term is rarely used, see *clash cymbals*. They are confusingly sometimes referred to simply as crash cymbals, although this term properly applies also to some suspended cymbals.

The sound is obtained by rubbing their edges together in a sliding movement rather than by clashing them against each other as laymen often suppose. A skilled player can obtain an enormous dynamic range from such a pair of cymbals. For example, in Beethoven's ninth symphony, one of their first appearances in an orchestral work, they make their entry pianissimo, adding a touch of colour rather than an almighty crash.

Clash cymbals are usually damped by pressing them against the player's body. A composer may write *laissez vibrer*, "Let them vibrate" (usually l.v.), *sec* (dry), or equivalent indications on the score; more usually, the player must judge exactly when to damp the cymbals based on the written duration of crash and the context in which it occurs.

Clash cymbals have traditionally been accompanied by the bass drum playing an identical part. This combination, played loudly, is an effective way to accentuate a note since the two instruments together contribute to both very low and very high frequency ranges and provide a satisfying "crash-bang-wallop". In older music the composer sometimes provided just one part for this pair of instruments, writing *senza piatti*, or *piatti soli* if the bass drum is to remain silent. However, the modern convention is for the instruments to have independent parts.

Clash cymbals evolved into the low-sock and from this to the modern hi-hat. Even in a modern drum kit, they remain paired with the bass drum as the two instruments which are played with the player's feet. However, hi-hat cymbals tend to be heavy with little taper, more similar to a ride cymbal than to a crash cymbal as found in a drum kit, and perform a ride rather than a crash function.

Suspended cymbals

The second main orchestral use of cymbals is the **suspended cymbal**. This instrument takes its name from the traditional method of suspending the cymbal by means of a leather strap or rope, thus allowing the cymbal to vibrate as freely as

possible for maximum musical effect. Early jazz drumming pioneers borrowed this style of cymbal mounting during the early 1900's and later drummers further developed this instrument into the mounted horizontal or nearly horizontally mounted "crash" cymbals of a modern [drum kit](#).

Suspended cymbals are most often played with yarn wrapped mallets. However, some composers request other types of mallets like felt mallets or [timpani](#) beaters for different attack and sustain qualities. Suspended cymbals can produce bright and slicing tones when forcefully struck, and give an eerie transparent "windy" sound when played quietly. A tremolo, or roll (played with two mallets alternately striking on opposing sides of the cymbal) can build in volume from almost inaudible to an overwhelming climax in a satisfyingly smooth manner (as in Humperdink's Mother Goose Suite).

Furthermore, the edge of a suspended cymbal may be hit with shoulder of a drum stick to obtain a sound somewhat akin to that of a pair of clash cymbals. Other methods of playing include scraping a coin or a [triangle](#) beater rapidly across the ridges on the top of the cymbal, giving a "zing" sound (as in the fourth movement of Dvořák's Symphony No. 9). Other effects that can be used include drawing a cello or bass bow across the edge of the cymbal for a sound not unlike squealing car brakes.

Cymbals may also be dropped, intentionally or otherwise, causing a range of sounds depending on whether it hits the floor full on or spins before coming to a rest. This is not particularly good for the cymbal, however.

Ancient cymbals

Ancient cymbals or **tuned cymbals** are much more rarely called for. Their timbre is entirely different, more like that of small hand-bells or of the notes of the keyed harmonica. They are not struck full against each other, but by one of their edges, and the note given out by them is higher in proportion as they are thicker and smaller. Berlioz's *Romeo and Juliet* calls for two pairs of cymbals, modelled on some ancient Pompeian instruments no larger than the hand (some are no larger than a crown piece), and tuned to F and B flat. The modern instruments descended from this line are the crotales.

Origins

The origins of cymbals can be traced back to prehistoric times. The ancient Egyptian cymbals closely resembled our own. The British Museum possesses two pairs, 13cm in diameter, one of which was found in the coffin of the mummy of Ankhheper, a sacred musician. Those used by the Assyrians were both plate- and cup-shaped. The Greek cymbals were cup or bell-shaped, and may be seen in the hands of innumerable fauns and satyrs in sculptures and on painted vases. The word cymbal is derived from the Latin **cymbalum** which itself derives from the Greek word **kumbalom**, meaning a small bowl.

Terminology

During the middle ages the word cymbal was applied to the Glockenspiel, or peal of small bells, and later to the dulcimer, perhaps on account of the clear bell-like tone produced by the hammers striking the wire strings. After the introduction of the keyed dulcimer or clavichord the spinet, the word clavicymbal was used in the Romance languages to denote the varieties of spinet and harpsichord. Ancient cymbals are among the instruments played by King David and his musicians in the 9th century BC illuminated manuscript known as the Bible of Charles the Bald in the Bibliothèque Nationale, Paris.

Types of cymbals

Particular types of cymbals include:

- Crash cymbals
- Clash cymbals
- Hi-hat cymbals
- Ride cymbals
- Sizzle cymbals
- Splash cymbals
- Suspended cymbals
- China cymbals
- Swish and pang cymbals
- Finger cymbals

See also

- [drum](#)
- [percussion](#)

Manufacturers

Saluda
Paiste
Istanbul
Sabian
UFIP
Zildjian
Meinl

References

- *This article incorporates text from the Encyclopædia Britannica Eleventh Edition, a publication now in the public domain.*

Categories: [Cymbals](#) | [Marching percussion](#) | [Idiophones](#) | [Drum kit components](#)

Cymbalum

Overview

The **cymbalum**, **cymbalom**, **cimbalom** (most common spelling), **cambal**, **tsymbaly**, **tsimbl** or **santouri** is a [musical instrument](#) found mainly in the music of Hungary, Romania, Moldova, Greece and Ukraine. In Czechoslovakia it was also known as a **Cimbal**. It is related to the hammered dulcimer of Western Europe.

History

The small cymbalum developed from the Persian santur, which entered Europe during the Middle Ages. The instrument became popular with Romanian Roma musicians (lutari) around the 19th century; by the end of the century was quite widespread, taking over from the cobza. [1] In Wallachia and Muntenia it is used almost as a percussion instrument. In Transylvania and Banat, the style of play is more tonal, heavy with arpeggios.

The santur (also called santoor in India) spread throughout the world. It was not only modified by nomadic Roma people and brought to Eastern Europe and The Balkans, but it also appeared in many other cultures:

- America: the Hammered Dulcimer
- China: **The Yangqin**
- Thai: **The Kim**
- Germany: **The Hackbrett**

Types

The small cymbalum is usually carried by the musician, using a strap around the player's neck and leaning one edge of the instrument against the player's waist. The cymbalum is played by striking two beaters against the [strings](#).

In Hungary, the larger concert **cimbalom**, comparable in pitch range (and weight) to a small [piano](#)—but still played in the normal way with beaters—was first developed by József Schunda in the 1870s. It stands on four legs, has many more strings, and the later models had a damping pedal. (Prior to this, the player damped the strings by using his coat sleeves). This instrument eventually found its way to districts of Romania because these were all part of the Austro-Hungarian empire. In Romania, this large cymbalum is known as the *cambal mare* (literally "great cymbalum"). These instruments are fully chromatic and have a range of four full octaves.

A small cymbalum was also later produced in Ukraine during the 1950's that came with attachable legs and dampers but could be carried more easily than a concert instrument. These instruments were produced by the Chernihiv factory which produced many types of folk instruments.

Players and places

One [composer](#) to make use of the cymbalum was Zoltán Kodály. His orchestral suite, Háry János, made extensive use of the instrument and helped make the cymbalum well known outside Eastern Europe. Igor Stravinsky was also an enthusiast, and he owned one, and made use of it in his ballet, Renard. Other composers like Pierre Boulez, Peter Eötvös, György Kurtág have made a great use of cymbalum in their works. Film composer Howard Shore used the cymbalum as well to express Gollum's sneaky nature in Peter Jackson's film The Lord of the Rings: The Two Towers (2002).

The instrument is known by different names in different countries and when played in different styles, roughly:

- Hungary: **cimbalom**
- Slovakia: **cimbál**
- Poland: **cymbaBy**
- Romania: **cambal** (the large cimbalom is called **cambal mare**)
- Belarus: **tsymbaly** (FK10;K)
- Ukraine: **tsymbaly** (F810;8)
- Russia: **tsymbaly** (F810;K)
- Greece: **sandouri**
- Slovenia: **embale**
- Klezmer & Jewish music: **tsimbl**

Some well known cymbalum players:

Joseph Moskowitz: The father of klezmer "tsimbl". One of the first to be recorded doing so.

Toni Iordache: An admired Romanian cambal player.

Kálmán Balogh: A modern Hungarian cimbalom virtuoso.

Michael Masley: A modern American, who plays the instrument with ten self-designed "bowhammers."

Blue Man Group: An American performance art group that plays the cymbalum with drumsticks to give the instrument an edgier sound.

Trivia

- Cimbalom was used in the film score for the movie In the Heat of the Night (1967).

Categories: [String instruments](#) | [Chordophones](#)

Czech bluegrass

Czech Bluegrass is a term that describes Czech interpretations of the [bluegrass](#) genre of music that emerged during the middle of the twentieth century in the southeastern United States.

The music's history and performance in the Czech lands, however, make it more than simple example of mimesis. The American genre and style have been absorbed and transformed in the Czech context to produce a spectrum of uniquely local phenomena. These musical compositions still bear enough relation to their inspiration to merit the "bluegrass" name--and are also quite compelling as musical art. Czech Bluegrass can be fruitfully considered with respect to ideas of transculturation, appropriation, traditionalism, and ["world" music](#).

Background

Czech interest in things American dates to the nineteenth century, and is suffused with luminous conceptions of the Old West, Cowboys, Native Americans and other iconic images. Czech Tramping emerged as its main vector after 1918 in the newly formed Czechoslovak Republic. Tramping in this sense is a Czech-specific blend of ideas taken from Scouting, the German wandervogels, and Americanist romanticism. The music that accompanied the movement (tramp music) was a blend of Czech folklore, early [jazz](#) and other "syncopated music", such as barbershop, harmony singing, and popular songs from the U.S., France, and elsewhere. Czech tramping enthusiasts quickly incorporated the sounds and "style" of Bluegrass when they first heard this music in the late 1940s.

The First Generation

Many Czech bluegrass "old-timers" date their involvement with something specifically bluegrass-like to the post-war years, a lean time for the music, but one that contains important developments. Information and inspiration for the music reached Czechs through unlikely means. When Czechs tuned in to Armed Forces Network radio programs from US military installations in Munich, they were flooded with a wealth of American music that they were able to freely use for their own ends. Tramping's song repertory was soon augmented with tunes learned from the likes of Bill Monroe, Johnny Cash, Jimmy Rodgers and others.

Instruments were often an obstacle, especially the still largely unknown [banjo](#). The few musicians who tried to get by on tenor banjo and guitar banjo had little to inform their attempts at emulating what they heard on the radio, until Pete Seeger's 1964 Prague concert. Banjoist Marko ermak was able to build the first Czech five-string [banjo](#) from photographs taken at this event. Soon after he started presenting this new style and instrument in performances with the group Greenhorns (Zelená i).

This first generation of players (which also includes Rangers and Taxmeni) inspired many Czechs to take up distinctly bluegrass-like music, necessitating cottage industries and then actual businesses to support this community with written materials, recordings, and of course, instruments.

Czechs were in many ways isolated from sources of American bluegrass, but still were able to stay informed, though not without some difficulty. Paradoxically the 1968 Soviet invasion helped Bluegrass in the Czech lands. It scattered many Czechs into exile, whence they were able to send books, recordings, and other materials back home. The first (and now longest-running) Bluegrass festival in Europe began its history in 1972 in Kopidlno, only seven years after Carlton Haney introduced the concept with his Roanoke (VA) Bluegrass Festival of 1965.

Second Generation: The Progressive Impulse

When recordings by the band New Grass Revival started spreading through the Czech bluegrass community in the 1970s-80s, interest was sparked in the progressive possibilities of this music. The band Poutníci are a Brno-based group that included in their repertory bluegrass standards translated into Czech, newly composed and more [folk](#)-like songs, as well as classical instrumentals adapted for bluegrass instrumentation. They also sing almost entirely in the Czech language, making their music more accessible to wider audiences in their own country. This group continues to play today, with almost entirely new personnel. Lead singer and songwriter Robert KYesean has become one of the most well-regarded Czech "[folk](#)" singer-songwriters, and has continued his trajectory away from the core of bluegrass with his band Druhá Tráva, who are best known in the U.S. for their collaboration with former Bluegrass Boy Peter Rowan.

Mandolinist/Fiddler JiYí Plocek left Poutníci to found the band Teagrass and has created an exciting performance idiom that includes elements of more traditionalist bluegrass, [jazz](#), klezmer, Moravian folk music, and other regional traditionalist genres.

Petr Kos is another notable composer/bandleader known more for the poetics of his texts than for his solid but sometimes unimaginative [mandolin](#) chops. Like KYesean, he moved from emulative beginnings to a style that is less musically indebted to Bluegrass, though his band has always maintained the traditional bluegrass instrumental lineup.

(Neo-)Traditionalism

The bluegrass boom in the years following the 1989 velvet revolution was an expansion that attempted to fill the realm of possibilities Czechs enjoyed after being freed from the constrictions of state socialism. Druhá Tráva toured the U.S., and American artists were more able to perform in the newly forged (as of 1993) Czech Republic and its counterpart, Slovakia. This bubble didn't last, however. Druhá Tráva and Poutníci as well as some other hybridizing groups still perform successfully, but are not part of active musical development.

In the last decade enthusiasts in the Czech Republic--following trends in the U.S. community--have nurtured a strong interest in the traditionalist forms of the music. Groups like Reliéf, Bluegrass Cwrkot, Petr Brandejs Band, The Bucket, Roll's Boys, Dessert, and many more fit into this category. They all perform aspects of bluegrass drawn from work by American musicians of the early days of the genre, including Bill Monroe, Flatt and Scruggs, Jimmy Martin, and all the usual suspects.

Current Scene

The range of "bluegrass" expressions in the Czech Republic is wide. All the streams of emulation and innovation persist, serving different needs and sub-communities. An interesting current phenomenon is the growing streams of bluegrass music and materials that are exported from the country. Czech bluegrass bands of the more traditionalist variety tour to some degree in the U.S., but find it more practical to limit their travel to Europe, where they are known for their masterful instrumental and vocal performance. Czech luthiers have built a reputation for their fine craftsmanship and quality instruments. Makers such as JiYi Lebeda, Jirka Holoubek, and Eduard Kristofek produce guitars, mandolins, and dobros that are known and purchased world-wide. Most significantly, perhaps, are the metal parts produced by banjo-makers Jarda Procha, LÁa Ptá ek, and Eduard Kriřtofek, which are used throughout the world, most notably by Gibson and other established U.S. makers.

Dances

Dance (from Old French *dancier*, perhaps from Frankish) generally refers to human [movement](#) either used as a form of expression or presented in a social, spiritual or performance setting.

Dance is also used to describe methods of non-verbal communication (see body language) between humans or animals (bee dance, mating dance), motion in inanimate objects (the leaves danced in the wind), and certain [musical forms](#) or [genres](#).

People who dance are called **dancers** and the act of dance is known as **dancing**. An event where dancing takes place may be called **a dance**. [Choreography](#) is the art of making dances, and the person who does this is called a choreographer.

Definitions of what constitutes dance are dependent on social, cultural, aesthetic artistic and moral constraints and range from functional movement (such as [Folk dance](#)) to codified, virtuoso techniques such as [ballet](#). In sports, gymnastics, figure skating and synchronized swimming are dance disciplines while Martial arts 'kata' are often compared to dances.

Origins of dance

Unlike other early human activities such as the production of stone tools, hunting, cave painting, etc., dance does not leave behind physical artifacts or evidence. Thus, it is impossible to say with any certainty when dance became part of human culture. However, dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since the birth of the earliest human civilizations. The origins of dance are traceable through archeological evidence from prehistoric times such as Egyptian tomb paintings depicting dancing figures from circa 3300 BC to the first examples of written documentation from circa 200 BC.

One of the earliest structured uses of dance may have been in the performative retelling of mythological stories--Indeed, before the introduction of written languages, dance was one of the primary methods of passing these stories down from generation to generation. ^[1]

Another early use of dance may have been as a precursor to ecstatic trance states in healing rituals. Dance is still used for this purpose by cultures from the Brazilian rainforest to the Kalahari Desert. ^[2]

Rock-shelter drawings in India reveal the earliest examples of dance. Figure E-19 at the Bhim-Betka rock-shelters, drawing of 'urddhakeshin' Shiva at Nawda Todo, forms of monkeys at Gupteshvara and a number of human figures at Pahadgarh, Tikla and Abachand present evidence of dance being in prevalence those days. These drawings belong to the period from 5000 to 2000 B. C. As reveal the stone statuette of male dancer from Harappa and the bronze figurine of dancing girl from Mohenjodaro, the Indus Valley civilization had a well-evolved dance culture stretching in all probabilities from its real life to its artefacts.

Many contemporary dance forms can be traced back to historical, traditional, ceremonial, and ethnic dances.

Dancing and music

Although dance and [music](#) can be traced back to [prehistoric](#) times it is unclear which artform came *first*. However, as [rhythm](#) and sound are the result of movement, and music can inspire movement, the relationship between the two forms has always been symbiotic.

Many early forms of music and dance were created and performed together. This paired development has continued through the ages with dance/music forms such as: Jig, [Waltz](#), [Tango](#), [Disco](#), Salsa, [Electronica](#) and [Hip-Hop](#). Some [musical genre](#) also have a parallel dance form such as [Baroque music](#) and Baroque dance where as others developed separately: [Classical music](#), Classical ballet.

Although dance is often accompanied by [music](#), it can also be presented alone (Postmodern dance) or provide its own accompaniment (tap dance). Dance presented with music may or may not be performed *in time* to the music depending on the style of dance. Dance performed without music is said to be *danced to its own rhythm*.

Dance in Indian Canonical Literature

The first millennium B. C. in India has been the era of canonical texts seeking to set the rules of social management, private life, linguistic discipline, public finance, state policy, poetics, dramatics. In the matter of dance, Bharata Muni's 'Natyashastra' is the earliest available text.

Though its main theme was drama, it dealt with dance also at a considerable length. On one hand, it elaborated various gestures of hands, which a dance comprised, and on the other, classified such gestures and movements as graceful and more vigorous; the former, defining the 'lalita' form of dance - 'lasya'; and the latter, its vigorous form 'tandava'. Dance has been classified under four categories and into four regional varieties. It named these categories as secular; ritual; abstract; and, interpretive. Bharata's regional geography has completely changed and is hardly identifiable, and so has regional varieties except one - 'Odra Magadhi', which after decades long debate, has been identified as present day Mithila-Orissa region and the dance form, as Odissi.

Dance-styles many times died and as many times revived and so did Bharata's perception. But, despite, in his interpretive dance the distant roots of the present day 'Kathak' might be traced; so those of 'Bharatanatyam' and Odissi, in his ritual dance; and, of 'Mohini Attam' and 'Kuchipudi', in his secular dance. Abstractness is now the feature of almost all classical Indian dance forms.

Dance as an art form in Europe

As European culture became more cosmopolitan, dances from various areas were practiced outside of those areas, on the one hand, and new dances began to be invented, especially in Italy. As dances began to be performed outside of their cultural context, instruction manuals were now required.

The first dance academy was the Académie Royale de Danse (Royal Dance Academy), opened in Paris in 1661. Shortly thereafter, the first institutionalized ballet troupe, associated with the Academy, was formed; this troupe began as an all-male ensemble but by 1681 opened to include women as well.^[1]

At the beginning of the 20th century, there was an explosion of innovation in dance style characterized by an exploration of freer technique. Early pioneers of what became known as modern dance include Loie Fuller, Isadora Duncan, Mary Wigman and Ruth St. Denis. The relationship of music to dance serves as the basis for Eurhythmics, devised by Emile Jaques-Dalcroze, which was influential to the development of Modern dance and modern ballet through artists such as Marie Rambert.

Eurythmy, developed by Rudolf Steiner and Lori Maier-Smits, combines formal elements reminiscent of traditional dance with the new freer style, and introduced a complex new vocabulary to dance. In the 1920s, important founders of the new style such as Martha Graham and Doris Humphrey began their work. Since this time, a wide variety of dance styles have been developed.

Dance studies

In the early 1920s dance studies (dance practice, critical theory, analysis and history) began to be considered a serious academic discipline. Today these studies are an integral part of many universities' arts and humanities programs. By the late 20th century the recognition of practical knowledge as equal to academic knowledge lead to the emergence of *practice-based research* and *practice as research*. A large range of dance courses are available including:

- Professional practice: performance and technical skills
- Practice-based research: choreography and performance
- Ethnochoreology, encompassing the dance-related aspects of Anthropology, Cultural Studies, Gender Studies, Area studies, Postcolonial theory, Ethnography, etc.
- Dance-Movement Therapy.
- Dance and technology: new media and performance technologies.
- Laban Movement Analysis and Somatic studies
- Community Dance.

A full range of Academic degrees are available from BA (Hons) to PhD and other postdoctoral fellowships, with many dance scholars taking up their studies as mature students after a professional dance career.

Categories of dance

Dance can be divided into two main categories that each have several subcategories into which most dance styles can be placed. They are:

- **Concert dance / Performance dance**
 - 20th century concert dance
 - Competitive dance

- **[Social dance](#) / Participation dance**
 - Ceremonial dance
 - Traditional dance

These categories are not mutually exclusive and are context-dependent; a particular dance style may belong to several categories.

Dance as an occupation

In the U.S. many professional dancers are members of unions such as the American Guild of Musical Artists, the Screen Actors Guild and Actors' Equity Association. The unions help determine working conditions and minimum salaries for their members.

The median earnings of U.S. dancers is about \$21,000 per year with the top 10% making over \$50,000 per year. Dancers may receive other benefits from their jobs such as room and board (for touring production). Professional dancers often have the opportunity to teach as well.

Classical Indian Dance in Modern Times

During the reign of the last Mughals and Nawabs of Oudh dance fell down to the status of 'nautch', an unethical sensuous thing of courtesans.

Later, linking dance with immoral trafficking and prostitution, British rule prohibited public performance of dance. Many disapproved it. In 1947, India won her freedom and for dance an ambience where it could regain its past glory. Classical forms and regional distinctions were re-discovered, ethnic specialties were honored and by synthesizing them with the individual talents of the masters in the line and fresh innovations emerged dance with a new face but with classicism of the past.

See also

- [Ballroom dance](#)

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Latin dance

Latin America thrives on its culture. Its [dance](#) and [music](#) is known to be very sexy and promiscuous, and is recognizable by anyone familiar with dance. Salsa and the more popular Latin dances were created and embraced into the culture in the early and middle 1900s. Latin American music has had a large influence on the form the dances have today. It was the mariachi bands of Mexico that stirred up the quick paced rhythms and playful movements at the same time that Cuba was embracing similar musical and dance styles. Traditional dance was blended with new, modern ways of moving, and became a whole new dance rage. The dances from those days evolved and were influenced by modern music as the sexy style and hip gestures became more accepted.

There are stories claiming that when Elvis performed live on television, broadcasters could only show him from the waist up. Considering this, a Latin ballroom competition would have had significant difficulties being broadcast in the United States. Contemporary America is very accepting of these dances. You can find Latino night in most dance clubs. Ballroom studios teach lessons on many Latin American dances. One can even find the cha-cha being done in honky-tonk country bars. Miami has been a large contributor of the United States' involvement in Latin dancing. With such a huge Puerto Rican and Cuban population one can find Latin dancing and music in the streets at any time of day or night.

The dances of Latin America are derived from and named for the type of music they are danced to. For example, [Mambo](#), Salsa, Cha-cha-cha, [Rumba](#), Merengue, Samba, [Flamenco](#), Bachata, and, probably most recognizable, the [Tango](#) are among the most popular. Each of the types of music has specific steps that go with the music, the counts, the rhythms, and the style.

The style of Latin American dancing is very risqué. These dances for the most part are done with a partner as a [social dance](#), but there is never a reason not to dance by oneself. The music is so inviting one would be hard pressed to hear a Latin beat and not see everyone feeling the rhythm. However, there are many conservatives that are offended by the extreme hip movement and the connection between partners. Many of the dances are done in a close embrace while others are more traditional to ballroom dancing and hold a stronger frame.

All dancing evolves, and Latin dancing has made many contributions to other types of dances we have today. The music is still popular as well. Many popular artists are modernizing the music while there are others who hold true to their traditional roots. Either way there will be more Latin dancing to come, but luckily the traditional dances are being embraced and conserved just as strongly.

Dance music

Dance music is [music](#) composed, played, or both, specifically to accompany [dancing](#). It can be either the whole musical piece or part of a larger musical arrangement.

Genres

Dance music works usually bear the name of the corresponding dance, e.g. [waltzes](#), the [tango](#), the bolero, the can-can, minuets, salsa, various kinds of jigs and the breakdown. Other dance forms include contradance, the merengue, the cha-cha-cha. Often it is difficult to know whether the name of the music came first or the name of the dance. See [Category:Music genres](#) for more.

Folk dance music

Dance music includes a huge variety of music, including traditional dance music such as Irish traditional music, [waltzes](#), [rock and roll](#), [country music](#) and [tangos](#). An example of traditional dance music in the United States is the old-time music played at [square dances](#) and contra dances.

Historical dance music

Very early music contains many dance forms like the Branles or Estampie.

In the [Baroque](#) period, the major dance styles were noble court dances, which were often derived from folk dances. Examples include the allemande, courante, sarabande, and gigue.

In the [Classical music era](#), the minuet gained dominance, usually as a third [movement](#) in four-movement non-vocal works such as [sonatas](#), [string quartets](#), and [symphonies](#). The [waltz](#) also arose later in the Classical era, as the minuet evolved into the scherzo (literally, "joke"; a faster-paced minuet).

Both remained part of the [Romantic music](#) period, which also saw the rise of various other nationalistic dance forms like the [barcarolle](#), [mazurka](#), and polonaise. Also in the Romantic music era, the growth and development of [ballet](#) extended the composition of dance music to a new height. Frequently dance music was a part of [Opera](#).

Modern Dance

The 20th century saw the rise of Modern Dance and also other popular dance forms, sometimes [jazz](#)-based or -related, such as the [ragtime](#). As 20th century classical music headed toward more dissonant and non-traditional directions with tonality, frequently dance music provided a cutting edge path for these changes, like Stravinsky's ballet, the Rite of Spring or the work of John Cage for modern dance. Popular genres began to take up the need for social dance music, and produced numerous duple and quadruple dance forms.

Nightclubs and raves

From the late 1970s, the term *dance music* has come to also refer (in the context of [nightclubs](#)) more specifically to [electronic music](#) offshoots of [rock and roll](#), such as [disco](#), [house](#), [techno](#) and [trance](#). Generally, the difference between a disco, or any dance song, and a rock or general popular song is that in dance music the bass hits "four to the floor" at least once a beat (which in 4/4 time is 4 beats per measure), while in rock the bass hits on one and three and lets the snare take the lead on two and four (Michaels, 1990).

Nomenclature criticism

Even though dance music is upbeat, people often slow dance to love ballads which are not referred to as dance music upon popular belief.

[Electronic music](#) | **Genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Radio Stations that use the dance format

Note: many radio stations have alienated dance music. **WKTU FM - New York City**

See also

- [Dance as form of musical composition](#)

References

- Michaels, Mark (1990). *The Billboard Book of Rock Arranging*. ISBN 0823075370

Categories: [Dance music](#) | [Popular music](#)

Dance-pop

Dance-pop is a style of [dance music](#) that grew out of [disco](#) in the mid-1980s. Complete with pounding, dance-club beats, the songs of this music are more fully-formed when it comes to the structure of the lyrics compared to pure dance music. It's a producer's medium first and foremost, since he or she writes the music and builds the tracks, then chooses the right vocalist to sing the song. There have been a few exceptions naturally, since several dance-pop artists such as Janet Jackson and Madonna took control of the direction and sound of their records. But even when divas like those become stars, the artistic vision is still the producer's. Dance-pop is music that's about image more importantly than it is about substance. In other words, the lyrics don't matter as much as the rhythms.

Category: [Dance music](#)

Dance-punk

Dance-punk, also known as **disco-punk** and **dance rock**, is a musical genre that combines the rhythms of danceable [electronic music](#) with [punk rock](#) aesthetics and instrumentation.

Origins

The origin of style dates back to the late 1970s in New York and England, where guitar-based bands started to experiment with more dance-friendly rhythms. During this time, disco and funk also crossed over into many rock clubs—for example, it seems that some of the funky guitar work and solid basslines from the CHIC records made it to the rock scene. At the time, this musical style was most closely associated with the [post-punk](#) and no wave movements: famous progenitors of this sound include Gang of Four from Leeds, Liquid Liquid from New York, and Medium Medium from Nottingham. German punk chanteuse Nina Hagen had a massive underground dance hit in 1983 with "New York New York," which mixed her searing punk (and opera) vocals with disco, funk, and hip hop beats.

As hip-hop, techno, and other forms of dance music emerged during the 1980s, the "punk-funk" style faded away. The extended 12" mix, synthesizers, drum machines, and other new technologies also pushed the jagged guitar-based dance sound out of the spotlight during the later part of the 1980s and much of the 1990s.

Modern dance-punk

The genre reemerged as "dance-punk" at the turn of the century. The style was championed by rock- and punk-oriented groups such as Liars and Radio 4, as well as dance-oriented acts such as Out Hud, with others such as The Rapture falling somewhere in the middle. There has since been a crystalization of musical forms within dance-punk, as with LCD Soundsystem's strongly dance- and production-obsessed soundcraft or Q and Not U's creation of new kinds of rock-based yet danceable rhythms within the scope of lyrical punk and [post-hardcore](#).

At the same time, however, the concept of the dance-punk genre has become somewhat diluted, partly merging with the more straightforwardly disco-influenced [post-punk](#)/garage rock revival sounds from the late 1990s to the present. As with most musical genres, dance-punk began as a fluid extension of several other genres and is in the process of both being defined from within and at the same time being co-opted by other musical forms.

List of Modern dance-punk bands

Beep Beep
Black Eyes
Controller.Controller
CDOASS
Clor
The Dismemberment Plan
Death from Above 1979
Ex Models
Franz Ferdinand
Hot Chip
The Mission Veo
Les Georges Leningrad
LCD Soundsystem
Liars
Moving Units
Out Hud
Q and Not U
Radio 4
Shitdisco
Single Frame
Supersystem
The Rapture
Thunderbirds Are Now!
VHS or Beta

Major post-punk/no-wave influences

ESG
Gang of Four
Liquid Liquid
Medium Medium
Public Image Ltd.
Talking Heads
New Order

Bands influenced by dance-punk

The Faint
Head Automatica
Ima Robot
Mistakemistake

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) -
[Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) -
[Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

[Disco](#)

[Bright disco](#) - **Dance-punk** - Disco polo - [Euro disco](#) - [Hi-NRG](#) - [House](#) - [Italo disco](#)
- [Spacesynth](#)

[Discothèque](#) - [Nightclub](#) - [Orchestration](#) - Other [electronic music genres](#)

Categories: [Punk](#) | [Dance music](#)

Dark ambient

Dark ambient

Stylistic origins: [Ambient industrial](#), [Ambient music](#), [Gothic rock](#) (particularly Ethereal Wave)

Cultural origins: 1980s and 1990s, Europe and United States

Typical instruments: [Electronic musical instruments](#), field recordings

Mainstream popularity: **Low**

Fusion genres

[Illbient](#)

Dark ambient is a subgenre of [ambient music](#) which emerged in the 1980s and 1990s with the introduction of new [synthesizer](#) and sampling technology in the electronic music genre and other technical advances in music. Dark ambient is a very diverse genre. It is often closely linked with [industrial music](#), [noise](#), [gothic rock](#), and sometimes even [black metal](#), yet can be free from any derivatives and connections to other genres or styles. The term is generally used as a catch-all for any form of ambient music that has dark or discordant overtones.

Overview

The genre did not have a single pioneering musician or persons who invented the term or genre, it somewhat evolved on its own, similar to that of the IDM genre. The roots of dark ambient can be seen in several of Brian Eno's early collaborations that had a distinctly dark or discordant edge, notably "Swastika Girls" (from No Pussyfooting (1973)), a collaboration with Robert Fripp that incorporated harsh guitar feedback, the ambient pieces on the second half of David Bowie's Low (1977), and Fourth World, Vol. 1: Possible Musics (1980), a collaboration with Jon Hassell.

[Ambient industrial](#) projects like Coil, Lustmord, Zoviet France, and Nocturnal Emissions evolved out of industrial music during the 1980s, and were some of the earliest artists to create consistently "dark" ambient music. In the late 1980s and early 1990s, a "[darkwave](#)" and ethereal wave trend emerged within [gothic rock](#), that tended toward moody atmospheric pieces rather than jangly minor-key rock. Darkwave was particularly associated with the Projekt record label, with bands like black tape for a blue girl doing music that ranged into moody ambient soundscapes.

By the mid-1990s, a large number of artists were working in ambient industrial, ambient noise, ethereal wave, [illbient](#), isolationism, and other emerging "dark ambient" styles. Among these artists were Autopsia, Vidna Obmana, Daniel Menche, Lull, Raison d'etre, and Shinjuku Thief.

Generally the music tends to evoke a feeling of solitude, melancholy, confinement, and isolation. However, while the theme in the music tends to be "dark" in nature, some artists create organic soundscapes which don't prey on misanthropic tendencies. Examples of such productions are that of Oöphoi, Tau Ceti, Klaus Wiese, and Robert Rich.

Controversy

Many people debate whether dark ambient should be considered a subgenre or style of its own, due to the fact there is no solid basis on which the genre can be described. This is especially true given the diverse genres described as "dark ambient"; projects such as Coil, Daniel Menche, and black tape for a blue girl, are working in very different areas of music, united only by the fact that they create soundscapes or atmospheric work that happens to sound "dark".

It is argued that it should all simply be considered ambient, as there is no set "rules" as to what makes it dark. Fans of the music argue that dark ambient is a genre of its own, as when compared to artists like Pete Namlook, it is anti-social in nature, and less organic and more mechanized, hence the relation to industrial and noise. Whether or not it is considered a true genre, the majority consider dark ambient to be something on its own due to the obvious differences between other forms of ambient.

Related styles

Ambient industrial

Main article: [Ambient industrial](#)

While dark ambient is primarily a descendant of [ambient music](#) itself, it is closely related to industrial music. Dark ambient gets the term dark from the dark theme often portrayed in industrial. Feelings of an industrial nature are present. Old abandoned factories, primitive machines, and noise. The dark 'non musical' and realistic feel gives some dark ambient its feel of solitude and isolation.

Ambient noise

Main article: [Ambient industrial](#)

Noise music is often regarded as a 'relative' or 'sister' genre to dark ambient, or vice-versa. Noise is considered unpleasant and dark, as is dark ambient. Some noise artists create almost ambient soundscapes, such as Aube, Junkielover, Daniel Menche, Kiyoshi Mizutani, Iszoloscope, and some Merzbow. Some, for example Iszoloscope, also compose ambient on the side, such as his Les Gorges Des Limbes album. While the two genres can't really compare sound wise, many labels, such as Ant-Zen, release both ambient and noise, as well as combinations of both, taking both avant-garde genres further.

Musique concrete

Main article: [Musique concrete](#)

Some consider dark ambient to be more related to musique concrete, in the sense that it frequently utilizes natural sounds gathered through field recordings.

Black ambient

Main article: [Black metal](#)

While black metal and ambient are nothing alike (other than utilizing minimalism to different extents), a lot of metal bands, specifically black metal, have side-projects in which they produce dark ambient, noise, or other experimental types of music. Many bands mix ambient in their albums, creating something unique and original, similar to that of Ulver and other [avant-garde metal](#) acts. Some people have spawned a new subgenre, black ambient, in relation to black metal, as it is often related to the ideology in some black metal, as well as linked to various forms of satanism.

Related to this style are artists such as: MZ. 412, Aghast, Abruptum, Burzum, Dapnom, Nommam Erytz, Orkhestre Khaotique, Karna, Wongraven and Pazuzu.

See also

- [Ambient music](#)

Dark cabaret

Dark cabaret is a [music genre](#) that has influences from German [cabaret](#), burlesque, vaudeville, [folk](#), [punk](#), [deathrock](#), [gothic rock](#) and [darkwave](#) music styles, as well as Film noir.

Dark cabaret is characterized by driving [piano](#) and by deep female or male vocals influenced by the style of Kurt Weill, Marlene Dietrich, Alexander Vertinsky, Cole Porter, Danny Elfman, Nina Hagen, PJ Harvey, Tom Waits, Tom Lehrer, Nick Cave, and even Roxy Music/Brian Eno. Alternatively, the music may center around another instrument such as the [cello](#) or [accordion](#), or even the voice.

History

Perhaps the earliest stage of the modern dark cabaret genre dates back to 1974, when Nico released her album, *The End*. Her songs, "You Forgot To Answer" and "Secret Side" were much ahead of the Dark Cabaret sound which was to come. Marc Almond also was an early contributor to this direction. The Virgin Prunes bordered the sound at times, and Nina Hagen's punk opera style closed in on it further; but it was Rozz Williams, the former lead singer of Christian Death, who took the style in a more fully cabaret and darker direction a decade later. His release with Gitane Demone, *Dream Home Heartache* in 1995 on Triple X Records (an allusion to a song by Roxy Music) was perhaps the foundation for a new sound in the [goth](#) movement. The songs "Christian Circus Joe" and the jazzier "Psychic Sarah" also appeared by the Sex Gang Children in 1997, demonstrating the cabaret-style infusion into a slowly evolving post-punk art goth sound. Lydia Lunch also regularly produces work which falls into this category, most notably on her 1980 album, *Queen of Siam*.

San Francisco-based chanteuse Jill Tracy released *Diabolical Streak* in 1999 which quickly garnered two California Music Award nominations, as well as the SIBL international Grand Prize for songwriting. *Diabolical Streak* was hailed by Canada's Shift Magazine as one of the "Top 10 Neo-Cabaret albums of all time."

Also San Francisco-formed band Rosin Coven create their own style of theatrical cabaret with macabre tunes of goth-appeal atmosphere and make bizarre performances with Jill Tracy and other musicians on Edwardian Ball - show in memory of Edward Gorey.

Nicki Jaine (album "Of Pigeons and Other Curiosities" and single *Revue Noir*, her collaboration with chief of Projekt label, Sam Rosenthal) and Amoree Lovell (especially demo songs "Dark Town Sally" and "High Maintenance/Low Tolerance") are also striking examples of the genre. Katzenjammer Kabarett once referred to themselves as "deathrock cabaret", to which Two Ton Boa might also belong, but have recently changed their self-description to "[post-punk](#) cabaret" in recognition of their wideley varying incorporations.

Danny Elfman's dark cabaret influence is especially noted in his scores and character voices in the films *The Nightmare Before Christmas*, *Chicago*, and Tim Burton's *Corpse Bride*.

London cabaret act, the Tiger Lillies, have implemented dark themes and imagery, but do not typically convey a dark sound. Nonetheless, *A Gorey End*, their 2003 release featuring the Kronos Quartet and posthumous lyrical contributions from Edward Gorey, helped to create a greater awareness of the uprising genre by earning a Grammy nomination.

The most recent act to surface and solidify this style are The Dresden Dolls. In September 2005, Projekt Records released a compilation called *A Dark Cabaret* [1] featuring 'Coin-Operated Boy' by The Dresden Dolls, 'Evil Night Together' by Jill Tracy and 'Flowers' by the late Rozz Williams.

Artists

(including artists from related genres (Punk cabaret, Punk opera, Neo-burlesque, Gothic Ragtime, Vaudeville, Apocalyptic folk, [Neo-folk](#), [Psych folk](#)) and influential predecessors)

Abby Travis
Alacartona
Alexander Vertinsky
Marc Almond
Amoree Lovell
Antony and the Johnsons
Beat Circus
Belladonna 9ch
Charming Hostess
Cinema Strange
Circus Contraption
Clara Engel
Clare Fader
CocoRosie
CREEPERS
Danny Elfman
Das Ich (2006: Cabaret (LP) era)
Death In October
Devendra Banhart
Devics
The Dresden Dolls
Eastside Sinfonietta
Faun Fables
Gitane Demone
Gogol Bordello
Hannah Fury
HUMANWINE
Jason Webley
Jill Tracy
Katzenjammer Kabarett
Kitten On The Keys
Klaus Nomi
Kurt Weill
Lily's Puff
Lydia Lunch
Man Man
Marilyn Manson (The Golden Age of Grotesque era)
Marlene Dietrich
Morgan Grace
Natassja Noctis
Nicki Jane
Nico
Nina Hagen
Novy Svet

Pistolita
PJ Harvey
Rasputina
Reverend Glasseye
Revue Noir
Rosenstolz
Rosin Coven
Rozz Williams
Sex Gang Children
Sopor Aeternus & The Ensemble of Shadows
Schneewittchen
The Deadfly Ensemble
The Hellblink Sextet
The Slow Poisoners
The Tiger Lillies
The Virgin Prunes
The World//Inferno Friendship Society
Tom Lehrer
Tin Hat Trio
Two Ton Boa
Ute Lemper
Voltaire (musician)
Xyra & Verborgen

Record labels

- Projekt Records

Dark electro

Dark Electro was a term used mainly in central Europe to describe the sinister sounds of electronic music groups like YelworC, Tri-state, Mortal Constraint, Arcana Obscura, Trial or Placebo Effect.

These bands were mainly inspired by electronic/industrial acts like The Klinik and Skinny Puppy. The compositions were mostly complex arranged and mingled with horror soundscapes, and grunts or distorted vocals. A notable artist was YelworC, a group from Munich, formed in 1988. They laid the foundations of the *Dark Electro* movement in the early '90s and represented the first act on the well-known german label *Celtic Circle Productions*.

In following years, *Dark Electro* was displaced by [Techno](#)-influenced styles like Hellektro or Aggrotech.

Notable Artists

- AmGod
- Arcana Obscura
- Disharmony
- Evils Toy (*the early years*)
- Ice Ages
- Mortal Constraint
- Placebo Effect
- Polygon (*first album*)
- Pulse Legion
- Putrefy Factor 7
- Seven Trees
- Splatter Squall
- Trial
- Tri-state
- YelworC

Industrial

[Aggrotech](#) - Coldwave - **Dark electro** - [Electronic body music](#) - [Futurepop](#) - [Industrial metal](#) - [Industrial rock](#) - Industrial techno - [Noise](#) - [Power noise](#)

Other **electronic music genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Dark house

Dark-house is a type of electronic dance music. It is very similar to progressive house, and may feature a slight tinge of Detroit [techno](#), but the beats are much slower compare to other sub-genres of [House music](#). The name "dark" comes from the lowtempo beats and the words which give the image of being somewhere not pleasant.

People are often confused as to what dark-house is, and what makes it different to progressive house. Many house connoisseurs deny the existence of this sub-genre or condemn the creating of new sub-genres in house music, and just refer to this type of music as progressive house. The reason for this may be because the dark-house sound at its peak was rather short-lived (between 1998 and 2001) in clubs and amongst artists. However, dark-house has a very distinct sound.

Structure

Dark-house is usually trippy and minimalistic. It often features echoed trance-like claps (as opposed to progressive house snare drums), and low pitched, driving basslines. The tone is almost always melancholic and somewhat dreamy. Probably a good way of expressing the sound is as follows:

- Where Detroit techno may feature raw basses usually looped between 4 beats, dark-house usually has intricate basslines with a possible pitch change looped over 8 or more beats.
- Where progressive house is 'housey', dark-house is 'trancy'.
- Where tribal house is very percussive, dark-house is very minimalistic (although it may exhibit some features of tribal house as well).

Often, dark house consists of sophisticated sound elements and moods that can only be noticed with conscious, fully attentive listening.

Examples

Some excellent examples of dark house are the following tracks:

Tijuana - Groove Is In The Air

Jamez Presents Tatoine - Music (16b Remix)

Satoshi Tomiie & Kelly Ali - Love In Traffic (John Creamer & Stephane K Remix)

Dirty Harry - Musica

Moshic & Landa - Faza

Angel - Powerplant (Hamel & Medway Remix)

Filur - You And I (Trentemoller Free Dub)

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) -
Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Darkcore

Darkcore is a [music genre](#) that became popular in the United Kingdom hardcore rave scene in 1993. It is recognized as being one of the direct precursors of the modern [electronic music](#) genre known as [drum and bass](#). Darkcore was a counter movement to the [happy](#) alternative that occurred at the same time - both styles evolving from [breakbeat hardcore](#).

Qualities

Darkcore is characterized by layered [breakbeats](#) at around 150 to 160 bpm combined with very low frequency bass lines. In addition to these basic traits, dark themed samples such as horror movie theme music or cries for help were commonly included. As the style evolved, the almost gratuitous use of horror elements was dropped as producers relied more on simple effects such as reverb, delay, pitch shifting and time stretching to create a chaotic and sinister mood.

DJs

Many of the British hardcore and junglist [DJs](#) of the day dabbled in Darkcore for a time, mostly around its heyday in 1993, but some of the more notable DJ/producers of the darkcore include:

- Tango
- Bizzy B
- Lewi Cifer
- Hyper-on-Experience
- Doc Scott
- International Rude Boyz
- Metalheadz productions

Darkcore today

Today, darkcore is used to describe the entire array of breakbeat producers and DJs who work within the 160-190+ BPM tempo range. This includes darkcore, though its current configuration is notably different in quality and process availability as well as the fact that modern drum and bass elements are included.

See also

- [Darkstep](#)
- [Hardcore techno](#)

Darkstep

Description

Darkstep is a sub genre of [Drum and Bass](#) which became popular in the late 1990s. It is the result of a combination of the dark elements of [Darkcore](#) with highly energetic breaks like the [amen break](#) and the firefight break.

A typical tune from this genre is characterized by intense drums, odd ambient noises, as well as the very notable "reese" bass sound. It generally does not follow any scales tending to throw in many [chromatic scale](#) elements to get a very "dark" feeling.

Darkstep Artists

- Dylan
- Loxy
- Technical Itch
- Ink
- Twisted Anger

See also

- [Darkcore](#)
- [Breakcore](#)

Darkwave

Stylistic origins: [New wave](#), [Gothic rock](#), [Synthpop](#), [Neofolk](#), Neo-[Classical](#), Industrial

Cultural origins: Late 1970s / early 1980s Europe (most notably, England, Germany, France and Italy).

Typical instruments: [Guitar](#), [Bass](#), [Drums](#), [Synthesizers](#), [Flutes](#)

Mainstream popularity: Small to medium

Derivative forms: Death pop, Ethereal

none

Darkwave is a generic term which refers to an 1980s movement that coincided with the popularity of [new wave](#). Building upon the basic principles of new wave, darkwave evolved through the addition of dark, thoughtful lyrics and an undertone of sorrow.

In the 1980s

The first usage of the term appears to have been in the 1980s, to describe the dark variant of New wave music (dark [synthpop](#), [gothic rock](#) or the French coldwave) and refers to the dark/moody electronic music of bands like Anne Clark, Gary Numan, Fad Gadget, Psyche and Depeche Mode or the early gothic rock and guitar bands like Bauhaus, Joy Division, The Cure, Cocteau Twins and Clan Of Xymox.

In the 1990s

In the early 1990s, Darkwave was used to describe the music of bands like Das Ich, Deine Lakaien, Lacrimosa, Diary of Dreams, The Frozen Autumn and others. These Bands were inspired by the Wave music from the 1980s.

Shortly after, in the United States the term "darkwave" became associated with the late Wave music produced on the Projekt records label because it was used as the name of their printed catalog.

The Projekt label carried bands such as Lycia, black tape for a blue girl and Love Spirals Downwards, all characterized by slow, moody ethereal female vocals, with a strong Cocteau Twins influence (something like the neo-classical music of Dead Can Dance). This sense of the term Darkwave would also apply to similar music (e.g. [neofolk](#)) from other labels carrying similar work (e.g. World Serpent and Middle Pillar).

Essentials

Joy Division - Closer (1980)
The Cure - Pornography (1982)
Depeche Mode - Black Celebration (1986)
Clan Of Xymox - Medusa (1986)
Pink Turns Blue - If Two Worlds Kiss (1987)
Psyche - The Influence (1989)
Comsat Angels (Dream Command) - Fire On The Moon (1990)

See also

- [Gothic rock](#)
- [New Wave](#)

Categories: [Music genres](#) | [Darkwave](#) | [New Wave music](#)

Dates of classical music eras

It is difficult to pick particular years for the beginning and end points of **eras in [European classical music](#)**. There are several reasons for this. First, these eras began and ended at different times in different locations. Second, works of particular styles can be found that were composed after the style was no longer popular or important. Third, the styles themselves overlap and absolute categorization is not possible in all cases. For example, a "late [Renaissance](#)" piece would likely be very similar to an "early [Baroque](#)" piece.

Date ranges of classical music eras are therefore somewhat arbitrary, and are only intended as approximate guides. Scholars of music history do not agree on the start and end dates, and in many cases disagree whether particular years should be chosen at all.

The following graph depicts commonly accepted dates for major movements in classical music.

Additionally:

- [Ancient music](#) extended from approximately 1500 B.C. until the fall of Rome in 476 A.D.
- [Prehistoric music](#) encompasses that music which existed prior to any historical record.

Categories: [Music history](#).

D-beat

D-beat is a drum beat, specifically a fast rock beat unique to [Hardcore Punk](#), especially in its UK and European variants. Its name is derived from the British band Discharge, as the best-known use of this style can be attributed to their drummer Terry/Tezz. All over the world, D-beat has a cult following and has developed most heavily in Scandinavia, Japan, and Brazil. It is a contemporary term most common outside North America. D-beat bands almost exclusively have anti-war, anarchist messages and closely follow the bleak nuclear-war imagery of 1980s [Crust punk](#) bands, often to the point that you can tell a D-beat record by its exact imitation of Discharge album covers.

Example of a D-Beat drum tab: H:|x-x-x-x-x-x-x-x-:| S:|--o---o---o---o-:|
K:|o--o-o--o--o-o--:| 1 & 2 & 3 & 4 & :

Scandinavian D-beat

Early Scandinavian D-beat bands, such as Anti-cimex, are associated with very noisy and distorted [guitar](#) and have a very maxed out sound. This wave of D-beat hardcore punk emerged in the early 1980s, particularly in 1983 with the release of Anticimex's 2nd 7", the genre-defining "Raped Ass" EP, notable for its raw recording and prominent Discharge influence. Even some of the more distinctly American sounding Swedish bands whose range of influence is classified as "thrash" (such as Mob 47) essentially employ a very fast D-beat.

Scandinavian bands remain some of the most well-known D-beat bands, although their sound has become faster, much heavier and more metal-inspired.

Japanese D-beat

Japanese D-beat bands, however they fit into the wide range of Discharge influenced punk, are usually notable for either their faithful emulation of the European Discharge-influenced punk aesthetic (something at which bands like Disclose excel) or for their technically advanced playing, employing a D-beat in the context of a more transcendent and original whole. Bands such as Bastard and Deathside are notable for their strong sense of melody and their subtly metallic playing, drawing influence from other aspects of Discharge's playing as well as North American Discharge-influenced bands such as Poison Idea.

Resurgence of interest

While bands have played in this style since the early 1980s, hardcore punk is currently experiencing a resurgence of interest in Discharge and Scandinavian/Japanese influenced hardcore in the new millennium. Groups from around the world such as Wolfbrigade and Tragedy are largely responsible for the movement towards the fusing of the driving Discharge sound with dark, melodic elements reminiscent of Amebix, while other bands such as Portland's Warcry or Canada's Decontrol exemplify a kind of punk nostalgia, playing pure D-beat hardcore and proudly wearing their influences on their sleeves. In a Maximum RocknRoll column, hardcore-punk critic and former Destroy singer Felix von Havoc predicted that the strongest new trend in hardcore would be a fusion of the energy and vitality of Straight edge Youth crew hardcore with the heaviness and ideals of d-beat punk.

Examples of D-beat bands

Avskum
Bastard
Decontrol
Discharge
Disclose
Disfear
Ratos de Porão
Skitsystem
Uncurbed
Wolfpack/Wolfbrigade

See also

- [Breakbeat](#)

Categories: [Punk](#) | [Hardcore punk genres](#)

Death grunt

The **death grunt** (also referred to as **death growl**, **death vocal**, **vokills** or (jokingly) **cookie monster vocal**) is a singing style usually employed by vocalists of the [death metal](#) musical genres, but also can be heard in a variety of [heavy metal](#) subgenres. Stylistic similarities in vocals can be heard in [grindcore](#) and [hardcore punk](#) bands, among others. [Melodic death metal](#), [doom metal](#) and [gothic metal](#) bands tend to modify the technique substantially.

Death grunts are guttural and difficult to decipher, particularly to listeners unfamiliar with the style. Most vocalists who employ the technique choose to sing indecipherably, such as Sylvain Houde from Kataklysm or Lord Worm from Cryptopsy. However, some vocalists sing such that their lyrics remain intelligible; Karl Willetts from Bolt Thrower being an example. Few female singers make use of the technique, Lori Bravo (Nuclear Death) and Angela Gossow (Arch Enemy) being two exceptions.

Death grunts can be obtained with various voice effects. However, many singers are able to produce them with their bare voice. It requires proper training, as it can harm the vocal cords.

It is difficult to pinpoint a specific individual as the inventor of the technique; the assumption that different musicians developed it gradually over time is, in a general manner, considered more plausible. The band Death (and its precursor Mantas) with its two vocalists — initially Kam Lee and subsequently Chuck Schuldiner — have been cited as influential (although Schuldiner would eventually switch to a more high pitched screeching style). Moreover, the singing featured on Venom's 1981 album *Welcome to Hell* has influenced the development of the style, even though the album does not exhibit the death grunt itself. *Possessed* is considered by some to be one of the earliest bands to employ death growls, as are *Necrophagia* and *Master*.

The vocalists from the British [grindcore](#) band Napalm Death — consecutively Nic Bullen, Lee Dorrian and Mark "Barney" Greenway — further developed the style in the late 1980s, adding more aggression and deeper guttural elements to it, while also speeding up delivery of the lyrics. Around the same time, in the United States, Chris Reifert (from Autopsy) began combining shrieks with his deep grunts. Also, Chris Barnes (from Cannibal Corpse) is notable for having deepened his grunts to tones lower than those which had been recorded at the time. Some death metal bands such as Carcass and Dying Fetus, have experimented using two vocalists, alternating singing duties between lighter and heavier death growls on their songs. The now-defunct Swedish grindcore band Nasum also utilised a similar arrangement, with two vocalists alternating between deep growls and high screeches. Vocalists of doom metal bands tend to put more emphasis on adding atmospheric and emotional overtones to their death grunts. Nick Holmes (from Paradise Lost), Darren White (from Anathema) and Aaron Stainthorpe (from My Dying Bride) were the main developers of grunts within this context, in the early 1990s. Stainthorpe was one of the first to combine grunts and clean singing, a technique which was developed further in large part by Opeth's Mikael Åkerfeldt.

Funeral doom metal bands have taken a different approach to death grunts. Deep guttural vocals are often replaced by hoarser, almost whispered grunts. Examples of vocalists which make use of the technique are "Matti" (from *Skepticism*) and John Paradiso (from *Evoken*)

Key death grunt vocalists

Vocalists essential to the development of the death grunt and the bands they represent are:

- Chris Barnes (Cannibal Corpse, Six Feet Under, Torture Killer)
- Nic Bullen (Napalm Death)
- Lee Dorrian (Napalm Death)
- Martin van Drunen (Pestilence, Asphyx)
- Mark "Barney" Greenway (Benediction, Napalm Death)
- Nick Holmes (pre-1995 Paradise Lost)
- Sylvain Houde (Kataklysm)
- Dave Ingram (Benediction)
- Kam Lee (Massacre, Mantas/Death)
- Darren Moore (Mourning Beloveth)
- Frank Mullen (Suffocation)
- Chris Reifert (Autopsy)
- Chuck Schuldiner (Death)
- Aaron Stainthorpe (My Dying Bride)
- Bill Steer (Carcass)
- John Tardy (Obituary)
- Jeffrey Walker (Carcass)
- Darren White (Anathema)
- Karl Willetts (Bolt Thrower)
- Lord Worm (Cryptopsy)
- Mikael Åkerfeldt (Opeth, Bloodbath)

Categories: [Singing](#) | [Hardcore punk](#) | [Heavy metal](#)

Death metal

Death metal is a sub-genre of [heavy metal](#) that evolved out of [thrash metal](#) during the early 1980s. Commonly recognized characteristics include lyrics praising death, chromatic progressions and a narrative or "story telling" song structure such that there is not a verse-chorus cycle as much as an ongoing development of themes and motifs. Aesthetically, it is usually identified by violent rhythm guitar, fast percussion and dynamic intensity. "Blast beats" are frequently used to add to the ferocity of the modern music. The vocals are commonly low gurgles named growl, death growl, or death grunt. This kind of vocalising is distorted by use of the throat, unlike traditional singing technique which discourages it. Music journalist Chad Bowar notes that, due to the similarity of the vocals to "unintelligible yelling", the style is sometimes described as "Cookie monster vocals".

Death metal's subject matter usually addresses more nihilistic themes than any other genre (except maybe [black metal](#)), usually using metaphors of a gruesome nature to represent a larger concept. The focus on mortality along with the extreme nature of the music (as well as the name of Death, one of the genre's pioneers) likely inspired the naming of this genre as "death" metal.

Death metal is commonly known for abrupt tempo and count/time signature changes, and extremely fast and complex guitar and [drumwork](#), although this is not always the case. Bands of this genre frequently utilize downtuned and distorted [guitars](#), a downtuned, sometimes distorted [bass guitar](#), a drum set (almost universally using two bass drums). Although this is the standard setup, bands have been known to incorporate other instruments such as [keyboards](#). Death metal is very physically demanding of its musicians, especially in its more "technical" forms.

There is some dispute about the origin of the name. Often cited as inventors are Americans Possessed who recorded a song titled "Death Metal" in 1985. Also in 1985, the Brits of Onslaught also recorded a song of the same name. Often cited as the origin of the name is the band Death, because of their band name, which was established in 1984.

Early history (up to 1991)

Death metal is a subgenre of [heavy metal](#). [Growling vocals](#) are the primary identifier for death metal for the newer generation. But this by itself also includes works such as *Welcome to Hell* from 1981 by British metal group Venom where the vocals may be mostly "growling", but the music is not what is generally meant by "death metal" today. Venom never labelled what they did, but their album *Black Metal* became the basis for labelling music with 'Satanic' lyrics, and growling vocals as "[black metal](#)".

Genres are not usually identified solely by aesthetic form, and black or death metal labels are not easy to apply to some bands. One example of this is the American band Slayer, a pioneering [thrash metal](#) band. This genre (one that predates death metal), is also characterized by complex rhythmic and heavy guitar riffing. Slayer is not usually classified as a death metal band, and have never labelled themselves as such. Even so, with what is considered *the* thrash-metal milestone *Reign in Blood* from 1986, and subsequent works, they certainly influenced many of the creators of death metal, just like Venom did.

There is no shortage of bands that can be said to have influenced death metal. So, when did death metal emerge as a genre of its own? The actual sequence of events is fairly well documented and agreed upon (see external links below), but the question "Who created death metal and when?" is, of course, a matter of defining precisely what one calls death metal. One useful way to classify movements would be to speak of "early death metal" and "modern death metal", as will be outlined below, keeping in mind that some observers do not consider the "early" form to be death metal at all.

Around 1983, aggressive U.S. bands such as Florida's Death, California's Possessed, and Chicago's Master began to form. If one would call this diffuse genre "early death metal", the first recorded examples of this would be Possessed's album *Seven Churches* from 1985 and early demotapes by Death, followed by Death's album *Scream Bloody Gore* from 1987. To their credit, these "early death metal" bands did push the format forward, something that would ultimately pay off in a new form of music that was substantially different from their closest forefather, [thrash metal](#).

However, other death metal historians maintain that the 1985 brand of "early death metal" is more aptly summarised by the moniker "[post-thrash](#)" and that the band Death receives inflated credit partly because of its name. In particular, the music flora around 1985, although fitting the above description of "extreme brutality and speed" for its time, did not create anything significantly new compared to their immediate predecessors, and one would be hard pressed to identify strong and specific musical differences between, say Death's debut album from 1987 and same-period work by [thrash metal](#) bands such as the Brazilian Sepultura or even the aforementioned Venom, except perhaps slightly "growlier" vocals.

The alternative standpoint is that the modern concept of "death metal"—the point when it clearly decouples from the origins in heavy metal and thrash metal—can be set to 1989 or 1990. Just as in the original creation of NWOBHM (New Wave of British Heavy Metal) by Iron Maiden and other bands was sparked by the youthful energy of [punk rock](#) in the late 1970s, so did cross-fertilisation between metal and punk once more create something new in the late 1980s. The chaotic and often confusing development that took place around this time is well illustrated by the

British band Napalm Death, often characterised as a "[grindcore](#)" band (see below). This band was simultaneously always part of the [hardcore punk](#) scene. However, Napalm Death themselves changed drastically around or before 1990, leaving [grindcore](#) (and most of the band members) behind. Concise proof of this merger of [thrash metal](#) and [hardcore punk](#) is the project band Terrorizer's album, World Downfall (1989), where members from Napalm Death and the American band Morbid Angel, part of the "early death metal " scene, compose together. Few observers would disagree that many bands, including the early US death metal bands but now also bands from many other scenes and other countries, drove a major shift in musical emphasis around 1990-1991.

In particular, on 1990's Harmony Corruption, Napalm Death can be heard playing something most fans would call death metal today, i.e. "modern death metal" by the above characterization. This album clearly displays aggressive and fairly technical guitar riffing, complex rhythmic, a sophisticated growling vocal delivery by Mark "Barney" Greenway, and thoughtful lyrics. Other bands contributing significantly to this early movement include Britain's Bolt Thrower and Carcass, Sweden's Entombed, New York's Suffocation, and Florida's Morbid Angel.

To close the circle, the band Death put out the album Human in 1991, certainly an example of modern death metal. The band Death's founder Chuck Schuldiner helped push the boundaries of uncompromising speed and technical virtuosity, mixing in highly technical and intricate rhythm guitar work with complex arrangements and emotive guitar solos. Other examples of this are Carcass's Necroticism: Descanting the Insalubrious from 1991, Suffocation's debut Human Waste from the same year and Entombed's Clandestine from 1992. At this point, all the above characteristics are clearly present: abrupt tempo and count changes, on occasion extremely fast [drumming](#), morbid lyrics and growling delivery.

Later history (1991-)

During the 1990s, death metal grew in many directions, spawning a rich variety of subgenres, including the following:

- [Melodic death metal](#), where harmonies and melodies are much more present in the guitarwork. Although more melodic, it can sound more raw than the more precise sounding American variety. This subgenre is mostly associated with Sweden, especially in Gothenburg, as well as Norway and Finland (see Scandinavian death metal). The genre finds its best representation in At the Gates, In Flames, Dark Tranquillity, and Arch Enemy. The Iron Maiden-esque techniques employed by these "Gothenburg" bands formed a riff-lexicon frequently used by many metalcore bands that have risen in popularity since 2001. Because of this style's origin, these bands are (often mockingly) called Gothencore (See: [metalcore](#)). Many metal fans consider this genre to be separate from true death metal.
- Scandinavian death metal, which could be called the forerunner of Melodic death metal with bands like Entombed, Dismember, Unleashed and the before mentioned At the Gates. Entombed (ex-Nihilist) was the band, which started to combine punk and death/thrash riffs and set a trademark "Sunlight studios" guitar sound - formed by linking together two distortion boxes to create a raw mechanical, electric buzz, which a lot of bands of this genre later tried to reproduce. This sound was nevertheless inspired by British grindcore band Unseen Terror on their debut album *Human Error*.
- Florida death metal, which includes some of the most notable bands. They are more rigid and percussive than the Swedish variant, more precise, refined and traditional, yet more direct and brutal than the Technical variety. Bands include Deicide, Malevolent Creation, Monstrosity, Obituary, Brutality and Death (some albums are technical as well).
- [Technical death metal](#), a narrow, but influential subgenre where musical complexity and skill is the main focus. It is represented by bands like Gorguts, Necrophagist, Cynic, Atheist, Pestilence, Cryptopsy, Nile, and Death.
- Brutal death metal, developed by combining certain aspects of the song structures of goregrind with death metal. Brutal Death Metal is associated with bands like Disgorge, Devourment, Vomit Remnants, Wormed. One main characteristic of Brutal Death is the vocal style, often called "Cookie Monster" vocals, or "bullfrog" vocals, or most commonly known "Guttural" vocals. The Lyrics are mostly gore related, sung in a slow and choppy manner, and usually following the guitar riffs. Secondly, the guitar riffs are usually chunky grooves or hyper fast, down-tuned, with pinch harmonics, with high gain outputs. Drumming is usually all over the place, from slow churning chunk, to blasting speed. Suffocation is probably one of the main influences for this style.
- Death/Doom, or early [Gothic Metal](#) which is a slowed down, melancholic subgenre, inspired by classic [doom metal](#). It was created by the likes of Asphyx, Disembowelment, My Dying Bride, Anathema, and Paradise Lost.
- Slam death metal, characterised by frequent Hardcore-like breakdowns and low grunting vocals. Internal Bleeding and Dying Fetus are slam death metal bands. "proto-[Deathcore](#)"

- [Blackened death metal](#), which is death metal mixed with [black metal](#) stylistic influences, notable in the vocals and riffing style. Dissection is a prime example of this genre, as is Emperor on their IX Equilibrium album, and Zyklon (featuring former members of Emperor).
- Death thrash (also called Deathrash), which is Thrash with elements of death metal including speed, guitar picking techniques and vocals. In the earliest incarnation this style was the progression from thrash metal to death metal. Some bands are Benediction, Epidemic, Cancer, Konkhra and Criminal. Some Sepultura and the first two Sinister albums could also be classified in this way. An early "Hardcore-Metal" style.
- Vedic metal, based on Indian or Hindu themes, with elements of death metal, black metal, thrash and classical Indian music. The term was coined by the band Rudra, and has gone on to influence regional Indian death metal acts.
- Death/Grind, This death metal's subgenre is a mixing of styles Brutal death metal and [Grindcore](#). British death metal band Bolt Thrower created this genre. Death/Grind bands: Aborted, Bolt Thrower, Cannibal Corpse, Decapitated, Dying Fetus, Hate Eternal

[Grindcore](#) is considered by some to be an even more extreme variant of death metal. However, many fans of grindcore and music historians would place it in a genre by itself, since the genre historically developed in parallel to death metal (both developed in the 1980s, death metal from [thrash metal](#) and grindcore from [hardcore punk](#)), each influencing the development of the other, but with early [grindcore](#) having a much more obvious [hardcore punk](#) and [peace punk](#) influence. Some early grind bands: Napalm Death, Electro Hippies, Fear Of God and Extreme Noise Terror. Grindcore eventually increased in speed and harshness, with many bands incorporating death metal into their sound, such as Brutal Truth, Narcosis, Pigsty, and Pig Destroyer.

There are also other heavy metal sub-genres that have come from fusions between death metal and other non-metal genres, such as the fusion of death metal and [Jazz](#) played by Pestilence on their *Spheres* album, or the work of Florida bands Atheist and Cynic, the former of which sometimes went as far as to include [jazz](#)-style drum solos on albums, and the latter of which incorporated notable influences from fusion. Nile have also incorporated Egyptian music and Middle Eastern themes into their style.

Key artists

Key death metal bands include Atheist, Autopsy, Bolt Thrower, Cannibal Corpse, Carcass, Dismember, Death, Deicide, Entombed, Immolation, Morbid Angel, Napalm Death, Nile, Obituary, Possessed, and Suffocation.

See also

- [Death grunt](#)

[Black metal](#) - **Death metal** - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Deathcore

Deathcore is an amalgamation of the two musical styles: [hardcore](#) and [heavy metal/death metal](#). While similar to slam [death metal](#), Deathcore typically has a more muted drumwork as well as a variation on its speed and heaviness. Deathcore receives its speed, with minimal complexity, from death metal and its breakdowns are attributed to a [hardcore](#) influence. An important characteristic of Deathcore bands, which is also attributed to a [Hardcore](#) influence, is their raw, political, and socially focused lyrics.

"Deathcore" is also known for its extreme style. Bands like Suicide Silence and See You Next Tuesday, have mixed a number of genres, including, most notably, death metal and grindcore, but also have strong influences of hardcore and other types of metal, as well. Pig Vocals, or 'BREE' are commonly used in this style of music. BREE is commonly used to describe the pig squeals because that is the only decipherable word used in most deathcore acts.

List of Deathcore Bands

Agony Divine
Her Lovely Army(We Speak Texan)
Animosity
All Shall Perish
Conducting From The Grave
Crematorium
Despised Icon
Desecration
Exinferis
Sacrificial Lamb
Unleash the Fury
Xero
Mangled Carpenter
Bring Me The Horizon
Through The Eyes Of The Dead
The Knife Trade
Necrorrosion
The Red Death
Heaven Shall Burn
Naera
Six Feet Under
Something That Kills People
Job for a Cowboy
Suicide Silence

See also

- [Heavy metal](#)
- [Hardcore](#)
- [Death metal](#)
- [Metalcore](#)
- [Moshcore](#)
- [Grindcore](#)
- [Technical death metal](#)

Categories: [Metalcore genres](#) | [Hardcore punk](#)

Deathcountry

Deathcountry is a [country music](#) genre, best described as traditional country music with a morbid anarchist [Punk rock](#) and [Psychobilly](#) attitude. Since the late 1990s, deathcountry is a well-known term in the music scene, first used by Hank Ray (Raymen), the "Father of Deathcountry." Big influences include Hank Williams III and Johnny Cash's "American Recordings."

Important artists include Hank Ray, CoffinShakers, Undead Syncopators, Those Poor Bastards, Zeno Tornado, and Sons of Perdition. Recording labels includes Suzy Q Records, Gravewax Records, and One Million \$ Records.

The music style is reminiscent of traditional [Country/Hillbilly/Folk music](#) from the 30's and 40's in the United States, in the way of Jimmy Rogers or Hank Williams. It's a counterpart to pop and radio Country and the reactionary [Nashville Sound](#). They use the classic instruments of country music: [guitar](#), upright bass, [banjo](#), [fiddle](#) and steel guitar. The lyrics are about social misfits and [outlaws](#), morbid and bizzare topics as well as death and rebellion .

The Deathcountry scene has deep roots in Punk and [Rockabilly](#) circles.

Deathrock

Stylistic origins: [Punk](#), pre-[Hardcore Punk](#), [Post-Punk](#), [Glam rock](#), Horror film scores,

Cultural origins: Late 1970s, United States, United Kingdom, Australia, Ireland, Germany

Typical instruments: Vocals, [Guitar](#), [Bass](#), [Drums](#), [Keyboard](#)

Mainstream popularity: Generally low although in the 1980s a few bands closely identified with Deathrock music did have top 40 hits.

None

Deathrock (also spelled **death rock**) is a term used to identify a subgenre of [punk rock](#) and/or [gothic rock](#), which incorporated elements of horror and first emerged most prominently in the West Coast of the United States during the late 1970s and early 1980s. The music and the scene of "modern" (post-1990) Deathrock bands have a stronger [post-punk](#) influence than the earlier Deathrock bands. Additionally, the term "deathrock" can be used as a synonym for first generation [gothic rock](#) and is sometimes written as Deathrock/Batcave.

Characteristics of deathrock

Deathrock emphasizes a creepy atmosphere and an introspective mood within a characteristically punk or post-punk music structure. Songs typically use simple chords, echoing guitars, a prominent bass, creative drumming, and repetitive or tribal beats, all within a 4/4 time signature. To create atmosphere, scratchy guitars and/or keyboards are used and experimentation with other instruments to produce unusual sounds is encouraged. Lyrics are typically introspective and angsty; they deal with the dark themes of isolation, irony, disillusionment, loss, death, etc. all of which are designed to strike an emotional chord with the listener. However, this places a great demand on the lead vocalist to convey complex emotions, so the lead vocalists are typically charismatic and have strong, distinctive or unusual voices in order to stand out from the heavily atmospheric and rhythmic music.

The heavy emphasis on mood means that Deathrock DJs spin their music to match moods instead of matching beats as [Techno](#) and [EBM](#) DJs typically do .

History of deathrock

Etymology of 'deathrock'

The origin of the term 'deathrock' can be traced back to the 1950s when it was used to describe a genre of [rock and roll](#) called "death rock", beginning in 1958 with Jody Reynold's "Endless Sleep" and ending in 1964 with J. Frank Wilson's *The Last Kiss*. In these songs, teenagers sang about the tragic deaths of their boyfriends or girlfriends from accidents, suicides, illnesses, etc. The Shangri-Las' *Leader Of The Pack* is arguably the best known example of 1950s style "death rock", but other well known songs from this era would include Mark Dinning's *Teen Angel* and Ray Peterson's *Tell Laura I Love Her*. These early "death rock" songs were generally more serious, introspective and romantic in nature than the novelty songs of this era which humorously dealt with encounters with vampires, monsters, werewolves, etc.

The term deathrock re-emerged as early as 1979 to describe the sound of various bands which would later become associated with the deathrock scene. Mark Splatter of deathrock.com attributes it to Rozz Williams, although some attribute it to the lyrics from the 1982 Misfits' song All Hell Breaks Loose ("And broken bodies in a death rock dance hall"), while still others attribute the term to a label applied by the media to describe Los Angeles based [punk](#) bands obsessed with spooky imagery and death, in much the same manner as positive punk was used by the media to describe the early Batcave sound in the U.K. In any event, the term deathrock appears to have first caught hold in the West Coast of the United States then spread outward from there.

Deathrock was used interchangeably with [gothic rock](#) until sometime during the mid 1990s when eventually deathrock as a label fell out of vogue and was seldom used except in reference to the Los Angeles bands 45 Grave and Christian Death.

Origins of deathrock

While the aforementioned "death rock" songs of the Shangri-Las, Mark Dinning, Ray Peterson, etc. helped to initially establish some of the themes (death, grief, loss, tragedy, etc.) which would become associated with Deathrock, both the sound and visuals of Deathrock were perhaps more influenced by the less serious late 1950s/early 1960s novelty music acts such as Bobby "Boris" Pickett with the Monster Mash and Screamin' Jay Hawkins with I Put a Spell on You in the United States, and Screaming Lord Sutch & the Savages with *Murder in the Graveyard* in Great Britain. These songs used sound effects to create a humorously creepy atmosphere while dealing with taboo subjects. Screamin' Jay Hawkins had elaborate an stage act which would include coffins, skulls, shrunken heads, fireworks. These novelty songs are still occasionally played at deathrock clubs.

Other influences from the 1950s include the darker themes and often campy visuals from B-movie horror films and the atmospheric and mood setting sound of horror film scores all of which were eventually incorporated into Deathrock. These types of influences continued through the 1960s with TV shows such as the

Addams Family, the Munsters, the Twilight Zone, and Dark Shadows as well as the frequent TV showings of Universal Horror films, Hammer horror films, B-movie horror films. However, The dark side of American pop culture was not the only influence on Deathrock. According to Dinah Cancer, Italian horror movies were a very big influence on 45 Grave's visual style [15]. Both Deathrock bands and fashion were influenced by spookily clad horror movie hosts on TV such as Vampira [16] in Los Angeles, John Zacherle in Philadelphia and New York, Elvira in Los Angeles (then later nationally), and Ghoulardi in Cleveland.

Well known rock bands from the 1960s and early 1970s such as The Doors, the Velvet Underground, Iggy Pop and The Stooges, Black Sabbath, Alice Cooper, KISS, etc, explored darker themes and sounds, and in some cases by presenting horror themed visuals with their shows which would later influence Deathrock artists. For example, Rozz Williams specifically credits Alice Cooper and KISS as two of his biggest influences .

(For a more complete listing of the early musical influences on Deathrock, see Gothic Rock predecessors.)

Emergence of deathrock

Deathrock first emerged in America in the late 1970s and early 1980s as a horror movie influenced offshoot from the pre-existing [punk rock](#) and pre-[hardcore](#) L.A. music scene. .

The most active and best documented deathrock music scene was in Los Angeles which centered around the bands The Flesh Eaters (1977), Kommunity FK (1979), 45 Grave (1979), Christian Death (1979), Gun Club (1981), Voodoo Church (1982), Burning Image (1983), etc. However, other cities in the United States also had bands which would later be described as Deathrock such as Theatre of Ice (1978) in Fallon, Nevada (and later Salt Lake City, Utah and Phoenix, Arizona), Gargoyle Sox (1985) in Detroit, Michigan, Shadow of Fear (1985) in Cleveland, Ohio, and Holy Cow in Boston, Massachusetts (and later Providence, Rhode Island). The New York scene featured Scarecrow (1984), Of a Mesh (1984), and The Naked and the Dead (1985) .

Many of these deathrock bands were at least partially influenced by the more theatrical glam acts such as David Bowie, Alice Cooper, T. Rex, The New York Dolls, etc, as well as punk progenitors MC5, The Stooges, Richard Hell & the Voidoids, etc. The older Los Angeles bands were not yet influenced by the more post-punk sounding first generation Gothic Rock bands Bauhaus, Siouxsie and the Banshees, Joy Division, etc, from Europe.

These early Deathrock bands took the pre-existing base of punk rock and added dark yet playful and themes borrowed horror. And in some cases blending hardcore punk with a gothic sound; a prime example of this would be TSOL ; and Burning Image . During this time, however, these early Deathrock bands were not immediately identified as part of a new subgenre of punk; they were simply considered a darker flavor of punk or maybe even [horror punk](#). During this time, these bands would play at the same venues as punk, hardcore and [New Wave](#) bands and were not yet considered part of a separate music scene .

A 1981 review of the Veil, a Los Angeles club catering to a gothic clientele, indicates that "downtown art types" may have also been an indirect influence on the deathrock scene by supporting clubs where Deathrock and gothic rock were played . Unlike some of the sub-genres of punk, many Deathrock songs have a strong strong dance beat. The lyrics of the Dead Milkmen's 1987 satirical song "Instant Club Hit (You'll Dance to Anything)" supports the notion that art school students continued to be some of the more enthusiastic supporters of the Deathrock and gothic rock club scenes through the 1980s.

Merger with gothic rock

Around the same time as deathrock was emerging as a distinctive horror and glam influenced subgenre of punk rock in the United States, another extremely similar horror and glam influenced subgenre of punk and [post-punk](#) was developing independently in the UK . The main focal point for this emerging UK scene was a London club called the Batcave .

Initially, the Batcave was envisioned as a club which would specialize in darker glam and post-punk musical acts . However Specimen, Alien Sex Fiend and Sex Gang Children [30], three bands which debuted and performed frequently at the Batcave, were also strongly influenced by horror in British pop culture. These bands developed their own horror influenced sound which set them apart from the rest of the glam and post-punk scenes in Britain . Initially, this new Batcave inspired sound was referred to as positive punk, but this term positive punk quickly gave way to [gothic rock](#) .

In early 1983, the Batcave scene in the UK had acquired the label "positive punk", but in less than a year it had changed to "goth" and "gothic" . In 1983, The Gun Club began touring in Europe as did Christian Death which meant the European Batcave and American Deathrock scenes were now able to directly influence one another. Two years later in 1985, deathrock band Kommunity FK began touring with the Batcave band Alien Sex Fiend which continued this trend. Around this point in time, deathrock and Batcave began to merge with one another and evolve into gothic rock . Eventually, the term 'gothic rock' replaced Deathrock, which Rozz Williams attributes to the influence of the Sisters of Mercy .

The mid 1980s also marked the second wave of gothic rock which is when the influence of Post-Punk began to wane and be replaced with a more serious and more rock oriented approach . The tempo of the gothic rock gradually slowed down and become more mechanical from the widespread use of drum machines instead of live drummers . Also, the growing influence of atonal lead vocals would replace the more Punk and Post-Punk styled vocals. This shift in sound was largely due to the influence of The Sisters of Mercy .

During the third wave of gothic rock in the mid 1990s, the music would begin to incorporate many elements of the harsher, factory inspired sound of [industrial music](#) and the more repetitive and electronic sounds of [EBM](#) and electro-industrial while losing some of the remaining introspection and romanticism inherent in first and second waves gothic rock. Some goth clubs even dropped gothic rock from their setlists and instead focused on alternative electronic music (EBM, [futurepop](#), [darkwave](#), [power noise](#), etc.) to appeal to a [crossover](#) crowd . These changes alienated many in the goth scene who preferred the livelier, punkier Deathrock and Batcave sound . Their growing dissatisfaction with the new direction of gothic rock and the [club scene](#) led some to seek out their earlier Deathrock/Batcave roots .

(For a more complete description of 2nd and 3rd generation Goth, see the [gothic rock](#) article.)

Re-emergence of deathrock

Nearly 20 years after deathrock appeared on the music scene in Southern California, the deathrock revival began in Southern California.

In 1998 in Long Beach, California, Dave and Jen Skott (AKA Dave and Jenn Bats) were asked by the owner of the Que Sera, a local bar, to throw a one night 'old school' Gothic Halloween party. After the success of the one night party, the event quickly evolved into a regular Deathrock club called Release the Bats [46]

and the focal point in California for re-emerging deathrock scene. (The club is named after a song by the Australian Deathrock band the Birthday Party.)

The current Deathrock scene is similar to the original deathrock scene in Los Angeles and the Batcave scene in London . In addition to clubs, the current scene is centered around concerts, special events, parties, and horror movie screenings. The internet is playing a major role in the Deathrock revival. There are websites devoted to the discussion deathrock [music](#), bands and fashions as well as horror movies, such as deathrock.com and post-punk.com, plus mailing lists for Deathrockers on Yahoo! and on-line virtual communities on LiveJournal and MySpace.

In contrast to the early Deathrock scene, the current scene has four additional influences which didn't exist in the late 1970s or early 1980s.

First, there is the influence of post-punk and glam which came from Batcave bands such as Specimen, Sex Gang Children, Alien Sex Fiend, etc. Their influence on modern Deathrock has caused a shift in sound away from early hardcore punk towards a more post-punk sound. Some of the darker sounding songs from modern post-punk revival bands are also occasionally played in Deathrock clubs.

Second, there is the influence of [psychobilly](#) (another music fusion genre of horror and punk) which is noted for being strongly apolitical. This influence has discouraged political debates which have the potential to fragment the scene. And the Drop Dead Festival, featuring several days of about 60 bands with psychobilly, horror punk and Deathrock bands, is similar to psychobilly's Hootenanny, which emphasizes fun and gives bands with smaller fan bases an opportunity to play before larger crowds .

Third, there is a more serious horror movie influence on Deathrock, based in part on fewer unintentionally campy horror movies being made, plus the increasing availability of horror movie film scores through CDs and legal online music download. Deathrockers also frequently participate on internet discussion forums and mailing lists for horror fans, and many deathrock discussion forums have separate sections specifically for horror movies.)

Fourth, and perhaps most importantly, there now exists the influence of older Deathrockers still active in the scene on a new generation of Deathrockers. A significant percentage of modern Deathrockers were part of the deathrock scene in the 1980s and are now in their 30s or 40s. Members of the original Deathrock scene did not have the benefit of a group of 'elders' to pass on the oral history of music and the traditions of the scene.

As the modern goth scene continues to drift further away from its horror and punk roots under the influences of more melodic [EBM](#) and [futurepop](#), more deathrock bands and clubs are appearing as a reaction against this trend . Cinema Strange, Bloody Dead and Sexy, The Brides, The Deep Eynde, The Vanishing, Bella Morte and Devilish Presley are popular modern Deathrock bands, while Release the Bats in Long Beach, CA; Funeral in Pomona, CA; the Asylum in San Francisco, CA; Wake the Dead in Sydney, Australia; Kiss Kiss Bang Bang in Melbourne, Australia; Dead and Buried in London, UK; Pagan Love Songs in Bochum, Germany; Onderstroom in Nijmegen, Netherlands and The Wake in Nottingham, UK remain popular deathrock clubs.

Influential deathrock artists

Rozz Williams

Christian Death's 1982 debut album, *Only Theatre Of Pain* is widely held by many as the first purely Deathrock album which could not be easily classified as either a darker flavor of punk (as with T.S.O.L or the Damned), horror punk (as with 45 Grave or Voodoo Church), or post-punk (as with Bauhaus or Joy Division). As a result, Rozz Williams, the lead singer of Christian Death, Shadow Project, Dacus Karota and Premature Ejaculation, to name a few, is considered by many as one of the single most influential musicians in the deathrock scene.

Dinah Cancer

In the 1980s, Dinah Cancer has been referred to as the Queen of Deathrock, the Goddess of Deathrock and the High Priestess of Deathrock for her role as the front woman for 45 Grave during a time when female lead singers were still considered somewhat of a rarity. She eschewed the more "pretty" gothic look for one more horror inspired, and emphasized the more fun side of death as opposed to the more serious and sensual gothic side.

Other artists

However, this is not to imply that Los Angeles were solely responsible for the formation of the deathrock sound; many bands in the United States released EPs and LPs prior to 1982 which would now be considered deathrock. Also British bands made major contributions to the sound by adding a strong post-punk influence, including Joy Division, Bauhaus, Siouxsie & the Banshees, etc. Other bands from around the world added their own unique contribution to the deathrock sound, including Xmal Deutschland in Germany, the Virgin Prunes from Ireland, and The Birthday Party, etc.

Sisters of Mercy, which is frequently played at Deathrock clubs, is generally not considered a major influence because Sisters of Mercy's sound which has more in common with second wave gothic rock bands (As they were the second wave's prime influence) than the punkier sound of first wave gothic rock bands .

Deathrock compared to other subgenres

Deathrock synonyms

Deathrock probably has more synonyms than any of the other subgenres of punk, and they help illustrate its similarities and differences to these other punk related subgenres. These synonyms include the 1980s terms death punk, gothic punk, goth punk, horror rock, splatter rock, spooky rock and roll, positive punk, Batcave, PIB (Person in Black), and monochromatic punk; the 1990s terms punky-goth, gothic punk, old school goth, '80s goth and new grave; as well as the 2000s terms dark post-punk and dark dance punk.

[Horror Punk](#) is sometimes used as a synonym for Deathrock although it is a different subgenre of Punk.

Other punk and horror fusion genres

The subgenres of punk most closely related to Deathrock are [horror punk](#) and [psychobilly](#). While Deathrock is a fusion of pre-hardcore punk, post-punk and horror, horror punk is a fusion of punk and horror, and psychobilly is a fusion of punk, rockabilly and horror. Because of the strong influence of horror on these three subgenres, there exists considerable overlap between their sense of fashion, musical preferences and bands.

Generally speaking, horror punk sounds louder, faster and closer to its Misfits inspired hardcore punk roots. Conversely, Deathrock sounds more introspective, serious, and romantic than horror punk. Keyboards are another differentiating point: deathrock bands frequently use keyboards (mainly for atmosphere) whereas horror punk and psychobilly bands do not. (From a more humorous perspective, deathrock bands do not use "whoas" in their choruses, frequently use the word spooky to describe their music, and prefer Deathhawks over Devillocks .)

Psychobilly, however, is easier to distinguish from horror punk and Deathrock because psychobilly bands normally use an upright bass whereas horror punk and Deathrock bands do not.

Post-punk, especially when dealing with darker themes, sounds very similar to modern deathrock; however post-punk seldom includes horror related themes and images which are important components of Deathrock. Additionally, post-punk bands generally do not put on highly theatrical shows emphasizing spooky imagery.

What deathrock is not

Despite the similar sounding names deathrock (which is a subgenre of punk) has no connection to the similarly named [death metal](#), which is a subgenre of [heavy metal](#).

Additionally, Deathrock should not be confused with shock rock. Deathrockers and Deathrock bands do not deliberately seek to shock others or cause

controversy; their fashion choices are generally done in a playful, tongue in cheek manner. However, as it has been previously noted, Deathrock was influenced by earlier shock rockers such as Screamin' Jay Hawkins and Alice Cooper.

Lists of Deathrock bands

Classic Deathrock Bands (through 1990)
Modern Deathrock Bands (1990-present)

Related genres

- Batcave
- [Dark Cabaret](#)
- Gothabilly
- [Gothic Rock](#)
- [Horror punk](#)
- [New Romantic](#)
- [New Wave](#)
- [Post-punk](#)
- [Psychobilly](#)
- [Punk rock](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) -
[Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) -
[Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Punk genres](#) | [Rock music genres](#) | [Goth](#) | [Death rock](#)

Debut album

A **debut album** is the first released music [album](#) by an artist or a band.
The 29 best-selling debut albums (as of the end of 2003):

Position	Artist	Album	Sales
1	Boston	<i>Boston</i>	17 million
2	Hootie & the Blowfish	<i>Cracked Rear View</i>	16 million
	Alanis Morissette	<i>Jagged Little Pill</i>	16 million
4	Guns N' Roses	<i>Appetite for Destruction</i>	15 million
5	Backstreet Boys	<i>Backstreet Boys</i>	14 million
	Meat Loaf	<i>Bat Out of Hell</i>	14 million
7	Britney Spears	<i>...Baby One More Time</i>	13 million
	Whitney Houston	<i>Whitney Houston</i>	13 million
9	Pearl Jam	<i>Ten</i>	12 million
	matchbox twenty	<i>yourself or someone like you</i>	12 million
11	Jewel	<i>Pieces of You</i>	11 million
	Led Zeppelin	<i>Led Zeppelin</i>	11 million
13	'N Sync	<i>*NSYNC</i>	10 million
	Van Halen	<i>Van Halen</i>	10 million
	George Michael	<i>Faith</i>	10 million
16	Will Smith	<i>Big Willie Style</i>	9 million
	Boyz II Men	<i>Cooleyhighharmony</i>	9 million
	Garth Brooks	<i>Garth Brooks</i>	9 million
	Beastie Boys	<i>Licensed To Ill</i>	9 million
	Mariah Carey	<i>Mariah Carey</i>	9 million
	Billy Ray Cyrus	<i>Some Gave All</i>	9 million
	Ace of Base	<i>The Sign</i>	9 million
23	Norah Jones	<i>Come Away with Me</i>	8 million
	Lauryn Hill	<i>The Miseducation of Lauryn Hill</i>	8 million
	Christina Aguilera	<i>Christina Aguilera</i>	8 million
	Stone Temple Pilots	<i>Core</i>	8 million
	Nelly	<i>Country Grammar</i>	8 million
	Linkin Park	<i>Hybrid Theory</i>	8 million
	Toni Braxton	<i>Toni Braxton</i>	8 million

Deep house

Deep house is a style of [house music](#). It is loosely defined by the following characteristics that distinguish it from most other forms of house music:

- relatively slow tempo (110–125 bpm);
- de-emphasized percussion, including:
 - simpler [drum machine](#) programming;
 - gentle transitions and fewer "build-ups";
 - less "thumpy" bass drum sound;
 - less pronounced hi-hats on the off-beat;
- sustained chords or other tonal elements that span multiple bars;
- increased use of reverb, delay, and filter effects;

Modern deep house artists and DJs include: Son Dexter, Larry Heard, Joaquin 'Joe' Clausell, Antonio Ocasio, 'Little Louie' Vega, King Britt, dj Yannick, Lars 'LB' Behrenroth, jojoflores, Julius 'the Mad Thinker', Osunlade, Nadirah Shakoor, Miguel Migs, Lisa Shaw, Ian Pooley, Gaelle, Latrice Barnett and more.

Popular Record Labels of the genre include: Alleviated Records, Yoruba People's Music, Sacred Rhythm Music, NEEDS, Gotsoul Recordings, MAW Records, deep4life, Restricted Access, Tribal Winds Records, Giant Step Records, King Street Sounds, Naked Music, Salted Music, & OM Records.

Deep House music is often synonymous with 'Lounge Music' and popular niche compilations such as Hotel Costes, House of OM, Café del Mar and Lost On Arrival have blurred the two genres with influences of [ambient](#) or [electro-downtempo](#) music.

During the 90s in the UK, progressive house was an evolution of deep house. It was essentially the same as deep house, but with each phrase the complexity of the melody was built up. Notable early pioneers of this genre include Slam (Positive Education) and K Chandler, along with Blake Baxter.

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - **Deep** - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - Latin - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Definition of music

This article discusses the **definition of music**. [Music](#) is an art, entertainment, or other human activity which involves organized and audible sound, though definitions may vary.

Defining music is as difficult as defining art or any other subjective phenomenon. It is a problem that has been tackled at various times by philosophers, lexicographers, [composers](#), teachers, semioticians or semiologists, linguists and other scientists, students, and various other [musicians](#).

The elements of music often have an implicit concept of time, pitch, and energy. The presence or lack of these elements can be used to classify music. They can be organized into units with interrelated rhythm, harmony, and melody. Organizing musical sound is part of [composition](#) and [improvisation](#). Music can invoke or convey a sense of motion in time.

Etymology

The word itself comes from the Greek *mousikê* (*tekhnê*) by way of the Latin *musica*. It is ultimately derived from *mousa*, the Greek word for muse. In ancient Greece, the word *mousike* was used to mean any of the arts or sciences governed by the Muses.

Later, in Rome, *ars musica* embraced poetry as well as what we now think of as music. Our current understanding of music as being something which is abstract and has nothing to do with language (but something which may be combined with it in song) is relatively modern.

In the European Middle Ages, *musica* was part of the mathematical quadrivium - arithmetics, geometry, astronomy and *musica*. The concept of *musica* was split into three major kinds: *musica universalis*, *musica mundana*, *musica instrumentalis*. Of those, only the last - *musica instrumentalis* - referred to music as performed sound.

Musica universalis referred to the order of the universe, as god had created it in "measure, number and weight". The proportions of the spheres of the planets and stars (which at the time were still thought to revolve around the earth) were perceived as a form of music, without necessarily implying that any sound would be heard - music refers strictly to the mathematical proportions. From this concept later resulted the romantic idea of a music of the spheres.

Musica mundana designated the proportions of the human body. These were thought to reflect the proportions of the Heavens and as such, to be an expression of god's greatness. To Medieval thinking, all things were connected with each other - a mode of thought that finds its traces today in the occult sciences or esoteric thought - ranging from astrology to believing certain minerals have certain beneficiary effects.

Musica instrumentalis, finally, was the lowliest of the three disciplines and referred to the manifestation of those same mathematical proportions in sound - be it sung or played on instruments. The polyphonic organization of different melodies to sound at the same time was still a relatively new invention then, and it is understandable that the mathematical or physical relationships in frequency that give rise to the musical intervals as we hear them, should be foremost among the preoccupations of Medieval musicians.

Music in other languages

The languages of many cultures do not include a word for or that would be translated as *music*. Inuit and most North American Indian languages do not have a general term for music, and in Africa there is no term for music in Tiv, Yoruba, Igbo, Efik, Birom, Hausa, Idoma, Eggon or Jarawa. Many other languages have terms which only partly cover what Europeans mean by the term music (Schafer). The Mapuche of Argentina do not have a word for *music*, but they do have words for instrumental versus improvised forms (*kantun*), European and non-Mapuche music (*kantun winka*), ceremonial songs (*öl*), and *tayil* (Robertson 1976: 39).

In Czech, *hudba* is instrumental music and only by implication vocal music. Some languages in West Africa have no term for music but the speakers do have the concept (Nettl, 1989).

Musiqi is the Persian word for the science and art of music, *muzik* being the sound and performance of music (Sakata 1983), though some things European influenced listeners would include, such as Koran chanting, are excluded. Actually, there are varying degrees of "musicness"; Koran chanting and Adhan is not considered music, but classical improvised song, classical instrumental metric composition, and popular dance music are. However, from a European influenced musicological analysis, or from the standpoint of an untrained European influenced listener, Koran chanting is structurally similar to classical singing (Nettl, 1989).

Music as organized sound

An oft cited definition of music, made by Wynton Marsalis among others, is that it is "sound organized in time." Apart from objections that "organization" is not required, this definition is seen by many as being too broad. The fifteenth edition of the *Encyclopaedia Britannica* pinpoints the problem by saying that "while there are no sounds that can be described as inherently unmusical, musicians in each culture have tended to restrict the range of sounds they will admit." Organization would seem to be a crucial restricting criterion in this context, after all.

"Organization" also seems necessary because it implies *human* organization. This human organizing element seems crucial to the common understanding of music. Sounds produced by non-human agents, such as waterfalls or birds, are often described as "musical", but rarely as "music".

This definition determines music according to the poetic and the neutral levels (it must be composed sonorities), or more aesthetically, 'the artful or pleasing organization of sound and silence', which determines music according to the esthetic. This definition is widely held to from the late 19th century forward, which began to scientifically analyze the relationship between sound and perception.

Additionally, Schaeffer (1968: 284) describes that the sound of classical music "has decays; it is granular; it has attacks; it fluctuates, swollen with impurities—and all this creates a musicality that comes before any 'cultural' musicality." Yet the definition according to the esthetic level does not allow that the sounds of classical music are complex, are noises, rather they are regular, periodic, even, musical sounds. Nattiez (1990, p.47-8): "My own position can be summarized in the following terms: *just as music is whatever people choose to recognize as such, noise is whatever is recognized as disturbing, unpleasant, or both.*" (see "music as social construct" below)

Music as subjective experience

Another commonly held definition of music holds that music must be 'pleasant' (determined by the esthetic level) or 'melodic' (determined by the neutral and/or esthetic levels). This view is often used to argue that some kinds of organized sound 'are not music', while others are, based on type of organization or its aesthetic effect. Since the range of what is accepted as music varies from culture to culture and from time to time, more elaborate versions of this definition admit some kind of cultural or social evolution of music, granting that definitions may vary but universals hold. This definition was the predominant one in the 18th century, where, for example, Mozart stated that "music must never forget itself, it must never cease to be music." One example of shifts in the music/noise dichotomy, what organization is considered musical, is the emancipation of the dissonance, while Luciano Berio (1976) describes how the Tristan chord was noise in 1859 since it was a sonority unexplainable by contemporary harmonic conventions.

This view of music is most heavily criticized by proponents of the view that music is a social construction (directly below), defined in opposition to "unpleasant" "noise", though this view may be subsumed in the one below in that a listener's idea of pleasant sounds may be considered socially constructed.

A subjective definition of music need not, however, be limited to traditional ideas of music as pleasant or melodious. Luciano Berio defined music as, "everything one listens to with the intention of listening to music." This approach to the definition focuses not on the *construction* but on the *experience* of music. Thus, music could include "found" sound structures--produced by natural phenomena or algorithms--as long as they are interpreted by means of the aesthetic cognitive processes involved in music appreciation. This approach permits the boundary between music and noise to change over time as the conventions of musical interpretation evolve within a culture, to be different in different cultures at any given moment, and to vary from person to person according to their experience and proclivities. It is further consistent with the subjective reality that even what would commonly be considered music is experienced as noise if the mind is concentrating on other matters and thus not consuming the sound *as music*.

Music as social construct

[Post-modern](#) and other theories argue that, like all art, music is defined primarily by social context. According to this view, music is what people call music, whether it is a period of silence, found sounds, or performance. Famously John Cage's work 4'33" is rooted in this conception of music. According to Nattiez, Cage, Kagel, Schnebel, and others, "now perceive them[certain of their pieces] (even if they do not say so publicly) as a way of "speaking" in music about music, in the second degree, as it were, to expose or denounce the institutional aspect of music's functioning." (p.43)

Cultural background factors in determining music from noise or unpleasant experiences. The experience of only being exposed to a particular type of music influences perception of any music. Cultures of European descent are largely influenced by music making use of the Diatonic scale. Most modern music still uses this scale and due to constant exposure, the music of other cultures is not held with the same regard. What would be accepted as music in Indonesia may be dismissed by many westerners as just "a din."

It might be added that as well as cultural background, historical era is also a determining factor in what is regarded as music. What would today be accepted as music in the west without the blinking of an eye, would have been ridiculed in the 17th century. And what would be music to The Sex Pistols' Sid Vicious, who is said to have commented, "you just pick a chord, go twang, and you've got music," would almost certainly not have been music to William Congreve, who wrote that, "Musick has charms to sooth a savage breast" (*The Mourning Bride*, 1697). All of which is to say that there can be no absolute definition of music that will be accepted by everybody.

Many people do, however, share a general idea of music. The Websters definition of music is a typical example: "the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity" (*Webster's Collegiate Dictionary*, online edition). There are a number of potential objections to such a definition.

While some may find this definition too restrictive, arguing that "unity" and "continuity" are unnecessary, it is likely that more will find it too broad, thinking of music as being made of pitched sounds, and containing [melody](#), [harmony](#), and [rhythm](#). The idea that music must contain these elements is widespread, but there are several examples of what would be widely regarded as music, which lack one or more of them. [Plainsong](#) for instance, or monophonic music in general, has no harmony. Much [percussion](#) music lacks both harmony and melody; it is true that [drums](#) are tuned, but their pitches are indefinite, and they cannot be said to produce a melody in the traditional sense. If one takes rhythm to mean a regular pulse underpinning music, then many kinds of modern [electronic music](#) can be said to lack rhythm.

Some attempts to define music concentrate on the method of producing it. Even though some of the first "instruments" in prehistory must have been rocks and bits of wood, it is only in the past one hundred years or so that the idea that music could only be produced by a singer or a traditional musical instrument (such as a [violin](#) in Europe, a [sitar](#) in India or a koto in Japan) has been challenged. Erik Satie challenged what constituted a musical instrument, and therefore a musical sound, when he wrote the ballet Parade which included a part for a typewriter. His

justification was that since the typewriter made a noise, it was a musical instrument. In a lighter vein, Leroy Anderson also wrote music that included a manual typewriter, played with strict rhythm.

The composer John Cage challenged traditional ideas about music in his 4' 33", which is notated as three movements, each marked *Tacet* (that is, "do not play"). The implication, as expanded upon by Cage himself, is that the background noises which are normally a distraction from the music (the humming of the lights, the shuffling of the audience, the sound of traffic outside) are to be regarded as the actual music in this case. Some also consider to be part of the music the potential differences in the collection of sounds present if the piece had been only four minutes, or if it had been five, although Cage may have never intended this interpretation.

This is contrary to the usual view that music is, if nothing else, deliberate. Furthermore, Cage does not state the length of the piece - the duration of the first performance (given by David Tudor seated at a [piano](#)) was arrived at by consulting the I Ching, but it is not stated in the score (although whenever the piece is performed nowadays, the original duration is usually maintained). The total time of silence is 273 seconds, which has a parallel in the temperature -273 degrees Celsius, absolute zero. This is pure coincidence, however.

Some people deal with the challenges posed by 4' 33" by simply refusing to consider it as music.

Of course, even in conventional music, the "silent" gaps between notes are part of the music. The pianist Artur Schnabel, when asked what made him a great pianist, said "The notes I handle no better than many pianists. But the pauses between the notes? Ah, that is where the art resides!" In Joseph Haydn's Symphony No. 45, *Farewell*, the entire composition anticipates the silence at the end as the musicians one by one stop playing and walk from the stage.

The American composer La Monte Young took this line of thought to an extreme by suggesting that even sound itself was not necessary for a piece of music to exist. In Composition 1960 #5, one of a series of similar pieces, he instructed the performer to "Turn a butterfly (or any number of butterflies) loose in the performance area," the piece being considered complete when the butterflies have flown away. The choice of a butterfly is significant in that it is perceived as a silent animal. During the performance, there will be background noises, just as there are in a performance of 4' 33", but this is not the thrust of the piece. Rather, Young is interested in the theatrical element of music.

Young's point in this instance is that when one goes to a performance of a piece of music, seeing the musicians perform is as much a part of the music as hearing them, so why not remove the hearing element altogether? In this sense, his interest is similar to that of Mauricio Kagel, who carefully notates the theatrical element of performance in his works (although he usually maintains a significant sonic element also).

Music as a category of perception

Less commonly held is the cognitive definition of music, which argues that music is not merely the sound, or the perception of sound, but a means by which perception, action and memory are organized. This definition is influential in the cognitive sciences, which search to locate the regions of the brain responsible for parsing or remembering different aspects of musical experience. This definition would include [dance](#). The Boulangers established a school of thought centered around this concept which included the idea of eurhythmics, which is gesture guided by music.

Music as language

Many definitions of music implicitly hold that music is a communicative activity which conveys to the listener moods, emotions, thoughts, impressions, or philosophical, sexual, or political concepts or positions. "Musical language" may be used to mean style or genre, while music may be treated as language without being called such, as in Fred Lerdahl or others' analysis of musical grammar. Levi R. Bryant defines music not as a language, but as a marked-based, problem-solving method such as mathematics (Ashby 2004, p.4).

Because of its ability to communicate, music is sometimes described as the "universal language". Yet the "meaning" of music is obviously culturally mediated. For example, in Western society, minor chords are often perceived as "sad", an understanding other cultures rarely share.

There is significant complexity in the structural elements of music which warrant the perception of music as a language. For example, genres of music can be characterized by the manner in which sound and silence are articulated, organized, and disseminated. The composition of these elements gives rise to a system which is on par with the complexities and subtleties of 'language'.

Change

Musical change, stylistically, is thought of both as inevitable and necessary, or at least beneficiary in European influenced classical music and much popular music, while in classical Iranian culture music is thought to be complete, new creations are variations and rearrangements of old ones or parts of. Some classical composers seek to create innovative works in preexisting genres and forms, while other seek to break the mold. Indian classical is thought to change little and valued for that quality, while great changes between different improvised performances are equally valued. In folk, jazz, and some popular music variation and reinterpretation of traditional or received materials is valued, while in some popular music, such as progressive rock, for example, inspired individual or group innovation is sought for. The European classical canon is valued for its unchanging timeless, ahistorical, nature.(Nettl, 1989)

Tripartite definition

"Music, often an art/entertainment, is a total social fact whose definitions vary according to era and culture," according to Jean Molino.¹ It is often contrasted with noise. According to musicologist Jean-Jacques Nattiez: "The border between music and noise is always culturally defined—which implies that, even within a single society, this border does not always pass through the same place; in short, there is rarely a consensus.... By all accounts there is no *single* and *intercultural* universal concept defining what music might be."²

Given the above demonstration that "there is no limit to the number or the genre of variables that might intervene in a definition of the musical,"³ an organization of definitions and elements is necessary.

Nattiez⁴ describes definitions according to a tripartite semiological scheme similar to the following:

Poietic Process	Esthetic Process
Composer (Producer) ' Sound (Trace)	Listener (Receiver)

There are three levels of description, the poietic, the neutral, and the esthetic:

- " By 'poietic' I understand describing the *link* among the composer's intentions, his creative procedures, his mental schemas, and the *result* of this collection of strategies; that is, the components that go into the work's material embodiment. Poietic description thus also deals with a quite special form of hearing (Varese called it 'the interior ear'): what the composer hears while imagining the work's sonorous results, or while experimenting at the piano, or with tape."
- "By 'esthetic' I understand not merely the artificially attentive hearing of a musicologist, but the description of perceptive behaviors within a given population of listeners; that is how this or that aspect of sonorous reality is captured by their perceptive strategies." (Nattiez 1990:90)
- The neutral level is that of the physical "trace", (Saussure's sound-image, a sonority, a score), created and interpreted by the esthetic level (which corresponds to a perceptive definition; the perceptive and/or "social" construction definitions below) and the poietic level (which corresponds to a creative, as in compositional, definition; the organizational and social construction definitions below).

Table describing types of definitions of music:

	poietic level (choice of the composer)	neutral level (physical definition)	esthetic level (perceptive judgment)
music	musical sound	sound of the harmonic spectrum	agreeable sound
nonmusic	noise (nonmusical)	noise (complex sound)	disagreeable noise

(Nattiez 1990, p.46)

Because of this range of definitions, the study of music comes in a wide variety of forms. There is the study of sound and vibration or acoustics, the cognitive study of music, the study of [music theory](#), and performance practice or music theory and [ethnomusicology](#), and the study of the reception and history of music, generally called [musicology](#).

Notes

1. Molino, 1975: 37
2. Nattiez, 1990: p.47-8,55
3. Molino, 1987: 42
4. derived from Nattiez, 1990: p. 17;

Sources

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See also

- [Extreme music](#)

Categories: [Music](#)

Delta blues

The **Delta blues** is one of the earliest styles of [blues music](#). It originated in the Mississippi Delta, a region of the United States that stretches from Memphis, Tennessee in the north to Vicksburg, Mississippi in the south, the Mississippi River on the west to the Yazoo River on the east. Slide guitar and [harmonica](#) dominate the instruments used. The vocals range from introspective and soulful to passionate and fiery.

Delta blues music was first recorded in the late 1920s. The early recordings consist mostly of one person singing and playing an instrument, though the use of a band was more common during live performances. The recording of early Delta blues (as well as other genres) owes much to John Lomax, who criss-crossed the Southern US recording music played and sung by ordinary people. His recordings number in the thousands, and now reside in the Smithsonian Institution.

"Delta blues" is a style as much as a geographical appellation: Skip James and Elmore James, who were not born in the Delta, were considered Delta blues musicians. Performers traveled throughout the Mississippi Delta Arkansas, Louisiana, Texas, and Tennessee. Eventually, Delta blues spread out across the country, giving rise to a host of regional variations, including [Chicago](#) and [Detroit blues](#).

Scholars disagree as to whether there is a substantial, musicological difference between blues that originated in this region and in other parts of the country. The defining characteristic of Delta blues would seem to be instrumentation and an emphasis on rhythm; the basic harmonic structure is not substantially different from that of blues performed elsewhere.

Because the Mississippi Delta was essentially feudal in the 1920s and earlier, and the plantation system was oppressive, there existed a subculture of blues artists who were refugees from that system.

The Mississippi State Penitentiary at Parchman Farm was an important influence on several blues musicians who were imprisoned there, and was referenced in songs such as Bukka White's 'Parchman Farm Blues' and Leadbelly's 'Midnight Special'. Thus Delta blues can refer to one of the first pop-music subcultures as well as to a performing style.

List of artists

Ishman Bracey
Willie Brown
R. L. Burnside
Sam Chatmon
James Cotton
Mike Cross
Arthur Crudup
David Honeyboy Edwards (1915-) Delta blues singer and guitarist, a friend of Robert Johnson
T-Model Ford
Earl Hooker
Son House (1902-1988) Highly influential blues singer and guitarist from Mississippi.
John Lee Hooker (1917-2001) Blues singer and guitarist, known as a pioneer of Detroit blues
Mississippi John Hurt (1892-1966)
Skip James (1902-1969) American blues singer, guitarist, pianist and songwriter
Robert Johnson (1911-1938) Likely the most famous and influential Delta blues singer and guitarist
Tommy Johnson
Paul Jones
Robert Lockwood Jr.
Tommy McClennan
Mississippi Fred McDowell
Charley Patton (1891-1934) One of the first "stars" of Delta blues
Paul Pena
Johnny Shines
Henry Sloan Mentor to Patton
Sunnyland Slim
Geechie Temple
Hound Dog Taylor
Muddy Waters (McKinley Morganfield (1915-1983) Legendary blues artist, better known as a pioneer of Chicago blues
Bukka White
Big Joe Williams
Elmo Williams

Demo

A **demo version** or **demo** of a song (shortened from the word "demonstration") is one recorded for reference rather than for release. A demo is a way for musicians to approximate their ideas on tape or disc, and provide an example of those ideas to record labels, producers or other artists. Musicians often use demos as quick sketches to share with bandmates or arrangers; in other cases a [songwriter](#) might make a demo to send to artists in hopes of having the song professionally recorded, or a music publisher may need a simple recording for publishing or copyright purposes.

Many unsigned bands and artists record demos in order to obtain a [recording contract](#). These demos are usually sent to [record labels](#) in hopes that the artist will be signed onto the label's roster and allowed to record a full-length album in a professional recording studio. However, large record labels usually ignore unsolicited demos that are sent to them by mail; artists generally must be more creative about getting the demos into the hands of the people who make decisions for the record company.

Songwriter's and publisher's demos are recorded with minimal instrumentation - usually just an acoustic [guitar](#) or [piano](#), and the vocalist. Both Elton John and Donovan gained studio experience early in their careers by recording publisher's demos for other artists, since their managers also handled music publishing.

Many signed bands and artists record demos of new songs before recording an [album](#). The demos may allow the artist to provide sketches for sharing ideas with bandmates, or to explore several alternate versions of a [song](#), or to quickly record many proto-songs before deciding which ones merit further development.

Demos are typically recorded on relatively crude equipment such as "boom box" cassette recorders, or small four-track or eight-track machines, but sometimes they capture the feeling or intent of the artist better than the final version of the song, after the input of managers, producers and sound engineers. Lou Reed sought out a studio in the late 1980s to record his New York album, where the polished sound would satisfy him as much as that of the rough cassettes he'd been making at home. (The B-side to the album's single was actually a transferred home tape.)

Demo recordings are seldom heard by the public, although some artists do eventually release rough demos in rarities [compilation albums](#) or [box sets](#). Other demo versions have been unofficially released as [bootleg recordings](#), such as The Beatles' Kinfauns Demos. Several artists have eventually made official releases of demo versions of their songs as [albums](#) or companion pieces to albums.

Notable officially-released demo versions include:

- Sarah MacLachlan, The Freedom Sessions
- Pete Townshend, several collections titled Scoop
- PJ Harvey, 4-Track Demos
- Bruce Springsteen's demos for Nebraska were released as the final album after band arrangements proved unworkable
- Jimi Hendrix's song "The Wind Cries Mary", on his Are You Experienced? album and various best-ofs
- The Beatles' Anthology releases included many demo versions
- John Lennon's Milk and Honey album with Yoko Ono contains two unfinished song demos; Lennon's "Grow Old With Me", unable to be finished due to Lennon's death (and the last recording he completed), and Ono's "Let Me Count The Ways", which was purposely left unfinished.

(Both songs were inspired by poets Robert Browning and Elizabeth Barrett Browning, whom Lennon and Ono admired, and were special to the couple.)

Dene music

[Native American/First Nation music:](#)

Topics

Chicken scratch	Ghost Dance
Hip hop	Native American flute
Peyote song	Powwow

Tribal sounds

Arapaho	Blackfoot
Dene	Innu
Inuit	Iroquois
Kiowa	Navajo
Omaha	Kwakiutl
Pueblo (Hopi, Zuni)	Seminole
Sioux (Lakota, Dakota)	Yuman

Related topics

[Music of the United States](#) - Music of Canada

The Dene live in northern Canada. Their music includes modern rock and country songs, jigs and reels, work songs, community dances, numerous kinds of religious songs and lullabies.

Dene folk music uses melodies similar to European scales with the coloration of blues notes. Syncopation is common, as are pulsating vocal styles. Melodies generally follow a descending pattern. Many songs, especially Drum Dances, ended with a vocal glissando and percussion break, along with a spoken thank you (mahsi). Vocables are very common.

Songs are typically composed anonymously, though there are no taboos on anyone writing most songs. Only two composers are well remember, Chief Victor (Fort Franklin on Bear Lake) and Yatsule (born at Fort Norman in 1879).

Categories: [American Indian music](#)

Detroit blues

Detroit blues is [blues](#) music played by musicians resident in Detroit, Michigan, particularly that played in the 1940s and 50s. Detroit blues originated when [Delta blues](#) performers migrated north from the Mississippi Delta and Memphis, Tennessee to work in Detroit's industrial plants in the 1920s and 30s. Typical Detroit blues was very similar to [Chicago blues](#) in style. The sound was distinguished from Delta blues by its use of electric amplified instruments and a more eclectic assortment of instruments, including the [bass guitar](#) and [piano](#).

The only Detroit blues performer to achieve national fame is John Lee Hooker, as record companies and promoters have tended to ignore the Detroit scene in favor of the larger, more influential Chicago blues. The Detroit scene was centered on Black Bottom, a Detroit neighborhood.

Alberta Adams
Andre Williams
Big Maceo Merriweather
Bobo Jenkins
Calvin Frazier
Eddie Burns
Joe Weaver
John Lee Hooker
Johnnie Bassett
Nolan Strong & the Diablos

Detroit techno

Detroit techno

Stylistic origins: [Electro](#), [Synthpop](#), [Chicago house](#)

Cultural origins: Detroit, Michigan, USA

Typical instruments: Analog synthesizer, [Drum machine](#)

Mainstream popularity: Large underground following, low mainstream popularity

Derivative forms: [Acid house](#)

[Subgenres](#)

[Acid techno](#)

Fusion genres

[Minimal techno](#)

Other topics

[Electronic music](#)

Detroit techno is an early style of [techno music](#) originating from Detroit, Michigan, USA in the mid-1980s. A distinguishing trait of Detroit techno is the use of analog synthesizers and early [drum machines](#), notably the roland TR-909 for its production or, in later releases, the use of digital emulation to create the characteristic sounds of those machines.

History

Origins

The three individuals most closely associated with the birth of Detroit techno as a genre are the "Belleville Three"; Juan Atkins, Kevin Saunderson and Derrick May. These three high school friends from a Detroit suburb would soon find their basement tracks in dancefloor demand, thanks in part to seminal Detroit radio personality The Electrifying Mojo. Mojo not only played the early homegrown techno tracks, but also influenced the new sound by playing electronic music from techno and [electronic music](#) pioneers like Kraftwerk, Philip Glass, New Order and Afrika Bambaataa.

Influences also came from Chicago's early style of [house](#) music . Although producers in both cities used the same hardware and even collaborated on projects and remixes together, Detroiters traded the choir-friendly vocals of House with metallic clicks, robotic voices and repetitive hooks reminiscent of an automotive assembly line. Many of the early techno tracks had futuristic or robotic themes, although a notable exception to this trend was a single by Derrick May under his pseudonym Rhythim is Rhythim, called "Strings of Life." This vibrant dancefloor anthem was filled with rich synthetic string arrangements and took the underground music scene by storm in May of 1987. With subtle differences between the genres, clubs in both cities included Detroit techno and Chicago house tracks in their playlists without objection (or much notice by non-audiophiles) from patrons.

Second wave

Once Detroit Techno became a full-fledged musical genre, a second generation of regional artists developed into techno icons themselves; Jeff Mills, Richie Hawtin (aka Plastikman) and Carl Craig to name just a few. Mills began his career as "The Wizard" on Mojo's nightly broadcast, showcasing his turntablist skills with quick cuts of the latest underground tracks and unreleased music from local labels.

In the mid-to-late 1990s, Detroit Techno producers experimented with extended aural soundscapes featuring sparse, ambient underscores punctuated with sporadic, cyclical periods of percussion. Extended length vinyl projects like those under Hawtin's Plastikman facade are particularly clear examples of this period. Atkins "Sonic Sunset" CD in 1994 also delivered this new tradition of Detroit techno.

On Memorial Day weekend of 2000, electronic music fans from around the globe made a pilgrimage to Hart Plaza on the banks of the Detroit River and experienced the first Detroit Electronic Music Festival. In 2003 the festival management changed the name to Movement, then Fuse-In (2005), and most recently, Movement: Detroit's Electronic Music Festival (2006). The festival is a showcase for DJs and performers across all genres of electronic music.

Quotes

Derrick May once described Detroit techno music as being a "complete mistake ... like George Clinton and Kraftwerk stuck in an elevator."

Detroit area producers

Juan Atkins	Mike Banks
Kevin Saunderson	Marc Kinchen
Kenny Larkin	Octave One
Derrick May	James Pennington
Carl Craig	Drexciya
Richie Hawtin	Blake Baxter
Eddie Fowlkes	Claude Young
Jeff Mills	Keith Tucker

Detroit area record labels

Underground Resistance	Metroplex
430 West	Planet E
Direct Beat	Fragile
Transmat	Cratesavers
KMS	

Notable Detroit Techno DJ's

T. Linder
DJ Rolondo
Buzz Goree
Detroit Techno Militia Collective

Other notable producers

Aril Brikha
Sean Deason
Fabrice Lig
Maas
Slam
Surgeon (musician)

Techno

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - [Schranz](#) - [Tech house](#)

Other **electronic music genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Techno music genres](#)

Development

In a [sonata form](#) movement, the development is the middle section where material in the exposition is developed. It is followed by the [recapitulation](#).

Devotional song

A **devotional song** is a [hymn](#) which accompanies religious rituals.

Each major religion has its own tradition with devotional hymns. In the West, the devotional has been a part of the liturgy in Roman Catholicism, the Greek Orthodox Church, the Russian Orthodox Church, and others since their earliest days. A devotional is a part of the prayer service proper and are not, in these contexts, ornamentation. During the Protestant Reformation, church music in general was hotly debated. Some Puritans objected to all ornament and sought to abolish choirs, hymns, and, inasmuch as liturgy itself was rejected, devotionals.

In eastern and near-eastern religions, devotionals can function as communion prayer and meditation. These are sung in particular [rhythms](#) which are sustained over a prolonged period of time to give practitioners a mystical experience.

Diatonic function

A **diatonic function**, in tonal [music theory](#), is the specific, recognized roles of [notes](#) or [chords](#) in relation to the [key](#).

Three general and inseparable essential features of **harmonic function** in tonal music are that:

1. Position within a gamut (the available collection) of notes determines a note's function
2. Each note within the gamut is a generator and collector of other notes in the gamut, in other words both the root and its chord exercise function, and
3. Exercise and identification of function depends on musical behaviour or [structure](#). (Wilson 1992, p.33)

A fourth feature is the ambiguity that arises from the use of the same terms to describe functions across all temporal spans of a hierarchical structure from the surface to the deepest level, and that the longer term or deeper functions act as a center for shorter higher level ones and that the functions of each tend to counteract each other (ibid).

Pandiatonic music is [diatonic](#) music without the use of diatonic functions.

Diatonic functions of notes and chords

Each degree of a [scale](#), as well as many chromatically-altered notes, has a different diatonic function as does each [chord](#) built upon those notes. A [pitch](#) or pitch class and its enharmonic equivalents have different meanings. For example, a Co cannot substitute for a Dm, even though in equal temperament they are identical pitches, because the Dm can serve as the third of a Bm minor chord while a Co cannot, and the Co can serve as the fifth degree of an Fo major scale while a Dm cannot.

In theory as commonly taught in the US, there are seven different functions, while in Germany, from the theories of Hugo Riemann, there are only three, and functions besides the tonic, subdominant and dominant are named as "parallels" (US: relatives) to those functions. For instance in C major an A minor is the Tonic parallel or Tp. German musicians use only upper case note letter and Roman numeral abbreviations, while in the US often upper and lower-case are used to designate major and augmented, and minor and diminished, respectively. (Gjerdingen, 1990)

As d'Indy summarizes: "(1) There is only *one chord*, a *perfect* chord; it alone is consonant because it alone generates a feeling of repose and balance; (2) this chord has two *different forms*, *major and minor*, depending whether the chord is composed of a minor third over a major third, or a major third over a minor; (3) this chord is able to take on *three different tonal functions*, *tonic, dominant, or subdominant*." (1903, p.116)

In the United States, Germany, and other places the diatonic functions are:

Function	Roman Numeral	German	German abbreviation
Tonic	I	Tonic	T
Supertonic	ii	Subdominant parallel	Sp
Mediant	iii	Dominant parallel	Dp
Sub-Dominant	IV	Subdominant	S
Dominant	V	Dominant	D
Sub-Mediant	vi	Tonic parallel	Tp
Leading/Subtonic	vii	incomplete Dominant seventh	diagonally slashed D ⁷

Note that the ii, iii, vi, and vii are lowercase; this is because in relation to the key, they are minor scales. Without accidentals, the vii is a diminished vii°.

The degrees listed according to function, in hierarchical order according to importance or centeredness (related to the tonic): I, V, IV, vi, iii, ii, vii°. The first three chords are major, the next minor, and the last diminished.

The tonic, subdominant, and dominant chords, in root position, each followed by its parallel. The parallel is formed by raising the fifth a whole tone; the root position of the parallel chords is indicated by the small noteheads.

Functions in the minor mode

In the US the minor mode or scale is considered a variant of the major, while in German theory it is often considered, per Riemann, the inversion of the major. In the late eighteenth-early nineteenth centuries a large amount of symmetrical chords and relations were known as "dualistic" harmony. The root of a major chord is its bass note in first inversion or normal form at the bottom of a third and fifth, but, symmetrically, the root of a major chord is the US fifth of a first inversion minor chord, and the US root is the "fifth". The plus and degree symbols, + and ° are used to denote that the lower tone of the fifth is the root, as in major, +d, or the higher, as in minor, °d. Thus, if the major tonic parallel is the tonic, with the fifth raised a whole tone, then the minor tonic is the tonic with the US root/German fifth lowered a whole tone. (Gjerdingen, 1990)

Major			Minor		
<i>Parallel Note letter in C US name</i>			<i>Parallel Note letter in C US name</i>		
Tp	A minor	Submediant	tP	E♭ major	Mediant
Sp	D minor	Supertonic	sP	A♭ major	Submediant
Dp	E minor	Mediant	dP	B♭ major	Subtonic

The minor tonic, subdominant, dominant, and their parallels, created by lowering the fifth (German)/root (US) a whole tone.

If chords may be formed by raising (major) or lowering (minor) the fifth a whole step, they may also be formed by lowering (major) or raising (minor) the root a half-step to *wechsel*, the leading tone or *leitton*. These chords are *Leittonwechselklänge*, sometimes called *gegenklang* or "contrast chord". (Gjerdingen, 1990)

Major			Minor		
TI	SI	DI	tL	sL	dL
E minor	A minor	B minor	A♭ major	D♭ major	E♭ major

Major Leittonwechselklänge, formed by lowering the root a half step.

Minor Leittonwechselklänge, formed by raising the root (US)/fifth (German) a half step.

Quotes

- Three categories can appear in any one of three chordal guises in either of two modes, eighteen positions in all: T, Tp, TI, t, tP, tL, S, Sp, SI, s, sP, sL, D, Dp, DI, d, dP, dL. Why all this complexity? Perhaps the central reason is that this ingenious, occasionally convoluted system enabled Riemann to achieve a grand and masterful synthesis of both the old and the new in late 19-century music. Ostensibly remote triads could be interpreted through the traditional terms of the I-IV-V-I, or now T-S-D-T, cadential schema. A sequence of A♭-major, B♭-major, and C-major chords, for example, could be neatly interpreted as a subdominant (sP) to dominant (dP) to tonic (T) progression in C-major, a reading of these chords not without support in certain late-Romantic cadences. And a chord that often perplexes harmony students, the Neapolitan chord D♭ major in a C-major context, could be shown to be nothing more than a minor-mode subdominant *Leittonwechselklang* (sL). — (Gjerdingen, 1990, p.xiii-xiv)

- Some may at first be put off by the overt theorizing apparent in German harmony, wishing perhaps that a choice be made once and for all between Riemann's *Funktionstheorie* and the older *Stufentheorie*, or possibly believing that so-called linear theories have settled all earlier disputes. Yet this ongoing conflict between antithetical theories, with its attendant uncertainties and complexities, has special merits. In particular, whereas an English-speaking student may falsely believe that he or she is learning harmony "as it really is," the German student encounters what are obviously theoretical constructs and must deal with them accordingly. — (Gjerdingen, 1990, p.xv)

Circle of fifths

Another theory regarding harmonic functionality is that "functional succession is explained by the circle of fifths (in which, therefore, scale degree II is closer to the dominant than scale degree IV)." According to Goldman's *Harmony in Western Music*, "the IV chord is actually, in the simplest mechanisms of diatonic relationships, at the greatest distance from I. In terms of the circle of fifths, it leads away from I, rather than toward it." (1965, p.68) Thus the progression I-ii-V-I would comply more with tonal logic. However, Goldman (*ibid.*, chapter 3), as well as Jean-Jacques Nattiez, points out that "the chord on the fourth degree appears long before the chord on II, and the subsequent final I, in the progression I-IV-vii^o-iii-vi-ii-V-I." (Nattiez 1990, p. 226) Goldman also points out that, "historically the use of the IV chord in harmonic design, and especially in cadences, exhibits some curious features. By and large, one can say that the use of IV in final cadences becomes more common in the nineteenth century than it was in the eighteenth, but that it may also be understood as a substitute for the ii chord when it precedes V. It may also be quite logically construed as an incomplete ii⁷ chord (lacking root)." (1968, p.68) However, Nattiez calls this, "a narrow escape: only the theory of a ii chord without a root allows Goldman to maintain that the circle of fifths is completely valid from Bach to Wagner." (1990, p.226)

Tonicization and modulation

Functions during or after modulations and especially tonicizations are often notated in relation to the function, in the original key, which the tonicization was to. Sometimes called "function of function", for example, in C major, a D major chord root, is notated as II, but during a tonicization on G major, it would be notated, as in G major, V, as it is the dominant of (in C major) the dominant, it is notated V/V (five of five). For example, the twelve bar blues turnaround, I-V-IV-I, considered tonally inadmissible, may be interpreted as a doubled plagal cadence, IV/V-V-IV-I (IV/V-IV/V, IV/I-I/I).

Functional behaviours

From the viewpoint of musical behaviour or structure there are five functions:

1. Tonic: I
2. Dominant: V and vii
3. Subdominant: IV
4. Dominant preparation
5. Tonic substitution or extension

The dominant, dominant preparation and the tonic substitution all involve more than one scale degree with only the tonic and subdominant containing only one scale degree. Several scale degrees exercise more than one function. (Wilson 1992, p.35)

The tonic includes four separate activities or roles as the:

1. Principal goal tone or event
2. Initiating event
3. Generator of other tones, and the
4. Stable center neutralizing the tension between dominant and subdominant,

while the dominant has only the role of creating instability that requires the tonic or goal-tone for release. The subdominant also acts as a dominant preparation. A tonic extension is an elaboration of an initiating event while substitution is an alteration of a cadential point or goal tone. Many of these functions may still be found in post-tonal music. (ibid, p.37-39)

See also

- [chord progression](#)

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Category: [Music theory](#).

Diatonic set theory

Diatonic set theory is a subdivision or application of [musical set theory](#) which applies the techniques and insights of discrete mathematics to properties of the diatonic collection such as maximal evenness, Myhill's property, well formedness, the deep scale property, cardinality equals variety, and structure implies multiplicity.

Music theorists working in diatonic set theory include Eytan Agmon, Gerald J. Balzano, Norman Carey, David Clampitt, John Clough, Jay Rahn, and mathematician Jack Douthett.

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Categories: [Musicology](#).

Digital download

A **digital download** (also known as a **digital single** or a **paid digital download**) is an official legally released music [single](#) released by artists to the public. Popular legal online music store that sell digital singles and [albums](#) include Apple's iTunes and Napster. Many people are also using LimeWire to illegally download music.

Digital downloads can usually be available as an album track and sometimes, if released as a radio single, a separate digital set will be released. The term "digital download" is a buzzword often used by record companies and the media when describing legal music-download sites.

Although digital downloads seem like a new idea, they have actually been around since around 2000. They were first compiled by Billboard in 2003, but they didn't gain mainstream acceptance until around February 2005, when digital sales for singles started to be included in the Billboard Hot 100 and other Billboard charts. In the year before, the Hot 100 chart was very similar to the Hot 100 Airplay chart, because there were only minor CD-single sales affecting the chart. The inclusion of digital singles has immensely helped many songs chart and peak higher, including Jessica Simpson's "These Boots Are Made for Walkin'" which became her second-highest peaking Hot 100 single thanks to digital sales. Another example is Britney Spears's "Do Somethin'" which wasn't released as a radio single, but charted in 2005 due to top-fifty (number forty-nine) digital sales. Modern pop-punk has also benefited from digital downloads, with Fall Out Boy's "Sugar We're Goin' Down" and My Chemical Romance's "Helena" peaking at numbers eight and thirty-three respectively on the Hot 100, with almost no radio airplay.

Single certifications were introduced in February 2005. Songs that sell a certain number of copies are often certified by the RIAA with the permission of the artist and the record company.

- 100,000 copies: gold
- 200,000 copies: platinum
- 400,000 copies: 2x platinum
- 600,000 copies: 3x platinum
- 800,000 copies: 4x platinum
- 1,000,000 copies: 5x platinum; diamond

In November 2005, the record for the bestselling digital single was held by Gwen Stefani's "Hollaback Girl", which has sold over one million downloads, making it the first song to achieve diamond download status. The highest week sales was held by "Gold Digger" by hip-hop star Kanye West. The single beat the previous record holder, Gwen Stefani, in the week of September 8, 2005, and has sold enough copies to be certified quadruple platinum (though it hasn't been certified yet). The song also is responsible for ending Mariah Carey's fourteen week run of her comeback single, "We Belong Together". The underground dance music scene has not been left out either with the digital download network Beatport.com hitting it's one million download mark in 2005.

The digital download is quickly becoming a top medium for music, with media devices such as the iPod leading a revolution in music playback and storage potential.

The term has also been used outside the music industry, with MMORPG Star Wars: Galaxies offering expansion packs without purchasing a retail version as a

'digital download'.

Digital hardcore

Digital hardcore is a [music genre](#) or style that was first defined by Alec Empire. Digital Hardcore Recordings is also the name of the record company that Alec Empire set up in Germany in the early 1990s. Digital hardcore reached the peak of its popularity in the mid-1990s and spawned a rapid growth in labels specializing in the genre, but has since regressed to "underground" status.

Digital hardcore is an abrasive and typically electronic music, created with [samplers](#) and [drum machines](#). The music is a combination of [hardcore punk](#), [hardcore techno](#), [drum and bass](#) and other similar styles. It also has close ties to [industrial](#) and [noise music](#). Most of the time, lyrics are anarchist slogan

Some of the most popular digital hardcore acts include Atari Teenage Riot (Alec Empire's own band), EC8OR, The Shizit, Bomb 20, Cobra Killer, Panic DHH, Ambassador 21, Tuareg Geeks, Schizoid, Christoph de Babalon, Mad Capsule Markets and Shizuo.

Record labels

Digital Hardcore Recordings
Ambush Records (UK)
Aklass Records (New Zealand)
C8.com Records (USA)
D-Trash Records (Canada)
Here's My Card Records (Canada/UK)
Invasion Wreckchords (Belarus)
SickMODE Networks - Music for the 21st Century Punk (International)
Severed Digit Recordings (Canada)
Widerstand.Org (Germany)

Categories: [Punk genres](#)

Digital synthesizer

A **digital synthesizer** is a [synthesizer](#) that uses digital signal processing (DSP) techniques to make musical sounds.

The very earliest digital synthesis experiments were made with general-purpose computers, as part of academic research into sound generation.

Early commercial digital synthesizers used simple hard-wired digital circuitry to implement techniques such as additive synthesis and FM synthesis. Other techniques, such as wavetable synthesis and physical modeling, only became possible with the advent of high-speed microprocessor and digital signal processing technology. One of the earliest commercial digital synthesizers was the Synclavier.

Some digital synthesizers now exist in the form of "[softsynth](#)" software that synthesizes sound using conventional PC hardware, though they require careful programming and a fast CPU to get the same latency response as their dedicated equivalents. In order to reduce latency, some professional sound card manufacturers have developed specialized digital signal processing hardware. Dedicated digital synthesizers frequently have the advantage of onboard accessibility, with switchable front panel controls to peruse their functions, whereas software synthesizers trump their dedicated counterparts with their additional functionality, against the handicap of a mouse-driven control system.

Digital synthesizers are generally more flexible than analog synthesizers, though aficionados claim that an analog synthesizer develops a personal sonic character as it ages.

Categories: [Electronic music instruments](#) | [Synthesizers](#)

Dirty South

Dirty South is a style of [rap](#) music that popped up in the latter half of the 1990s and is based in southern cities such as Memphis, New Orleans, Charleston, Atlanta, Miami, and Houston. Dirty South descended from southern rap: its inspirations drew from Dr. Dre's Chronic album as well as Luther Campbell's 2 Live Crew's (possibly the first southern rap group) nasty traditions in equivalent measure, arriving at a stoned, violent, sex-obsessed and profanity-oriented brand of modern [hip-hop](#).

Dirty South got its name from a song by Goodie Mob. Some of the Dirty South music is characterized by its bouncy, club-friendly beats and lyrics generally concerning flashy jewelry, luxury automobiles, women, and occasionally gangster lyrics. An offshoot of Dirty South music is [Crunk](#), featuring beats with loud, pounding bass.

Rapper/producer Lil Jon is generally considered the main pioneer of [Crunk](#) music.

Dirty South artists:

- 8 Ball & MJG
- Beelow
- B.G. (rapper)
- Big Tymers
- Bubba Sparxxx
- Bun B
- CG-SC
- Chamillionaire
- Chingo Bling
- C-Murder
- D4L
- David Banner
- DJ Paul
- Fat Pat
- Goodie Mob
- Juicy J
- Juvenile (rapper)
- Lil' Flip
- Lil Jon and The Eastside Boyz
- Lil Scrappy
- Lil Wayne
- L.J.
- Ludacris
- Mannie Fresh
- Masta Yat
- Master P
- Mike Jones
- Mystikal
- Nappy Roots
- Pastor Troy
- Paul Wall
- Petey Pablo
- Pimp C

Project Pat
Scarface
Silkk The Shocker
Slim Thug
Stat Quo
Three 6 Mafia
T.I.
Trick Daddy
Trina
White Dawg
Ying Yang Twins
Yo Gotti
YoungBloodZ
Young Buck
Young Jeezy
Yung Wun

See also

- [Crunk](#)
- [Memphis rap](#)
- [Southern rap](#)

[DJing \(Turntablism\)](#) - [History \(Roots\)](#)

[African](#) - [American \(East - West - South \)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - Golden age - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Disc jockey

A **disc jockey** (also called **DJ**, or **dee'jay**) is an individual who selects and plays [prerecorded music](#) for an intended audience.

Origin of term

The term was first used to describe radio announcers who would introduce and play popular gramophone records. These records, also called discs by those in the industry were jockeyed by the radio announcers, hence the name *disc jockey* and soon to be known as *DJs* or *deejays*. Today there are a number of factors, including the selected music, the intended audience, the performance setting, the preferred medium, and the development of sound manipulation, that have led to different types of deejays.

Job description

The physical act of selecting and playing sound recordings is called **deejaying**, or **DJing**, and ranges in sophistication from simply playing a series of recordings (referred to as programming, or composing a playlist), to the manipulating of recordings, using techniques such as audio mixing, cueing, phrasing, cutting, scratching, and beatmatching, often to the point of creating original [musical compositions](#). It should be noted that the term "DJ" in Jamaican dancehall culture refers to the performer (elsewhere known as MC) who inserts live ad lib raps or "toasts" over dub instrumental recordings played by the "selector", here described as a "DJ".

Equipment

The most basic equipment that is necessary for a standard disc jockey to perform consists of the following: 1. sound recordings in preferred medium (eg. vinyl records, compact discs, mp3s) 2. at least two devices for playback of sound recordings, for the purpose of alternating back and forth to create continuous playback (eg. record players, compact disc players, mp3 players) 3. a sound system for amplification of the recordings (eg. portable audio system, radio wave broadcaster)

The addition of a DJ mixer (used to mix the sound of the two playback devices), a microphone (used to amplify the human voice), and headphones (used to listen to one recording while the other is playing, without outputting the sound to the audience) is strongly recommended, but not required. Other types of equipment can also be added, including [samplers](#), [drum machines](#), effects processors, and Computerized Performance Systems.

Techniques

There are several techniques that can be applied by the disc jockey as a means to manipulate the prerecorded music. These include audio mixing, cueing, slip-cueing, phrasing, cutting, beat juggling, scratching, beatmatching, needle drops, phase shifting, and more.

DJ control and economics

Throughout the 1950s, payola was an ongoing problem. Part of the fallout from that payola scandal was tighter control of the music by station management. The Top 40 format also emerged, where popular songs are played repeatedly.

Today, very few radio DJs in the United States have any control over what is played on the air. Playlists are very tightly regulated, and the DJ is often not allowed to make any changes or additions. The songs to be played are usually determined by computerized algorithms, and automation techniques such as voice tracking have allowed single DJs to send announcements across many stations. Even song requests are sometimes co-opted into this system — a song might be announced as a request by a DJ even though it was already set to appear in the playlist.

Economically, this formula has been successful across the country. However, music aficionados look upon such practices with disgust and either seek out freeform stations that put the DJs back in control, or end up dumping terrestrial radio in favor of satellite radio services or portable music players like iPods. College radio stations and other public radio outlets are the most common places for freeform playlists in the U.S.

Types of disc jockeys

By definition, the role of selecting and playing [prerecorded music](#) for an intended audience is the same for every disc jockey. The selected music, the audience, the setting, the preferred medium, and the level of sophistication of sound manipulation are factors that create a number of different types of deejays.

The following is a list of the most common types of disc jockeys, along with notable examples of each, listed in chronological order by birth.

Radio DJs

A radio disc jockey is one that selects and plays music that is broadcast across radio waves.

Notable Radio DJs

Christopher Stone (1882–1965), became the first disc jockey in the United Kingdom in 1927.

Martin Block (1901-1967), the first radio disc jockey to become a star, inspired the term "disc jockey".

Alan Freed (1922-1965), became internationally known for promoting African-American Rhythm and Blues music in the United States and Europe under the name of Rock and Roll.

Murray "The K" Kaufman (1922-1982), influential rock and roll disc jockey, for a time was billed as the "Fifth Beatle".

Jimmy Savile (born 1926), British DJ and television personality, best known for his BBC television show Jim'll Fix It where he made the wishes of members of the public (mainly children) come true. In 1947 he was the first ever DJ to use twin turntables for continuous play after he paid a local metal worker to weld two domestic record decks together.

Dick Clark (born 1929), host of American Bandstand, television's longest-running music/variety program, as well as a number of nationally syndicated radio shows.

Casey Kasem (born 1932), disc jockey and music historian, host of the long-running radio series American Top 40. Also the voice of Shaggy in the Scooby-Doo cartoon series.

"The Real Don Steele" (1936-1997), Los Angeles' pre-eminent "afternoon drive" personality and the Bosses of the "Boss Jocks" of LA's Top 40 powerhouse KHJ-AM - "Boss Radio" - during the 1960s.

Wolfman Jack (1938-1995), drew upon his love of horror movies and rock and roll to create his raspy-voiced, howling persona, one of radio's most distinctive voices.

John Peel (1939-2004), one of the original DJs of UK's Radio 1 in 1967, known for the extraordinary range of his taste in music, and for championing unknown musical artists.

Colin Davies (born 1946), known as The Professor of Rock, broadcasts a weekly show from Fairfax, Virginia that is carried on the website

www.theprofessorrocks.com. The Professor's specialty is early rock'n'roll - Jerry Lee Lewis, Little Richard, Buddy Holly, Gene Vincent, Fats Domino - and his show receives emailed requests from rock'n'roll fans from all over the world.

Jim Ladd (born 1948), the last remaining freeform rock DJ in United States commercial radio.

Pete Tong (born 1960). First club DJ to get a regular show on Radio 1 in 1991, called The Essential Mix.

Bedroom DJs

A person who owns DJing equipment (ie. turntables, mixer, CDJ, etc.) and has a passion for music, but doesn't play out to crowds at bars or special events (ie. raves). Instead, they opt to play their music at home for their friends, record mixtapes or over the internet via audio broadcasting software, such as SHOUTcast.

Club/Rave DJs

A club/rave disc jockey is one that selects and plays music in a club setting. The setting can range anywhere from a small club, a neighborhood party, a disco, a rave, or even a stadium.

Notable Club/Rave DJs

David Mancuso (born 1944), founder of New York City's first underground party called The Loft.

Francis Grasso (1948-2001), popularized several new disc jockey techniques, including beatmatching and slip-cueing.

Larry Levan (1954-1992), an early and prolific re-mixer and the DJ at The Paradise Garage

Frankie Knuckles (born 1955), the godfather of house music.

DJ Starscream aka Sid Wilson, the DJ for Slipknot.

Paul Oakenfold (born 1963), British record producer, remixer, and one of the best-known DJs worldwide, referred to as a Superstar DJ.

Tiesto (born 1969), one of world's leading trance music DJs, voted DJ Magazine's 'No. 1 DJ in the World' for the third consecutive year in 2004.

Keoki (born 1969), famous techno musician, portrayed in the 2003 film Party Monster.

Paul van Dyk (born 1971) a famous trance DJ who earned "DJ Magazine"'s 2005 No. 1 DJ award.

Armin van Buuren (born 1976), a popular trance DJ who placed 3rd place on the "DJ Mag Top 100" ranking three times in a row; also known for his radio show A State of Trance

Hip Hop DJs

Main article: [Turntablism](#)

A hip hop disc jockey is one that selects, plays and creates music as a hip hop artist and/or performer, often backing up one or more MCs.

Notable Hip Hop DJs

The X-Ecutioners, a turntablist band with several collaborations with groups and artists, including Linkin Park and Xzibit.

DJ Kool Herc (born 1955), inventor of breakbeat technique, "the father of hip hop culture".

Grandmaster Flash (born 1958), one of the early pioneers of hip hop DJing, cutting, and scratching. Created the Quick Mix Technique which allowed a DJ to precisely extend a break using two copies of the same record; essentially invented modern turntablism.

Afrika Bambaataa (born 1960), instrumental in the development of hip hop from its birth in the South Bronx to its international success. Created first hip hop track to feature synthesizers; "The godfather of hip hop"

DJ Jazzy Jeff (born 1965), of DJ Jazzy Jeff and the Fresh Prince (also backed Will Smith on his solo efforts)

Jam Master Jay (1965-2002), founder and DJ of Run-DMC, one of the most innovative hip hop groups of all time.

DJ Clue (born Ernesto Shaw on January 8, 1975 in Queens, New York City) is a mix DJ known for his involvement in the mixtape circuit. He is signed as an artist on Roc-A-Fella Records

Eric B. (born 1965), one half of duo Eric B. & Rakim, popularized the James Brown-sampled funky hip hop of the late 1980s.

Terminator X (born 1966), DJ of the highly influential hip hop group Public Enemy.

DJ Qbert (born 1969), founding member of the turntablism group the Invisibl Skratch Piklz and three-time winner of the International DMC Award.

Mix Master Mike (born 1970), skilled DJ of hip hop group Beastie Boys, three-time winner of the International DMC Turntablism Award.

Reggae DJs

In [reggae](#) terms, the DJ is traditionally a vocalist who would rap, toast, or chat with an instrumental record.

Mobile DJs

Mobile disc jockeys are an extension of the original radio disc jockeys. Unlike their radio counterparts, mobile DJing is primarily seen as a part-time or second career. Although it is often perceived this way, there are many mobile DJs around the world that use this as their primary career.

Mobile DJs travel or tour with their own sound systems and play from an extensive collection of pre-recorded music, on various media, for a targeted audience. Mobile DJs tend to work for hire at private functions such as wedding receptions, bar and bat mitzvah receptions, school dances, and so on, but they can occasionally be seen in bars, nightclubs, or even block parties. Unlike many club/rave DJs, mobile DJs often play more mainstream selections of music from multiple genres and they often take requests.

The definition and responsibilities of a mobile disc jockey have changed since Bob Casey's first two-turntable system for continuous playback was utilized for sock-hops in 1955. Bands had long dominated the wedding entertainment industry, but with the advent of the less expensive mobile DJ, the demand for live

performers dwindled. Even so, in the early years, the mobile DJ industry was seen as a last-resort choice for entertainment, as the DJs were reputed to frequently be unreliable and unprofessional. Mobile DJs companies came and went. However, a few companies of this era did establish themselves as competent businesses and thrived; some even still exist today.

During the Disco era of the 1970s, demand for mobile DJs (called mobile discos in the UK) soared. Top mobile DJs in this era would have hundreds of vinyl records and/or cassette tapes to play from. The equipment used in this era was enormous and usually required roadies (similar to those who work for bands) to set up. Because of the high demand for mobile DJs, many people from all facets of life jumped into the industry, hoping to make a few extra dollars on the weekends. These "Weekend Warriors", as they are called by many, helped enhance the negative stereotype of the mobile DJ; many of the same complaints from the earlier era continued.

Some tried to improve this image by forming professional associations. The Canadian Disc Jockey Association (CDJA) was one of the original associations formed in 1976 as a not-for-profit trade association for disc jockeys across Canada. It was joined by a much broader online association called the Canadian Online Disc Jockey Association (CODJA), founded by Canadian mobile DJs Glenn Miller (not the famous bandleader) and Dennis Hampson.

United States Disc Jockeys were reluctant to form anything similar until 1992 when the American Disc Jockey Association (ADJA) was incorporated. The original Board of Directors were Bruce Keslar, Maureen Keslar, John Roberts, and Lori Jesse. In 1996, after being removed from the ADJA Board from a financial dispute, Keslar then went on to form the for-profit National Association of Mobile Entertainers (NAME), based in the Philadelphia area. Both associations thrive today, with an estimated 5,000 members combined as of November 2005.

As the late 1980s turned into the 1990s, new technologies emerged. Compact disc collections were becoming the standard to play music from. Many equipment manufacturers realized the potential market that existed for mobile DJs and raced to make equipment that was smaller, easier to use, and of better quality. Dedicated mobile disc jockey trade publications such as DJ Times magazine and Mobile Beat magazine were founded in this era. These publications helped to spread the word about the emerging technologies and published informational articles that were helpful to the mobile disc jockey. This is also the era when mobile disc jockeys became the top entertainment choice for most private parties including wedding receptions.

In the mid-1990s, computers and the Internet had a profound impact on the mobile DJ industry. Professor Jam, a Tampa Bay, Florida disc jockey already known in the industry for having performed for many celebrities and television networks, became one of the first mobile DJs in the United States to regularly use computer technology to play music at his shows, and was the first professionally endorsed computer disc jockey internationally. CODJA cofounder Glenn Miller became the first licensed MP3 DJ under new music licensing agreement that was introduced to Canada in 2000 by the AVLA, and had already pioneered online networking for mobile disc jockeys by starting the first bulletin board system for mobile DJs from all over North America (and eventually the world).

In the 21st Century, the role of the mobile disc jockey has expanded. While there are still many conventional, "human jukebox" mobile DJs, many others have assumed more responsibilities to ensure the success of the events where they perform. These responsibilities include emceeing, event coordination, lighting direction, and sound engineering.

The number of resources available for mobile DJs has also expanded. Aside from the many online community forums, there are now annual conventions, regional conferences, and many local seminars for mobile disc jockeys to attend.

Notable Mobile DJs

- In 1955, Bob Casey (born 1941), a well-known sock hop DJ, introduced the first two-turntable system for the purpose of alternating back and forth between records, creating continuous playback.
- UK MPs Michael Fabricant (aka Micky Fabb) and Richard Younger-Ross (aka Ricky Ross).

Timeline of events related to the disc jockey

1857 - Leon Scott invents the phonoautograph, the first device to record arbitrary sound, in France.

1877 - Thomas Alva Edison invents the phonograph cylinder, the first device to playback recorded sound, in the United States.

1887 - German-American Emile Berliner invents the gramophone, a lateral disc device to record and playback sound.

1889 - Coin-slot phonograph machines, the general public's first encounter with recorded sound, begin to be mass produced. The earliest versions played only a single record, but multiple record devices, called jukeboxes, were soon developed.

1892 - Emile Berliner begins commercial production of his gramophone records, the first disc record to be offered to the public.

mid-1890s to early 1920s - Cylinder and disc recordings, and the machines to play them on, are widely mass marketed and sold. The disc system gradually becomes more popular due to its cheaper price and better marketing.

1906 - Reginald Fessenden transmits the first audio radio broadcast in history when he plays Christmas music from Brant Rock, Massachusetts.

1910s - Regular radio broadcasting begins, using "live" as well as prerecorded sound. In the early radio age, content typically includes comedy, drama, news, music, and sports reporting. The on-air announcers and programmers would later be known as disc jockeys.

1920s - "Juke-joints" become popular as a place for dancing and drinking to jukebox music.

1927 - Christopher Stone becomes the first radio announcer and programmer in the United Kingdom, on the BBC radio station.

1929 - Thomas Edison ceases phonograph cylinder manufacture, ending the disc and cylinder rivalry.

1934 - American commentator Walter Winchell coins the term "disc jockey" (the combination of "disc", referring to the disc records, and "jockey", which is an operator of a machine) as a description of radio announcer Martin Block, the first announcer to become a star in his own right. While his audience was awaiting developments in the Lindbergh kidnapping, Block played records and created the illusion that he was broadcasting from a ballroom, with the nation's top dance bands performing live. The show, which he called Make Believe Ballroom, was an instant hit.

1940s - Musique concrète composers utilize portions of sound recordings to create new compositions. This is the first occurrence of sampling.

1943 - Jimmy Savile launches the world's first DJ dance party by playing jazz records in the upstairs function room of the Loyal Order of Ancient Shepherd's in Otley, England. In 1947 he paid a local metal worker to weld two domestic record decks together and became the first DJ to use twin turntables for continuous play.

1947 - The "Whiskey-A-Go-Go" nightclub opens in Paris, France, considered to be the world's first discothèque, or disco (deriving its name from the French word, meaning a nightclub where the featured

entertainment is recorded music rather than an on-stage band). Discos began appearing across Europe and the United States.

late 1940s to early 1950s - The introduction of television erodes the popularity of radio's early format, causing it to take on the general form it has today, with a strong focus on music, news and sports.

1950s - American radio DJs would appear live at "sock hops" and "platter parties" and assume the role of a human jukebox. They would usually play 45-rpm records featuring hit singles on one turntable, while talking between songs. In some cases, a live drummer was hired to play beats between songs to maintain the dance floor.

1955 - Bob Casey, a well-known sock hop DJ, introduces the first two-turntable system for the purpose of alternating back and forth between records, creating continuous playback.

late 1950s - Jamaican sound systems, a new form of public entertainment, are developed in the ghettos of Kingston, Jamaica. Promoters, who called themselves DJs, would throw large parties in the streets that centered around the disc jockey, called the "selector". These parties quickly became profitable for the promoters, who would sell admission, food and alcohol, leading to fierce competition between DJs for the biggest sound systems and newest records.

mid-1960s - Nightclubs and discotheques continue to grow in Europe and the United States. However, by 1968, the number of dance clubs started to decline.

1969 - American club DJ Francis Grasso popularizes beatmatching at New York's Sanctuary nightclub. Beatmatching is the technique of creating seamless transitions between back-to-back records with matching beats, or tempos. Grasso also perfected slip-cueing, the technique of holding a record still while the turntable is revolving underneath, releasing it at the desired moment to create a sudden transition from the previous record.

late 1960s - Most American discos either closed or were transformed into clubs featuring live bands. Neighborhood block parties that are modeled after Jamaican sound systems gain popularity in Europe and in the boroughs of New York City.

early 1970s - The Vietnam War, oil crisis, and economic recession has a negative impact on dance clubs and disc jockeys. The total number of clubs and DJs dropped substantially, and most of the dance clubs were underground gay discos. It should also be noted that electronics company Technics released a series of direct-drive DJ turntables during this period.

1973 - Jamaican-born DJ Kool Herc, widely regarded as the "godfather of hip hop culture", performs at block parties in his Bronx neighborhood and develops a technique of mixing back and forth between two identical records to extend the rhythmic instrumental segment, or break.

Turntablism, the art of using turntables not only to play music, but to manipulate sound and create original music, is considered to begin at this time.

1974 - Technics releases the first SL-1200 turntable, which evolves into the SL-1200 MK2 in 1979, currently the industry standard for deejaying.

1974 - German electronic music band Kraftwerk releases the 22-minute song "Autobahn", which takes up the entire first side of that LP. Years later, Kraftwerk would become a significant influence on hip hop artists such as Afrika Bambaataa and house music pioneer Frankie Knuckles.

mid 1970s - Hip hop music and culture begins to emerge, originating among urban African Americans and Latinos in New York City. The four main elements of hip hop culture are MCing (rapping), DJing, graffiti, and breakdancing.

1975 - Disco music takes off in the mainstream pop charts in the United States and Europe, causing discotheques to experience a rebirth.

1975 - Record pools begin, enabling disc jockeys access to newer music from the industry in an efficient method.

1976 - American DJ, editor, and producer Walter Gibbons remixes "Ten Percent" by Double Exposure, one of the earliest commercially released 12" singles (aka "maxi-single").

1977 - Hip hop DJ Grand Wizard Theodore invents the scratching technique by accident.

1977 - New York's Studio 54 nightclub grosses \$7 million in its first year of business (which is roughly \$21 million in today's dollars after adjusting for inflation). In the same year, the motion picture Saturday Night Fever popularizes discotheques and becomes one of the top-10 grossing films in history (at the time).

1979 - The Sugar Hill Gang release "Rapper's Delight", the first hip hop record to become a hit. It was also the first real breakthrough for sampling, as the bassline of CHIC's "Good Times" laid the foundation for the song.

1979 - An anti-disco protest in Chicago's Comiskey Park marks the major backlash against disco amongst rock music fans. This is considered by some to be the year that disco "died", although the music remained popular for several more years, particularly in underground clubs and in Europe, where the subgenres Euro Disco and Italo Disco emerged.

1981 - Cable television network MTV is launched, originally devoted to music videos, especially popular rock music. The term "video jockey", or VJ, was used to describe the fresh faced youth who introduced the music videos.

1982 - The demise of disco in the mainstream by the summer of 1982 forces many nightclubs to either close or to change entertainment styles, such as by providing MTV style video dancing or live bands.

1982 - "Planet Rock" by DJ Afrika Bambaataa is the first hip hop song to feature synthesizers. The song melded electronic hip hop beats with the melody from Kraftwerk's "Trans-Europe Express".

1982 - The compact disc reached the public market in Asia and early the following year in other markets. This event is often seen as the "Big Bang" of the digital audio revolution.

1983 - House music emerges. The name was derived from the Warehouse club in Chicago, where the resident DJ, Frankie Knuckles, mixed old disco classics and Eurosynth pop. House music is essentially disco music with electronic beats. The common element of most house music is a 4/4 beat generated by a drum machine or other electronic means (such as a sampler), together with a solid (usually also electronically generated) bassline.

1983 - Jesse Saunders releases the first house music track, "On & On".

mid-1980s - New York Garage emerges at DJ Larry Levan's Paradise Garage nightclub in New York. The style was a result of the club DJs who would unsuccessfully try to duplicate the Chicago house sound, for example, leaving out the accentuated high-hats.

mid-1980s - Techno music emerges from the Detroit club scene. Being geographically located between Chicago and New York, Detroit techno combined elements of Chicago house and New York garage along with European imports. Techno distanced itself from disco's roots by becoming almost purely electronic with synthesized beats.

1985 - The Winter Music Conference starts in Fort Lauderdale Florida and becomes the premier electronic music conference for dance music disc jockeys.

1986 - "Walk This Way", a rap-rock collaboration by Run DMC and Aerosmith, becomes the first hip hop song to reach the Top 10 on the Billboard Hot 100. This song is the first exposure of hip hop music, as well as the concept of the disc jockey as band member and artist, to many mainstream audiences.

1988 - The acid house scene emerges in the UK. Originally called "acid parties" for a select few, the events grew in size and popularity, eventually spreading throughout England, Europe, the United States, and the rest of the world.

early 1990s - The rave scene grows out of the acid-house scene. Many elements of the rave scene, such as baggy pants and breakdancing, appear to be inherited from the Northern Soul scene of the UK approximately 15 years earlier. The notion of "trainspotting," for example, derives from Northern Soul's emphasis on researching and collecting rare & obscure records; while preventing other DJs from stealing titles via "white labels". The rave scene forever changed dance music, the image of DJs, and the nature of promoting. The innovative marketing surrounding the rave scene created the first superstar DJs.

early 1990s - The compact disc surpasses the gramophone record in popularity, but gramophone records continue to be made (although in very limited quantities) into the 21st century, particularly for club DJs and for local acts recording on small regional labels.

mid-1990s - Trance music emerges as a result of producers who wanted to transform repetitive, instrumental rave music into commercially accessible pop songs with vocals. Trance was central to the success of commercial dance music and superstar DJs such as Paul Oakenfold.

1992 - MPEG which stands for the Moving Picture Experts Group, releases The MPEG-1 standard, designed to produce reasonable sound at low bit rates. MPEG-1 Layer-3 popularly known as MP3 (a Lossy format) will revolutionize the digital music domain.

1992 - Promo Only, a popular music service for disc jockeys is launched.

1993 - The first Internet "radio station", Internet Talk Radio, was developed by Carl Malamud. Because the radio signal is relayed over the Internet, it is possible to access internet radio stations from anywhere in the world. This makes it a popular service for both amateur and professional disc jockeys operating from a personal computer.

1995 - The first full-time, Internet-only radio station, Radio HK, begins broadcasting the music of independent bands.

late 1990s - Nu metal bands such as Ko/n, Limp Bizkit, and Linkin Park reach the height of popularity. This new subgenre of alternative rock bears some influence from hip hop, because rhythmic innovation and syncopation are primary, often featuring DJs as bandmembers.

late 1990s - Various DJ and VJ software programs are developed, allowing personal computer users to deejay or veejay using his or her personal music or video files.

1998 - The first MP3 digital audio player is released, the Eiger Labs MPMan F10.

1998 - Final Scratch is announced by Amsterdam based N2IT. This program "mapped" digital music files onto timecoded vinyl records that were then played on a traditional DJ setup. This was the first product of its kind, and later spawned a slew of competing products (including Serato Scratch Live, Ms. Pinky, and Mixvibes). Final Scratch was later bought by Stanton Magnetics, and its software development is now handled by Native Instruments.

1999 - Shawn Fanning releases Napster, the first of the massively popular peer-to-peer file sharing systems.

1999 - late 1999 - AVLA (Audio Video Licensing Agency) of Canada announces MP3 DJing license. Administered by the Canadian Recording Industry Association. DJs can now apply for a license giving them the right to burn their own compilation CDs of "useable tracks," instead of having to cart their whole CD collections around to their gigs.

2001 - Apple Computer's iPod is introduced and quickly becomes the highest selling brand of portable digital mp3 audio player. The convenience and popularity of the iPod spawns a new type of DJ, the self-penned "MP3J". First appearing in certain East London clubs, and spreading to other music scenes, including New York City, this new DJ scene allows the average music fan to bring two iPods to an "iPod Night", plug in to the mixer, and program a playlist without the skill and equipment demanded by a more traditional DJ setup.

2001 - late 2001 - Atlanta, Georgia, The first Computerized Performance System Disc Jockey gathering was scheduled and organized during the small DJ3 convention. CPS mixing culture begins to emerge and organize.

2005 - Computerized Performance System Disc Jockey Summit is launched. Hosted by Professor Jam and originally developed as a social gathering in 2001, it was the first dedicated computer disc jockey industry event.

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[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History \(Roots - Old school - Golden age - Modern\)](#) - [Production](#) - [Rapping](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Regga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Disco](#)

Disco

Disco

Stylistic origins: [Funk](#) and [soul music](#)

Cultural origins: United States, Early 1970s

Typical instruments: [Guitar](#), [Bass](#), [Piano](#), [Keyboard](#) [Drums](#), [Drum machine](#)

Mainstream popularity: Large, 1970s and early 1980s

Derivative forms: [Hi-NRG](#), [House](#), [Euro](#), [Italo](#)

Subgenres

[Bright](#)

Fusion genres

Disco-punk

Other topics

[Discothèque](#), [Nightclubs](#), [Orchestration](#)

Disco is a genre of music that originated in [discothèques](#). Generally the term refers to a specific style of music that has influences from [funk](#), [soul music](#), and salsa and the Latin or Hispanic musics which influenced salsa.

Origins

Elements of disco music appear on records from the early 1970s such as the 1971 theme from the film Shaft by Isaac Hayes (Jones and Kantonen, 1999). In general it can be said that first disco songs were released in 1973, however many consider Manu Dibango's 1972 Soul Makossa the first disco record (Jones and Kantonen, 1999). Initially, most disco songs catered to a nightclub/dancing audience only, rather than general audiences such as radio listeners, but there are many aspects proving opposite tendencies as well; popular radio-hits were being played in discothèques, as long as they had an easy to follow rhythmic base-pattern close to 120 BPM (beats per minute). Most 70's Disco genre songs had a distinctive four/four bass beat.

Soul and funk records that influenced disco include:

- Sly and the Family Stone - "Dance to the Music" (1968), "Everyday People" (1968) (Jones and Kantonen, 1999), "Family Affair" (1971)
- Hugh Masekela - "Grazing in the Grass" (1968)
- The Honey Cone - "Want Ads" (1971), "Stick Up" (1971)
- Isaac Hayes - "Shaft" (1971)
- Incredible Bongo Band - "Bongo Rock" (1973) (ibid)
- Eumir Deodato - "Also Sprach Zarathustra" (1973)
- Average White Band - "Pick Up the Pieces" (1974), "Cut the Cake" (1975) (ibid)
- James Brown - "Get Up (I Feel Like Being A) Sex Machine" (1970), "Get Up, Get Into It, Get Involved" (1971), "Get Up Off of That Thing" (1976) (ibid)

The Motown Sound also featured many elements that would be associated with the disco sound:

- Martha & The Vandellas "Dancing In The Street" (1963)
- The Supremes - "You Keep Me Hangin' On" (1966), "Reflections" (1967)
- Jackson 5 - "I Want You Back", "ABC", "The Love You Save", "Mama's Pearl" (1969-71)
- Stevie Wonder - "Yester-Me, Yester-You, Yesterday" (1969), "Signed, Sealed, Delivered, I'm Yours" (1970), "Superstition" (1972), "Higher Ground" (1973) (ibid)
- Diana Ross - "Ain't No Mountain High Enough" (1970)

Philadelphia International Records defined Philly soul and helped define disco (ibid) with records such as:

- The Three Degrees - "When Will I See You Again" (1973) (ibid)
- The Intruders - "I'll Always Love My Mama" (1973) (ibid)
- The O'Jays - "Love Train" (1972), "For the Love of Money" (1974), "I Love Music" (1975) (ibid)
- MFSB - "TSOP (The Sound of Philadelphia)" (1973), "Love is the Message" (1973) (ibid)

Pre-/Early-disco TK Records tracks:

- Betty Wright - "Clean Up Woman" (1972) (ibid)
- George McCrae- "Rock Your Baby" (1974) (ibid)
- KC and the Sunshine Band - "Queen of Clubs" (1974), "Get Down Tonight" (1975), "That's the Way (I Like It)" (1975), (ibid)

Early-disco hits include:

Nelson James - "I Have An Afro" (1972) (ibid)
Harold Melvin & the Blue Notes - "The Love I Lost" (1973) (ibid)
Love Unlimited Orchestra - "Love's Theme" (1973) (ibid)
The Jackson 5- "Dancing Machine" (1974) (ibid)
Barry White - "I'm Gonna Love You Just a Little More, Baby" (1973),
"Can't Get Enough of Your Love, Babe" (1974), "You're the First, the Last,
My Everything" (1975) (ibid)
Shirley and Co. - "Shame, Shame, Shame" (1975) (ibid)
The Hues Corporation - "Rock the Boat" (1974) (ibid)
The Commodores - "Machine Gun" (1974) (ibid)
Frankie Valli - "Swearin' To God" (1975)
Dalida- "J'Attendrai" (the first French disco song and first hit in Europe)
(1975) (ibid)
LaBelle - "Lady Marmalade" (1975) (ibid)
The Four Seasons - "Who Loves You" and "December '63 (Oh What A
Night!)" (1976) (ibid)
Silver Convention - "Fly Robin Fly" (1975), "Get Up and Boogie" (1976)
(ibid)
The Bee Gees- "Jive Talkin' " (1975), "You Should Be Dancing" (1976)
(ibid)
Andrea True Connection- "More More More" (1976) (ibid)

Popularity

CRAIG IS REALLY COOL!!! jelly beans!

1975 was the year when disco really took off, with hit songs like Van McCoy's "The Hustle" and Donna Summer's "Love To Love You Baby" reaching the mainstream. 1975 also marked the release of the first disco mix on album, the A side of Gloria Gaynor's remake of The Jackson 5's "Never Can Say Goodbye". Disco's popularity peaked between 1977 - 1979, driven in part by films such as 1977's classic Saturday Night Fever and 1978's Thank God It's Friday. Disco also gave rise to an increased popularity of line dancing and other partly pre-choreographed dances; many line dances can be seen in films such as Saturday Night Fever, which also features the Hustle.

Internationally, the pop star Dalida was the first to make disco music in France with 1975's "J'attendrai" which was a big hit there as well as in Canada and Japan in 1976. She also released many other disco hits between 1975 and 1981, including "Monday, Tuesday... Laissez-moi danser" in 1979, translated the same year as "Let Me Dance Tonight" for the USA, where she was their "French diva" since her late-1978 performance at the Carnegie Hall). Soon after Dalida's pioneering French disco work, other French artists recorded disco: Claude François, in 1976 with his song "Cette année-là" (a cover of The Four Seasons' disco hit "December, 1963 (Oh, What a Night)"), then the famous "yé-yé" French pop singer Sheila, with her group B. Devotion, who even had a hit in the USA (a rarity for French artists) with the song "Spacer" in 1979. Many other European artists also recorded disco music; in Germany, Frank Farian formed a disco band by the name Boney M around 1975. They had a string of number one hits in a few European countries which continued into the early 1980s, with songs such as *Daddy Cool*, *Brown Girl in the Ring* and *By the Rivers of Babylon*. Still today, the trademark sound of Boney M is seen as emblematic for late 70's German disco music.

Disco fever reached a peak in South Asia after the release of the Bollywood film Disco Dancer in 1982. It stars Mithun Chakraborty as an Indian disco champion who is out to get revenge on P. N. Oberoi (Om Shivpuri), a rich industrialist who once slapped and insulted his mother.

Popular disco artists

The most popular disco artists of the 1970s included:

The Bee Gees
A Taste of Honey
Cerrone
Dalida
ABBA
CHIC
Sister Sledge
The Jacksons
Claudja Barry
Linda Clifford
Donna Summer
Grace Jones
Stephanie Mills
Sylvester
Gloria Gaynor
Boney M
Village People
K.C. and the Sunshine Band
Vicki Sue Robinson
MFSB
Loleatta Holloway
France Joli
Evelyn 'Champagne' King
Yvonne Elliman
Tavares
Salsoul Orchestra
Phyllis Hyman
The Emotions
Thelma Houston
Cheryl Lynn
The Trammps
Love and Kisses
Barry White
Silver Convention
Shalamar
and
Kool & the Gang.

Popular non-disco acts who made disco songs

Many non-disco artists recorded disco songs at the height of its popularity, most often due to demand from the record companies who needed a surefire hit. These acts included:

The Eagles
The Rolling Stones
KISS
The Grateful Dead
Dolly Parton
Cher
Marvin Gaye
Barry Manilow
Aretha Franklin
Isaac Hayes
Leif Garrett
Toto
Chaka Khan
Michael Jackson
The Beach Boys
Billy Preston
Chicago
Electric Light Orchestra
The Pointer Sisters
Teddy Pendergrass
Elton John
James Brown
Bette Midler
Prince
Helen Reddy
Frankie Valli & The Four Seasons
Carly Simon
Diana Ross
Earth, Wind and Fire
Rod Stewart
Queen (with the bass guitar riffs emulating those of Chic in their hit
Another One Bites The Dust)
and
Blondie.

Even adult contemporary vocalists were sucked into the disco machine. Those artists included:

Johnny Mathis
Paul Anka
Ann-Margret
Charo
Frankie Avalon
Engelbert Humperdinck

Ethel Merman
Wayne Newton
Barbra Streisand
Eartha Kitt
Andy Williams
and
Frank Sinatra

Many disco novelty songs sold well and were popular. Rick Dees, at the time a radio DJ in Memphis, Tennessee, recorded what is considered to be one of the most popular parodies of all time, Disco Duck.

DJs and producers

Disco music diverged from the [rock](#) of the 1960s, elevating music from the raw sound of 4-piece garage bands to refined music composed by producers who contracted local [symphony](#) and philharmonic [orchestras](#) and session musicians. For the first time in three decades, orchestral music became the preeminent sound in the popular-music scene. Top disco music producers included Giorgio Moroder, Patrick Adams, Biddu, Cerrone, Alec R. Costandinos, John Davis, Gregg Diamond, Kenneth Gamble & Leon Huff, Norman Harris, Sylvester Levay, Ian Levine, Mike Lewis, Van McCoy, Meco Monardo, Tom Moulton, Boris Midney, Vincent Montana Jr, Randy Muller, Freddie Perren, Laurin Rinder, Richie Rome, Warren Schatz, Harold Wheeler, and Michael Zager, whose roles involved every aspect of production, from composing the arrangements to conducting the 50- to 100-member orchestras from Los Angeles to New York, from Chicago to Philadelphia, from Detroit to Miami, from London to Berlin, from Vancouver to Montreal, from Paris to Milan.

With as many as 64 [tracks](#) of vocals and instruments to be compiled into a fluid composition of verses, bridges, and refrains, complete with orchestral builds and breaks, the mixing engineers became an important fixture in the production process, and, as a result, were most influential in developing the "sound" of the recording through the disco mix. Record sales were often dependent on, though not guaranteed by, floor play in clubs. Notable DJs include Jim Burgess, Walter Gibbons, John "Jellybean" Benitez, Rick Gianatos, Francis Grasso (Sanctuary), Larry Levan, Ian Levine, John Luongo, and David Mancuso.

Instrumentation

Instruments commonly used by disco musicians included the rhythm [guitar](#) (most often played in "chicken-scratch" style, usually through a wah-wah or phaser), [bass](#), [piano](#) and electroacoustic keyboards (most important: the Fender-Rhodes and Wurlitzer electric pianos and the Hohner Clavinet), harp, string synth, violin, viola, cello, trumpet, saxophone, trombone, clarinet, flugelhorn, French horn, tuba, English horn, oboe, flute, piccolo, and drums, African/Latin percussion, timpani, as well as a drum kit. Electronic drums were making a debut during this era, with Simmons and Roland drum modules appearing as pioneers in electronic percussion. Most disco songs have a steady four-on-the-floor beat (sometimes using a 16-beat pattern on the hi-hat cymbal, or an eight-beat pattern with an open hi-hat on the "off" beat) and a heavy, syncopated bassline.

In general, the difference between a disco, or any dance song, and a rock or popular song is that in dance music the bass hits "four to the floor", at least once a beat (which in 4/4 time is 4 beats per measure), whereas in rock the bass hits on one and three and lets the snare take the lead on two and four. (Michaels, 1990) Disco is further characterized by a sixteenth note division of the quarter notes established by the bass as shown in the second drum pattern below, after a typical rock drum pattern:

This sixteenth note pattern is often supported by other instruments such as the rhythm guitar (lead guitar parts are rare), and may be implied rather than explicitly present, often involving syncopation. As a simpler example, bass lines often use the following rhythm:

The orchestral sound usually known as "disco sound" relies heavily on strings and horns playing linear phrases, in unison with the soaring, often reverberated vocals or playing instrumental fills, while electric pianos and chicken-scratch guitars create the background "pad" sound defining the harmony progression. Typically, a "wall of sound" results. There are however more minimalistic flavors of disco with reduced, transparent instrumentation, pioneered by Chic.

Format

At first, [singles](#) were released on 7-inch 45-rpm records, 45s, which were shorter in length and of poorer sound quality than 12-inch singles. Motown Records was the first to market these through their "Eye-Cue" label, but these and other 12-inch singles were the length of the original 45s until Scepter/Wand released the first 12-inch extended-version single in 1976: Jesse Green's "Nice and Slow" b/w Sweet Music's "I Get Lifted" (engineered by Tom Moulton). The single was packaged in collectible picture sleeves, a relatively new concept at the time. 12-Inch singles became commercially available after the first crossover, Tavares' "Heaven Must Be Missing an Angel." 12-Inch singles allowed longer dance time and formal possibilities. (Jones and Kantonen, 1999)

Backlash in U.S. and UK

The popularity of the film *Saturday Night Fever* prompted the major record labels to mass-produce hits, however, as some perceived, turning the genre from something vital and edgy into a safe "product" homogenized for the mass audience. Though disco music had several years of popularity, an American anti-disco sentiment was festering, marked by an impatient return to rock (loudly encouraged by worried rock radio stations). Disco music and dancing fads were depicted as not only silly (witness Frank Zappa's satirical song "Dancin' Fool"), but effeminate. Others objected to the perceived wanton sex and drugs that became associated with music while others were put off by the exclusivity of the disco scene symbolized by doormen who kept people out of discos that did not look or dress correctly while still others objected to the then new idea of centering music around a computerized beat instead of people.

In Britain, however, during the same year as the first American anti-disco demonstration (see below), *The Young Nationalist* publication of the far-right British National Party reported that "disco and its melting pot pseudo-philosophy must be fought or Britain's streets will be full of black-worshipping soul boys," though this had been true for twenty years with many white male English teens considering themselves "soul freaks". The emergence of the [punk](#) and [goth](#) scenes contributed to disco's decline.

Rock versus disco

Strong disapproval of disco among some rock fans existed throughout the disco era, growing as disco's influence grew, such that the expression "Disco Sucks" was common by the late-1970s among these fans.

In 1979, deejays Steve Dahl and Garry Meier along with Michael Veeck (son of legendary sports marketer Bill Veeck) staged a promotional event with an anti-disco theme, Disco Demolition Night, between games at a White Sox doubleheader. The event involved exploding disco records, and ended in a near-riot. The second game of the doubleheader had to be forfeited.

White male rock fans who spoke out against the music were sometimes accused of prejudice for objecting to a musical idiom that was strongly associated with both black and homosexual audiences. To further complicate matters, several prominent, popular rock artists recorded songs with audible debts to disco, sometimes to strong critical and commercial response. David Bowie's "Golden Years," and The Rolling Stones' "Miss You" and "Emotional Rescue," are distinguished examples of these disco-rock fusions, and artists such as The Who, Rod Stewart, and to a lesser extent Queen and The Clash also recorded disco-informed songs. Many of these artists were accused of selling out and received hate mail. Since the advent of disco and dance music in general, many have argued that more and more rock music has absorbed the rhythmic sensibilities of dance.

The most troubling aspect of disco for white working class males may have been its association with dancing, which tends to become a site of emotional conflict under modernization, as in Norman Mailer's catchphrase "tough guys don't dance".

Disco, by being so clearly an invitation to the dance, is associated under modernization with an abandonment of self which threatens dissolution and depersonalization. Steve Dahl, Garry Meier and Mike Veeck were as impresarios rather innocent, in 1979, about a growing working-class anger, and, in trying to channel this anger into safe targets such as gay men and people of color, found that it overflowed these artificial limits.

Disco in Germany

Disco clubs became popular in Germany in the 1970's and continued into the 1980's. Unlike its counterparts in America, however, the word "Disko" in German nowadays usually refers to any dance club, and not just ones that include disco. It is starting to be phased out in favor of "Klub" as of late in normal speech and in titles, but it still remains.

Time of transition

The gradual change that occurred in the late-1970s pop-disco sound can be evidenced in such titles as:

Foxy's Get Off and Sex Symbol (1978)
Donna Summer's Bad Girls and Hot Stuff (1979)
Rod Stewart's Do You Think I'm Sexy (1979)
Amii Stewart's Knock On Wood (1979)
The Bee Gees' Tragedy (1979)
Blondie's Heart of Glass (1979)

The aforementioned songs foreboded the events of the next decade, as the year 1980 was a transitional time for music, especially dance music. As the "disco sound" was phased out, faster tempos and synthesized affects during the early-1980s dance sound, accompanied by simplified backgrounds and rock guitars, directed *dance music* toward the *pop-rock* genre such as:

The Brothers Johnson's Stomp! (1980)
Olivia Newton-John's Xanadu (1980)
George Benson's Give Me The Night and Love X Love (1980)
Boz Scaggs' Miss Sun (1980)
Teena Marie's Behind The Groove and I Need Your Lovin' (1980)
Patrice Rushen's Haven't You Heard (1980) and Forget Me Nots (1982)
Yarbrough & Peoples' "Don't Stop the Music" (1981)
Kool & the Gang's Celebration (1981), Let's Go Dancin' (Oooh La La La) and Get Down On It (1982)
The Commodores' Lady (You Bring Me Up) (1981)
Rick James' Give It To Me and Superfreak (1981)
Grace Jones' Pull Up to the Bumper (1981)
Boystown Gang's Can't Take My Eyes Off You (1981)
Roni Griffith's (The Best Part of) Breaking Up (1981)
Sylvester's Do Ya Wanna Funk (1982)
Michael Jackson's Billie Jean, Baby Be Mine, P.Y.T. and Thriller (1982)
The Weather Girls' It's Raining Men (1982)
Prince's 1999 (1983)
Miquel Brown's So Many Men, So Little Time (1983)
Madonna's Everybody (1982) and Holiday (1983)

Those aforementioned exemplified the emerging dance-music form that dropped the complicated melodic structures of the *disco style*, as woodwinds, horns, and strings were replaced by synthesizers, which mimicked their sound. Here, one can readily experience the drastic changes, from the musical arrangements - missing all signs of [symphony](#)-orchestration, including orchestral builds and [breaks](#) - to the [melody](#) - missing all signs of the complicated structures of the typical disco sound, including multiple [bridges](#) and fanciful [refrains](#).

Regional styles of disco

Main article: [disco orchestration](#)

As with many forms of art, music contains many *types*, of which there are distinct genres, and within which there are various styles. The sound of a disco song, as with the sound of a song of any genre of music, depended on the particular tastes of the artists, and the arrangers, producers, and even the orchestra conductors and concertmasters dictating the type of stylized playing method of each [section](#) of the [orchestra](#), down to the engineers and mixers who assembled all the elements to make a fluid, cohesive *sculpture of sound* through melodic continuity. Even without a very knowledgeable *ear* for music, one can distinguish the stylings of Van McCoy's *The Hustle* (1975) from those of Silver Convention's *Get Up and Boogie* (1976), and from those of Chic's *Good Times*(1979), and Sister Sledge's *We Are Family*(1979).

As such, many *regional sounds of disco* developed during the mid-1970s, as a result of collaborative efforts of many individuals with a legacy of formal education and training in music theory and orchestration, whose educational backgrounds laid the foundation for the musical genre that was to burst forth onto the *dance-music scene* into what would come to be regarded as *designer music*. It can be noted that many of the conductors and [players](#) of the large city symphony and philharmonic orchestras responsible for the grand productions of *disco* were seasoned veterans of orchestras throughout the country, some even going back to the [big-band era](#).

Some of the different regional sounds include:

- The Philadelphia Symphony Orchestra as heard by groups such as MFSB, The O'Jays, The Three Degrees, and The Ritchie Family.
- The New York Philharmonic Orchestra was the foundation of the **New York Sound**, which included
 - Van McCoy *The Hustle*,
 - Odyssey's *Native New Yorker* (1977),
 - Gerri Granger's *Can't Take My Eyes off of You* (1976)
 - Vicki Sue Robinson's *Turn the Beat Around* (1976),
 - Roberta Flack's *Back Together Again* (1979),
- The Los Angeles Symphony Orchestra was the foundation of the **Los Angeles Sound**, which included:
 - Carrie Lucas's *Dance with Me* (1979),
 - Love Unlimited Orchestra's *My Sweet Summer Suite* (1976),
 - Tavares' *Heaven Must Be Missing an Angel* (1976)
 - Phyllis Hyman's *You Know How to Love Me* (1979),
 - High Inergy's *Shoulda Gone Dancing* (1979)

Transition from the *disco sound* of the 1970s to the *dance sound* of the 1980s

The transition from the late-1970s disco styles to the early-1980s dance styles can be illustrated best by analysis of the work of specific artists, arrangers, and producers within each region, respective to the timeperiods. Complex musical structures basically gave way to a "one-man-band" sound produced on synthesizer keyboards. Also, the increased addition of a slightly different harmonic structure, with elements borrowed from Blues and Jazz, (such as more prominent chords created with acoustic or electric pianos) created a different style of "dance music" in the 1981-83 period. But by this time, the word "disco" became associated with anything danceable, that played in discothèques, so the music continued for a time to be called "disco" by many. Examples include D. Train, Kashif, and Patrice Rushen. Both changes was influenced by some of the great R & B and jazz musicians of the 70's, such as Stevie Wonder and Herbie Hancock, who had pioneered and perfected "one-man-band" type keyboard techniques.

Disco "spinoffs": rap and "house" music

Finally, disco was largely succeeded for younger listeners by rap, which had started, by rapping over disco tracks. The first commercially popular rap hits were "Rapper's Delight" (which borrowed the bass line from Chic's "Good Times") and Kurtis Blow's "The Breaks". The two styles existed side by side for a few years, with rap sometimes being used in disco songs such as Blondie's **"Rapture"**, Teena Marie's **"Square Biz"**, and In Deep's **"Last Night A DJ Saved My Life"**. The two styles together also sparked off "House Music" with such legendary innovators such as Larry Levan in New York, and Frankie Knuckles in Chicago in the early 1980's. Legendary clubs associated with the birth of house included New York's 'Paradise Garage' and Chicago's "Warehouse" and "The Music Box". Mixes incorporated here included various disco loops overlapped with a strong bassbeat, usually computer driven, and with longer segments intended for mixing. Afrika Bambaataa released the 1982 single **"Planet Rock"**, which drew several elements from Kraftwerk's "Trans-Europe Express" and the previous year's "Numbers". Electronic sounds in rap were eventually discarded in favor of a more "raw" hip-hop sound in songs such as **"The Message"** by Grandmaster Flash & the Furious Five. However, the "Planet Rock" sound also spawned a non-"hip-hop" electronic dance trend, with such follow-ups as Planet Patrol's **"Play At Your Own Risk"**, the same year, followed by **"One More Shot"** by C-Bank; and the following year, its popularity skyrocketed with Shannon's **"Let The Music Play"** Freeze's **"I.O.U."**, Gwen Guthrie's **"Ain't Nothin' Goin' On But The Rent"**, Chaka Khan's **"I Feel For You"**, and Midnight Star's **"Freakazoid"**. Electronic Dance music or [House Music](#) (later called "techno") had now emerged as its own genre, and this became the new "disco", even though it was not addressed as such.

Did it really "die"?

By the year 1983, disco was said to be pretty much "dead". It did not really have a distinctive "death", but simply blended back into other popular styles, while spawning some new styles. It was the synthesizer, and resulting change in the sounds, that basically ended disco as it was known in the pre-electronic 70's, moreso than the reaction from the competing rock genre. The danceable rhythms would live on in pop-rock, rap, Techno/House Music and regular R & B; and the dance club continued to thrive with these styles.

"Retro" revival

In the 1990s, a revival of the original disco style began and is exemplified by such songs as "Lemon" by U2 (1993), "Spend Some Time" by Brand New Heavies (1994), "Cosmic Girl" by Jamiroquai (1996), "Never Give Up on the Good Times" by The Spice Girls (1997), and "Strong Enough" by Cher (1998) (who had also released disco songs in the seventies).

During the first half of the 2000s, there were releases by a number of artists including "Spinning Around" and "Love at First Sight" by Kylie Minogue (2001), "I Don't Understand It" by Ultra Nate (2001), "Crying at the Discoteque" by Alcazar (2001), "Love Foolosophy" by Jamiroquai (2001), "Murder on the Dancefloor" by Sophie Ellis-Bextor (2001), and "Love Invincible" by Michael Franti and Spearhead (2003) that channeled classic disco music.

In (2004) former Three Degress lead singer, Sheila Ferguson hired Burning Vision Entertainment to create the ultimate disco music video to accompany the release of 'A New Kind Of Medicine' with mesmerising effect.

Most recently, Madonna has used disco themes in her latest album, Confessions on a Dance Floor (2005). Her single "Hung Up", notably samples ABBA's "Gimme! Gimme! Gimme! (A Man After Midnight)".

Radio

Currently, most radio stations that play dance music or '70s-era music will play this music and related forms such as [funk](#) and Philadelphia soul at some point in their playlists; both major satellite radio companies also have disco music stations in their lineup. However, dance music stations in general are not known for having high ratings.

See also

- [Disco orchestration](#)

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Disco orchestration

Disco orchestration illustrates the richness of [musical](#) production techniques that went into the production of classic [disco](#) music.

The sound of a disco song, as with the sound of a song of any genre of music, depended on the particular tastes of the artists, and - if relevant to the genre - the arrangers, producers, and even the orchestra conductors, and even still the concertmasters dictating the type of stylized playing method of each [section](#) of the [orchestra](#), down to the engineers and mixers who assembled all the elements to make a fluid, cohesive sculpture of sound through melodic continuity. Even without a very knowledgeable ear for music, one can distinguish the stylings of Van McCoy's *The Hustle* (1975) from those of Silver Convention's *Get Up and Boogie* (1976), the former written, arranged, and produced by Van McCoy, who also conducted the New York Philharmonic Orchestra, fashioned even further with the specific stylings of the orchestral elements by concertmaster Gene Orloff; the latter was written, arranged, and produced by Michael Kunze and Sylvester Levay, who conducted the Munich Symphony Orchestra, and which was fashioned even further with the specific stylings of the orchestral elements by concertmaster Fritz Sonnleitner. Here, one can only imagine the *New York* sound, as produced by Van McCoy, on Silver Convention's *Get Up and Boogie*, and the funky *Munich* sound, as produced by Kunze and Levay, on Van McCoy's *The Hustle*.

As such, many *regional sounds* of *disco* developed during the mid-1970s, as a result of collaborative efforts of many individuals with a legacy of formal education and training in music theory and orchestration, whose educational backgrounds laid the foundation for the musical genre that was to burst forth onto the *dance-music scene* into what would come to be regarded as *designer music*. It can be noted that many of the conductors and [players](#) of the large city symphony and philharmonic orchestras responsible for the grand productions of *disco* were seasoned veterans of orchestras throughout the country, some even going back to the [big-band era](#).

- The Philadelphia Symphony Orchestra was the foundation of the **Philly Sound**, which represented an *ebullient* mid-tempo style that retained the funky characteristics of the sound of the streets of inner-city Philadelphia, however, elevated to a polished form with interwoven arrangements of lead and background singers in triple-harmonies with lush arrangements of woodwinds, horns, and strings, as heard by groups such as MFSB, The Three Degrees, The Ritchie Family.

Principle arrangers, producers, and orchestra conductors that derived from Philadelphia included Kenneth Gamble, Leon Huff, John Davis, Richie Rome, Norman Harris, John McFadden, Gene Whitehead, Victor Carstarphen, Jack Faith, Bunny Sigler, Dexter Wansel, John Usry, Bobby Martin.

- The New York Philharmonic Orchestra was the foundation of the **New York Sound**, which branched into four main arms:
 - One characterized by the mid-tempo, richly-hued stylings and *bubbly* beat of *The Hustle*, as in songs such as

- Odyssey's *Native New Yorker* (1977), arranged, produced, and conducted by Charlie Calello, with Gene Orloff, concertmaster
- Gerri Granger's *Can't Take My Eyes off of You* (1976), arranged, produced, and conducted by Bob Crewe, with Gene Orloff, concertmaster
- Vicki Sue Robinson's *Turn the Beat Around* (1976), arranged, produced, and conducted by Warren Schatz and George Andrews, with Gene Orloff, concertmaster
- One characterized by the mid-tempo operatic orchestrations of
 - Maynard Ferguson's *Pagliacci* (1975), arranged, produced, and conducted by Jay Chattaway and Bob James, with David Nadien, concertmaster
- One characterized by the mid-tempo, funky baselines and orchestrations of
 - Roberta Flack's *Back Together Again* (1979), arranged, produced, and conducted by Eric Mercury and Arif Mardin, with Gene Orloff, concertmaster (the style providing the music bed for [rap](#))
- One characterized by the up-tempo, latin-infused, extravagantly-orchestrated stylings of
 - Wing and a Prayer Fife & Drum Corps.'s *Baby Face* (1975), arranged, produced, and conducted by Stephen Schaeffer and David Horowitz, with David Nadien, concertmaster
 - Samantha Sang's *From Dance to Love* (1979), arranged, produced, and conducted by Meco Monardo, Tony Bongiovi, and Harold Wheeler, with Irving Spice, concertmaster.

Principle arrangers, producers, and orchestra conductors that derived from New York included Van McCoy, Brad Baker, Charlie Calello, Harold Wheeler, Warren Schatz, Tony Bongiovi, Meco Monardo, Michael Zager, Dennis King, Randy Muller, Jeff Lane, Michael DeLugg, Tony Camillo.

- The Los Angeles Symphony Orchestra was the foundation of the **Los Angeles Sound**, which branched into four main arms:
 - One characterized by the mid-tempo funky orchestrations of
 - Carrie Lucas's *Dance with Me* (1979), arranged, produced, and conducted by Don Cornelius, Dick Griffey, and Leon Sylvers, with Janice Gower, concertmaster
 - One characterized by the "New York-style" mid-tempo, extravagantly-orchestrated rhythms of
 - Love Unlimited Orchestra's *My Sweet Summer Suite* (1976), arranged, produced, and conducted by Barry White and Gene Page, with Jack Shulman, concertmaster
 - Tavares' *Heaven Must Be Missing an Angel* (1976), arranged, produced, and conducted by Freddie Perren and David Blumberg, with Paul Shure, concertmaster
 - One characterized by the *New York-style* mid-tempo *bubbly* beat and spicy orchestrations of
 - Phyllis Hyman's *You Know How to Love Me* (1979), arranged, produced, and conducted by James Mtume and Reggie Lucas, with Gerald Vinci, concertmaster
 - One characterized by the *New York-style* uptempo beat with multi-dimensional orchestrations of
 - High Inergy's *Shoulda Gone Dancing* (1979), arranged, produced, and conducted by Donnell Jones and Gerald Lee, with Assa Drori, concertmaster.

Principle arrangers, producers, and orchestra conductors that derived from Los Angeles included Gene Page, Barry White, Dave Crawford, Bruce Miller, Freddie Perren, Paul Riser, Hal Davis, Skip Scarborough, Jerry Peters, Laurin Rinder, Mike Lewis, Carl Davis, Sonny Sanders, Simon Soussan, Don Cornelius, Dick Griffey.

- The Miami Symphony Orchestra was the foundation of the **Miami Sound**, which was an *effervescent* mid- to uptempo style that represented the colorful Latin heritage of Miami, as in songs such as
 - Rice & Beans Orchestra's You've Got Magic (1977), arranged, produced, and conducted by Pepe Luis Soto, Tato Rossi and Hector Garrido, with David Chappell, concertmaster
 - Miami Sound Machine's You've Broken My Heart (1978), arranged, produced, and conducted by Thomas Fundora and Carlos Oliva, with Bogdan Chruzcsz, concertmaster.

Principle arrangers, producers, and orchestra conductor that derived from Miami included Cory Wade, Bert Dovo, Clarence Reid, Willie Clark, Freddy Stonewall.

Other large symphony and philharmonic orchestras in cities across the United States, Canada, and Europe were the foundations of a vast number of disco productions, including:

The Detroit Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Brad Shapiro, David Van De Pitte, Mike Theodore, Lawrence Payton, Dennis Coffey

The Chicago Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Donald Burnside, Edmund Lee Bauer, Danny Raye Leake, Curtis Mayfield, Gil Askey, John Dubiel, Chuck Jackson, Marvin Yancy, Dr. Cecil Hale, Richard Evans

The Nashville Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Moses Dillard, Jesse Boyce, Lloyd Barry

The Atlanta Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Isaac Hayes, Johnny Allen

The Memphis Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Lester Snell

The Boston Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Jonathan Klein, D.B. Shrier

The San Francisco Symphony Orchestra

The Montreal Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Tony Green, Denis Lepage

The Quebec Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Dominic Sciscente, Michel Daigle, Jacques Lafleche, Lee Gagnon, Pete Tessier, André Gagnon

The Toronto Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Ian Guenther, Willi Morrison, Eric Robertson, Pete Pedersen, Harry Hinde

The Vancouver Symphony Orchestra

The London Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Biddu, Gerry Shury, Pip Williams, Ian Levine, Fiachra Trench, Peter Yellowstone, Larry Page

The Paris Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Cerrone, Don Ray, Alec Costandinos, Raymond Khenetsky, Alan Hawkshaw, Claude Carrere, Alain Wisniak, Charly Ricanek, Daniel Vangarde, Michaele Lana, Guy Delo, Paul Sebastian, Jean-Luc Drion, Jean Kluger, Ralph Benetar, Biram Benelux, Jacques Morali

The Munich Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Thor Baldursson, Frank Farian, Michael Kunze, Sylvester Levay, Juergen Kordulech, Mats Bjoerklund, Stefan Klinkhammer, Anthony Monn, J.-C. Friederich, Tony Lester
The Berlin Symphony Orchestra, whose principle arrangers, producers, and orchestra conductors included: Werner Drexler, Eric Thoner, Joaquim Heider, Uli Roever, Karl Schmitz, Ralf Novi, Charles Orioux, Ingo Cramer
The Milan Symphony Orchestra.

The decreasing use of orchestras in the Post-Disco period

The transition from the late-1970s disco styles to the early-1980s dance styles can be illustrated best by analysis of the work of specific artists, arrangers, and producers within each region, respective to the timeperiods. For example, Patrice Rushen, whose major works - *Haven't You Heard* from 1979 and *Forget-Me-Nots* from 1982 - contrast sharply to demonstrate emphatically the changes from the 1970s to the 1980s. The orchestral elements of *Haven't You Heard*, from rhythms and woodwinds to horns and strings, were co-arranged by Patrice Rushen, who also arranged the near-minute-long extravagant string arrangements for the introduction of the song, whose 100-piece Los Angeles Symphony Orchestra was conducted by Charles Mimms, Jr. and Reggie Andrews, with Charles Veal, Jr., concertmaster. In stark contrast, however, the number of names involved in the symphony orchestra and the orchestral composition of *Forget-Me-Nots* totals **zero**. The [break](#) in *Forget-Me-Nots* serves virtually no purpose except to make the song longer, for, with neither orchestration nor orchestral build to bring listeners back to the melody, the excitement of the song, like the amount of planning in its melodic structure and harmonic composition, is zero. The synthesized arrangement mimicking a type of string arrangement of *Forget-Me-Nots* involved the arduous task of striking a solitary note on an electronic keyboard, from a recording artist, no less, with the talent of having produced *Haven't You Heard* just a couple of years before.

Thousands of examples illustrate the change from the luxuriant *disco sound* to the generic *dance sound* occurring from 1979 to 1980, just a few of which are:

Madleen Kane

Forbidden Love/Thunder in My Heart (1979); orchestrations arranged, produced, and conducted by Thor Baldursson and Michael Lana, with Fritz Sonnleitner, concertmaster of the Munich Symphony Orchestra
Cherchez Pas (1980); orchestrations: none

Grace Jones

Don't Mess with the Messer (1979); orchestrations arranged, produced, and conducted by Tom Moulton and John Davis, with Don Renaldo, concertmaster of the Philadelphia Symphony Orchestra

Pull up to the Bumper (1981); orchestrations: none

Kleer

Winners (1979); orchestrations arranged, produced, and conducted by Dennis King and Woody Cunningham, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Get Tough (1981); orchestrations: none

Aretha Franklin

Ladies Only (1979); orchestrations arranged, produced, and conducted by Van McCoy, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Jump, Jump, Jump to It (1981); orchestrations: none

The Whispers

And the Beat Goes On (1979); orchestrations arranged, produced, and conducted by Dick Griffey and Leon Sylvers III, with Janice Gower,

concertmaster of the Los Angeles Symphony Orchestra

It's a Love Thing (1980); orchestrations: none

Evelyn Thomas

My Head's in the Stars (1979); orchestrations arranged, produced, and conducted by Ian Levine and Fiachra Trench, with David Katz of the London Symphony Orchestra

High Energy (1981); orchestrations: none

Stacy Lattisaw

When You're Young and in Love (1979); orchestrations arranged, produced, and conducted by Van McCoy, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Jump to the Beat (1980); orchestrations: none

Miquel Brown

Symphony of Love (1979); orchestrations arranged, produced, and conducted by Alan Hawkshaw and Don Ray, with David Katz, concertmaster of the London Symphony Orchestra, and Albert Spiegel, concertmaster of the Paris Symphony Orchestra

So Many Men, So Little Time (1982); orchestrations: none

Vicki Sue Robinson

What's Happening in My Life (1979); orchestrations arranged, produced, and conducted by Warren Schatz, T. Life, George Andrews, and Sam Peake, with Gene Orloff, concertmaster of the New York Philharmonic Orchestra

Hot Summer Night (1981); orchestrations: none

Billy Ocean

American Hearts (1979); orchestrations arranged, produced, and conducted by Ken Gold and Lynton Naiff, with Harry Bluestone, concertmaster of the Los Angeles Symphony Orchestra

One of Those Nights (Feel Like Gettin' Down) (1981); orchestrations: none

Angela Bofill

Angel of the Night (1979); orchestrations arranged, produced, and conducted by David Grusin and Larry Rosen, with David Nadien, concertmaster of the New York Philharmonic Orchestra

Too Tough (1982); orchestrations: none

Earth, Wind and Fire

Boogie Wonderland (1979); orchestrations arranged, produced, and conducted by Maurice White and Al McKay, with Janice Gower, concertmaster of the Los Angeles Symphony Orchestra

Let's Groove (1981); orchestrations: none.

The revival of orchestration in the 1990s and 2000s

Many producers during the 1990s and 2000s attempted to make their disco music as authentic to the 1970s sound as possible. The following examples illustrate the revival of orchestration:

- *Mude o Baile* (2002) and *Superpoderosa* (2002) by BsB Disco Club: violins by Igor Macarini and Luiz Carlos, cello by Guto Guerra, trumpet by Moisés Alves, tenor and alto saxophones by Anderson Pessoa, trombone by Lucas Borges, arranged by Marcos Tani and Ricardo Boy
- *Last Days of Disco* (2003) by Alcazar: orchestration by the Stockholm Session Strings, arranged by Jesper Nordenström
- *Cosmic Girl* (1996) by Jamiroquai: strings scored and conducted by Simon Hale, arranged by Simon Hale and Jay Kay
- *Spend Some Time* (1994) by The Brand New Heavies: string arrangements by Aaron Zigman and Andrew Levy, flute by Mike Smith
- *Should I Let Him Go?* (2000) and *You Turn My World Around* (2000) by The Company: violins by Aaron Meyer and Adam LaMotte, viola by Leslie Hirsch, cello by Lori Presthus, all from the Portland Philharmonic, arranged by Bradley Swanson and (for the latter) Bryan Everett

Categories: [Disco](#) | [Dance music](#)

Discography

Discography is the study and listing of [sound recordings](#).

This portmanteau word stems from:

1. the gramophone record, often called a "disc", the dominant commercial medium of sound recording for most of the 20th century
2. the *-graph* suffix signifying something written (see also autobiography, graphology and so on).

A listing of all recordings which a [musician](#) or [singer](#) is on can be called their "discography". Additionally, discographies may be compiled based on a particular [musical genre](#) or [record label](#), etc.

The term "discography" was popularized in the 1930s by collectors of [jazz](#) records. Jazz fans did research and self published discographies about when jazz records were made and what musicians were on the records, as record companies did not commonly include that information on/with the records at that time.

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Discothèque

A **discothèque** is an entertainment venue or club with recorded music, played by "Discaires" ([Disk jockeys](#)), rather than an on-stage [band](#). The word derives from the French word *discothèque* (a type of [nightclub](#)). *Discothèque* is a portmanteau coined around 1941 from disc and bibliothèque (library) by La Discothèque, then located on the Rue de la Huchette street in Paris (Jones + Kantonen, 1999). Previously, most paid entertainment in public venues used live bands.

Today the term discothèque is usually synonymous with [nightclub](#). The term "[Disco](#)" was originally a 60s US abbreviation of *discothèque*, a place where "disco music" was played.

Some historical discothèques

La Discothèque in Paris (on rue Huchette), opened 1941 (German troops shut down Paris' dance halls)

Whisky à Go-Go, in Paris, opened in 1947 by Paul Pacine

Chez Regine in Paris' Latin Quarter, opened by Regine Zylberberg in 1957

La Discothèque in London opened in 1960

Ad Lib in London, opened in 1963 by Nicholas Luard and Lord Timothy Willoughby

Le Club in NYC, opened in 1960 by Olivier Coquelin, a French expatriate

Peppermint Lounge in NYC, 1961

Whisky A Go-Go in West Hollywood, California, opened in 1964. One of the centers of the 1966 Sunset Strip police riots. (The Miracles recorded the song Going to a Go-Go in 1966).

Arthur in NYC, opened by Sybil Burton in 1965 at the site of the defunct El Morocco

Electric Circus on St. Mark's Place, a hippie discothèque opened in 1967

L'Interdit in NYC

Il Mio (an Italian discoteca) in NYC

Shepherd's in NYC

The Loft in NYC, opened in 1970 by David Mancuso

Studio 54 in NYC, operated by Steve Rubell; depicted in the 1998 film 54; parodied in the 2002 movie Austin Powers in Goldmember as Studio 69.

Cheetah in NYC at Broadway and 53rd St.

Whisky a Go Go in Chicago

La Dom, downstairs from Electric Circus, run by Andy Warhol

Aux Puces in NYC, one of the first gay discos

The Sanctuary in NYC, the most famous early 1970s gay disco (part of the movie Kluge was filmed there)

Down The Street in Asbury Park, New Jersey, open until 1999

Disco

Main article: [Disco](#)

The term disco is derived from discothèque. It generally refers to a specific style of music and [dance](#) that coincided with this cultural landmark.

See also

- [nightclub](#)
- [disco](#)

Categories: [Music venues](#) | [Music history](#).

Diss song

In the [hip-hop](#) genre, a **diss song** is a song which has the sole purpose of verbally assaulting and insulting a person or a group of people. Diss songs are more often than not the by-product of heated rivalries between two or more rap artists(e.g. Jay-Z and Nas, Ja Rule and 50 Cent). One of the earliest examples of this particular type of song is "The Bridge is Over" by Boogie Down Productions.

In some cases, the diss song may be a parody of another song. One example of this is "No Pigeons" by Sporty Thievz, which parodied the TLC hit, "No Scrubs".

Examples of diss songs

"Hit 'Em Up - Tupac (dissing Biggie, Puff Daddy, Bad Boy Records, Lil' Kim, Mobb Deep, Chino XL, and Junior M.A.F.I.A.)
"Against All Odds"- Tupac (dissing Nas, Mobb Deep, and others
"Bomb First"- Tupac dissing Biggie, Puff Daddy, Bad Boy Records, Mobb Deep, Nas, and Jay-Z
"No Vaseline" - Ice Cube (dissing N.W.A)
"Fuck Wit' Dre Day (and Everybody's Celebratin')" - Dr. Dre feat. Snoop Dogg (dissing Eazy-E, Tim Dog and Luther Campbell)
"Ether"- Nas (dissing Jay-Z)
"Loose Change"- Ja Rule (dissing 50 Cent)
"You Gotta Love It" - Cam'Ron (dissing Jay-Z)
"Real Muthaphuckkin G's"- Eazy-E (dissing Dr. Dre, and Snoop Dogg)
"Return Of Jack The Ripper"- LL Cool J (dissing Canibus)
"Jack The Ripper"- LL Cool J (dissing Kool Moe Dee)
"2nd Round KO"- Canibus (dissing LL Cool J)
"Kick in the Door"-Biggie Smalls (dissing 2Pac & Nas)
"For The Record"- Shyne (dissing 50 Cent)
"Shit Hits The Fan"- Obie Trice Feat. Dr. Dre (dissing Ja Rule)
"The Takeover"- Jay Z (dissing Nas, Mobb Deep)
"Play The Game"- The Game (dissing G Unit)
"Say What You Say"- Eminem Feat. Dr. Dre (dissing Jermaine Dupri)
"Square Dance"- Eminem (dissing Canibus)
"It's On"- Eazy E (dissing Dr. Dre)
"They Know Me"- Lil' Eazy (dissing The Game)
"Go To Sleep"- DMX Feat. Eminem, Obie Trice (dissing Ja Rule)
"Fuck Dre"- Tha Realest Feat. Lil' C Style, Swoop G and Twist (dissing Dr. Dre, Snoop Dogg, Eminem and Nate Dogg)
"Whitey's Revenge" - Everlast (dissing Eminem)
"Career Is Over" - Jin (dissing Sun N.Y.)
"99 Problemz [Lil Flip Ain't One]" - T.I. (dissing Lil Flip)
"The X-Homie" - J-Ro of the Alkaholiks (dissing Xzibit)
"Who's Been There, Who's Done That" - J-Flex (dissing Dr. Dre)
"Crook County [Bone Crusher Mix]" - Twista (dissing Bone Thugs N Harmony)
"The Bitch In Yoo" - Common (dissing Ice Cube)
"He Ain't a Thug"- Thug Lordz Feat. Bang 'Em Smurf and Silverback Guerillaz (dissing 50 Cent)
"300 Bars & Runnin'" - The Game (Dissing 50 Cent & G-Unit)
"Coming From Compton"- Lil' Eazy (dissing The Game)

See also

- [Gangsta rap](#)
- [Hip hop rivalries](#)

Categories: [Hip hop rivalries](#) | [Rapping](#)

Dixieland

Dixieland music is a style of [jazz](#). Dixieland developed in New Orleans, Louisiana at the start of the 20th century, and spread to Chicago, Illinois and New York City, New York by New Orleans bands in the 1910s, and was, for a period, quite popular among the general public. It is often considered the first true type of [jazz](#), and was the first music referred to by the term *jazz* (before 1917 often spelled *jass*).

History

The style combined earlier brass band marches, French Quadrilles, [ragtime](#) and [blues](#) with collective, polyphonic [improvisation](#) by [trumpet](#), [trombone](#), and [clarinet](#).

The term *Dixieland* became widely used after the advent of the first million-selling hit records of the Original Dixieland Jass Band in 1917. The music has been played continuously since the early part of the 20th century. Louis Armstrong's All-Stars was the band most popularly identified with Dixieland, although Armstrong's own influence runs through all of jazz.

Many Dixieland groups consciously imitated the recordings and bands of decades earlier. Other musicians continued to create innovative performances and new tunes. Some fans of post [bebop](#) jazz consider Dixieland to no longer be a vital part of jazz, while some adherents consider music in the traditional style, when well and creatively played, every bit as modern as any other jazz style.

Dixieland combos usually have a [rhythm section](#) with a combination of [drum kit](#), upright bass, piano, and [banjo](#) or [guitar](#). The lead instruments are usually restricted to the [trombone](#), [trumpet](#), and [clarinet](#). The definitive Dixieland sound is the simultaneous playing of the three lead instruments.

With the advent of [bebop](#) in the 1940s, the earlier group-improvisation style fell out of favor with the majority of younger black players, while some older players of both races continued on in the older style. Though younger musicians developed new forms, many [beboppers](#) revered Armstrong, and quoted fragments of his recorded music in their own improvisations.

There was a revival of Dixieland in the 1950s, which brought many semi-retired musicians a measure of fame late in their lives. This period is sometimes seen as a fad.

There was also in the 1950s a style called "Progressive Dixieland" which sought to blend traditional Dixieland [melody](#) with [bebop](#)-style [rhythm](#). Steve Lacy played with several such bands early in his career.

Etymology

While the term *Dixieland* is still in wide use, the term's appropriateness is a hotly debated topic in some circles. For some it is the preferred label (especially bands on the USA's West coast and those influenced by the 1940s revival bands), while others (especially New Orleans musicians, and those influenced by the African-American bands of the 1920s) would rather use terms like *Classic Jazz* or *Traditional Jazz*. Some of the latter consider *Dixieland* a derogatory term implying superficial hokum played without passion or deep understanding of the music.

According to jazz writer Gary Giddins, the term *Dixieland* was widely understood in the early 20th century as a code for "black music." Frequent references to Dixieland were made in the lyrics of popular songs of this era, often written by songwriters of both races who had never been south of New Jersey. Other composers of the "Dixieland" standards, such as Clarence Williams and Jelly Roll Morton, were native New Orleanians.

Dixieland is often today applied to white bands playing in a traditional style. Some critics regard this labeling as incorrect. From the late 1930s on, black and mixed-race bands playing in a more traditional group-improvising style were referred to in the jazz press as playing "small-band Swing," while white and mixed-race bands such as those of Eddie Condon and Muggsy Spanier were tagged with the *Dixieland* label.

This brings us back to the fundamentally problematic character of the term *Dixieland* as a musical category. There are black musicians today, young as well as old, who play New Orleans jazz, traditional jazz or small band swing, that musically could also be called *Dixieland*, although black musicians would not usually accept that term. Thus it makes sense to say only white musicians play *Dixieland*. In the early 20th century, *Dixieland* may have been understood as a code for black music in the northern US. However, in New Orleans the distinction was as clear then as now. It is sometimes said that only white bands were called *Dixieland* bands, like the *Original Dixieland Jazz Band*. While there is some evidence for this generalization, there are numerous counter examples of African American New Orleans musicians calling their music "Dixieland" or including the word "Dixieland" in the name of their band from the 1920s through the 1960s. Younger generations of African American New Orleans musicians generally strongly reject the "Dixieland" label. A number of early black bands used the term Creole (as with *King Oliver's Creole Jazz Band*), including some that were not actually ethnic Creoles.

Younger generations of primarily white players continued to find inspiration in the spirited, highly rhythmic traditional style of playing, with the result that the ranks of African-Americans today playing in the *Dixieland* style of jazz are very few. However, this has to be understood with the recognition that *Dixieland* jazz is as much a social/racial category as it is a musical one, unlike the more specifically musical *New Orleans jazz* or *Traditional jazz*. In these latter categories there are plenty of active young black musicians. The upshot of this is that although *Dixieland* is a term used to mean "traditional jazz" outside of jazz, within jazz it is a white subset of traditional jazz.

Modern Dixieland

Today there are three main active streams of Dixieland jazz:

1. **Chicago style** is often applied to the sound of Chicagoans such as Eddie Condon, Muggsy Spanier, and Bud Freeman. The rhythm sections of these bands substitute the string bass for the [tuba](#) and the [guitar](#) for the [banjo](#). Musically, the Chicagoans play in more of a swing-style 4-to-the-bar manner with emphasis on the backbeat (ie. beats two and four). The New Orleanian preference for an ensemble sound is deemphasized in favor of solos. Chicago-style dixieland also differs from its southern origin by being faster paced, resembling the hustle-bustle of city life. Chicago-style bands play a wide variety of tunes, including most of those of the more traditional bands plus many of the Great American Songbook selections from the 1930s by George Gershwin, Jerome Kern, Cole Porter, and Irving Berlin. Non-Chicagoans such as Pee Wee Russell and Bobby Hackett are often thought of as playing in this style. This modernized style came to be called **Nicksieland**, after Nick's Greenwich Village night club, where it was popular. though the term was not limited to that club. Eventually, this music came to be called **Mainstream jazz**, a term popularized by British critic Stanley Dance.

2. The **West Coast revival** is a movement begun in the late 1930s by the Lu Watters Yerba Buena Jazz Band of San Francisco and extended by trombonist Turk Murphy. It started out as a backlash to the **Chicago style**, which is closer in development towards [swing](#). The repertoire of these bands is based on the music of Joe "King" Oliver, Jelly Roll Morton, Louis Armstrong, and W.C. Handy. Bands playing in the West Coast style use banjo and tuba in the rhythm sections, which play in a 2-to-the-bar rhythmic style. The sound of San Fransican good time music is added. Watters was fixated on reproducing the recorded sound of King Oliver's band with Armstrong on second trumpet. Since the Oliver recordings were acoustic, they had no drums, so Watters omitted the drums as well, even though Oliver had drums when he played live.

3. The **New Orleans Traditional** revival movement began with the rediscovery of Bunk Johnson in 1942 and was extended by the founding of Preservation Hall in the French Quarter during the 1960s. Bands playing in this style use string bass and banjo in the rhythm section playing 4-to-the-bar and feature popular tunes and Gospel Hymns that were played in New Orleans since the early 20th century such as "Ice Cream," "You Tell Me Your Dream," "Just a Closer Walk With Thee" and some tunes from the New Orleans brass band literature.

There are also active traditionalist scenes around the world, especially in Britain and Australia.

Famous traditional Dixieland tunes include: "When The Saints Go Marching In," "Muskrat Ramble," "Struttin' With Some Barbecue," "Tiger Rag," "Dippermouth Blues," "Milenburg Joys," "Basin Street Blues," "Tin Roof Blues," "Madame Beccasine", and many others. All of these tunes were widely played by jazz bands of both races of the pre-WWII era, especially Louis Armstrong. They came to be grouped as Dixieland standards beginning in the 1950s.

Partial List of Dixieland Musicians

Some of the best-selling and famous Dixieland artists of the post-WWII era:

- Tony Almerico, trumpeter, played Dixieland live on clear channel WWL radio in New Orleans, as well as at many downtown hotels, and was a tireless promoter of the music.
- The Dukes of Dixieland, the Assunto family band of New Orleans. A successor band continues on in New Orleans today.
- Eddie Condon, guitarist who led bands and ran a series of nightclubs in New York City and had a popular radio series. Successor bands played until the 1970s, and their mainstream style is still heard.
- Turk Murphy, a trombonist who led a band at Earthquake McGoons and other San Francisco venues from the late 1940s through the 1970s.
- Al Hirt, trumpeter who had a string of top-40 hits in the 1960s, led bands in New Orleans until his death.
- Pete Fountain, clarinetist who led popular bands in New Orleans, retired recently.
- Kenny Ball, had a top-40 hit with "Midnight in Moscow" in the late 1960s. From Britain.
- Jim Cullum, cornetist based in San Antonio, TX. With his late father, led bands in San Antonio since 1963, originally known as the Happy Jazz Band. Today leads the Jim Cullum Jazz Band featured on the long-running USA public radio series, Riverwalk, Live From The Landing.
- Tim Laughlin, clarinetist, protege of Pete Fountain, who has led many popular bands in New Orleans, and often tours in Europe during the summer

Festivals

- In Dresden, Germany, Dixieland is the name of Europe's biggest international jazz festival. 500,000 visitors celebrate it mainly on the river. A smaller festival, called "Riverboat Jazz Festival" is held annually in the picturesque Danish town, Silkeborg.
- In the US, the largest traditional jazz festival, the Sacramento Jazz Jubilee, is held in Sacramento, CA annually on Memorial Day weekend, with about 100,000 visitors and about 150 bands from all over the world. Other smaller festivals and jazz parties arose in the late 1960s as the [rock](#) revolution displaced many of the jazz nightclubs.

Periodicals

There are a few active periodicals devoted to traditional jazz: The Mississippi Rag and the *American Rag* published in the US, and *Jazz Journal International* in Europe.

See also: [Trad jazz](#)

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - **Dixieland** - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - [Hard bop](#) - [Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Category: [Jazz genres](#)

DJ mixer

A **DJ mixer** is a type of audio mixing console used by [disc jockeys](#). The key features that differentiate a DJ mixer from other types of audio mixers are the ability to redirect (*cue*) a non-playing source to headphones and the presence of a crossfader, which allows for an easier transition between two sources.

Structure

A typical modern DJ mixer generally has between two and six stereo **channels** for connecting and mixing audio sources. Each channel usually has a phono input with RIAA equalization for turntables and one or two line level inputs for sources such as CD players. Controls for individual channels are arranged in vertical columns (*channel strips*), starting with a switch or a knob selecting between the inputs.

Below the input selector is a gain (or trim) control, used to match signal levels between channels. Next follows an equalizer section, used to fade parts of tracks in and out; a common basic technique is to kill the bass on one channel while mixing so the basslines of two tracks don't clash. Some more controls may follow, such as a balance knob, built-in sound effects and *inserts* for external [effects units](#). Below there's normally a *cue* switch sending the signal to the headphones, letting the DJ to preview and [beatmatch](#) a track without sending it to the master output, but on some mixers there's a different way to select the cued source. Channel strip ends with a fader which sets the channel's signal volume in the final mix.

The signal may pass through a **crossfader**. On simple mixers there are normally two channels assigned opposite ends of the crossfader, sometimes with a button to reverse the crossfader's direction. More advanced mixers have *assignable crossfaders* in which each channel can be assigned to either end of the crossfader or to bypass the crossfader entirely. Many *scratch mixers* have a *crossfader curve* control that effectively change the distance the crossfader needs to travel to open the channel fully, letting to shorten it to a millimetre or two, which is useful for speedy scratching (see [turntablism](#)).

Additionally, one or two microphone inputs may be present to accommodate MCs. Microphone channels are similar in structure, but normally have fewer controls and are often monaural.

Most DJ mixers feature peak meters to aid matching levels between channels and monitor the signal for clipping. Usually there are peak meters for master mix and cued mix, though sometimes per-channel meters are present.

A DJ mixer has one or two **headphone** jack plugs and a headphone volume control. Headphones are normally used to monitor a cued channel, but on some mixers other variants are possible, such as *split cue* where cued channels are sent to the left headphone channel and master mix to the right, or a way to select between cued channels and master mix.

Normally there are two or more **outputs** for the master mix, used to send the signal to an amplifier or another mixer for the public address system, to a loudspeaker in the DJ booth for monitoring the mix, or to a tape recorder or a computer for recording. There may be one volume control for all outputs or separate controls for each outputs. Sometimes a recording output doesn't have a volume control.

Categories: [Audio engineering](#) | [Music hardware](#)

Doom metal

Doom metal is a form of [heavy metal](#) that emerged as a recognised subgenre in the mid-1980s. It is slow and heavy and intended to evoke an atmosphere of darkness, despair and melancholy. It is strongly influenced by the early work of Black Sabbath, and a number of early Black Sabbath tracks, such as "Black Sabbath", are often considered embryonic or prototypical doom metal songs.

History of doom metal

Although in the beginning of the 1970s both Black Sabbath and the American Pentagram performed a kind of music that can be considered proto-doom, neither band is generally considered as an actual doom metal band. From the late 1970s to mid 1980s, bands such as Trouble, Saint Vitus and Witchfinder General contributed much to the formation of doom metal as a distinct genre. The form of music played by these artists can be described as being rooted in both the music of Black Sabbath and, especially in the case of Witchfinder General, the New Wave of British Heavy Metal. The slowness of their music is often also seen as a reaction to the constantly increasing speed of contemporary [thrash metal](#) and [speed metal](#). Doom metal first became widely popular with Sweden's Candlemass, who are hailed in the mainstream metal press as one of the most important and influential doom metal bands; their 1986 album *Epicus Doomicus Metallicus* is considered a genre-defining release (at least within the epic subgenre of doom metal). According to the proponents of the classic doom metal style, the most prototypical doom metal band would be Saint Vitus, who released their self-titled debut album in 1984 - two years before doom metal as a genre was recognised in the mainstream metal press.

Doom metal developed further in the early 1990s, when a number of bands started combining the slow, melancholic, doom metal style that was pioneered in the 1980s with influences from [death metal](#) and other forms of extreme metal, including growled vocals. The first band to combine these styles may have been the heavily Celtic Frost-influenced Winter, although this style is generally associated with and made popular within mainstream heavy metal by three British bands: Paradise Lost, My Dying Bride and Anathema. Nowadays, the original brand of doom metal with clean vocals is usually labelled "classic doom", whereas the later developed styles which involve growled vocals are commonly called "doomdeath" or "death/doom".

During the 1990s the doom metal genre developed further styles, although classic doom and death/doom have remained central to the present. A number of bands, such as The Gathering and Theatre of Tragedy took the music of Paradise Lost, got rid of some of the slowness and started experimenting with female vocals^[1], thereby helping to create the generally more accessible genre of [gothic metal](#). Although this genre is generally considered to be influenced by doom metal, it is not usually considered a subgenre of doom metal: certain elements, such as the slowness and the emphasis on heavy riffing, are often absent. Other bands took the opposite road and ventured into much more extreme and inaccessible territories, which led to the formation of subgenres such as funeral doom and drone doom, pioneered by Thergothon and Earth respectively.

It has been argued that a nexus exists between doom metal, stoner metal and [psychedelic music](#), although each of these genres have developed on their own. The stoner metal of bands like Kyuss, Monster Magnet and Queens of the Stone Age shares with doom metal a heavy sound and a strong Black Sabbath influence, but generally has a different objective: whereas doom metal aims for dark atmospheres, stoner metal aims for a groovy and psychedelic sound. A number of doom metal bands, however, such as (later) Cathedral and Electric Wizard, have combined doom metal with psychedelic influences, thereby creating a style which can be considered a hybrid form of doom metal and [psychedelic rock](#).

It should be noted, however, that Paradise Lost themselves made some use of female vocals on their second album, *Gothic*, in 1991.

Instrumentation

Like most kinds of metal, doom metal is typically based upon an instrumentation of vocals, guitar, bass guitar and drums, and heavy guitar riffing is considered an important feature within almost all of its subgenres. Some doom metal bands, especially newer bands, also use keyboards. In classic doom, however, keyboards still are relatively uncommon. Although more commonly associated with gothic metal, a number of doom metal bands, such as My Dying Bride or Funeral, have also made use of violins in their music. On the whole, however, doom metal remains by and large a genre of guitar-oriented music.

Stylistic divisions within doom metal

Traditional doom

Slow, melancholic, riff-based metal influenced by Black Sabbath as well as the NWOBHM movement. Typical examples: Saint Vitus, Pentagram, Candlemass, Solitude Aeternus, Solstice, Reverend Bizarre. Four "waves" have so far been recognised in the history of traditional doom: the first one started with the originators of the entire genre, the proto-doom bands Black Sabbath and Pentagram; the second one has been located in the mid-1980s, especially in the work of Saint Vitus and Candlemass; the third one started with the success of Cathedral's debut album Forest of Equilibrium; the fourth one has recently been affiliated with Reverend Bizarre.

Epic doom

A similar form to traditional doom with a stronger medieval and/or fantasy influence. Epic doom traces its roots through more traditional metal such as Manowar and Iron Maiden in addition to emulating the concepts of pre-doom bands such as Black Sabbath. A number of bands who embraced this style emerged from the West Yorkshire region of England in the mid/late 1980s, such as Solstice, and Mourn.

Death/doom

A mixture of doom metal with a number of elements from [death metal](#), most notably [growled vocals](#). Typical examples: Winter, early Paradise Lost, My Dying Bride, Anathema, Katatonia, Swallow the Sun.

Funeral doom

Funeral Doom is a style that takes the slowness of doom metal to further extremes, and that puts a strong emphasis on an atmosphere of despair and emptiness. The style can be seen as a departure from death/doom, slowing down the music even further, and frequently incorporating influences from [ambient music](#), creating a sound which is distorted and gloomy, but often dreamy at the same time. Vocals are usually [growled](#), but are often much less in the foreground than in other styles of music, and are rather used to provide an additional texture to the music. The style was originally pioneered by Thergothon, and later also by Skepticism and Funeral; modern examples include Bloody Panda, Shape of Despair, Stabat Mater, and Until Death Overtakes Me.

Drone doom

Also known as drone metal, drone doom is a style which is even more minimalistic and inaccessible than funeral doom. Generally influenced by [noise](#) and [ambient music](#), the music often mainly consists of distorted downtuned guitars and bass, usually with lots of reverb applied to the final mix, with clear (melodic) themes being a rarity. Drone doom tracks are generally long, with typical drone tracks lasting between ten and thirty minutes; some drone doom releases even consist of only one album-long track. Vocals and even drums are often absent, and the music often lacks any beat or rhythm in the traditional sense. Like funeral doom, drone doom typically emphasizes despair and emptiness, although apocalyptic and cryptic themes are also common. Innovator Stephen O'Malley, heavily influenced by Earth, can be largely credited with the creation of drone doom as a recognised subgenre, being or having been involved with seminal acts such as Burning Witch and Sunn O))), Sunn O))) and their predecessor Earth can be considered the two most influential bands of the genre.

Stoner doom

A hybrid form of doom metal and stoner rock. Typical examples: (late) Cathedral, Sleep, Acrimony, Eternal Elysium, Spiritual Beggars. A significant borderline case are Electric Wizard, whose music can be seen as a mixture of traditional doom, stoner doom, and sludge doom. Australian doom/stoner band Pod People, have coined the term "stoom" (an portmanteau of 'stoner' and 'doom') to describe this style of music.

Sludge doom

Main article: [Sludge metal](#)

Combining the thick, riffing sound of stoner doom with the raw abrasiveness and shrieked vocals of hardcore, [sludge](#) is at the outer limits of doom metal and is an acquired taste (although a couple of bands, such as Eyehategod and Crowbar, are fairly well known within the metal community). Even though many sludge bands sport the "booze 'n' bongz" image synonymous with stoner rock, they lack the stoner rockers' positive outlook on life, with lyrical themes typically centered around misery and hatred. Typical examples: Eyehategod, Crowbar, Grief.

See also

- [Gothic metal](#)
- [List of heavy metal genres](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#)
- [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Metal subgenres](#)

Doo-wop

Doo-wop is a style of vocal-based [rhythm and blues](#) music popular in the mid-1950s to the early 1960s in the United States. The term was coined by a [disc jockey](#), Gus Gossert, in the 1970s referring to (mostly) white [Rock & Roll](#) groups of the late '50s and early '60s. It became the fashion in the 1990s to keep expanding the definition backward to take in Rhythm & Blues groups from the mid-1950s and then further back to include groups from the early 1950s and even the 1940s. There is no consensus as to what constitutes a Doo-wop song, and many aficionados of R&B music dislike the term intensely.

The style was at first characterized by upbeat harmony vocals that used nonsense syllables from which the name of the style is derived. The name was later extended to group harmony ballads. Examples "Count Every Star" (1950), as though imitating the plucking of a double bass, created a template for later groups.

1951 was perhaps the year doo-wop broke into the mainstream in a consistent manner. Hit songs included "My Reverie" by The Larks, "I Couldn't Sleep a Wink Last Night" by The Mello-Moods, "Glory of Love" by The Five Keys, "Shouldn't I Know" by The Cardinals and "It Ain't the Meat" by The Swallows.

By 1953, doo-wop was extremely popular, and disc jockey Alan Freed began introducing black groups' music to his white audiences, with great success. Groups included The Spaniels, The Moonglows and The Flamingos, whose "Golden Teardrops" is a classic of the genre. Other groups, like The Castelles and The Penguins, innovated new styles, most famously uptempo doo wop, established by The Crows 1953 "Gee" and Clefones' 1956 "Little Girl of Mine". That same year, Frankie Lymon & the Teenagers became a teen pop sensation with songs like "Why Do Fools Fall in Love?". Some consider a 1956 hit by The Five Satins, "In the Still of the Night," to be the quintessential doo-wop record.

Doo-wop remained popular until the [British Invasion](#) in the early to mid 1960s. Dion & the Belmonts' "I Wonder Why" (1958) was a major hit that is sometimes regarded as the anthem for doo wop, while The Five Discs added a wide range of sounds and pitched vocals.

1961 may be the peak of doo-wop, with hits that include The Marceles', an interracial group, "Blue Moon". There was a revival of the nonsense-syllable form of doo-wop in the early 1960s, with popular records by The Marceles, The Rivingtons, and Vito & the Salutations. A few years later, the genre had reached the self-referential stage, with songs about the singers ("Mr. Bass Man") and the songwriters ("Who Put the Bomp?")

The genre has seen mild surges throughout the years, with many radio shows dedicated to doo-wop. It has its roots in 1930s and 40s music, like songs by the Ink Spots and Mills Brothers. Its main artists are concentrated in urban areas (New York Metro Area, Chicago, Philadelphia, Los Angeles etc), with a few exceptions. Revival shows on TV and boxed CD sets have kept interest in the music. Groups have done remakes of doo-wops with great success over the years. Part of the regional beach music or shag music scene, centered in the Carolinas and surrounding states, includes both the original classic recordings and numerous remakes over the years. Other artists have had doo-wop or doo-wop-influenced hits in later years, such as Billy Joel's 1983 hit, Longest Time, Frank Zappa's 1981 hit, Fine Girl, or Electric Light Orchestra's 1976 hit Telephone Line.

It has been noted that doo-wop groups tend to be named after birds. These include The Ravens, The Cardinals, The Crows, The Wrens, The Robins, The

Swallows, The Larks, The Flamingos, The Penguins and The Feathers.

Doo-wop is popular among collegiate a capella groups due to its easy adaptation to an all-vocal form.

Also, Japanese doo-wop musical group Chanel (afterward, it was renamed Rats & Star), including famous sex offender Masashi Tashiro, came out in 80's Japan.

The musical Little Shop of Horrors used doo-wop (and similar styles) as a pastiche, especially by the three narrator girls in songs such as Da-Doo and Some Fun Now. Stephen Sondheim also makes use of this style in his musical Company with the song You Could Drive a Person Crazy.

Categories: [R&B music genres](#)

Double album

A **double album** is an audio album of sufficient length that two units of the medium in which it is sold (especially records and compact discs) are necessary to contain the entirety of it.

The double album was a much more common format during the vinyl LP era than during the CD era. A single LP had two sides, each of which could be no longer than half an hour (and sound quality was better when less music was crammed onto each side.) Most LPs were between 30 and 45 minutes in length. A single CD can be as long as 70 minutes (or even a little more.) Hence, most old 2-LP albums can be re-released as a single CD.

Recording artists often think of double albums as a single piece artistically; however, there are exceptions such as Pink Floyd's *Ummagumma*, one [live album](#) and one studio record packaged together, and OutKast's *Speakerboxxx/The Love Below*, consisting of one practical solo album by each member of the [hip-hop](#) duo. Particularly in the compact disc era, artists sometimes will release albums with bonus discs, featuring studio out-takes, alternate mixes, or other material that would not typically be suitable album material but which would be of interest to fans (e.g., The Beatles' *Let It Be... Naked*, which featured a bonus disc of studio chatter and jamming entitled *Fly on the Wall*).

The first ever double album was Dave Brubeck's *At Carnegie Hall*. The first rock double album, and first studio double album, ever released is believed to have been Bob Dylan's *Blonde on Blonde* in 1966, although at the same time Dylan was recording the album, Frank Zappa and the Mothers of Invention were at work on the double album *Freak Out!*, released two months after *Blonde on Blonde*. The first rap double album was 2pac's *All Eyez On Me*.

Since then, the double album format has been more often used for [live albums](#) for which material is often plentiful. The format is also frequently used for [concept albums](#).

There were only a few examples during the vinyl-LP era of a **sesquialbum**, i.e., a one-and-a-half album. Johnny Winter released a three-sided album on two 12-inch discs, with the flip side of the second disc being blank. The Monty Python album *Matching Tie and Handkerchief* was originally issued with two concentric grooves with different programs on side B. Elvis Costello and The Clash (amongst other 1980s acts) would sometimes release early pressings of their albums with extra material on a 45 rpm single. Leonard Cohen wanted to do the same with his album *Recent Songs* but Columbia rejected the idea.

The **triple album** contains three units of the medium; the first one of note in the rock era was George Harrison's *All Things Must Pass*. Packages with more units than that are generally called [boxed sets](#).

In the late 1980s, the compact disc, which can carry more music than a typical vinyl long play record, became the most common format on which to sell music. Albums which were originally packaged as double records are often sold on a single compact disc, such as the aforementioned *Blonde on Blonde*, The Who's *Tommy*, The Rolling Stones' *Exile on Main Street*, and Prince's *1999* (though not in all cases, such as the Beatles' *White Album*). Also, albums of the compact disc era are often longer than those of previous decades, and are sometimes packaged on two records if vinyl copies are produced. In general, an album is usually referred to as a double album when its audio content requires two units of the prominent

format of its time period. Thus, double albums are less prominent in the compact disc era than in previous decades.

The concept of a double album is one that sparks much critical debate. Some see them as a testament to a band's creativity although they are also seen as self-indulgent and bloated. It is frequent that double albums come at a time in a band's career when they have achieved much success and possibly believe that what everything they do will be "Gold" and fans will buy it. Many double albums are released to much divide in critical opinion and in hindsight the question "would this be better as a single album" is asked. Despite this criticism, many double albums are met with praise or seen as classics some time after their release.

Downtempo

Downtempo (sometimes **DownTempo**, **down tempo** or **downbeat**) is an umbrella term for a laid-back [electronic music](#) style slower than [house music](#) (less than 118 beats per minute) but separate from [ambient music](#). This can encompass specific genres such as [lounge music](#), chill out, [trip-hop](#), or [acid jazz](#). It is usually intended more for relaxing and socializing than dancing, though some releases are produced for the dance floor.

The downtempo genre draws heavily on [dub](#), [hip hop](#), [jazz](#), [funk](#), [soul](#), [drum 'n' bass](#), [ambient music](#), and [pop](#) and is often confused and/or mated with closely-related styles like [IDM](#), [trip hop](#), and [acid jazz](#).

Artists and record labels

Kruder & Dorfmeister from Austria, Thievery Corporation from the United States and Zero 7 from the UK are amongst the most well-known bands of the genre. They have founded their own influential labels: G-stone, Eighteenth Street Lounge and TRL Music. Other important labels/producers promoting downtempo music are Boards of Canada (UK), Stereo Deluxe (Germany), Grand Central (UK), Tru Thoughts (UK), Switchstance Recordings (Germany), and Couch Records (Austria).

Other significant acts include Lemon Jelly, Fila Brazillia, Funki Porcini, Amon Tobin, Lendi Vexer, Glideascope, EckAFX, Blue Stone, Nicola Conte, Peace Orchestra, Dreamlin, Cities Of Foam and Bent. Related acts include the likes of Daedelus, edIT, Tipper, Eskmo, Four Tet, Wally, and DJ Olive.

Downtown music

Downtown music is a subdivision of American music. The scene the term describes began in 1960, when Yoko Ono — one of the Fluxus artists, at that time still seven years away from meeting John Lennon — opened her Soho loft to be used as a performance space for a series curated by La Monte Young and Richard Maxfield. Prior to this, most classical music performances in New York City occurred "uptown" around the area Lincoln Center would soon occupy. Ono's gesture led to a new performance tradition of informal performances in nontraditional venues such as lofts and converted industrial spaces, involving music much more experimental than that of the more conventional modern classical series' Uptown.

Downtown music is not distinguished by any particular principle, but rather by what it does not do: it does not confine itself to the ensembles, performance tradition, and musical rhetoric of European classical music, nor to the commercially defined conventions of pop music. More than a continuous scene, Downtown music has resembled a battlefield on which, from time to time, various groups have reigned ascendant. In chronological order of dominance, the following movements have been prominent Downtown:

- Conceptualism — starting with the Fluxus artists, who made pieces from brief instructions ("the short form") or concepts. For instance, La Monte Young's "Draw a straight line and follow it"; Robert Watts's Trace, in which the musicians set fire to the music on their music stands; Yoko Ono's Wall Piece, in which performers bang their heads against the wall; or Nam June Paik's classic "Creep into the vagina of a living whale."
- [Minimalism](#) — a style of music that began with the repetition of short motifs, sometimes going out of phase due to slight differences of speed, and crescendoed into a movement of simple diatonic music of clearly defined linear processes. Steve Reich and Philip Glass became the public face of the movement, but the original minimalists (La Monte Young, Tony Conrad, John Cale, Charlemagne Palestine, Phill Niblock) were less characterized by their music's prettiness and accessibility than by its tremendous length, volume, and attention-challenging stasis.
- Performance art — starting with the enigmatic solo text/music pieces of Laurie Anderson, which often made innovative (even subversive) use of electronic technology, many Downtown artists developed an often humorous or thought-provoking style of solo performance with conceptualist overtones. This scene coexisted with minimalism, and due to the dearth of funding opportunities for Downtown composers, many of them still pursue genres of solo performance.
- [Art rock](#) — this is a term with several different meanings, depending on one's milieu, but two are most relevant to Downtown music: 1. originally, music made by visual artists, presumably musical amateurs, often tending toward surreal theater, as in the early performances of Glenn Branca and Jeffrey Lohn; and 2. subsequent to Rhys Chatham's influence, a transferral of [minimalism](#) to the instruments of rock music, resulting in static pieces played on electric guitars, generally with a backbeat. Groups like DNA, Sonic Youth and the Swans arose from this (and the No Wave) movement.

- [Free improvisation](#) — originating with Terry Riley and Pauline Oliveros, this scene took over Downtown in the early 1980s, under the leadership of John Zorn and Elliott Sharp. This music, celebrating extemporaneity, flourished in a city in which rehearsal space was expensive and difficult to come by, and provided an outlet for many jazz-trained/-centered musicians tired of jazz performance conventions.
- [Postminimalism](#) — a style of music based on a steady beat and diatonic harmony, less linear or obvious than minimalism but taking over its ensemble concept of amplified chamber groups. Postminimalism was more a far-flung national movement than anything specific to Manhattan, but William Duckworth and Elodie Lauten are examples of New York-based postminimalists.
- [Totalism](#) — another style emerging from minimalism but taking it in the direction of rhythmic complexity and rock-inspired beat momentum. Postminimalism and totalism were both bolstered by the emergence, starting in 1987, of the Bang on a Can festival, curated by Julia Wolfe, David Lang, and Michael Gordon.

The above list of movements and idioms is far from exhaustive — in particular, it omits the continuous history of [electronics](#) in Downtown music, which have tended toward process-oriented and interactive music rather than fixed compositions. The history of sound installations should be taken into account, along with the more recent advent of DJ-ing as an artform. Likewise, despite its origin in New York musical politics, "Downtown" music is not solely specific to Manhattan; many major cities such as Chicago, San Francisco, even Birmingham, Alabama have alternative, Downtown music scenes. The only thing that all Downtown music might be said to have in common is that, at least at the time of its original appearance, it was too outré - by dint of excessive length, stasis, simplicity, extemporaneity, consonance, noisiness, pop influence, vernacular reference, or other purported infraction - to have been considered "serious" modern music by the people who play modern music at Juilliard, Columbia University, and Lincoln Center. Another generalization one could point to is an embrace of the creative attitudes of John Cage, though this is not universal; Zorn in particular has downplayed his influence. Some Downtown music, particularly that of Glass, Reich, Zorn, and Morton Feldman, has subsequently become widely acknowledged within the more mainstream history of music.

Category: [Music genres](#)

Dream ballet

A **dream ballet**, in [musical theater](#), is an all-[dance](#), no-[singing](#) production number that reflects the [themes](#) of the production. The plot, themes, and characters are typically the same--although the people playing the characters may be different, as the roles of the dream ballet are usually filled by well trained dancers rather than actual actors.

Dream ballet sequences exist mainly for clarification, foreshadowing, and symbolism, and occur outside the continuity of the production. They also provide the opportunity to impress the audience with advanced dancing techniques and elaborate staging that would otherwise be impossible or dramatically inappropriate.

The dream ballet is thought to have originated in Rodgers and Hammerstein's 1943 musical Oklahoma!, which includes a 15-minute first-act dream ballet finale. The technique has since become a routine (although by no means universal) theatrical practice.

Categories: [Musical theatre](#) | [Dance](#)

Dream pop

Stylistic origins: [New wave](#), [Post-punk](#)

Cultural origins: Early '80s Europe

Typical instruments: [Guitar](#), [Synthesizers](#)

Mainstream popularity: Small to medium

Derivative forms: [Space rock](#) - [Shoegazing](#)

Dream pop is a type of [alternative rock](#) that originated in the early 1980s when bands like the Cocteau Twins began twisting [New Wave](#) melodies into sonic, echoing textures and mumbled vocals. The term was mostly used in the United States. In the late 1980s, several varieties of dream pop emerged, primarily in Britain. These included [shoegazing](#) and [space rock](#). More recently bands like the Dandy Warhols have had the label attributed to them.

Drill 'n bass

Drill 'n bass is the popular name for a type of [electronic music](#) that emerged from [drum 'n bass](#) in the mid-1990s. Artists like Luke Vibert, Squarepusher, and most famously, Aphex Twin created the sound in 1995 (see 1995 in music).

The genre is characterized by extremely complex and detailed [drum programming](#), often [sampled](#) from the famous "[amen](#)" [breakbeat](#). The complexity and attention to measure-by-measure detail found in drill 'n bass distanced it from the dancefloor mentality of early drum 'n bass.

In 1998 and 1999, Aphex Twin released his "Come to Daddy" and "Windowlicker" singles, both mainly in the style of drill and bass, and which were both commercially successful worldwide.

By 1999, the popularity of this name for the genre had declined. New, successful artists of the complex drum and bass style such as Venetian Snares and Doormouse took the name "[breakcore](#)" instead.

Key early releases (1995)

Hangable Auto Bulb series of EPs by Aphex Twin (as AFX)
Conumber, Alroy Road Trax EPs by Squarepusher
Plug series of EPs by Luke Vibert (as Plug)

Notable later releases

Feed Me Weird Things - Squarepusher (1996).
Richard D. James Album - Aphex Twin (1996).
Come to Daddy - Aphex Twin EP (1997).
Big Loada - Squarepusher (1997).
Boku Mo Wakaran - Bogdan Raczynski (1998).
Lunatic Harness - μ-ziq (1997)

See also

- [IDM](#)

Drinking song

A **drinking song** is a song sung while drinking, that is, consuming alcohol. Some drinking songs are about drink, but some are not. Groups which currently still have a drinking song tradition include rugby players, hash house harriers, air force fighter pilots and fraternities. Many of the drinking songs are undocumented because of the bawdy nature of the material. Most of the songs are folksongs and show variation from person to person and region to region in both the lyrics and in the tune used for the lyrics.

Some Drinking Songs

Common drinking songs include The Lady in Red, The Goddamned Dutch, I Used to Work in Chicago, In Mobile, The S&M Man, Seven Drunken Nights and My Name is Jack.

The spiritual "Swing Low Sweet Chariot" is used as a drinking song among hash harriers and rugby players with obscene gestures associated with the lyrics. This song is heightened to a drinking game by air force fighter pilots. The first person to fail to correctly make the gestures has to buy the next round of drinks.

References

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- Legman, Gershon. *The Horn Book*. (New York: University Press, 1964).
- Reus, Richard A. *An Annotated Field Collection of Songs From the American College Student Oral Tradition* (Bloomington: Indiana Univ. Masters Thesis, 1965).

Dronology

Dronology, also known as **drone music** or **drone-based music**, **drone ambient** or **ambient drone**, and sometimes simply **dronescape** or **drone** is a music genre that has an emphasis on the use of sustained sounds, notes, or tones – called drones. It often features lengthy audio compositions with only slight variations in tone, pitch, or style throughout.

While not being considered as music per se by some, it has been explored at some point by pioneers as notable as La Monte Young and John Cale's Theater of Eternal Music (aka The Dream Syndicate), Charlemagne Palestine, Eliane Radigue, Kraftwerk, Klaus Schulze, Tangerine Dream, Robert Fripp & Brian Eno, Coil, Aphex Twin, Autechre's side-project Gescom, or Biosphere.

Overview

Music which contain drones and are rhythmically still or very slow can be found in many parts of the world, including the Japanese gagaku classical tradition, Scottish pibroch piping, didgeridoo music in Australia, Hindustani classical music (which is accompanied almost invariably by the tambura, a four-string instrument which is only capable of playing a drone) and pre-polyphonic organum vocal music of late medieval Europe. Stillness and long tones also occur in [classical](#) compositions during Adagio movements or slow airs, including, for instance, the third movement of Anton Webern's Five Small Pieces for Orchestra.

The modern genre term "dronology" is most often applied to artists who have allied themselves closely with underground music and the [post-rock](#), [experimental music](#), or post-classical genres.

Many of these musicians utilize instruments such as electric guitars, keyboards, and pianos, coupled with electronics to produce lengthy audio compositions with dense and unmoving harmonies and a stilled or "hovering" sense of time.

Music from dronology artists can also fit into the genres of [new age](#), found sound, [minimal music](#), [dark ambient](#), and drone doom/drone metal, [noise music](#). Thus, while the hallmarks of the dronology genre are easy to recognize, the backgrounds and goals of the artists are actually quite varied.

Examples

Some tracks or records from notable artists include, chronologically:

La Monte Young's 1960s drone-based pieces, solo and with John Cale in the Theater of Eternal Music (aka The Dream Syndicate)

Kraftwerk's experimental/drone self-titled first album Kraftwerk (1970): the 4-minute intro to "Stratovarius", the organ drone on most of "Megahertz", the first half of "Vom Himmel Hoch".

Klaus Schulze's early "organ drone" albums Irrlicht (1972), and Cyborg (1973).

Tangerine Dream's ambient drone albums Zeit (1972), and to a lesser degree Phaedra (1974).

Fripp and Eno: the 21-minute drone ambient of "The Heavenly Music Corporation" on No Pussyfooting (1973), the 28-minute drone ambient of "An Index of Metals" on Evening Star (1975).

On Miles Davis' Agharta (1975): the last 6 minutes of the last track, especially the last 2 minutes.

On Pink Floyd's Wish You Were Here (1975): the 4-minute intro of "Shine on You Crazy Diamond, Pt.1"

Coil's drone music albums such as How to Destroy Angels EP (1984) and LP (1992), Time Machines (1998), or ANS (2003). Plus many tracks on non-drone albums, such as "Tenderness of Wolves" on Scatology (1984), "Wrim Wram Wrom" on Stolen and Contaminated Songs (1992), "Cold Dream Of An Earth Star" and "Die Wolfe Kommen Zuruck" on Black Light District: A Thousand Lights In A Darkened Room (1996), "North" on Moon's Milk (1998). (Plus many semi-drone tracks such as "Her Friends The Wolves...", "Moon's Milk Or Under An Unquiet Skull Part 1", "Bee Stings", "Refusal Of Leave To Land", "Magnetic North", etc.)

On Aphex Twin's Selected Ambient Works Volume II (1994): especially "[spots]" and "[tassels]", and to a lesser degree tracks such as "[tree]", "[parallel stripes]", "[grey stripe]", and "[white blur 2]".

Gescom (a side-project of Autechre): the experimental album Minidisc (1998) is half drone ambient (tracks "Cranusberg [1-3]", "Fully [1-2]", "Shoegazer", "Polarized Beam Splitter [1-5]", "Dan Dan Dan [1-4]", "A Newer Beginning [1-2]", "Go On", and to a lesser degree "Interchangeable World [1-3]", "Yo! DMX Crew", "New Contact Lense", "1D Shapethrower", "Inter", "Of Our Time", or the drone techno of "Pricks [1-4]").

Biosphere : half of his ambient/drone album Shenzhou (2002), and his drone album Autour de la Lune (2004).

Boards of Canada : the drone ambient of "Corsair" on Geogaddi (2002). modern drone composers Jliat, Ian Nagoski, Leif Elggren, Eliane Radigue, etc.

Modern bands representative of this genre include Maeror Tri, Stars of the Lid, Children of the Drone, Windy & Carl, Troum, House of Low Culture, Cisfinitum, Kloud, Melek-Tha, Alp, Controlled Bleeding, and Laminar. Some important hearths for bands in the genre include Soleilmoon or Drone Records

[Ambient](#)

[Ambient house](#) - [Dark ambient](#) - **Dronology** - [Illbient](#) - [Lowercase](#) - [New Age](#) - [Psybient](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Music genres](#)

Drum

A **drum** is a [musical instrument](#) in the [percussion](#) family , technically classified as a [membranophone](#). Drums consist of at least one membrane, called a drumhead or drumskin, that is stretched over a shell and struck, either directly with parts of a player's body, or with some sort of implement such as a drumstick, to produce sound. Drums are among the world's oldest and most ubiquitous musical instruments, and the basic design has been virtually unchanged for hundreds of years.

The shell almost invariably has a circular opening over which the drumhead is stretched, but the shape of the remainder of the shell varies widely. In the western musical tradition, the most usual shape is a cylinder, although [timpani](#) for example use bowl-shaped shells. Other shapes include a frame design (tar (drum)), truncated cones (bongo drums), and joined truncated cones (talking drum).

Drums with cylindrical shells can be open at one end (as in the timbales) or can have two drum heads. Single headed drums normally consist of a skin or other membrane, called a head, which is stretched over an enclosed space or over one of the ends of a hollow vessel. Drums with two heads covering both ends of a tubular shell often have a small hole halfway between the two drumheads; the shell forms a resonating chamber for the resulting sound. Exceptions include the African slit drum, made from a hollowed-out tree trunk, and the Caribbean steel drum, made from a metal barrel. Drums are usually played by the hands or by one or two sticks. In some non-Western cultures drums have a symbolic function and are often used in religious ceremonies. The sound of a drum depends on several variables including shell shape, size, thickness of shell, materials of the shell, type of drumhead, tension of the drumhead, position of the drum, location, and how it is struck.

In [popular music](#) and [jazz](#), *drums* usually refers to a [drum kit](#) or set of drums, and drummer to the band member or person who plays them. Drums are played by percussionists whose skills can be called for in all areas of music from Classical to Heavy Rock & all areas in between. Many drummers are also adapt to playing the drum set for some songs, and switching to a set of hand drums for an added musical variety.

In the past, drums were used as a means of communication and not just for their musical qualities. They are sometimes used in sending signals. The talking drums of Africa can imitate the inflections and pitch variations of a spoken language and are used for communicating over great distances.

See also

Drum Sets

- [drum and bass](#)
- [drum kit](#)
- [hand drum](#)
- [drum machine](#)
- [musical instrument](#)

Drum and Bass

Drum and bass

Stylistic origins: [Breakbeat hardcore](#), [Techno](#), [Hip hop](#), [Reggae/Ragga](#),
Dancehall/[Dub](#), [Funk](#), [Breakbeat](#)

Cultural origins: early/mid-1990s, London, Bristol

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#)
- Laptop

Mainstream popularity: Small, largely based in UK at first, now global

Subgenres

[Clownstep](#) - [Darkstep](#) - [Drumfunk](#) - Hardstep - [Intelligent drum and bass](#) - [Jump-Up](#) - Liquid funk - [Neurofunk](#) - Techmospheric - Techstep - Wobble

Fusion genres

[Breakcore](#) - Breakstep - [Dubstep](#) - Hipstep - Techbreaks - Jazzstep

Drum and bass (commonly abbreviated **dnb** or **d'n'b**) is a type of electronic dance music also known as **jungle**.

It began as an offshoot of the United Kingdom [breakbeat hardcore](#) and [rave](#) scene and came into existence in the early 1990s. Over the first decade of its existence, drum and bass saw many permutations in style, incorporating everything from [reggae](#) and [jazz](#) to [techno](#) and [trance](#). Today it is usually heard in [nightclubs](#) and its most recognizable features include a heavy emphasis on fast tempo drums in addition to loud intricate basslines.

History

Pre-jungle / drum & bass notables

Before the start of drum & bass proper, or even the scenes preceding it, special mention needs to be given to a few scenes and individuals.

The first is the US breakbeat scene which emerged in the 1980s, the most famous artist being NYC's Frankie Bones whose infamous 'Bones Breaks' series from the late '80's onwards helped push the house-tempoed breakbeat sound (especially in the UK) and can be said to be a direct precursor to the UK breakbeat / hardcore scene.

The second is Kevin Saunderson, who released a series of bass-heavy, minimal techno cuts as Reese / The Reese Project in the late '80s which were hugely influential in d&b terms. One of his more infamous basslines was indeed sampled on Renegade's 'Terrorist' and countless others since, being known simply as the 'Reese' bassline. He followed these up with equally influential (and bassline heavy) tracks in the UK hardcore style as Tronik House in 1991 / 1992. Another Detroit artist who was important for the scene is Carl Craig. The sampled up jazz break on Carl Craig's "Bug in the Bassbin" was also influential on the newly emerging sound, DJs at Rage used to play it pitched up as far as the Technics would go.

The third precursor worth mentioning here is the Miami, USA Booty Bass / [Miami Bass](#) scene, first popularised by 2 Live Crew in the mid to late '80's. There are clear sonic parallels with drum bass here in the use of uptempo synths and drum machines in producing bass-heavy party music. However, this movement had absolutely no connection with either the US house scene or the UK acid house / rave scene, and to that extent is not classifiable as 'rave' music in the same way as the above examples possibly are.

Beginnings in the UK

Main article: [Oldschool jungle](#)

Several key tracks and acts from the acid house period, in late 1980s Britain, laid the foundations for both hardcore and jungle/drum & bass. Renegade Soundwave's 'The Phantom' and 'Ozone Breakdown' (both 1988), Meat Beat Manifesto's 'Radio Babylon' (1989), 808 State's 'Cubik' (1990) and Humanoid's 'Stakker Humanoid' (1988) are such examples of acid-era experimentation with breaks and bass. In addition, the bleep techno (or Yorkshire Bleeps and Bass) sound of 1989 - 1991 would prove hugely influential, featuring bass-heavy cuts by acts such as Unique 3, Nexus 21, Nightmares on Wax and LFO, and spearheaded by Sheffield's Warp Records. The third immediate and direct influence on drum & bass' existence was the 'Belgian Techno' sound, actually an internationally-created fusion of hardcore, house and techno, pioneered by Joey Beltram, LA Style, Frank De Wulf, CJ Bolland, Richie Hawtin and others. This scene existed briefly from approximately 1989-1990 to 1992 at the very latest, during which period there was much cross-pollination with the UK hardcore sound. This sound did survive in

various forms in its mother countries - primarily Belgium, Holland and Germany - beyond 1992, but the general scenes in these countries had shifted over to trance, house, industrial techno or gabba (or happy hardcore / hard house, in UK terms).

Drum and bass has its origins in breakbeat hardcore, a part of the UK rave scene. Hardcore DJs typically played their records at fast tempos, and breakbeat hardcore emphasised breakbeats over the 4-to-the-floor beat structure common to [house music](#). Breakbeat hardcore records (commonly called 'tunes' within the community) Lennie De Ice's "We are I.E" (1991), Rebel MC's 'Wickedest Sound' (1990) and 'Tribal Bass' (1991), the Ragga Twins' 'Spliffhead' (1990), Genaside II's 'Narramine' (1991), Nightmares On Wax's 'Aftermath' (1990) and LTJ Bukem's Demon's Theme (1991) are generally credited [1] as being among the first to have a recognizable drum and bass sound. Although this title arguably belongs to Meat Beat Manifesto's 'Radio Babylon', recorded in 1989, and still recognisably 'drum & bass' in sound today.

It is worth mentioning that, as with today's drum & bass and with pop music in general, pieces were recorded, promoted (or recorded onto dub plate) and played in public, often with a delay of 6 months or more before any official release. It is fair to say there was a proliferation of 'jungle techno'-style tracks being produced played in nightclubs and raves from 1990 onwards (although without a separate scene at that particular moment). The term also gained popularity with hardcore MCs (such as Mann Parris, 5-0 and Mad P of Top Buzz) at around the same time.

Some hardcore tracks at the time were extremely light and upbeat; the most extreme example of this were the so called "toy-town" tracks such as Smart E's' *Sesame's Treat* which features the children's show Sesame Street theme song. This style of hardcore would many years later be known as [happy hardcore](#).

In response to these lighter tracks, some producers started focusing on darker, more aggressive sounds; this style became known as darkside hardcore, or [darkcore](#). Strange noises and effects, syncopated rhythms made from rearranged funk [breaks](#) and loud bass lines defined the genre. Examples of darkcore include Goldie's **Terminator** (1992), Rufige Kru's 'Darkrider' (1992), Top Buzz's 'Living In Darkness' (1992) and Nasty Habits' (aka Doc Scott) Here Comes the Drumz (1992). These took their cue from the darker sounds of 'Belgian Techno', as found in tracks such as Beltram's 'Mentasm' and 'Energy Flash' (1991), as well as the dark breaks of 4 Hero 's 'Mr Kirks Nightmare' (1990) and The Psychopaths' 'Nightmare' (1991) among other examples. The legendary hardcore / techno label Rising High deserves a mention here, for pushing the darker sound a good 12 months or so before the rest of the scene (as well as pioneering jungle, in the shape of Project One).

This darker, more aggressive sound appealed to many in the dancehall and ragga communities. Both darkcore and dancehall shared an emphasis on rhythm and bass, and the tempos were well suited to be mixed together. Soon many elements of dancehall ragga were being incorporated into the hardcore sound.

Whilst it has been suggested that it was the dancehall-aware black youth of Britain who fueled the drum and bass scene in the early days, this is not entirely true as there was substantial white following in northern British cities. The drum and bass subculture today has retained this racial diversity.

The influence of Jamaican sound-system culture can be found in the use of basslines and remixing techniques derived from [Dub](#) and [Reggae](#) music, alongside the fast breakbeats and samples derived from urban musics such as [hip hop](#), [Funk](#), [jazz](#), and [r&b](#) alongside many production techniques borrowed from early electronic music such as [house](#), and [techno](#).

As the genre aged, the use of sampled funk breakbeats became increasingly complex (most notably and wide spread is the [Amen break](#) taken from a b-side funk track "Amen, My Brother" by the Winston Brothers) producers began cutting apart loops and using the component drum sounds to create new rhythms. To match the complex drum lines, basslines which had less in common with the

simple patterns of house and techno music than with the complex phrasings of dub and hip hop began to be used. Gradually, the bass and drum elements began to dominate the music and -- combined with the liberal use of 32nd notes and abstract time signatures -- drum and bass became incompatible with house and techno and began to develop its own separate identity. This sonic identity became highly-distinctive for both the depth of its bass and the increasingly-complex, rapid-fire breakbeat percussion. Vastly different rhythmic patterns were distinctively being used, as well as new types of sampling, synthesis and effects processing techniques, resulting in a greater focus on the intricacies of sampling/synthesis production and rhythm. This notably included early use of the Time stretching effect which was often used on percussion or vocal samples. As the influences of reggae and dub became more prominent, the sound of drum and bass began to take on an urban sound which was heavily influenced by ragga and dancehall music as well as hip hop, often incorporating the distinctive vocal styles of these musical genres. This ragga/dancehall influenced sound is most commonly associated with the term jungle.

Particular tracks from the 1992 - 1993 period that demonstrated some of the beat and sampling progression within drum and bass include: Kaotik Kemistry 'Illegal Subs' (1992), DJ Crystl 'Warpdrive' (1993), Foul Play 'Open Your Mind' (Remix) (1993), Bizzy B 'Ecstasy is a Science' (1993) and Danny Breaks / Droppin Science 'Droppin Science vol 1' (1993). This was an ongoing process however and can be demonstrated as a gradual progression over dozens of tracks in this period.

However, as the early nineties saw drum and bass break out from its underground roots and begin to win popularity with the general British public, many producers attempted to expand the influences of the music beyond the domination of ragga-based sounds. By 1995, a counter movement to the ragga style was emerging, dubbed "[intelligent](#)" drum and bass by the music press, and embodied by producers such as LTJ Bukem and his Good Looking label. Some say that the move to intelligent drum and bass was a conscious and concerted reaction by top DJs and producers against a culture that was becoming tinged with "gangsta" and violent elements, and stereotyped with the recognizable production techniques of the ragga-influenced producers. Intelligent drum and bass maintained the uptempo breakbeat percussion, but focused on more atmospheric sounds and warm, deep basslines over vocals or samples which often originated from [Soul](#) or [Jazz](#) music. From this period on, drum and bass would maintain the unity of a relatively-small musical culture, but one characterised by a competing group of stylistic influences. Although many DJs have specialised in distinctive sub-genres within jungle and drum and bass, the majority of artists within the genre remain connected via record labels, events and radio shows.

Jungle being a specific musical culture, has also resulted in the appearance of junglist subculture, which, while not nearly as distinctive, alienated, ideological or obvious as other youth subcultures, and having many similarities with hip hop styles and behaviour, does function distinctively within the drum & bass listening community.

Early pioneers

Pioneers such as Rebel MC, Danny Breaks, Bizzy B, Remarc, Krome & Time, Fabio, DJ Hype, Grooverider, L Double, Andy C, Roni Size, DJ SS, Brockie, Aphrodite, Ray Keith, Kenny Ken, Goldie, Jonny Waynes, LTJ Bukem, Omni Trio and other DJs quickly became the stars of the genre. Other early artists include A Guy Called Gerald (seminal track "28 Gun Bad Boy") and 4hero ("Mr Kirk's Nightmare") who later developed their own styles, leaving the drum and bass mainstream. However, many of the early producers and DJs still produce and play in today's scene, forming something of a jungle 'old guard'.

North American Beginnings

In the US, New York and in Canada, Toronto's rave scenes first imported the UK produced records and DJ's Happy(AKA Ani)of Dee Lite, Odi, Dieselboy, Darkstar, Soulslinger, Freaky Flow and Beau embraced the transition of Hardcore to Darkside Jungle around 1994. America's longest running party, Koncrete Jungle also born in NYC, discovered the first US DnB MC's Blaise(Naughty Ride), Panic and Johnny Z. Outside of NYC, it was largely Dieselboy in Pittsburgh, Karl K & Kaos with MC Dub2 in Philadelphia and DJ Slant and the 2Tuff Crew in Washington, DC that kicked things for the Stateside drum and bass massive. This small handful of US pioneers spent a years in the underground playing "back rooms" before the sound caught on throughout America. Many of the US pioneers have remained faithful, though most have not gained the fame of their UK successors. Unlike Great Britain, Drum and Bass is not played on US radio, but it is often heard on television commercials and on cable networks like MTV and E!

Jungle to drum and bass

The phrase "drum and bass" had been used for years previously in the London soul and funk pirate radio scenes (and was even a bit of a catchphrase for UK Radio 1's R&B Guru Trevor Nelson in his pirate days, who used it to describe the deeper, rougher funk and "rare groove" sound that was popular in London at the time. A formal station ID jingle used on legendary London pirate Kiss FM from the late 1980s would proclaim "Drum and Bass style on Kiss").

Since the term jungle was so closely related to the raggae influenced sound, DJs and producers who did not incorporate raggae elements began to adopt the term "drum and bass" to differentiate themselves and their musical styles. The mid 1990s also saw a large splintering of the scene. Each sub-genre would tend to be known by its name as opposed to either jungle or drum and bass, though today all sub-genres are usually grouped by the umbrella term *drum and bass*.

As intelligent drum and bass gained in popularity, the ragga jungle sound became more stripped-down; The complex chopped beats were dropped in favor of simplified rhythms featuring loud, aggressive-sounding snare drums. This hard percussive style eventually became known as hardstep. Simultaneously, certain producers developed a more hip hop and funk influenced style known as [jump-up](#), which was exemplified by artists like Mickey Finn and Aphrodite (with their Urban Takeover label), and the releases on the Ganja Kru's True Playaz label. Outside these genres, which became the most popular styles, other artists pushed a smoother, dubby style of music which had more in common with the jazzy and soulful interests of intelligent drum and bass. Records in this style were often referred to as *rollers*.

Through 1996, hardstep and jump-up sounds were very popular in clubs and at raves, whereas intelligent drum and bass was pushing a sound which was considered more accessible to the home listener. This resulted in the popularity of the style with mainstream music magazines, as CD album releases by 4 Hero and Goldie were more readily-available than the underground dubplates which characterised the club-based styles. Stylistically, drum and bass began to adopt an ever more diverse range of influences, crossbreeding with many other forms of dance music to produce a series of hybrid sounds. In 1997, a sound which was influenced by the double-bass work of jazz musicians came to the forefront, producing a funky, accessible style which achieved mainstream success for artists such as Roni Size and Reprazent (having been instigated by the huge success of Adam F's 1995 double-bassline powered track, 'Circles'). The group's New Forms

album won the UK's Mercury Prize, and their innovative live band helped drum and bass to break out of the DJ circuit, winning acclaim for performances at music festivals and on television shows.

Around this time, drum and bass also sealed its popularity by winning a Friday night slot on Radio One, the BBC's flagship radio station. Initially presented by a revolving groups of jungle luminaries, hosted by MC Navigator, the station eventually secured the presenting services of Fabio and Grooverider, two of the oldest and most-respected DJs in the scene.

The birth of techstep

As a lighter sound of drum and bass began to win over the musical mainstream, many producers continued to work on the other end of the spectrum, resulting in a series of releases which highlighted a dark, technical sound which drew more influence from [Techno](#) and the soundscapes of science fiction and anime films. This style was championed by the labels Emotif and No U-Turn, and artists like Doc Scott, Trace, Ed Rush and Optical, and Dom and Roland, and is commonly referred to as techstep. Techstep focused intensely on studio production and applied new techniques of sound generation and processing to older jungle approaches. Self-consciously underground, and lacking the accessible influences of much other drum and bass, techstep is deeply atmospheric, often characterized by sinister or science-fiction themes, cold and complex percussion, and dark, distorted basslines. The sound was a conscious move back towards the darker sounds of Belgian techno and darkside hardcore ('darkcore'), albeit with a greater electro / techno emphasis than darkcore.

As the 1990s drew to a close, drum and bass withdrew from mainstream popularity and concentrated on sounds which were popular in clubs, rather than on mainstream radio. Techstep came to dominate the drum and bass genre, with artists like Konflikt and Bad Company amongst the most visible. As time went on, techstep was becoming more minimal, and increasingly dark in tone, and the funky, commercial appeal represented by Roni Size back in 1997 was waning. However, 2000 saw an increasing movement to "bring the fun back into drum and bass", heralded by the chart success enjoyed by singles from Andy C and Shimon (Bodyrock) and Shy FX and T Power (*Shake UR Body*). In the clubs there was a new revival of rave-oriented sounds, as well as remixes of classic jungle tunes that capitalised on nostalgia and an interest in the origins of the music. Many felt that jungle music had weathered the support, and then hostility, of the mainstream media (which had declared that "Drum and bass is dead" in the late 90s), and that the revival of chart success indicated that the style was more than a passing fashion.

Since 2000

Since the revival in popularity in 2000, the drum and bass scene has become very diverse, despite its relatively-small size, to the point where it is difficult to point to any one subgenre as the dominant style.

In 2000, Fabio began championing a form he called Liquid funk, with a compilation release of the same name on his Creative Source label. This was characterised by influences from [disco](#) and [house](#), and widespread use of vocals. Although slow to catch on at first, the style grew massively in popularity around 2002-2004, and by 2004 it was established as one of the biggest-selling subgenres in Drum & Bass, with labels like Hospital Records and Soul:R and artists including

High Contrast, Calibre, Nu:Tone, London Elektriccity and Logistics among its main proponents.

The decade also saw the revival of [Jump-Up](#). Referred to as "Nu Jump Up", or pejoratively as [Clownstep](#), this kept the sense of fun and the simplistic, bouncing basslines from the first generation of Jump Up, but with tougher, harder production values. Prominent Nu Jump Up artists include Twisted Individual, Generation Dub, and DJ Hazard.

Sales figures for 2004 suggest that liquid funk and Nu Jump Up combined probably account for a significant majority of the drum and bass market.

The period also saw the rise of a style known as Dubwise, which returned drum and bass to its reggae-influenced roots, combined with modern production techniques which had advanced immeasurably since the early days of jungle. Although the dub-influenced sound was not new, having long been championed by artists like Digital and Spirit, 2003-2004 saw a significant increase in its popularity and visibility, with new artists like Amit and Visionary at the forefront.

Similarly, whilst there had long been a niche dedicated almost entirely to detailed drum programming and manipulation, championed by the likes of Paradox, the first half of this decade saw a revival and expansion in the subgenre known variously as Drumfunk, "Edits", or "Choppage". Major labels include Inperspective and Synaptic Plastic and the new wave of artists in this style include ASC, Fanu, Breakage, Fracture and Neptune, 0=0 and Equinox.

The new millennium also saw a fresh wave of live drum and bass bands. The likes of Reprazent and Red Snapper had performed live drum and bass during the 1990s, but the re-creation of London Elektriccity as a live band focussed renewed interest on the idea, with acts like The Bays, Keiretsu, Southampton based Gojira, Deadsilence Syndicate and U.V Ray (feat. Yuval Gabay) pursuing this avenue. In addition the popular Breakbeat Kaos label has begun to focus more and more on bringing a live sound into Drum & Bass, both in the records they release and in the live band night their group Pendulum is hosting in London in 2006.

The global scene in 2005

The other major development largely occurring since the turn of the millennium is geographical: from UK-oriented beginnings, drum and bass has firmly established itself worldwide. There are strong scenes in other English-speaking countries including the U.S., Canada, Australia, New Zealand and South Africa. It is popular across Europe, especially in Germany and in The Netherlands, Baltics, Czech Republic, Russia, and Ukraine. It is also popular in South America. Asia also has a drum and bass scene in places like Singapore, Indonesia, Thailand, Malaysia and Hong Kong. São Paulo is sometimes called the drum and bass Ibiza. Brazilian drum and bass is sometimes called Sambass, although in Venezuela, artists have created Industrial forms of Drum and bass, and also Drill N Bass / IDM, mixing also with Latin rhythms like Salsa or Latin Jazz.

Musicology of drum and bass

There are many views of what constitutes "real" drum and bass as it has many scenes and styles within it, from heavy pounding bass lines to the relaxed vibes of Liquid funk. It has been compared with [jazz](#) where the listener can get very different sounding music all coming under the same [music genre](#), because like drum and bass, it is more of an approach, or a tradition, than a style. As such, it is difficult to precisely define; however, the following key features may be observed:

Defining characteristics

Importance of drum and bassline elements

Despite the apparent simplicity, to the untrained ear, of drum & bass productions, an inordinate amount of time is spent on preparing tracks by the more experienced producers.

The name "drum and bass" should not lead to the assumption that tracks are constructed solely from these elements. Nevertheless, they are by far and away the most critical features, and usually dominate the mix of a track. The genre places great importance on deep sub-bass which is felt physically as much as it is heard, the "bassline". There has also been considerable exploration of different [timbres](#) in the bassline region, particularly within techstep. Basslines exist in many forms, but most notably they originate from sampled sources or [synthesizers](#). Live played basslines are rare. Sampled basslines are often taken from double bass recordings or from publicly available loops. Synthesized basslines are very common.

In drum & bass productions, the basslines are subjected to many and varied sound effects, including standard techniques such as echo, flanger, chorus, overdrive, equalization, etc. and drum & bass specific techniques such as the Reece Bass. These techniques are fully appreciated in a club or rave environment as only high grade bass speakers can fully reproduce the sounds of the eponymous bassline, whose frequencies are sometimes lower than audible (they can however be felt on the body). This has led to the creation of very large and intensely loud soundsystems by producers wishing to show off their tracks in a true high fidelity environment, such as Dillinja's Valve Soundsystem. This however does not mean that the music cannot be appreciated on personal equipment.

The drum element, that is the syncopated break, is another that producers spend a very large amount of time on. A drum fragment lasting seconds may often take a day or more to prepare, depending on the dedication of the producer; here Remarc is an acknowledged master.

Tempo

Drum and bass is usually between 160-180 BPM, in contrast to other forms of [Breakbeat](#) such as [Nu skool breaks](#) which maintain a slower pace at around 130-140 BPM. A general upward trend in tempo has been observed during the evolution of drum and bass. The earliest Old School rave was around 125 / 135

bpm in 1989 / 1991, early (late 1992 - 1993) jungle / breakbeat hardcore was around 155-165 BPM. Since around 1996, drum'n'bass tempos have predominantly stayed in the 173 to 180 range. Some producers, such as Paradox, have started to once again produce tracks with slower tempos (i.e. in the 150's and 160's). The mid-170 tempo is a hallmark of the drum'n'bass sound.

Context

For the most part, drum and bass is a form of [dance music](#), mostly designed to be heard in clubs. It exhibits a full frequency response and physicality which often simply cannot be fully appreciated on home listening equipment. As befits its name, the bass element of the music is particularly pronounced, with the comparatively sparse arrangements of drum and bass tracks allowing room for basslines that are deeper than most other forms of dance music. Consequently, drum and bass parties are often advertised as featuring uncommonly loud and bass-heavy sound systems.

Drum and bass is often heard via a [DJ](#). Because most tracks are designed to be mixed by a DJ, their structure typically reflects this, with intro and outro sections designed for a DJ to use while beat-matching, rather than being designed to be heard in entirety by the listener. The DJ typically mixes between records so as not to lose the continuous beat. In addition, the DJ may employ hip hop style "scratching", "double-drops" (where two tracks are synchronized such that both tracks drop at the same time), and "rewinds."

Most mixing points begin or end with the "drop". The drop is the point in a track where a switch of rhythm or bassline occurs and usually follows a recognisable build section and "breakdown". Sometimes the drop is used to switch between tracks, layering components of different tunes, though as the two records may be simply ambient breakdowns at this point, this could be considered lazier than blending the music where breakbeats play together. Some drops are so popular that the DJ will "rewind" or "reload" by spinning the record back and restarting it at the build. This is a technique which can easily be overused as it breaks the continuity of a set. "The drop" is a key point from the point of view of the dancefloor, since the drumbreaks often fade out to leave an ambient intro playing. When the beats re-commence they are often more complex and accompanied by a heavier bassline, encouraging the crowd to dance. "Jump up" initially referred to the urge for those seated to dance at this point, though it came later to refer more specifically to a style of the music. A "rewind" would be popular here as the crowd could dance from the start of the record, and to the change in music they hadn't anticipated.

DJs are typically accompanied by one or more MCs, drawing on the genre's roots in [hip hop](#) and [Reggae/Ragga](#).

There are however many albums specifically designed for personal listening. The mix CD is a particularly popular form of release, with a big name dj/producer mixing live, or on a computer, a variety of tracks for personal listening. Additionally, there are many albums containing unmixed tracks, suited for home or car listening.

Relationship to other electronic music styles

Recently, smaller scenes within the drum and bass community have developed and the scene as a whole has become much more fractured into specific sub-genres. Some major sub-genres of drum and bass include:

- [Breakcore](#)
- [Clownstep](#)
- [Darkstep](#)
- [Drumfunk](#) (or "Choppage", "Edits")
- [Dubstep](#)
- [Hardstep](#)
- [Intelligent drum and bass](#) (or "Atmospheric DnB")
- Jazzstep (or "Jazz and Bass")
- [Jump-Up](#)
- Liquid funk
- [Neurofunk](#)
- Techmospheric
- Techstep
- Wobble

As with all attempts to classify and categorize music, the above should not be treated as gospel. Many producers release albums which touch into many of the above styles.

[Drill and bass](#), a sub-genre of [Intelligent dance music](#) (also known as "IDM"), popularized by Aphex Twin, features many of the same types of rhythms used in drum and bass and is generally focused on complexity in programming and instrumentation. Its main proponents include Squarepusher, Amon Tobin and Venetian Snares, amongst others.

Jungle vs Drum and Bass

The difference between jungle and drum and bass is one of the most common debates within the community. There is no universally accepted semantic distinction between the terms "jungle" and "drum and bass". Some associate "jungle" with older material from the first half of the 1990s (sometimes referred to as "jungle techno"), and see drum and bass as essentially succeeding jungle. Others use jungle as a shorthand for ragga jungle, a specific sub-genre within the broader realm of drum and bass. In the U.S., the combined term "Jungle Drum and Bass" (JDB) has some popularity, but is not widespread elsewhere. Probably the widest held viewpoint is that the terms are simply synonymous and interchangeable: drum and bass is jungle, and jungle is drum and bass.

DJ Hype: "At the end of the day I am an ambassador for Drum and Bass the world over and have been playing for 16 years under the name Hype... To most of you out there Drum and Bass will be an important part of your lives, but for me Drum and Bass/Jungle is my life and always has been... We all have a part to play and believe me when I say I am no fucking bandwagon jumper, just a hard working Hackney man doing this thing called Drum and Bass/Jungle"

Appearances in the mainstream

Certain drum and bass releases have found mainstream popularity in their own right, almost always material prominently featuring vocals. Perhaps the earliest example was Goldie's Timeless album of 1995, along with Reprazent's New Forms in 1997. More recently, tracks such as Shy FX and T-Power's "Shake UR Body" gained a UK Top 40 Chart placing. Hive's "Ultrasonic Sound" was also used in The Matrix soundtrack. More recently, video game tracks, specifically Rockstar Games releases, have contained many drum and bass tracks, i.e. the MSX/MSX 98 radio station in Grand Theft Auto III and Grand Theft Auto: Liberty City Stories.

On the other hand, [pop music](#) has also occasionally co-opted elements of drum and bass, albeit in watered-down fashion. Examples include Puretone and Girls Aloud. Drum and bass also often appears in advertising and TV.

Accessing drum and bass

Purchasing

Drum and bass is mostly sold in 12-inch vinyl single format, although some albums, compilations and DJ mixes are sold on CD. Purchasing drum and bass can involve searching specialized record shops or using one of many online vinyl, CD and mp3 retailers. Recently, sites such as www.beatport.com have become popular among people wishing to purchase drum'n'bass tunes, as they allow you to buy in mp3 or wav format on a per song basis at a fraction of the regular cost for buying a vinyl or cd single. The sites now commonly release tunes from major artists on the same day or earlier than their commercial vinyl release.

Cultural Attitude

Drum and bass is sometimes associated with gun crime, homophobia and drug taking. Anecdotally though, most Drum and bass events held in London tend to be in gay nightclubs.

Media

The best known drum and bass publication is Knowledge. Other publications include the longest running drum and bass magazine worldwide ATM Magazine, Canadian-based Rinse Magazine and Austrian-based Resident.

The 2 highest profile drum and bass radio shows are Fabio and Grooverider on BBC Radio One and also DJ Hype on the now legal Kiss 100 in London. The BBC's "urban" station 1Xtra also features the genre heavily, with DJs L Double and Bailey and Flight. The genre has long been supported by pirate radio stations, particularly in London; these days, they are joined by a large, and ever-expanding number, of internet radio stations available globally. In the US, XM Satellite Radio dedicates two hours a day to its drum and bass show, "Pressure", on channel 80 - The Move (XM).

Drum and bass has a strong online presence with many dedicated portals, forums and communities. Some of the largest of these are linked below.

Books

- *All Crews: Journeys Through Jungle / Drum and Bass Culture* by Brian Belle-Fortune (ISBN 0954889703)
- *The Rough Guide to Drum 'n' Bass* by Peter Shapiro and Alexix Maryon (ISBN 1858284333)
- *State of bass, jungle: the story so far* by Martin James, boxtree (ISBN 0752223232)

See also

- [Junghost](#)

Drum and bugle corps

Drum and bugle corps is a name used to describe two forms of marching units.

- [Drum and bugle corps \(classic\)](#), or ("Golden Age") — such as those organized by the American Legion (**AL**) or the Veterans of Foreign Wars (**VFW**), and "alumni corps" of those organizations
- [Drum and bugle corps \(modern\)](#) — such as those organized by Drum Corps International (**DCI**) and other similar international organizations

Drum and bugle corps (classic)

Classic drum and bugle corps are North American musical ensembles that descended from military bugle and [drum](#) units returning from World War I and succeeding wars. Traditionally, drum and bugle corps served as signaling units as early as before the American Civil War, with these signaling units having descended in some fashion from ancient drum and fife corps. With the advent of the radio, bugle signaling units became obsolete and surplus equipment was sold to veteran organizations (such as the Veterans of Foreign Wars and American Legion, two major organizers for classic drum corps). These organizations formed drum and bugle corps of civilians and veterans, and the corps performed in community events and local celebrations. Over time, rivalries between corps emerged and the competitive drum and bugle corps circuit evolved.

Traditional drum and bugle corps consist of bell-front [brass](#) horns, field [drums](#), a color guard, and an honor guard.

Drum and bugle corps have often been mistaken for [marching bands](#), since there is a similarity to both groups having horns and drums; and they are both essentially bands of musicians that march. The activities are different in organization (marching bands usually associate with high schools and colleges while drum corps are freestanding organizations), competition and performance (marching bands perform in the fall at football games, drum corps usually compete during the summer), and instrumentation (classic drum corps use only brass bugles and drums, marching bands incorporate [woodwinds](#) and other alternative instruments).

History

Classic drum corps can trace their origins to many Veterans of Foreign Wars ("VFW") and American Legion ("AL") meeting halls, where veterans met and formed [musical ensembles](#) to entertain their communities. In addition to VFW- and AL-sponsored corps, other drum corps were founded by Boy Scouts of America troops (such as the corps that would become the modern-day corps The Cavaliers and the Madison Scouts), Elks lodges, YMCAs, the Catholic Youth Organization, Police Athletic Leagues (such as would found the Bluecoats), fire fighter organizations, and local businesses, as well as high schools and colleges.

Rivalries between corps led to a shift towards competition and the AL and VFW both ran successful competition circuits through the late 1960s and early 1970s.

With improved national transportation trends by the 1960s, drum and bugle corps proliferated, both in the sheer numbers of both new and established corps across North America, in the many competitions held then, and in the stadium attendance counts. This was the Golden Age of drum and bugle corps.

At this time, however, there was unrest among some directors and instructors who were critical of the competition-rules committees of the veterans' organizations which governed and sanctioned state and national championship competitions.

The VFW and American Legion rules differed to a degree (although American Legion rules predominated in nearly every contest) and pressure increased to find a common judging system. Concerns were also voiced over contest promoters' rights in choosing sponsors and judges, and complaints arose regarding the lack of self-governance of competition circuits. The dissenters also expressed reservations about the increasing numbers of independent non-corps-sponsored competitions.

Some corps managers, directors and instructors walked out of the 1969 VFW national rules committee meeting after their requests for major rules changes were not approved, and some of the protesting participants then formed the by-invitation-only (and short-lived) Midwest Combine in 1971. This apparent rebellion was heralded by some as the beginning of the death of drum and bugle corps as it was known, as one after another long-standing traditions were broken.

In 1972, Drum Corps International was founded, and was designed to create one uniform, corps-governed competitive circuit for junior drum and bugle corps (members aged twenty-one or less). This milestone event marked the beginning of the [modern drum corps](#) era.

The revolt against VFW and AL governance can most likely be attributed to two reasons. The payment structure for shows was weighted so that the corps with the highest placement got the most prize money; corps who attended shows from great distances but placed poorly were at times left with financial losses, and dissident corps sought a fixed payment structure for all participating corps.

The second major reason was the desire by the dissident corps to have more control over their competitive performances. As an example, at the height of the Vietnam War a 1971 show by the Garfield Cadets drew criticisms from VFW organizers over a formation where the corps formed a large peace sign, which angered the staff of that corps over its loss of "artistic freedom". Both the Combine and Drum Corps International demanded that corps themselves should control rulemaking decisions.

Most of the still-numerous North American competitive corps joined in the movement of change under new leadership, and by the mid-1970s the rapid introduction and proliferation into competitive drum and bugle corps of previously-unfamiliar innovations (on-field dancing, creative costuming, novelty effects and unusual instrumentation) effectively ended the Classic competitive era.

However, a Classic corps renaissance would begin within a decade.

Drums and Bugles in Drum & Bugle Corps

Bugles

With the widespread use of the 1892 Army field [trumpet](#), which was actually a "straight" (valveless) bugle in the key of G, American drum & bugle corps evolved in that key. However, it wasn't long before some members in some corps wished to add more notes to their brass repertoire. Early lines in the 1920s added D crooks on some horns in order to play more complicated songs in two lines, similar to a bell choir. Ludwig added the first valve to a bugle to make the G-D horn-in-one, wisely making the valve horizontal rather than vertical in order to preserve the look and handling of the straight bugle (and to make it more difficult to spot by unobservant judges in circuits which had not yet legalized the valve). The single horizontal valve allowed the diatonic scale to be played by each bugle.

The acceptance of the single-valved bugle took some time. Originally, the American Legion required that valved bugles have screws to allow the valve to be locked onto either the G or D open scale during certain competitions. Some smaller corps had straight bugles even into the 1960s, and there are still some corps, bands and other groups who continue to use straight bugles or G-D piston bugles to this day, as entire horn lines or as bugle sections.

In the late 1940s and early 1950s, inventive buglers across the country took to sanding one of the tuning slides so it could be used like a [trombone](#) slide. By the late 1950s and early 1960s, the slide was sometimes replaced with a half-tone rotary valve to F#, which allowed for nearly a full chromatic scale to be played. Some bass-baritones were equipped with full-tone rotary valves to F in order for some of the hornline to be able to achieve the desired Bugle Low A, and in the mid-1960s a bass-baritone rotor to E was briefly offered.

By 1967, the American Legion Uniformed Groups Rules Congress approved a mutual request by a number of instructors and managers to permit G-F-F# piston-rotor bugles in competition. This lighter bugle is able to achieve better intonation and a more complete chromatic scale than the G-D-F# bugles.

Slide-piston and/or rotor-piston bugles were common into the mid-1970's, and many non-competitive parade corps still existed that used straight bugles and single-valved models.

Manufacture of horizontal-piston bugles ceased in the 1990s with the desire of competitive corps management to convert to band-like three-valve brass instruments pitched in G, although today the honorary term "bugle" is applied to all competitive corps brass instruments.

The main advantages of horizontal-valved one-piston-with-slide and/or piston-rotor bugles include:

- 1) Ease of learning. The basic simplicity of the instrument allows for the possibility of rapid mastery by beginners.
- 2) Substantially lower cost.
- 3) Lightness.
- 4) Ease of repair.

Additions to drum and bugle corps voicings occurred in the mid-1930s with the popularity of the [baritone](#) bugle, pitched one octave below the [soprano](#).

The [tenor](#) bugle also came into use at about this time, and although it was pitched in the soprano range, its slightly larger bore offered a darker, almost cornet-like and more robust tone. The tenor bugle fell from general favor by 1960 though they remained in bugle catalogs.

French horn bugles became popular by mid-century, serving as bridges between sopranos and baritones.

By 1950 a few [bass-baritone](#) bugles began to be seen. These larger euphonium-like instruments, pitched like the baritone one octave below the soprano and tenor, added a deep foundation. By 1960 the bass-baritones had largely supplanted the baritones in most corps.

One widely applauded and popular 1962 addition was the contrabass, the biggest horn and lowest voice, two octaves below the soprano, which partially rests on the shoulder.

The mellophone or mellophonium was introduced soon after, and was quickly popular for its capability of soaring above the rest of the bugle section. However it did not supplant the French horn, which remained the dominant middle voice.

Other less-popular bugle types introduced in the 1960 included herald bugles, euphoniums, pistonless slide sopranos and piccolo bugles or "angel bugles" pitched an octave above the sopranos. The valve-rotor bugle remained popular until the late 1970s, when rules changes moved toward two-valve upright bugles.

Drum Lines

Classic corps drum lines of the 1950s and 1960s used fewer exotic percussion instruments and relied instead on stadium-filling power from a traditional consist (or "battery") of six or eight 12-inch deep by 15-inch wide double-tension maple snare and tenor drum shells and two or occasionally three 26-inch wide by 12-inch deep bass drums with an ornamental shell covering of hard plastic in a glossy sparkle or pearlescent finish.

Until 1965, usually only one cymbalist was used in the field corps although two or even three cymbalists were not uncommon, especially on parade.

Until 1963, bass drummers used one stick or mallet and provided the foundation note in the battery. But in that year, drum instructors nationwide added two-stick rudimentary bass-drumming to their drumlines, a historic style adopted from fife and drum corps. While rudimentary bass drummers now had more to do, the one-stick bass drummers were often kept on as "foundation bass" or "straight bass" drummers.

The older-type, less-expensive and lighter single-tension drums, such as most corps used through the 1940s, were most often ordered for novice and feeder "cadet" corps.

Until 1956, drum heads were of stretched unborn calfskin, but beginning in 1957 the Ludwig Drum Company introduced mylar drum heads that gave a crisper sound and were impervious to damp weather.

The movement in classic corps is to drums which retain the Golden Age's unique sound.

Color Guard

The color guard and non-musical marching members in drum & bugle corps largely developed out of military honor guards. Over the years, some corps have included baton majors and majorettes — but largely, the auxiliary units have consisted of tall flag carriers (8' foot pikes), rifles (developed from military rifle drill teams) and saber squads.

The drum & bugle corps still maintains an honor squad, consisting of the corps' country's National Flag and "protectors", or "sidearms". Often, the honor squad will contain rifle or saber carriers, or carriers of sponsors/posts' flags. Sometimes the "sidearm" member is just that — someone who sports a gun holster.

In the 1960's and prior, most color guards tended to be small, consisting of a few squads. As most big corps — again, with exceptions — were often all-male, many color guards were all-female in order to provide a marching opportunity for young women. There have, however, been many all-girl and all-male corps throughout drum and bugle corps' rich history, up to the present time. But prior to 1960, there were far more, which provided competitive opportunities for those corps who wished them, often without the touring requirements of today. And some units/areas of the country had mixed-gender corps going back decades.

Today, now that gender is culturally less divisive and the requirements of corps memberships being military veterans (to a certain percentage) is uncommon, sections are much more rarely limited by gender. Mostly during the late 1960s, flag lines in particular mushroomed in size. During the days of execution drill, wherein yardlines on football fields were more rare and optional, the color guard often was an integral part of drill "dress" (positioning by sight, interval and direction).

Drum Majors

The field leader in drum & bugle corps is called a [drum major](#). Some corps appoint more than one, but there is usually one designated chief drum major who leads the corps in both marching direction and musical direction. Traditional corps drum majors are effective showmen who command the corps in all venues. Early in the 20th Century, commands were usually issued either through a mace or baton, and/or with whistle signals. Eventually this evolved into vocal commands and manual signals, although military units still maintain the baton-signaling methods.

Performance

A drum and bugle corps performance consists of the playing of music, usually accompanied by marching on parade, in field-drill formation(s) or in a standstill performance. It is similar to that of a [marching band](#), but more in line with military presentation and heritage. Further, perfection of execution is more traditional to drum & bugle corps. A marching band takes instruments which are used indoors and takes them outside in order to participate in outdoor ceremonies. A drum & bugle corps took outdoor instruments and remained outdoors, occasionally going inside for "standstill" concerts.

Drum and bugle corps is, traditionally, a musical activity which extended the camaraderie of combat to a musical "battle" on (football)-sized fields. The evolution and perceived "politics" of judging, however, has led most "classic" corps to move to exhibition-only performances which not only avoids judging preferences and politics but also cuts the costs of performing and of producing field presentations.

Until the 1960s, competitive shows traditionally began with an inspection — owing to the corps' military heritage — to ensure all on the field were qualified to compete, and that the uniforms and equipment were presentable according to standards. Scoring was done by circuit-approved judges which considered performance and overall effect in both music and movement.

Classic or Golden Age drum and bugle corps emphasize the stages of their presentations (beginning, middle and end) by their location on the field. A performance typically begins with the corps stepping "off the line" (the left goal line on a standard American football field). The corps signals its readiness to the audience and judges by a drum major's salute. At the first step or note of music, the timekeeper will fire a timing pistol to designate the official start of post-inspection judging. (The timing pistol will be used again as an eleven-minute warning to designate the end of the minimum time permitted for the field performance.) The corps might perform an "opening fanfare", followed by an "off the line" number which takes the corps to mid-field. The next traditional number is a "color presentation" or "color pre" (presenting the national flag according to the flag code). Following the presentation of the colors is an "into concert" piece which takes the corps into a concert formation (usually played standing still). Then, an "out of concert number" follows. There is the "exit" piece off the field — the opposite sideline, followed by the final fanfare, often but not always played at a standstill. The corps then reconfigures into a single or double file and proceeds to "troop the stands" - marching from the audience's right to its left in columns close to the main grandstands while saluting, to the accompaniment of the [drumline](#). Rarely, the bugles may offer an encore tune at this time.

The corps members then will be at liberty until the final corps is on the field, and then will again muster for the massed "retreat" ceremony at which all the participating corps re-enter the field simultaneously, each usually in its own parade formation as only one corps "plays them on".

As the music and motion halts, the field announcer summons the corps' commanding officers to center front, recognitions are made, and lastly the scores (if this was a judged contest) are announced. Each corps then marches off individually with its own music in order of placement, and the winning corps often remains, continuing to perform.

This was and is the traditional structure of Classic drum & bugle corps field shows, which endured into the 1970s and which classic (or "Golden Age") drum & bugle corps still perform although some, if not being judged and therefore not bound by rules, may only employ partial marching in their programs.

Example Competition Rules

The type of competitive rules drum and bugle corps used to compete under are exemplified by the following example from the All-American Judging Association:

DRUM & BUGLE CORPS RULES — JUNE 29th, 1958

* A minimum drill of 11 minutes, a maximum 13 minutes.

* All judging will continue through entire performance.

1. Inspection. Condition of uniforms, equipment and general appearance as a military unit. All instruments used must be on the inspection line. Total penalty will be deducted from the General Effect score. 2. Musical quality of bugles or fifes.....25% 3. Excellence of drumming.....25% 4. Marching and maneuvering.....30% 5. General effect.....20%

* A penalty of 2 points will be deducted from the total score for each minute or fraction thereof for over or under time on the field.

* If a member of the corps proper steps over the side boundary, a penalty of 1 point for each error will be assessed.

* A 2 point penalty for any breach of the flag code.

* All competing drum and bugle corps must march in the parade and appear in the grand finale to qualify for competition and prizes.

* All-American judges will be in charge. No contestant or directors will be allowed to converse with judges while contest is going on. Please abide by this rule.

* Any unit not reporting within 15 minutes of their set inspection time shall be penalized 2 points; a unit not reporting within 30 minutes shall be penalized 4 points.

* Failure to report by any unit prior to the start of the inspection of the last competing group shall disqualify the unit.

The Break Between "Classic" and "Modern" Corps

The late 1960s marked a high point in American drum corps activity and participation. At this point a group of a dozen or so managers and directors of the higher-scoring corps of the era met to organize a by-invitation-only cooperative group that took on the working title of "The Combine". The Combine's member corps all agreed to demand, starting in the 1970 competitive season, a fixed and predetermined appearance fee from contest sponsors where Combine corps would compete, rather than accept traditional prize money awards dependent on contest placements.

Contest audiences of 1970 also noticed that some Combine corps were attempting "Total Programs" - a phrase describing daring, controversial theme-based competitive innovations in costuming, marching and music that were clearly different and more radical than the then-standard norms.

From the Combine soon evolved the more structured, open-membership Drum Corps International (DCI). The first DCI National competition was held at Warhawk Stadium at Whitewater, Wisconsin in August of 1972.

Beginning in the early 1970s, many corps chose to become members of DCI or DCA (the "modern" drum corps organizations), leading to the withdrawal of support by their traditional veterans-group sponsors in some cases. The increased requirements of time and money to participate in DCI and DCA circuits proved prohibitive for many non-profit organizations with other primary missions. Groups without adequate funding did not survive. Many other groups chose not to move to the new style, citing tradition or principle. It was at this point that "classic" and "modern" drum and bugle corps became two very different activities.

Since the mid-1980s the classic "Golden Age" drum corps movement has continued to grow with approximately forty such American corps currently active; these have lately become known as "alumni corps" whether or not the majority of the membership is indeed a veteran of the Classic era. Most current classic corps are intended to serve as tributes and to remember the heritage of the Golden Age. Even so, they still are usually made up of people from a much larger area than the immediate city each represents.

The main Classic corps organization is the East-coast-based **Great American Seniors** (GAS). Forsaking competitive judging, the GAS-affiliated corps meet to rehearse, socialize, and perform to parade, standstill and field-exhibition audiences.

See also

- [Drum and bugle corps \(modern\)](#)

Categories: [Drum Corps](#)

Drum and bugle corps (modern)

A **drum and bugle corps** or **drum corps** (pronounced *core* in singular and *cores* in plural) is a musical marching unit, similar to a [marching band](#), consisting of [brass instruments](#), [percussion instruments](#), and a color guard. Drum corps perform in field competitions, parades, and other civic functions operating as Non-profit organizations. Most groups participate in competitive summer touring circuits operated by Drum Corps International (DCI), Drum Corps Associates (DCA), or an overseas derivative such as Drum Corps United Kingdom (DCUK), and Drum Corps Europe (DCE). It is primarily a youth activity (aged 22 and under), although DCA corps allow members of any age. Competitions occur on football fields and are judged based upon general effect, visual performance, and musical performance.

Musical repertoires can vary widely between shows, including [classical](#), [jazz](#), [big band](#), contemporary, Broadway, and Latin music. During summer tours, DCI and DCA sanction competitions across the United States and Canada, while DCUK and others sanction competitions in Europe and Japan. Each drum corps prepares a single show, approximately 10–12 minutes in length, and refines it throughout the entire summer tour. Highly competitive corps spend 8 to 10 weeks on tour full-time, practicing and performing their program until reaching the circuit Championships at the end of the summer, where all corps come together to compete for a title.

History

Drum corps stems from a rich American military history, separate from other marching musical activities. Beginning after World War I through the 1970s, corps and competitions were often sponsored by the VFW, AL, and various others. Owing to their veterans-groups roots, corps were highly militaristic in nature. By the late 1960s, some managers, directors and staff wanted more creative freedom in artistic direction and in financial compensation. Some felt the show sponsors' prize-money structures, based on competitive placement, were not fairly compensating all corps for their appearances. Additionally, some felt the current judging rules were stifling musical and theatrical possibilities. At the peak of American drum corps participation with perhaps a thousand competitive corps active nationwide, several corps decided to band together and form their own organizations, which ultimately led to the formation of DCA in 1965 and DCI in 1972 (the birth of "modern" corps). As more and more corps joined these new organizations, the original veterans-group and other organizational sponsors of the drum corps activity withdrew. Concurrently, as equipment costs for the increasingly-complex competition routines mounted, and as creative and instructional demands rose, nearly all of the older and long-successful competitive corps began to falter and become competitively inactive, or disband. For the corps which remained, longer travel times were necessary to attend the shrinking numbers of remaining contests, further adding to the financial and time demands on corps and individual members. By the 1990s, most of the 1970s corps had dissolved, but some of the surviving corps did briefly benefit by the influx of those newly at-liberty members.

However, non-competitive classic-style corps (often and sometimes inaccurately known as "alumni corps") saw a renaissance beginning in the mid-1980s, and they continue to organize in the 21st Century; and members often remain vigilant about the virtues of the drum corps activity before they believe it was corrupted by the modern-style corps.

Freed from the traditional and more-restrictive judging rules of the late 1960s, modern corps began making innovative changes such as the use of multi-valve horns, wide-ranging tempos, intricate asymmetric drill formations, elaborate guard costumes and props, and stationary orchestral percussion instruments. A common criticism of modern drum corps is that they have become too similar to [marching bands](#), but there are important differences. Most obviously, modern competitive corps use only bell-front three-valve brass instrumentation. Corps are independent, non-profit organizations, whereas marching bands are usually associated with schools. The competitive season for modern corps is in the summer rather than fall. (Note: "Golden Age" classic corps competed in winter-season indoor "standstill" contests.) Drum corps shows are generally more complex and more professional than in marching bands, as members in full-time touring corps have no distractions outside of corps during the season, instructional and creative staffs are the best in the activity, and membership is attained through highly competitive auditions.

While generally concentrated in the United States and Canada, the activity has also spread to parts of Europe and Asia.

Musical program

Repertoire

A show normally consists of one genre of music, or sometimes melds separate genres together. Modern corps shows have become increasingly thematic and enveloping, with overarching show concepts rather than loosely-related musical selections. Often, especially with classical selections, a single composer is featured. Corps have played virtually every genre fit for field adaptation, including jazz, new age, classical, and even [rock music](#). It is becoming increasingly common to hear corps performing original music, composed specifically for the corps by their musical staff or consultants.

Structurally, shows have a few common components: an "opener" piece designed to grab the audience's attention, a percussion feature, a ballad (featuring the hornline), and a "closer", which is often the climax of the show. Depending on the length of each piece, there may be additional pieces interjected to showcase various musical concepts and elements of the corps. The goal is to have a well-balanced show with a wide variety of dynamics, tempos, and feels to demonstrate the corps' talents.

Instrumentation

Horns

One of the defining musical elements of drum corps is the exclusive use of bell-front [brass instrumentation](#). Throughout the years, the horns used in drum corps have evolved from true, valveless bugles to modern multi-valved brass instruments. These changes have effectively eliminated bugles from the activity, since the current three-valve approved instruments are more akin to band instruments than true bugles. Competitive drum and bugle corps have not used true bugles for several decades. Traditionally, corps use three-valve vertical-piston horns in the key of G, but horns in other keys are also allowed. From highest pitched to lowest they are: [sopranos](#), mellophones, [baritones](#) and euphoniums, and contra basses.

All these instruments can appear in either G or Bb; the name is not dependent on the key. Sopranos are essentially trumpets, but tend to have a narrower bell flare and larger bore than the trumpets used in other venues, a characteristic found in most of these horns but most obviously in the soprano. Mellophones are only one of many midrange or alto-voice horns that have been experimented with, but they have become the most widely used because of ease of consistent playability and tone quality compared to the alternatives, which include marching French horns, alto horns, and flugelhorns. A contra-bass is essentially a [tuba](#) configured so that it can be carried over the shoulder with the bell facing forward.

Until 2000, American drum and bugle corps hornlines were required to be pitched in the key of G. That year, the DCI rules congress passed a proposal to allow any key of bell-front brass instruments on the field. DCA followed suit in

2004. This allows music to be arranged truer to its original form and gives corps access to more affordable and higher-quality horns, along with a much wider resale market for used instruments. Hornlines, if not in G, are most commonly pitched in Bb, with mellophones usually pitched in F.

Percussion

Main article at [Marching percussion](#)

The [percussion](#) section consists of two distinct but equally important divisions: the "pit" or "[front ensemble](#)" and the "battery".

Front ensemble members play orchestral percussion instruments, including marimbas, [xylophones](#), [vibraphones](#), [timpani](#), [drums](#), [cymbals](#), [gongs](#) and various other percussive instruments. As the nature of these instruments requires them to be stationary, the pit is typically centered on the front sideline, closest to the audience. Full-sized corps have between 8-12 members in their pit. Some corps use electronic amplification so delicate percussive instruments can be heard in a stadium setting. However, amplification has also been used for the more controversial purposes of talking, singing, and "drumspeak" (beat boxing). Prior to the mid-1980s, corps did not have front ensembles. Instead, members would march with glockenspiels, small xylophones, and timpani, carried with harnesses similar to other battery drums.

The battery consists of percussionists who march on the field along with the hornline and color guard. They commonly play four instruments: the marching snare drum, tenor drums (also known as "quads", "quints", or "toms"), marching cymbals, and marching tonal bass drums. In large DCI corps, the battery typically consists of 7–10 snare drummers, 4–5 tenor drummers, 4-6 cymbals players, and 5 bass drummers. Cymbal lines are known for providing visual effects on the field, as well as many metallic musical effects.

Visual program

Color guard

In modern drum corps, the color guard is a crucial part of a corps' visual program. The athletic and theatrical abilities of guard members are above and beyond any similar activity, performing interpretive dance as well as handling equipment. Standard equipment includes flags, rifles, and sabers, but other objects like bare poles, hoops, balls, and streamers are sometimes used to create visual effects that enhance the show.

The primary role of the color guard is to enhance the musical program that the corps is playing. The color guard interprets the music and gives a visual that compliments the music.

While the rest of the corps generally wears the corps' traditional uniform, the guard members wear uniforms that are custom-made for each season's show theme.

For more information, see the color guard and Winter Guard International articles.

Drill formations

Drill formations have become very sophisticated in modern corps. Traditional blocks, company fronts, and symmetrical formations—while still used occasionally for impact—have largely given way to "Jell-O" formations and intricate developments aided by the use of computer-assisted drill writing programs. Drill writing is an art form unto itself, and is very carefully crafted to keep instrumental sections together, to put the featured members at the center of attention and visually reinforce musical phrasing, and of course to create the most interesting and innovative shapes and movements possible.

Technical drill structure can be broken down into several categories: linear forms, static forms, shape-driven forms, and movement-centered forms. Forms using lines and curves have long been used to create drill that is simple, yet powerful. The speed of the drill can vary to create a slow and flowing form or a series of quickly spinning bars or changing curves. Variations on follow-the-leader forms are the standard for many asymmetric lines. Shapes and symbols have also been used to great effect by many drum corps, with the most basic being geometric figures such as squares or blocks, [triangles](#), circles, and other regular or irregular figures. The translation and rotation of these figures, especially at speed, creates interesting and exciting drill. A long legacy of exciting and innovating forms highlights this category of drill, such as the "Z-pull" (The Cadets, 1983), moving and disappearing cross formations (Star of Indiana, 1991), "rotating" double helix (The Cavaliers, 1995), individually spinning boxes within a larger diamond square (Cavaliers, 2000), and inclusion of symbols such as the Maltese Cross for The Crossmen or the Fleur-de-lis (the ever-present symbol of the Madison Scouts), with a heartily enthusiastic response from fans in the audience. Forms that center around chaotic and rapid movement are the most difficult to describe in detail, as they can be of

indeterminate structure. "Scatter drill" would fall into this category, a seemingly random transition from one form to another so as to keep viewers in suspense until the last possible second.

Standing still might seem the simplest of drill moves, but for a drum corps even "standing still" is usually not completely stationary. This is when choreography for general effect primarily takes place. In what is referred to by various terms such as "park and bark", the corps holds position but members typically add their own leans, small steps, horn movements and pops, and other colorful flourishes. For the longest and loudest chords, the most technically demanding sections of music, and the ending of most shows, corps usually remain stationary to make a dramatic impact.

Marching technique

In order to facilitate such demanding drill, corps must be diligent with their marching techniques. Every corps has its own unique blend of techniques that are used to differentiate themselves from other corps, such as keeping the leg as straight as possible or bending the knee, or keeping toes straight ahead or naturally angled out. Virtually every corps begins each movement (or "steps off") with the left foot (the one current exception being the Cadets) and relies on the "heel-toe roll" as the basis of their marching technique. Regardless of minor differences in techniques among corps, the goal of all corps is to achieve fluid, consistent movements that allow for precise musical technique at all tempos, step sizes, and directions. This means marching technique must not affect the rigidity of members' upper torsos, which must face toward the audience at all times for maximum aural projection. Horn players may twist their lower bodies in the direction of the move, but percussionists, due to the nature of their equipment, must keep their entire bodies facing forward at all times. This has led to the invention of the "crab step", where the legs cross over one another to facilitate sideways motion. For both drummers and horn players, turning the whole body in the direction of movement is rare, unless done for visual or musical effect. Being purely visual, guard members are not as bound to facing the front sideline and may be facing any direction at any time as choreography dictates. Marching backward is usually executed by staying on the toes (keeping heels off the ground), though some corps reverse the heel-toe roll step (to be toe-heel) during slow tempos. Guard members often "jazz step", which is similar to jogging with the toe hitting the ground before the heel.

The season

While performances and competitions only occur during the summer, preparation for the next season starts as soon as the last one ends. Corps activity of some sort goes on year-round. Months in advance of next season's first camp, corps begin assembling their staffs, choosing their musical repertoires, writing drill, etc.

Camps

For junior (DCI) corps, the season is a very intense process. Most corps begin having camps on or around Thanksgiving Day weekend and continue having monthly weekend camps throughout the winter. Potential members travel far and wide—literally from around the world—to attend the camps of their favorite corps. Membership in the top corps is highly competitive and is generally determined during the first few camps. By spring, the members have been chosen and camps are held more frequently as the beginning of the summer touring season approaches. Most junior corps require their non-local members to secure temporary housing (often with local members or a vacant dormitory) near the corps' rehearsals facilities around Memorial Day weekend. For most of May and into June (as college and high school classes end), full-day rehearsals are held virtually every day so members can finish learning the music and marching drill of the show. This pre-season "spring training" is usually 3–4 weeks long. It is not uncommon for members to rehearse 10–14 hours a day, 6–7 days a week throughout the entire pre-season. In mid to late June, corps leave to begin their summer tours.

For senior corps the process is not quite as grueling. Since most members are working adults and have lives outside of drum corps, senior corps rehearse on weekends and occasionally on weekday evenings. Rather than extensive tours, senior corps usually take weekend trips to perform in shows, and make longer trips only to regional championships and finals. Many smaller DCI corps and foreign corps have similar itineraries. Non-competitive corps, such as classic-style corps, alumni corps, or newly aspiring corps might not have a defined season at all. They practice and perform as they deem necessary or possible. Occasionally such corps make exhibition appearances at DCI or DCA shows.

Divisions

Corps are generally divided and compete in two or three divisions or classes depending on size, age of members, and how much touring the corps wishes to be involved in. These divisions have changed over the years in accordance to shifts in trends and rules. Drum corps circuits worldwide generally follow this form:

- **Open Class** represents the elite full-sized corps that tour full-time.
- **'A' Class** represents corps with fewer members or a less-demanding tour.

- **Cadet Class** represents corps with particularly young members (generally under 14), which may serve as "feeders" for larger corps.

See each circuit's respective article to learn more about their divisions.

Tour and competition

While on tour, junior corps travel mainly at night after leaving the performance venue. Members sleep on the buses and in sleeping bags on gym floors when the next housing destination is reached. Housing for the entire tour is secured in advance through local schools, churches, or other community facilities. Corps practice their shows for as long as possible each day before getting ready to leave for that night's competition, if scheduled. Not every day is a performance day; many days on tour are spent simply traveling to a distant location or entirely on the practice field.

A full-sized, adequately-funded junior corps will have a fleet of vehicles, including three or more coach buses for members and staff, a truck or van to carry souvenirs that are sold at shows, and two semi trucks, one for show equipment and one that serves as a kitchen on wheels. Most meals for all members and staff are provided by the cook truck, but occasionally corps have scheduled free days where there are no rehearsals or performances and the members are free to see some local sights and procure their own meals.

Competitions are not the only performances that corps partake in while on tour. Most corps also participate in several parades throughout the summer for exposure and to supplement their budget with performance fees. On the Fourth of July weekend, corps often locate themselves in large metro areas so they can participate in more than one parade.

The summer touring schedule is usually divided into two smaller tours. The first tour consists of more local or regional shows and the corps often return to their home bases for easy housing and practice facilities. The first tour ends in mid-July with a regional championship, followed by a few days off where members are free to do as they wish. For many members, this is their only chance all summer to visit home. Corps then reconvene at their home bases and begin the second tour, which usually involves more extensive national touring before culminating at DCI finals.

Competitions are usually held at college or high school football stadiums or similar venues, and are scored by circuit-approved judges. Because of the intense and superior competition between corps, the judging system is somewhat complex to allow for precise scoring and avoidance of ties. Most circuits follow the three-caption system of General Effect (GE), Visual, and Music, with GE being the most important factor. This is the scoring system currently used by DCI (others are similar):

Total possible score: 100

General Effect	40	Visual	30	Music	30
Visual	20	Performance	10	Brass	10
Music	20	Ensemble	10	Ensemble	10
		Color guard	10	Percussion	10

The timing and organization of contests varies significantly from circuit to circuit. Only large DCI corps typically have the funding and time commitment from members to participate in DCI's touring circuit, where corps spend the majority of the summer traveling around the continent performing at different local and regional contests. In other circuits, and for smaller DCI corps, competitions are usually scheduled to allow corps to travel, perform, and return home within a

weekend. For this reason, and to boost audience attendance, large competitions are more frequently scheduled on weekends.

A typical regular-season contest consists of fewer than 10 corps, with corps from one or more classes competing together but scored separately. In North America, DCI and DCA corps occasionally perform at the same shows. DCI also schedules larger contests interspersed throughout the latter half of its season. These are restricted to corps in specific classes and feature many (if not all) of the corps within each class. European circuits, such as DCUK, operate on a "minimum performance and lot" system: appearance at the first two shows of the year is determined by lot, and then the corps must appear in a minimum number of shows before the circuit's championships. In such a system, the championships are often the only time all corps in a class compete together.

Some circuits also organize optional individual and ensemble (I&E) competitions for individuals or groups from corps to showcase members' skills outside of the field performance environment. These are usually held only once or twice per season at championships or a major regional contest. Members practice their routine(s) in their scant free time throughout the season.

Corps organization

Most corps are operated as or by dedicated non-profit organizations; very few are associated with schools or for-profit entities. Some corps are even parts of larger non-profit performance arts organizations, which might also include theater groups, winter guards, winter drumlines, and other various musical or visual activities. In Europe, many are also registered charities, assisting with their fundraising aims.

Staff

Despite their non-profit status, a well-run corps is just like a well-run business. It requires many bright and dedicated people to handle the fiscal and operational responsibilities. There are three levels of staff operating a drum corps: **Executive**, **Instructional**, and **Volunteer**. Each plays an essential role in creating a well-run corps.

The **executive staff** includes the operational and tour director(s) and the board of directors. Often these people are unpaid volunteers. This group is almost always long-standing in successful corps. They create the long-term vision and strategy for the organization, handling the financial, operational, and organizational issues to keep the corps running. The board of directors is composed of alumni and other closely-affiliated people. They hire the executive (operational) director and other related positions directly; in turn, the executive and/or tour director(s) usually hire the instructional staff.

The **instructional staff** actually puts the show on the field. They create the concept of the show, choose and arrange the music, write the drill, and instruct the members on how to play, march, execute, and exude the image of the corps on the field. The staff consists of brass, percussion, guard, and visual (marching) instructors who are often alumni of the corps or other corps. A well-funded Division I corps usually has 15-20 full-time instructors. Just as members, they attend winter camps and travel with the corps all summer long.

Volunteers are the lifeblood of any corps. Parents, alumni, friends, and fans make the corps work on a day-to-day basis—driving buses and trucks, caring for the corps' uniforms, and countless other peripheral duties. Corps on touring circuits particularly rely on volunteers due to the extra necessities which come with the tour: cooking and cleaning, providing mechanical maintenance, health and medical needs—all of which are essential to getting the corps down the road to the next show.

Dues and fundraising

Every corps requires some amount of dues from its members to help defray the cost of operations, or touring should the circuit so require. Dues vary from circuit to circuit and corps to corps, but generally range from the local equivalent of several hundred to well over a thousand dollars per member. Most corps provide ways to

help offset the cost of membership, often through personal sponsorships that the member must procure. Corps do everything they can to help potential members pay their dues. However, membership dues only pay for a fraction of the total cost of keeping a corps alive. It costs US\$100,000–\$500,000 or more to run a corps for a single season. Uniforms, equipment, and vehicles must be bought and maintained, food and fuel are consumed, and the instructional and creative staff members must be paid. Other sources of income are required. Many organizations run bingo halls as a major source of income. Some American corps run a fleet of charter buses, which is a natural extension of the corps' touring needs. All corps solicit sponsorships and endorsements at the corporate level and individual contributions from alumni and fans.

See also

- [Drum and bugle corps \(classic\)](#)
- [Marching percussion](#)
- [Marching band](#)

Categories: [Musical groups](#) | [Drum Corps](#)

Drum and lyre corps

A **drum and lyre corps** is a [marching](#) ensemble consisting of [percussion instruments](#) and a color guard. The instrumentation of a drum and lyre corps consists of a typical marching [drumline](#) (snare, tenor, and bass drums, and [cymbals](#)) with the addition of a lyre section. Lyre sections consist of bell lyres, or glockenspiels, as well as [vibraphones](#) and marimbas.

The drum and lyre corps activity descends from other marching ensembles, including [drum and bugle corps](#); drum and lyre corps are often parade ensembles, there is currently no competitive circuit for drum and lyre corps. One current DCI [drum corps](#), the Mandarins, can trace its history to a drum and lyre corps.

Drum and lyre corps music arrangements are typically pitched in the key of C; this is likely another adopted quality of drum and bugle corps, as drum and bugle corps hornlines were traditionally pitched in G, and lyres in C, a compatible key.

Marching movement of drum and lyre corps is also patterned after parade and show bands. Feet are lifted to equal heights and drumlines make frequent use of a "crab step" marching style to move sideways.

Categories: [Drum Corps](#)

Drum kit

The **Drum kit**

1 Bass drum | 2 Floor tom | 3 Snare |
4 Toms | 5 Hi-hat | 6 Crash cymbal and Ride cymbal

Other components

China cymbal | Cowbell | Sizzle cymbal |
Splash cymbal | Swish cymbal |
[Tambourine](#) | Wood block |

A **drum kit** (or **drum set** or **trap set** - the latter an old-fashioned term) is mostly a collection of [drums](#), [cymbals](#) and sometimes other [percussion instruments](#) arranged for convenient playing by a drummer, usually for [jazz](#), [rock](#), or other types of contemporary music.

History

Early drum kits were known as **trap kits** (short for *contraption*) and are one of the most contemporary members of the membranophone family. They usually consisted of a bass drum, a snare drum on a stand, a small [cymbal](#) and other small [percussion instruments](#) mounted on the bass drum or a small table, all played with drum sticks or brushes except for the bass drum. The bass drum was sometimes kicked to produce a sound, and is occasionally still called a *kick drum*, though bass drums are now nearly always pedal-operated, and sometimes even played with two pedals to allow for greater speed. *Trap set* survives in the term *trap case* still given to a case used to transport stands, pedals, sticks, and miscellaneous percussion instruments.

The hi-hat started out life in Dixieland drumming and was called a "snowshoe cymbal beater", and was operated in a similar way as it is today. At the same time another drum company was developing a similar product called a "low boy", at a lower position compared with a modern hihat. This then developed into the hihat as we know it today, with the introduction of many different branded products from companies (such as Drum Workshop and Pacific Drums and Percussion).

Modern kits

The exact collection of components to a drum kit varies greatly according to musical style, personal preference, financial and transportation resources of the drummer. At a minimum a kit usually contains a bass drum sitting on the floor and played with a pedal, a snare drum on a stand, two or three tom-toms, some of which are mounted on top of the bass drum (or sometimes positioned on a snare stand) and the largest typically free-standing alongside it (on the floor - hence the word "floor tom"), a hi-hat (sometimes known as a 'sock' cymbal) comprising two small cymbals played by means of pedal with almost always the left foot, a ride cymbal and a crash cymbal arrangement. The most basic modern kits comprise of five pieces more commonly known as five piece kits.

Kit additions and variations

Some drummers may add a second bass drum (played by the left foot), double bass pedals (played with both feet), additional toms, more cymbals, tambourines, woodblocks, cowbells, electronic pads that trigger sampled sounds, or any of a whole galaxy of accessory instruments. Some drummers, such as Billy Cobham, Dave Lombardo, Virgil Donati, Neil Peart, Terry Bozzio, Keith Moon and Mike Portnoy have gone to extreme lengths and built massive kits including features such as ranges of tuned tom-toms, allowing them to contribute melodically as well as rhythmically. These huge kits reached their zenith in the arena rock of the 1980s, and the trend since then has been towards a smaller instrument such as John Bonham's five-piece set. Most of the massive kits were custom made made by companies like Drum Workshop and Premier.

Electronic drums

The first electronic drums were used in the early 1970's (and recorded by Carl Palmer of Emerson, Lake and Palmer) with the development of the synthesiser, it was inevitable that the drums would eventually be incorporated into the electronic sound. During the early 1980's drummers such as Bill Bruford of King Crimson incorporated large electronic setups within their acoustic setups and in Bruford's case almost completely diminished the need for acoustic drums. These drums were primarily made by the now defunct Simmons company and later by Tama of Japan. Although many criticised the use of electronic drums; there is a wider level of acceptance now and indeed some drummers such as Akira Jimbo and Tony Verderosa incorporate electronics into their sets in an interesting and innovative way.

Yamaha, Roland and many others have created [electronic drum sets](#) which use pads or triggers (mounted on acoustic drums) to play [sampled](#) or [synthesized](#) sounds. The trend in electronics since the late 1980s has been away from overtly electronic sounds and more towards an intensified acoustic sound.

Not only has the sound of electronic drums changed considerably towards a more naturalistic approach, indeed the 'feel' of electronic pads has also changed. With companies like Roland and Pinteck offering their popular 'Mesh' or 'V-drum' pads; designed to emulate the 'feel' of a real drum head. Yamaha offers rubber pads also designed to mimic the feel of 'real' drums. Originally, the feel of electronic pads was very hard and unforgiving and as a result many drummers suffered from wrist pains and other related injuries.

Drum set notation

[Notation](#) of drum kit music once commonly employed the bass clef, but a neutral staff of two parallel vertical lines is usually preferred now. Many different conventions exist for the notation of different elements of the kit on the staff, and it is usual to label each instrument and technique mark the first time it is introduced,

or to add an explanatory footnote, on any score to clarify this. Below is common convention. Most variations follow a similar style.

Drums

Cymbals

Other

Techniques

Rim click

striking the rim of the snare drum with the edge of the stick (also known as side stick or cross stick)

Stick shot

hitting one stick, held with its tip against snare head, with the other stick

Brush sweep

sweeping the snare head with a brush in continuous circular motions (also known as "stirring soup")

Dynamic accents

Anti-accents

1. slightly softer than surrounding notes: u (breve)
2. significantly softer than surrounding notes: () (note head in parentheses)
3. much softer than surrounding notes: [] (note head in brackets)

Category: [Percussion instruments](#)

Drum machine

A **drum machine** is an [electronic musical instrument](#) designed to imitate the sound of [drums](#) and/or other [percussion](#) instruments.

Most modern drum machines are [sequencers](#) with a sample playback (rompler) or [synthesizer](#) component that specializes in the reproduction of [drum timbres](#) as well as the sound of other traditional [percussion](#) instruments. Though features vary from model to model, many modern drum machines can also produce unique sounds (though usually percussive in nature), and allow the user to compose unique drum beats.

History

Early drum machines

Early drum machines were often referred to as "rhythm machines." In 1930–31, the spectacularly innovative and complex Rhythmicon was realized by Léon Theremin on the commission of composer-theorist Henry Cowell, who wanted an instrument with which to play compositions whose multiple rhythmic patterns, based on the overtone series, were far too difficult to perform on existing keyboard instruments. The invention could produce sixteen different rhythms, each associated with a particular [pitch](#), either individually or in any combination, including en masse, if desired. Received with considerable interest when it was publicly introduced in 1932, the Rhythmicon was soon set aside by Cowell and was virtually forgotten for decades. The next generation of rhythm machines played only preprogrammed rhythms such as [mambo](#), [tango](#), or the like. The first commercially available rhythm machines were included in organs in the late 1960s, and were intended to accompany the organist.

The first stand-alone drum machine, the PAiA Programmable Drum Set, also happened to be the very first programmable drum machine. It was first introduced in 1969, and was sold as a kit, with parts and instructions which the buyer would use to build the machine. The first largely successful drum machine, however, was the Rhythm Ace. It was released around 1970 by a company then called Ace Tone (later called Roland). The Rhythm Ace was a preset-only unit; it was not possible for the user to alter or modify the pre-programmed rhythms. A number of other preset drum machines were later released in the 1970s. The first major pop song to use a drum machine was a cover version of Sly and the Family Stone's "Somebody's Watching You" recorded by Little Sister. The song, produced and composed by Sly Stone, entered the R&B charts in 1971. The first album in which a drum machine produced all the percussion was Arthur Brown/Kingdom Come's *Journey*, recorded in November 1972 using a Bentley Rhythm Ace.

Drum sound synthesis

A key difference between such early machines and more modern equipment is that they used analog [sound synthesis](#) rather than digital sampling in order to generate their sounds. For example, a snare drum or maraca sound would typically be created using a burst of white noise whereas a bass drum sound would be made using sine waves or other basic waveforms. This meant that while the resulting sound was not very close to that of the real instrument, each model tended to have a unique character. For this reason, many of these early machines have achieved a certain "cult status" and are now sought after by [DJs](#) and producers for use in production of modern [techno](#) and [electronic music](#).

Programmable drum machines

In 1979, the Roland CR-78 drum machine was released. It was one of the first programmable rhythm machines, which allowed the user to create their own beats. Later that same year, Roland offered the Boss DR-55. It was the first fully programmable drum machine for under \$200. The DR-55 had four sounds, and enough memory for only 16 rhythms. Hardly passable by modern standards, but in its time, the DR-55 was a relatively affordable breakthrough.

The Linn LM-1 Drum Computer (released in 1980 and pricey at \$4,000) was the first drum machine to use digital samples. Only 500 were ever made, but the list of those who owned them was impressive. Its distinct sound almost defines 80s pop, and it can be heard on dozens of hit records from the era, including The Human League's *Dare*, Visage's *The Anvil*, Gary Numan's *Dance*, and Ric Ocasek's *Beatitude*. Prince bought one of the very first LM-1s and used it on nearly all of his most popular recordings, including *1999* and *Purple Rain*.

Many of the drum sounds on the LM-1 were composed of two chips that were triggered at the same time, and each voice was individually tunable with individual outputs. Due to memory limitations, a crash sound was not available except as an expensive third-party modification. A cheaper version of the LM-1 was released in 1982 called the LM-2 (or simply Linndrum). It cost around \$3,000 and not all of its voices were tunable, making it less desirable than the original LM-1. The Linndrum included a crash sound as standard, and like its predecessor the LM-1, featured swappable sound chips. The Linndrum can be heard on records such as Men Without Hats' *Rhythm of Youth* and The Cars' *Heartbeat City*.

It was feared the LM-1 would put every session drummer in Los Angeles out of work and it caused many of L.A.'s top session drummers (Jeff Porcaro is one example) to purchase their own drum machines and learn to program them themselves in order to stay employed.

The famous Roland TR-808 also came out in 1980. At the time it was regarded with little fanfare, as it did not have digitally-sampled sounds; drum machines using digital samples were a good deal more popular. In time though, the TR-808, along with its successor, TR-909 (released in 1983), would soon become a fixture of the burgeoning underground dance, techno, and hip-hop genres, mainly because of its low cost (relative to that of the Linn machines), and the unique character of its analogue-generated sounds. The TR-808's sound only became truly desirable in the late 1980s, about five years after the model was discontinued. In a somewhat ironic twist, it is the analogue-model Rolands that have endured over time. The 808's and the 909's beats have since been widely featured in [pop music](#), heard on countless recordings right up to this day.

Programming can be done (depending on the machine) in *real-time*: the user creates drum patterns by pressing the trigger pads as though a [drum kit](#) were being played, or using *step-sequencing*: the pattern is built up over time by adding individual sounds at certain points by placing them, as with the TR-808 and TR-909 along a 16 step bar. For example, a '4 to the floor' generic dance pattern could be made by placing a closed high hat on the 3, 7, 11, and 15th steps, then a kick drum on the 1, 5, 9, and 13th steps, and a clap on the 5 and 13th. This pattern could be varied in a multitude of ways to obtain fills, break-downs and other elements that the programmer sees fit, which in turn can be sequenced- essentially the drum machine plays back the programmed patterns from memory in an order the programmer has chosen.

If the drum machine has MIDI connectivity, then one could program the drum machine with a computer or another MIDI device.

MIDI breakthrough

Because these early drum machines came out before the introduction of MIDI in 1983, they used a variety of methods of having their rhythms synchronized to other electronic devices. Some used a method of synchronization called DIN-sync, or sync-24. Some of these machines also output analog CV/Gate voltages that could be used to synchronize or control analog [synthesizers](#) and other music equipment.

Drum machines can either be programmed in real time (the user hears a metronome and plays beats in time with the metronome) or in step time, where the user specifies the precise moment in time on which a note will sound. By stringing differently-programmed bars together, fills, breaks, rhythmic changes, and longer phrases can be created. Drum machine controls typically include Tempo, Start and Stop, volume control of individual sounds, keys to trigger individual drum sounds, and storage locations for a number of different rhythms. Most drum machines can also be controlled via MIDI.

By the year 2000, standalone drum machines became much less common, being partly supplanted by general-purpose hardware samplers controlled by sequencers (built-in or external), software-based sequencing and sampling and the use of loops, and [music workstations](#) with integrated sequencing and drum sounds. TR-808 and other digitized drum machine sounds can be found on archives on the Internet. However, traditional drum machines are still being made by companies such as Roland Corporation (under the name Boss), Zoom, Korg and Alesis, whose SR-16 drum machine has remained popular since it was introduced in 1991.

There are percussion-specific [sound modules](#) that can be triggered by pickups, trigger pads, or through MIDI. These are called [drum modules](#); the Alesis D4 and Roland TD-8 are popular examples. Unless such a sound module also features a sequencer, it is, strictly speaking, not a drum machine.

Categories: [Electronic music instruments](#)

Drum Major

The term **drum major** describes several similar appointments in [marching bands](#), [drum and bugle corps](#), and pipe bands. In common to all these forms of marching arts is that the drum major is responsible for providing commands (verbally or through hand gestures, or alternatively with a staff or mace) to the ensemble regarding where to march, what to play, and what time to keep.

History

The position of drum major originated in the British Army with the Corps of Drums in 1650. Military groups performed mostly duty calls and battle signals during that period, and a fife and drum corps, directed by the drum major, would use short pieces to communicate to field units. With the arrival of military [brass band](#) and pipe bands around the 18th century, the position of the drum major was adapted to those ensembles.

Traditionally, a military drum major was responsible for:

- Military discipline of all band members
- The band's overall standards of dress and deportment
- Band administrative work
- Maintain the band's standard of military drill and choreograph marching movements

The musical performance of the ensemble was and may still be delegated to the senior or ranking drummer in the group.

With the advent of the radio militaries no longer needed bands or drum corps as signaling units. Today, military music ensembles and their drum majors operate in a detached fashion from the rest of the military, to varying degrees.

Military position

A drum major position in the armed forces is usually an appointment and not a military rank. The modern military drum major continues to direct and instruct, as well as serving as a figurehead for the ensemble.

In the British Armed Forces, a Drum Major is always a senior non-commissioned officer who holds the rank of Sergeant, Staff Sergeant (or equivalent), or Warrant Officer. He is, however, always referred to and addressed as "Drum Major" and not by his rank. The insignia of appointment is four point-up chevrons worn on the wrist, usually surmounted by a drum and frequently by a crown or other badge dependant on rank, corps, regiment and/or service. Traditionally, a Drum Major is always a drummer (or bugler in the Royal Marines, where drums and bugles are always played by the same musicians), and a drummer would normally be required to have passed a number of courses in music, military skills, and leadership throughout his military career before his regiment would consider appointing him as a Drum Major.

In the United States Armed Forces and the Canadian Forces, the drum major is not required to be a drummer, the appointment being held by any suitably qualified musician.

Marching arts

In the marching performance arts, including pipe bands, [marching bands](#), and [drum and bugle corps](#), the drum major position is one of leadership, instruction, and group representation, but usually not administrative duties. A band director or corps director assumes administrative responsibility.

Drum majors are mostly responsible for knowing the music of the ensemble and conducting it appropriately. What is "appropriate" conducting has evolved over the decades. During the 1970s and prior it was not uncommon for a stationary drum major to stamp his feet on the podium for an audible tempo; with the arrival of increasingly higher drum major platforms and thus greater visibility this has become both dangerous and unnecessary. In addition to memorizing the music (between six and nine minutes of music is typical for high school marching bands, college bands and drum corps may have that much or more, up to more than eleven minutes of music) a drum major usually memorizes dynamics as well as tempo.

To see one to three drum majors in most ensembles is typical. More usually indicates a group of prodigious size; conversely, no drum major may indicate a small band conducted by its director or a group lead by a horn sergeant or drumline captain. In some ensembles, drum majors switch positions during the show to allow all individuals a chance to conduct from the central podium, occasionally they may serve in other capacities such as performing a solo.

As marching bands have started to focus more directly on halftime shows and less on parades, the stereotypical staff or mace has vanished in preference of hand movements, occasionally with the use of a conductor's baton. Drum majors have also become more elevated over the years, having moved off of the field over the course of the 1970s and 1980s and onto small podiums, which in recent years have often become some eight feet in height or larger. There may be supplemental podiums for additional drum majors, usually smaller in stature.

A marching band or drum corps drum major (field conductor) is in charge of holding the band together, and directing the entire band during shows and competitions. This drum major is rarely a percussionist. They are chosen on their musical abilities, leadership qualities, attitude, and passion for the sport. They head the band, often with woodwind, brass, guard, and percussion captains directly underneath.

Categories: [Musical groups](#) | [Drum Corps](#)

Drumfunk

Drumfunk is a subgenre of [drum & bass](#) sometimes referred to as "edits" or "choppage". The term came into widespread use ca. 2000, when drumfunk itself began to expand. The hallmarks of drumfunk records are complex [breakbeats](#) which sound as though they are being played live on a [drumkit](#), but are actually comprised of samples which have been processed and rearranged electronically.

Though a sub-genre of drum & bass, it is usually much more complex than the standard drum patterns that exist within it. The focus of the song tends to be on the drums rather than the melodies or music itself. Also usually programmed from old drum samples which are relatively obscure rather than created.

Key drumfunk artists include Paradox (arguably the originator of both the term and production style), Fracture and Neptune, Danny Breaks, Seba, Macc, Fanu, ASC, 0=0, Senses and Chris Inperspective although other producers have been labeled as such from time to time.

Noted producer Breakage, for instance, has been associated with drumfunk, partly because of his love of cavernous, hollowed-out amen rolls, and in no small way because he remixed Equinox's seminal "Acid Rain" in such a tightly-wound, frenetic manner that it seems to leave the already ambitious original in the dust.

However, Breakage's tunes have not on the whole been as off-kilter and labyrinthinely syncopated as the obviously drumfunk output of Nucleus and Paradox. His more recent work (as of 2005) on the famed Bassbin label, "Ask me", and "So Vain", have tended towards a sort of "dub roller" mentality that finds comparison with (and presence in the dj sets of) Calibre's recent work.

Drumline

A **drumline** is a group of percussionists who play a variety of [marching percussion](#) instruments. A drumline may be an incorporated section of a [marching band](#), a [drum and bugle corps](#), a pipe band, or a pep band, but also can exist independent of these larger ensembles. Most members of drumlines start in high school and occasionally go on to drum in more advanced lines in college, indoor ensembles, or drum corps. [Indoor percussion ensembles](#) serve as the most common outlet for stand-alone drumline performance.

Most drumlines can be divided into two sections; the *back battery* and [front ensemble](#). However, the term *drumline* is sometimes used to refer to just the battery. Dividing the battery further we arrive at the sub-sections of snare drums, tenors (also called toms, trios, quads, quints, timp-toms, hexes, six-pack), bass drums, and sometimes cymbals (also called plates).

The [marching percussion](#) instruments of a battery section features high tension drumheads so as to produce a loud, short, and articulate sound, ideal for the intricate passages played by contemporary drumlines. Marching snares are either 13 or 14 inches in diameter, depending on whether the line is playing indoors or outdoors. The circumference of the rim is lined with 12 evenly spaced lugs, designed to maintain the high tension of Kevlar or PET film heads. Tenor drums are sets of multiple drums worn by one marcher, usually in sets of 3 to 6 drums. Plastic and synthetic heads are most common in tenors and are tuned with a lower tension than snares, providing the drums with a more resonant, tonal sound which gives the drums a midrange, or tenor pitch support to the line. Marching basses consist of groupings of 4-6 individually carried bass drums. They are marched sequentially according size, with drum 1 being the smallest in diameter and weight and drum 4, 5, or 6, known as "bottom bass" being largest in diameter and weight. Marching cymbals are generally marched in groups of 2-8, though the range is simply by convention. Cymbals are held by each member of the sub-section and are either played by the individual holder, by a snare or tenor player, or used for visual purposes because of their reflective surfaces. A specific example is the well known "V" formation formed by the cymbal line of the Santa Clara Vanguard drum and bugle corps.

The *front ensemble* (also *pit* or *frontline*) can include any [percussion instrument](#). This wide selection of instruments allows for the front ensemble to produce the greatest [timbre](#) variety in a marching ensemble. Front ensemble instruments are typically stationary during performance and are therefore not bound to the limitations of being mounted to the player. Instruments usually played in the front ensemble include marimba, vibraphone, bells, xylophone, and chimes. Oftentimes, in order to add special sounds to a piece, many auxiliary percussion instruments will also be implemented by the frontline ensemble.

Battery

The Battery percussion is one of the most popular sections for a drumline. There are four different types of battery percussion instruments. Marching Snare, Tenors (Quads or Quints), Bass Drums (usually 5 graduating in size), and Cymbals (can be anywhere from 3 to 8 different size cymbals, usually always marching crashes).

Marching Snare

Marching Snare is probably one of the most prestigious positions on a drumline. Although all parts are important, the snare is one of the harder drums to play. Marching Snare music is usually more complicated and difficult than the bass drums or cymbals, and thus requires a lot of skill. Snare solos are very complicated and sometimes incorporate visual tricks that one performs with sticks.

Tenors

Tenors are basically a marching version of tom-toms. Usually with four or five (sometimes six) different tenor drums that graduate in size. Since there are more drums to play, the tenors require a lot of skill and coordination. Different than snare technique, this requires more use of the arms than just the wrist. Tenors can have visuals too, but the sheer complexity of a lot of tenor solos makes enough visuals by just the movement of the arms around the drums.

Basses

Bass drums are the heart of a drumline. They create the deep booming sound heard in any drum line. Bass Drum solos are written for multiple drums. Instead of being played by one person, the solo is split from drum to drum. Bass drums are considered to be the least difficult drum, but harder than the cymbals. In most cases, beginners will end up playing the bass drum.

Categories: [Musical groups](#) | [Percussion ensembles](#)

DualDisc

DualDisc is a type of double-sided optical disc developed by EMI Music, Universal Music Group, Sony/BMG Music Entertainment, Warner Music Group, and 5.1 Entertainment Group [1]. It features an audio layer similar to a CD (but not following the Red Book CD Specifications) on one side and a standard DVD layer on the other.

DualDiscs first appeared in the United States in March, 2004 as part of a marketing test conducted by the same five [record companies](#) who developed the technology. The test involved thirteen titles being released to a limited number of retailers in the Boston, Massachusetts, and Seattle, Washington, markets. The test marketing was seen as a success after 82% of respondents to a survey (which was included with the test titles) said that DualDiscs met or exceeded their expectations. In addition, 90% of respondents said that they would recommend DualDisc to a friend .

DualDisc titles received a mass rollout to retailers throughout the United States in February, 2005, though some titles were available as early as November, 2004. The recording industry had nearly 200 DualDisc titles available by the end of 2005 and over 2,000,000 units have been sold to date .

Technical details

DualDiscs appear to be based on double-sided DVD technology such as DVD-10, DVD-14 and DVD-18 except that DualDisc technology replaces one of the DVD sides with a CD. The discs are made by fusing together a standard 0.6 mm-thick DVD layer (4.7-gigabyte storage capacity) to a 0.9 mm-thick CD layer (60-minute or 525-megabyte storage capacity), resulting in a 1.5 mm-thick double-sided hybrid disc that contains CD content on one side and DVD content on the other.

Because the 0.9 mm thickness of the CD layer does not conform to Red Book CD Specifications, which call for a layer no less than 1.1 mm thick, some CD players may not be able to play the CD side of a DualDisc due to a phenomenon called spherical aberration. As a result, the laser reading the CD side might get a "blurry" picture of the data on the disc; the equivalent of a human reading a book with glasses of the wrong strength. Engineers have tried to get around this by making the pits in the CD layer larger than on a conventional CD. This makes the CD side easier for the laser to read; equivalent to the book using bigger print to make it easier to see, even if the person's glasses are of the wrong strength. The inevitable downside to this, however, is that the playing time for the DualDisc CD layer decreases, from the standard 74 minutes of a conventional CD, to around 60 minutes.

Because the CD layer does not conform to specifications, Philips and Sony have refused to allow DualDisc titles to carry the CD logo and most DualDiscs contain one of two warnings:

- "This disc is intended to play on standard DVD and CD players.
May not play on certain car, slot load players and mega-disc changers."
- "The audio side of this disc does not conform to CD specifications and therefore not all DVD and CD players will play the audio side of this disc."

The DVD side of a DualDisc completely conforms to the specifications set forth by the DVD Forum and DualDiscs have been cleared to use the DVD logo.

Hopes for DualDisc

Record companies have two main hopes for DualDiscs; the first being that they will eventually replace CDs as the preferred media for purchase at music retailers, and the second being that the inclusion of bonus DVD content at a price similar to a conventional CD will help to slow down online music piracy by giving consumers more incentive to buy their music through retailers. Some titles such as Devils & Dust by Bruce Springsteen were released in the United States on DualDisc only.

Costs versus conventional CDs

In the US, the cost of a DualDisc at retail versus that of a conventional CD varies depending on the title but, on average, a DualDisc costs about \$1.50 to \$2.50 USD more than the same title on CD. Some DualDisc titles such as Mr. A-Z by Jason Mraz and In Your Honor by the Foo Fighters have enhanced packaging which increases the retail cost of the DualDisc version of the albums over their CD counterparts more than the average. There are also other factors which go into the additional costs such as production, marketing etc.

Common DVD content

What one finds on the DVD side of a DualDisc title will vary. Common content includes:

- The entire album in higher-quality stereophonic and/or surround sound.
- Documentaries
- [Music videos](#)
- The artist's [discography](#).
- A link to the artist's website

Audio types

The CD side of a DualDisc contains standard 16-bit LPCM audio sampled at 44.1 kHz. On the DVD side, most record companies, with the notable exception of Sony Music, provide the album's music in both high-resolution, 24-bit DVD-Audio (typically at a sample rate of 96 kHz for stereo and 48 kHz for surround sound) and lower-resolution, 16-bit Dolby Digital sound (typically sampled at 48 kHz). This is done to allow consumers with DVD-Audio players access to very high-resolution stereophonic and/or surround sound versions of the album while also providing the lower-resolution Dolby Digital stereophonic and/or surround sound which is compatible with any DVD player.

Because Sony has a high-resolution audio format in the marketplace which directly competes with DVD-Audio (see next section), Sony Music, as a general rule, only provides 16-bit, 48 kHz sampled LPCM stereophonic (and sometimes Dolby Digital Surround) sound on the DVD side of their DualDiscs. The sound is compatible with any DVD player; however, it does not provide the higher fidelity and resolution of 24-bit DVD-Audio.

Competition

The biggest competition to DualDisc is the hybrid Super Audio CD (SACD), which was developed by Sony and Philips Electronics, the same companies that created the CD. DualDiscs and hybrid SACDs are competing solutions to the problem of providing higher-resolution audio on a disc that can still be played on conventional CD players.

DualDiscs take the approach of using a double-sided disc to provide the necessary backwards compatibility; hybrid SACDs are a one-sided solution that instead use two layers: a conventional CD layer and a high-resolution layer.

Lasers in conventional CD players have a different wavelength (typically around 780 nm) than those in SACD players (650 nm). Hybrid SACDs possess a special high density layer that is transparent to the conventional CD player's laser but is partially reflected by the SACD player's laser. When a hybrid SACD is placed into a conventional CD player, the laser beam passes through the high-resolution layer and is reflected by the conventional layer at the regular 1.2 mm distance. The result is that the hybrid disc plays as normal.

When a hybrid disc is placed into an SACD player, the laser is partially reflected by the high-resolution layer (at 0.6 mm distance) before it can reach the conventional layer. If a conventional CD is placed into an SACD player, the laser will read the disc without incident since there is no high-resolution layer to reflect. Because of the difference between the working distances of CDs and SACDs, the aperture of the lens in the SACD player must be adjusted to obtain the correct focal length.

Hybrid SACDs boast a higher compatibility rate with conventional CD players than DualDisc, due to the fact that hybrid SACDs conform to Red Book standards. However, a SACD or SACD-capable DVD player is required to take advantage of the enhanced SACD layer. With a DualDisc, consumers can use their existing DVD player to hear surround mixes. (DVD-Audio capable players are required for higher-resolution audio, if present.) It is currently estimated that 75% of households in the United States have at least one DVD player.

In addition, several SonyBMG titles whose regular editions include copy protection programs (such as XCP and SunnComm) do not feature the software on the DualDisc versions.

Criticisms

There are numerous criticisms about DualDiscs, ranging from size to DualDiscs being more fragile than conventional CDs.

Consumer complaints

In addition to the possible inability for some CD players to read a DualDisc properly, other consumer criticisms of DualDisc include:

- The 1.5 mm-thick disc can get jammed in a very small number of computer DVD drives, DVD players, slot-loading CD players (such as car CD players) and mega-changers. This may even damage the disc.
- For any CD player, the thinner CD layer makes reading the CD side of a DualDisc harder than reading a conventional CD. Thus, anomalies such as small scratches, fingerprints or disc tilt may cause tracking errors more easily than those same anomalies would on a conventional CD. Since disc damage is inevitable over time, this can mean a reduction in a DualDisc's effective lifetime as compared to a CD.
- The recommended 60-minute limit of the CD side prohibits it from including the entire content of some conventional CDs.
- Since both sides of the disc are used for data, a label cannot appear on either side of the disc. The only way that a consumer knows which side is CD and which is DVD is by looking at the center ring of the disc where it is marked.

Manufacturer warnings

A number of electronics companies such as Lexicon [11], Marantz [12], Mark Levinson [13], Onkyo [14], Panasonic [15], Pioneer [16], and (ironically) Sony have issued statements warning consumers about possible problems with playing DualDisc titles on their equipment. These warnings range in severity from DualDiscs just not working with the equipment to actual damage to the disc and/or equipment.

Legal controversy

There has been some controversy surrounding the DualDisc format, as Dieter Dierks, the inventor of the DVD Plus specification, claims that DualDisc technology is in violation of his European patents. This delayed the release of DualDisc titles in Europe, with them eventually hitting European shores in September 2005. The first British artist to announce a DualDisc release of his album was Sony/BMG recording artist Will Young.

DualDisc releases

Test releases

Below is a list of the thirteen initial DualDisc titles released as part of the test marketing. Some of these DualDisc titles are now out of print.

- 3 Doors Down's *Away from the Sun*
- AC/DC's *Back In Black*
- Audioslave's self-titled album
- Barenaked Ladies' *Everything to Everyone*
- David Bowie's *Reality*
- Dave Brubeck's *Time Out* (recalled due to licensing issues)
- Donald Fagen's *The Nightfly*
- The Donnas' *Gold Medal* (recalled due to a mastering error which resulted in one track being omitted from the album)
- Good Charlotte's *The Young and the Hopeless*
- Linkin Park's *Reanimation*
- P.O.D.'s *Payable On Death*
- R.E.M.'s *Automatic for the People*
- Andrew W.K.'s *The Wolf*

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Dub music

Dub is a form of Jamaican music, which evolved out of [ska](#) and [reggae](#) in 1970s Jamaica. The dub reggae sound includes adding extensive echo and reverb effects to an existing music piece, sometimes accompanied by snatches of the lyrics from the original version.

Dub is characterized as a "version" of an existing song, typically emphasizing the drums and bass for a sound popular in local Sound Systems. The instrumental tracks are typically drenched in sound processing effects such as echo, reverb, part vocal and extra percussion, with most of the lead instruments and vocals dropping in and out of the mix. Another hallmark of the dub sound is the massive low bass. The music sometimes features processed sound effects and other noises, such as birds singing, thunder and lightning, water flowing, and producers shouting instructions at the musicians. It can be further augmented by live DJs.

These versions are mostly instrumental, sometimes including snippets of the original vocal version. Often these tracks are used for "Toasters" rapping heavily-rhymed and alliterative lyrics. These are called "DeeJay Versions". As opposed to [hip hop](#) terminology, in [reggae](#) music the person with the microphone is called the "DJ" (elsewhere called the "MC", for 'Microphone Controller' or less commonly 'master of ceremonies'), while the person choosing the music and operating the turntables is the "Selector" (elsewhere called the [DJ](#)).

A major reason for producing multiple versions was economic: A record producer could use a recording he owned to produce numerous versions from a single studio session. Version was also an opportunity for a producer or remix engineer to experiment and vent their more creative side. The version was typically the B-side of a single, with the A-side dedicated to making a popular hit, and B-side for experimenting and providing something for DJs to talk over. In the 1970s whole albums of dub tracks were produced, often simply the dub version of an existing vocal LP, but sometimes a selection of dubbed up instrumental tracks for which no vocals existed.

Dub music evolved from early instrumental reggae music and "versions" that incorporated fairly primitive reverb and echo sound effects. Errol Thompson engineered the first strictly instrumental reggae album entitled "The Undertaker" by Derrick Harriott and the Crystalites released in 1970. This innovative album credits "Sound Effects" to Derrick Harriott.

Whilst some have tried to attribute the "invention" of dub music to just one person, the facts show that by 1973, instrumental reggae "versions" from various studios had evolved into "dub" as a sub genre of reggae. Through the simultaneous efforts of several independent Jamaican innovators, these competitive engineers and producers worked hard to leapfrog each other with each subsequent dub release with no single person being able to claim all the credit for the origination of "dub" as a genre.

In 1973, at least two producers, Lee Perry and the Aquarius studio engineer/producer team of Herman Chin and Errol Thompson simultaneously recognized that there was an active market for this new "dub" sound and consequently they started to release the first strictly 100% dub albums.

It was not until 1975 that King Tubby was internationally recognized as the premier dub artist/innovator/producer with the release of his two debut albums "King Tubby Meets The Upsetter At The Grass Roots Of Dub" and "Surrounded By

the Dreads at the National Arena". He was then immediately hailed as the leading dub music innovator of the day.

Dub has continued to progress from that point to this, its popularity waxing and waning with changes in musical fashion. Almost all reggae singles still carry an instrumental version on the b side and these are still used by the sound systems as a blank canvas for live singers and djs.

In the 1980s, Britain became a new center for dub production with Mad Professor and Jah Shaka being the most famous, while Scientist became the heavyweight champion of Jamaican dub. It was also the time when dub made its influence known in the work of harder edged, experimental producers such as Adrian Sherwood and the roster of artists on his On-U Sound label. Bands such as The Police and UB40 helped popularise Dub in the UK with UB40's 'Present Arms in Dub' album being the first ever DUB album to hit the UK top 40. The Welsh band Llwybr Llaethog are an important UK group to have frequently produced Dub tracks in addition to their usual hip-hop/electronic output.

In the 1990s and beyond dub has been influenced by and in turn influenced [techno](#), [jungle](#), [drum and bass](#), [house music](#), [trip hop](#), [ambient](#) music, and [hip hop](#), with many *electronic dub* tracks produced by nontraditional musicians from these other genres. Musicians such as Bill Laswell, Leftfield, Ott, Massive Attack, Bauhaus, The Clash, PiL, The Orb, Rhythm & Sound, Pole, Underworld, DeFacto and others demonstrate clear dub influences in their respective genres, and their innovations have in turn influenced the mainstream of the dub genre. In the UK, Europe, Japan and America independent record producers are making dub . DJs appeared towards the end of the 1990s who specialised in playing music by these musicians, such as the UK's Unity Dub. Traditional dub has, however, survived (see Iration Steppas and Aba Shanti-I, for example) and some of the originators like Lee Perry and Mad Professor continue to produce new material.

International artists

King Tubby
Scientist
Ott
Mad Professor
Lee "Scratch" Perry
Jah Shaka
Prince/King Jammy
Augustus Pablo
Mikey Dread
Prince Far I
Salmonella Dub
Sly and Robbie
Dub Wiser
Dub Is A Weapon
Dub Trio

Mento - Rocksteady - [Ska](#)

Dub - Reggaeton - [Roots reggae](#) - [Two Tone](#)

Categories: [Dub music](#)

Dubstep

Dubstep is the name given to the largely South London-based dark garage sound that originally came out of productions by El-B (as part of both Groove Chronicles and the Ghost camp), Zed Bias (aka Phuturistix, Maddslinky and more) and Steve Gurley in 1999-2000. Like another garage hybrid, [grime](#), it uses dark sounds, but differs from grime as it's largely instrumental. It also predates the evolution of grime by several years.

Origins and Early Dubstep

The term 'dubstep' was coined by Ammunition Promotions and first used on an XLR8R magazine cover that featured Horsepower Productions. It gained full acceptance with the Dubstep Allstars Vol 1 CD (Tempa) mixed by DJ Hatcha.

The key touch points of the early dubstep sound were Croydon's now defunct Big Apple shop and rejuvenated Big Apple records that pushed the sound. Producers and DJs in the Croydon area included El-B and Jay Da Flex from Ghost, Hatcha, Menta/Artwork, Skream and Benga from Big Apple records, and Horsepower. Zed Bias also contributed a great deal of productions to the early sound. Steve Gurley (ex of Foul Play) had also experimented with darker 2step.

Horsepower released records on the Tempa label, alongside Big Apple one of the first distinctly dubstep labels. Tempa was run by Ammunition Promotions, the other key touch point for the early development of dubstep. Since 2001, Ammunition have been responsible for a raft of labels like Tempa, Soulja, Road, Vehicle, Shelflife, Texture, Stealth People, Bingo and more - though to date only Soulja, Bingo, Road and Tempa remain active.

Forward

Ammunition also run club Forward>>, originally held at the Velvet Rooms in London's Soho and now running twice a month out of Plastic People in Shoreditch, east London. This club was critical in the development of dubstep, providing the first venue devoted to the sound and an environment in which producers could premier new music. Forward>> also run a radio show on key east London pirate station Rinse FM, hosted by producer/DJ Kode 9, owner of the pioneering Hyperdub label.

Also part of Forward>> from the start were other strains of garage hybrids. One style of early grime, then called '8bar', was played here by DJs like Slimzee (then of Pay As U Go, now part of Rinse FM). These flavours allowed producers like Croydon's Plasticman and Manchester's Mark One to come through with their own takes on the grime sound. The summer of 2005 has seen Forward>> bring grime DJs to the fore of the line up with Roll Deep, Jammer, Geeneus, Newham Generals performing with their respective MCs.

Forward>> also attracted the attention of Rinse FM DJs, who around 2003 opened up their schedule to dubstep DJs during a time where the traditional garage scene had turned their back on the sound. Rinse FM became a vital lifeline for the sound, strengthening the connection between dubstep and its urban London surroundings, while also allowing the scene to incubate new ideas.

Dubstep Today

Throughout 2003 on Rinse FM and through his sets at Forward>>, DJ Hatcha began pioneering a new direction for dubstep, one that was to finally establish the scene as a distinct and new sound. Playing sets cut to 10" one-off reggae-style dubplates, he drew exclusively from a rich pool of new South London producers - first Benga and Skream, then also Digital Mystikz and Loefah - to pioneer a dark, clipped and minimal new direction in dubstep. The addition of Digital Mystikz to Hatcha sets brought with them an expanded palate of sounds and influences, most prominently reggae and dub, but also strange mystical melodies.

The south London collective Digital Mystikz (Mala and Coki) and Loefah soon came into their own, bringing sound system thinking, [dub](#) values, and appreciation of [jungle](#) bass weight to the dubstep scene - and with it a new lease on life. After 12"s on Big Apple, they began their own DMZ label, which has released seven 12"s to date. They also began their night DMZ, held every two months in Brixton, a part of London steeped in [reggae](#) history. Showcasing the best in new dubstep talent (such as Skream, N-Type, Scuba, Kode 9, D1, Random Trio, Chef, Joe Nice, Pinch, DJ Youngsta, Distinction, Vex'd and Blackdown) and backed by a massive, sub-bass boosted sound system, the night is currently the benchmark dubstep night worldwide. Only Subloaded, Bristol's dubstep night promoted by DJ Pinch and the Context crew, can compare to DMZ's sound system in weight.

Another key turning point for the scene were the two misnamed 'Grime' compilations put together by Rephlex (assisted by Ammunition). Featuring Plasticman, Mark One and Slaughter Mob on the first volume, and Kode 9, Loefah and Digital Mystikz on the second, it introduced the different flavours to the global [electronica](#) audience, the repercussions of which can be seen in current productions and club nights.

2006 saw a massive expansion of interest in the sound. Building on the success of Skream's 2005 grimey anthem 'Midnight Request Line,' the hype around the DMZ night and support from online forums and bloggers, the scene exploded after Radio 1 DJ Mary Anne Hobbs gathered the cream of the scene together for one show, entitled 'Dubstep Warz.' The effect was to create a massive new audience for the scene, both in the UK and worldwide, after years of underground hard graft.

Breakstep

There is a breakbeat influenced side of garage - originally called breakbeat garage, now more often referred to as 'breakstep.' This sound is not to be confused with dubstep itself, although there is some cross-over between artists.

Breakstep evolved from the 2 step garage sound. Moving away from the more soulful elements of garage, it incorporated downtempo [drum & bass](#) style basslines, trading the shuffle of 2 step for a more straight forward breakbeat drum pattern. The breakthrough for this style came in 1999 from DJ Deekline's 'I Don't Smoke' selling 15,000 units on Rat Records until eventually being licenced to EastWest in 2000 and climbing the top 40 UK chart to no.11. Following this came DJ Zinc's '138 Trek,' an experiment with [drum & bass](#) production at garage tempo (138 bpm). This instigated a dialog between breaks and garage producers, with Forward>> playing host to Zed Bias and Oris Jay (aka Darqwan). They were mirrored in breaks by producers like DJ Quest, Osmosis and Ed209. Current descendents of these artists include Toasty Boy, Mark One, Search & Destroy, Quiet Storm, DJ Distance, Reza, Slaughter Mob, Blackmass Plastics, Warlock and the Hotflush Recordings camp.

Category: [Electronic music genres](#)

Duet

A **duet** is a [musical composition](#) or [piece](#) for two performers, most often used for a vocal or piano duet. For other instruments, the word duo is often used. Two pianists performing together on the same piano is referred to as piano duet or piano four hands. Two pianists performing together on separate pianos is referred to as piano duo.

The word *duet* is generally used in any of the following ways:

- a pair of [musicians](#) playing the same [musical instrument](#),
- with the exception of pianists, a pair of musicians playing different instruments,
- the performance of a [song](#) by two people,
- a piece of music that can be performed by two people,
- as a general term for any activity done by two people.

In [Renaissance music](#), a duet specifically intended as a teaching tool, to be performed by teacher and student, was called a [bicinium](#).

Categories: [Musical groups](#) | [Musical forms](#)

Duration

A **duration** is an amount of time or a particular time interval. For example, an event in the common sense has a duration greater than zero (but not very long), but in certain specialised senses, a duration of zero. It is often cited as one of the fundamental aspects of [music](#), see also [rhythm](#).

Durations, and their beginnings and endings, may be described as long, short, or taking a specific amount of time. Often duration is described according to terms borrowed from descriptions of [pitch](#). As such, the *duration complement* is the amount of different durations used, the **duration scale** is an ordering ([scale](#)) of those durations from shortest to longest, the *duration range* is the difference in length between the shortest and longest, and the *duration hierarchy* is an ordering of those durations based on frequency of use (DeLone et. al. (Eds.), 1975, chap. 3).

Durational patterns are the foreground details projected against a background metric structure, which includes [meter](#), tempo, and all rhythmic aspects which produce temporal regularity or structure. Duration patterns may be divided into rhythmic units and rhythmic gestures. (DeLone et. al. (Eds.), 1975, chap. 3) However, they may also be described using terms borrowed from the metrical feet of poetry: iamb (weak-strong), anapest (weak-weak-strong), trochee (strong-weak), dactyl (strong-weak-weak), and amphibrach (weak-strong-weak), which may overlap to explain ambiguity (Cooper and Meyer, 1960).

Sources

- Cooper and Meyer (1960). *The Rhythmic Structure of Music*. University of Chicago Press. ISBN 0226115224. Cited in Delone directly below.
- DeLone et. al. (Eds.) (1975). *Aspects of Twentieth-Century Music*. Englewood Cliffs, New Jersey: Prentice-Hall. ISBN 0130493465.

Category: [Aspects of music](#)

Dutch School

In [music](#), the **Dutch School** refers, somewhat imprecisely, to the style of polyphonic vocal music composition in Europe in the 15th and 16th centuries. The composers of this time and place, and the music they produced, are also known as the **Franco-Flemish** or **Netherlands School**. See [Renaissance music](#) for a more detailed description of the musical style, and links to individual composers from this time.

As the country borders in this period do not agree with any national borders today, the term "Dutch" may be confusing. Few of the artists originated in what is now the Netherlands. Instead, the word "Dutch" refers to the Burgundian Netherlands, roughly corresponding to modern Belgium, northern France and the Netherlands. Most artists were born in Hainaut, Flanders and Brabant. During periods of political stability, this was a center of cultural activity for more than two hundred years, although the exact centers shifted location during this time, and by the end of the sixteenth century the focal point of the musical world shifted from this region to Italy.

While many of the composers were born in the region loosely known as the Netherlands, they were famous for working elsewhere. Netherlanders moved to Italy, to Spain, to towns in Germany and France and other parts of Europe, carrying their styles with them. The diffusion of their technique, especially after the revolutionary development of printing, produced the first true international style since the unification of [Gregorian chant](#) in the 9th century.

Following are five groups, or generations, that are sometimes distinguished in the Netherlands school. It should be noted that development of the musical style was continuous, and these generations only provide useful reference points.

- The *First generation* (1420-1450), dominated by Dufay and Binchois; this group of composers is most often known as the [Burgundian School](#)
- The *Second generation* (1450-1485), with Ockeghem as its main exponent
- The *Third generation* (1480-1520): Obrecht, Isaac and Josquin
- The *Fourth generation* (1520-1560): Willaert and Clemens non Papa
- The *Fifth generation* (1560-1600): Lassus. By this time, many of the composers of polyphonic music were native to Italy and other countries: the Netherlandish style had naturalized on foreign soil, and become a true European style.

Categories: [Music history](#) | [Renaissance music](#)

DVD single

A **DVD single** is a [music single](#) in the form of a DVD. The format was introduced in the late 1990s/early 2000s. Although many record companies refused to issue [CD singles](#), they readily issued DVD Singles, and some popular DVD singles include Kelly Clarkson's "A Moment Like This," Jessica Simpson's "With You," and Beyoncé's "Crazy In Love". The DVD single never really caught on in the USA, and many are out of print nowadays causing some to view them as collector items. The DVD single replaced the [Video single](#).

DVD singles released in the USA

- "Music" - Madonna
- "What It Feels Like for a Girl" - Madonna
- "I'm Glad" - Jennifer Lopez
- "Fine" - Whitney Houston
- "Most Girls" - Pink
- "Pappa Don't Preach" - Kelly Osbourne
- "This Is Me" - Dream
- "B.O.B" - Outkast
- "He Wasn't Man Enough" - Toni Braxton
- "Just Be a Man About It" - Toni Braxton
- "Here with Me" - Dido
- "Don't Let Me Get Me" - Pink
- "U Don't Have to Call" - Usher
- "A New Day Has Come" - Celine Dion
- "Trapped in the Closet, Chapters 1-12"- R. Kelly
- "Survivor" - Destiny's Child
- "Fill Me In" - Craig David
- "There's Gotta Be More to Life" - Stacie Orrico
- "A Moment Like This" - Kelly Clarkson
- "White Flag" - Dido
- "I'm with You" - Avril Lavigne
- "With You" - Jessica Simpson
- "Crazy In Love" - Beyoncé
- "Bouncing Off The Ceiling (Upside Down)" - A*Teens
- "Floorfiller" - A*Teens
- "Try It on My Own" - Whitney Houston

Ear training

Ear training or **aural skills** is what [musicians](#) do to improve their ability to identify the sounds of different [intervals](#), [chords](#), [rhythms](#), and other elements of [music](#). [Singing](#) plays an important part in ear training, since one must be able hear music in one's head and match pitch before it is possible to sing it reliably. One does not need absolute pitch to succeed at ear training; one goal of ear training is the development of relative pitch.

Interval recognition

Interval recognition is a crucial skill for musicians: in order to determine the notes in a [melody](#), a musician must have some ability to recognize intervals. Some music teachers teach their students relative pitch by having them associate each possible interval with the first two notes of a popular song. Here are some examples for each interval, measured in half-steps (aka semi-tones) from zero (unison) to 12 (one complete octave), along with the name of each interval:

- 0: Unison: Happy Birthday To You (the two notes of "happy")
- 1: Minor second: Theme from Jaws
- 2: Major second: Frere Jacques
- 3: Minor third: Brahms' Lullaby, the Olympic Fanfare and Theme (heard as the first brass notes in the fanfare) which plays at the beginning of NBC Olympic broadcasts, Somewhere Out There
- 4: Major third: Have Yourself a Merry Little Christmas, Summon the Heroes (the 1996 Olympic theme, heard on NBC during Olympic broadcasts), Kumbaya
- 5: Perfect fourth: Auld Lang Syne ("Should Auld..."), the wedding song ("Here comes the bride"), or O Christmas Tree
- 6: Tritone: "Maria" and "Cool", from West Side Story, or the theme from The Simpsons
- 7: Perfect fifth: Also Sprach Zarathustra (Theme from 2001: A Space Odyssey), Hey There, Georgie Girl, or Twinkle, Twinkle, Little Star (between the first and second twinkles)
- 8: Minor sixth: Scott Joplin's The Entertainer (Main theme after the intro), Across the Stars from Star Wars, or the theme from Love Story
- 9: Major sixth: My Bonnie Lies Over The Ocean, or the NBC theme
- 10: Minor seventh: Somewhere, from West Side Story
- 11: Major seventh: a-Ha's Take On Me, or the first and third notes of Somewhere Over the Rainbow
- 12: Octave: Somewhere Over the Rainbow

In addition, there are various systems (including solfege, sargam, and numerical sight-singing) that assign specific syllables to different notes of the [scale](#). Among other things, this makes it easier to hear how intervals sound in different contexts, such as in different keys, or starting on different notes of the same scale.

Chord recognition

Complementary to recognizing the melody of a song is hearing the harmonic structures that support it. Musicians often practice hearing different types of chords and their inversions out of context, just to hear the characteristic sound of the chord. They also learn [chord progressions](#) to hear how chords relate to each other in the context of a piece of music.

Rhythm recognition

One way musicians practice rhythms is by breaking them up into smaller, more easily identifiable sub-patterns. For example, one might start by learning the sound of all the combinations of four eighth notes and eighth rests, and then proceed to string different four-note patterns together.

Another way to practice rhythms is by muscle memory: basically teaching the rhythm to different muscles in the body. One may start by tapping a rhythm with the hands and feet individually, or singing a rhythm on a syllable (e.g "ta"). Later stages may combine keeping time with the hand, foot, or voice and simultaneously tapping out the rhythm, and beating out multiple overlapping rhythms.

Keeping accurate time is a crucial part of rhythmic training. For this task, a metronome is a valuable tool.

Transcription

Music teachers often recommend transcribing recorded music as a way to practice all of the above, including recognizing rhythm, melody and harmony.

See also

- [Tonal memory](#).

Further reading

- *Essential Ear Training for the Contemporary Musician* by Steve Prosser, ISBN 0634006401
- *Ear Training for Twentieth-Century Music* by Michael L. Friedmann, ISBN 0300045360

Early music

Eras of European art music

[Ancient music](#) 1500 BCE - 476 CE

Early music 476 - 1600

[Common practice period](#) 1600 - 1900

[20th century classical music](#) 1900 - 2000

Early music is [European classical music](#) before the [Classical music era](#) and after [Ancient music](#). The common range given is from the end of [Ancient music](#) to the beginning of the [Baroque](#) era in about 1600, and so roughly corresponds with the European Middle Ages period.

Post-Antiquity

For information on early music post-Antiquity, see the following articles:

- [Medieval music](#) (roughly 1000-1450)
- [Renaissance music](#) (roughly 1450-1600)
- [Baroque music](#) (roughly 1600-1750)

Authentic performance

The term "early music" is closely associated with the concept of [authentic performance](#). The authentic performance movement began with the performance of early music, and in general, the earlier the music, the more likely it is that its performers will show an interest in authentic performance as it becomes more difficult for the reason listed below and others.

Notation and performance

According to Margaret Bent (1998), Early [music notation](#), "is under-prescriptive by our standards; when translated into modern form it acquires a prescriptive weight that overspecifies and distorts its original openness." Before about 1600, written music did not consistently state which instruments are used when. A century earlier, people who wrote down music did not always specify whether lines of polyphony were to be sung or played on an instrument. Similarly, the notation frequently does not indicate what key to play the music in, if any. Accidentals were not necessary. Notations for rhythm go back only to about 1200. There is thus a speculative element to all modern performances of Medieval and Renaissance music. However, Renaissance musicians would have been highly trained in dyadic counterpoint and thus possessed this and other information necessary to read a score, "what modern notation [now] requires [accidentals] would then have been perfectly apparent without notation to a singer versed in counterpoint" (ibid). See the article on [Renaissance music](#) and its section on notation and performance.

Sources

- Judd, Cristle Collins. "Introduction: Analyzing Early Music" in Judd, Cristle Collins (ed.) (1998). *Tonal Structures of Early Music*. New York: Garland Publishing. ISBN 0815323883.
- Bent, Margaret. "The Grammar of Early Music: Preconditions for Analysis" in Judd, Cristle Collins (ed.) (1998). *Tonal Structures of Early Music*. New York: Garland Publishing. ISBN 0815323883.

Earworm

Earworm, a loan translation of the German *Ohrwurm*, is a term for a song stuck in one's head, particularly an annoying one. Use of the English translation was introduced by James Kellaris, an associate professor of marketing at the University of Cincinnati. His studies appeared to demonstrate that different people have varying susceptibilities to earworms, but that almost everybody has been afflicted with one at some time or another.

Some sufferers from earworm prefer the term "repetunitis" or, if sufficiently acute, "melodymania."

Examples

In the film Shrek, there is a parody of the song "it's a small world" by the Sherman Brothers, a powerful earworm.

"Tenser" said the Tensor; Tension, Apprehension, and Dissension have begun -
This earworm was used to foil telepathic surveillance in Alfred Bester's award-winning science fiction novel The Demolished Man. It has become a well known meme in the sci-fi community.

East Coast hip hop

Stylistic origins:	A form of hip hop music that combines the elements of Jamaican Dancehall toasting with the rhythms of R&B , disco and funk among other influences.
Cultural origins:	Early 1970s South Bronx, New York City
Typical instruments:	Prominent drum machine - Turntable - rapping - Sampler - synthesizer - human beatboxing
Mainstream popularity:	Remains a staple of popular music since the late 1980s. It reached its commercial pinnacle during the late-1990s, lower but existent in the 2000s

[Alternative hip hop](#) - [Jazz rap](#) - [Hardcore hip hop](#) - Mafioso rap - [Pop-rap](#) - [Latin rap](#)

New York City (Brooklyn - Queens - South Bronx - Staten Island - Harlem) - Philadelphia - New Jersey - Virginia

[Roots of hip hop](#) - Hip Hop Culture - [Gangsta Rap](#) - [Timeline of hip hop](#) - [Old school hip hop](#) - [the golden age of hip hop](#)

East Coast hip hop (sometimes also referred to as **New York hip hop**) is a style of [hip hop music](#) that originated in New York City during the late-1970s. East Coast hip hop emerged as a definitive subgenre after artists from other regions of the United States, chiefly the [West Coast](#) and the [South](#), emerged with different styles of hip hop. It has since grown into a major subgenre of hip hop, and has played an instrumental role in [hip hop history](#). East Coast hip hop has developed several creative epicenters and local scenes within the Northeastern United States, most of which are primarily located within African-American and Hispanic urban centers.

Old school hip hop (1970–1986)

1970s

For more details on this topic, see [Roots of hip hop](#).

[Hip hop music emerged](#) from block parties thrown by owners of loud and expensive stereo equipment, which they could share with the community or use to compete among ultra-competitive West Indian DJs who began isolating the percussion break from funk or disco songs. The rough economic situation of the inter-city community motivated DJs to remake, rearrange, or remix existing recordings into completely different compositions with the use of [turntables](#). DJs would extend the *break* section of previously released songs by alternating between duplicate copies of a vinyl recording with the use of two turntables and a mixer. In the late 1970s, visionary DJs residing in New York City (specifically the Bronx), such as Kool Herc, Grandmaster Flash, and Afrika Bambaataa molded this new sound into a definable genre of music, which soon evolved into a urban sub-culture, which included [rapping](#), beatboxing, scratching, graffiti, and breakdancing. Therefore, because New York City is considered to be the birthplace of hip hop, many look to the East Coast (New York City in particular) as the prestigious capitol, or Mecca, of Hip hop culture.

Soon MCs entered the equation to enhance the DJ's efforts and act as a crowd moderator. Originally, early hip hop performers focused on introducing themselves and others in the audience (the origin of the still common practice of "shouting out" on hip hop records). These early performers often emceed for hours at a time, with some improvisation and a simple four-count beat, along with a basic chorus to allow the performer to gather his thoughts (such as "one, two, three, y'all, to the beat, y'all"). Later, the MCs grew more varied in their vocal and rhythmic approach, incorporating brief rhymes, often with a sexual or scatological theme, in an effort at differentiating themselves and entertaining the audience.

1980s

The techniques used in hip hop changed during the 1980s as well. Most important was the DJ records such as Grandmaster Flash's "Adventures on the Wheels of Steel" (known for pioneering use of scratching, which was invented by Grandwizard Theodore in 1977) as well as electronic recordings such as "Planet Rock" by Afrika Bambaataa and Run DMC's very basic, all electronic "Sucker MC's" and "Peter Piper" which contains genuine cutting by Run DMC member Jam Master Jay. Grandmaster Flash & the Furious Five released a "message rap", called "The Message", in 1982; this was one of the earliest examples of recorded hip hop with a socially aware tone. In 1984, Marley Marl accidentally caught a drum machine snare hit in the sampler; this innovation was vital in the development of [electro](#) and other later types of hip hop.

With the advent of recorded hip hop in the late 1970s, all the major elements and techniques of the genre were in place. While Kool Herc & the Herculoids were the

first hip hoppers to gain major fame in New York, the public at large was first introduced to hip hop by the releases of the first two commercially issued hip hop recordings, "King Tim III" by The Fatback Band and "Rapper's Delight" by The Sugarhill Gang. Neither act had significant roots in the culture; the Fatback Band was primarily a funk act, while the Sugarhill Gang was the studio creation of Sugar Hill co-founder Sylvia Robinson. Nevertheless, "Rapper's Delight" became a Top 40 hit on the U.S. Billboard pop singles chart, and after the releases of follow ups by acts such as Kurtis Blow ("The Breaks"), The Sequence ("Funk You Up"), and Grandmaster Flash & the Furious Five ("Freedom"), hip hop was pegged as a successful, yet temporary, trend in music. During the early 1970s, breakdancing arose during block parties, as b-boys and b-girls got in front of the audience to dance in a distinctive, frenetic style. The style was documented for release to a world wide audience for the first time in Beat Street.

Though not yet mainstream, it was well-known among African Americans, even outside of New York City; hip hop could be found in cities as diverse as Los Angeles, Washington, Baltimore, Dallas, Kansas City, Miami, Seattle, St. Louis, New Orleans, and Houston. In particular, Philadelphia was, for many years, the only city whose contributions to hip hop were valued as greatly as New York City's by hip hop purists and critics. Hip hop was popular there at least as far back as 1976 (first record: "Rhythm Talk", by Jocko Henderson in 1979), and the New York Times dubbed Philly the "Graffiti Capital of the World" in 1971, due to the influence of such legendary graffiti artists as Cornbread. The first female solo artist to record hip hop was Lady B. ("To the Beat Y'All", 1980), a Philly-area radio DJ.

The Golden Age of Hip Hop (1986–1993)

Main article: [The golden age of hip hop](#)

[Old school hip hop](#) would often sample [disco](#), [soul](#), and [funk](#) tracks. In the case of the Sugarhill Gang, a live band was used for samples. However, the old school sound soon became based largely on drum machines and popular break samples. Mixing and scratching techniques eventually developed along with the breaks. In contrast with the later rhymes of new school hip hop, old school rap was relatively simple in its rhythms and cadences. However, from the mid- to late 1980s, Hip hop gradually gravitated to a more sample-reliant sound, as rappers increased their technical dexterity in crafting lyrics. As time went by, a distinction appeared between the "[old school](#)" sound (defined by simplistic rhyme schemes, straightforward messages, and sparse rhythms and cadences with few samples) and the new school. Typifying this [Golden Age](#) of the East Coast sound was Eric B. & Rakim's Paid in Full. Paid in Full showcased Rakim's multi-syllabic lyrical delivery which would be subsequently adapted by numerous rappers —introducing the idea of a rapid, continuous, free-rhythmic flow, based around deeply woven rhyme structures (incorporating internal rhymes and sophisticated metaphors). Furthermore, Eric B.'s innovative distillation of James Brown samples ushered the "godfather rap" period, which witnessed the extensive sampling of [R&B](#) and [soul music](#) as instrumentals for hip hop songs.

Popularization

While New York City would remain the center of hip hop culture for much of the 1980s, [hip hop music](#) itself was gaining mainstream success and becoming increasingly accessible within the musical fabric of pop culture. Artists such as Kurtis Blow, Run DMC, Biz Markie, Slick Rick, Big Daddy Kane, and EPMD, were considered the closest thing to superstars that hip hop had yet produced, and all were firmly rooted on the East Coast. In fact, Kurtis Blow (Kurtis Blow), LL Cool J (Radio) and especially Run-D.M.C. (Raising Hell), were among the first hip hop artists to legitimize the genre by gaining acceptance from the mainstream media. LL Cool J's Radio spawned a number of singles that entered the dance charts, peaking with "I Can Give You More" (#21). 1986 saw two hip hop acts in the Billboard Top Ten; Run-D.M.C.'s "Walk This Way" collaboration with Aerosmith, and the Beastie Boys "(You Gotta) Fight for Your Right (To Party!)". The pop success of both singles was unheard of for the time. Kurtis Blow, whose appearance in a Sprite commercial made him the first hip hop musician to be considered mainstream enough to represent a major product, but also the first to be accused by the hip hop audience of [selling out](#). Other popular performer among mainstream audiences included DJ Jazzy Jeff & the Fresh Prince, who won rap's first grammy award in 1988.

Diversification and The Rise of Alternative Hip Hop

During the late-1980s, Philadelphia's Schoolly D, developed what became known as [gangsta rap](#). Although Gangsta rap is usually credited as being an originally West Coast phenomenon (due to the mainstream exposure of Ice-T and N.W.A) Boogie Down Productions (Criminal Minded) and Kool G Rap (*Road to the Riches*) were instrumental in pioneering [hardcore hip hop](#), an East Coast variant of gangsta rap. Another major influence on East Coast hip hop was the pioneering work of the politically-aware performers, Public Enemy. In the late 1980s, Public Enemy became one of the premiere acts in hip hop, both among aficionados and mainstream listeners. In 1987, Public Enemy released their debut album (Yo! Bum Rush the Show) on Def Jam - one of hip hop's oldest and most important labels, and Boogie Down Productions followed up in 1988 with *By All Means Necessary*; both records pioneered wave of hard-edged politicized performers. In particular, Public Enemy's *It Takes a Nation of Millions to Hold Us Back* became surprisingly successful, despite its militant and confrontational tone, appearing on both the club and rap charts, and peaking at #17 and #11, respectively. Aside from the lyrical innovations, Public Enemy's DJ, Terminator X, and their production team, The Bomb Squad (along with Eric B., Marley Marl, and Prince Paul among others) both pioneered new techniques in sampling and scratching that resulted in dense, multi-layered sonic collages.

Public Enemy's politically aware lyrics and militant activism served as the blueprint for groups such as X-Clan, Brand Nubian, and Native Tongues Posse (the last of which arose as a form of [alternative rap](#) with artists like De La Soul and A Tribe Called Quest). In 1988 and 1989, albums from the Native Tongues Posse collective such as De La Soul's *Three Feet High and Rising*, A Tribe Called Quest's *People's Instinctive Travels and the Paths of Rhythm*, and the Jungle Brothers' *Done by the Forces of Nature* are usually considered the first definitive alternative rap albums, with [jazz](#)-based samples and quirky, insightful lyrics covering a diverse range of topics and strongly influenced by the Afrocentric messages of Bambaataa's Zulu Nation. This period, between 1988 and 1992, when the Native Tongues (together with other crews such as Pete Rock and CL Smooth and The Main Source) were at their creative peak, is considered the apogee of [golden age of hip hop](#).

In addition to the Native Tongues Posse, influential singles were released in 1988, by Gang Starr ("Words I Manifest") and Stetsasonic ("Talkin' All That Jazz"); these two singles fused hip hop with jazz in a way never done before, and helped lead to the development of [jazz rap](#). Dignable Planets also achieved phenomenal success in the early nineties with their single *Cool Like Dat* and the album *Reachin' (A New Refutation Of Time & Space)*, though this alternative rap movement largely fizzled out in the mid-1990s, with A Tribe Called Quest splitting up and De La Soul, the Jungle Brothers, and Gang Starr retreating to the hip hop underground.

Modern Hip Hop (1993–Present)

The Rise of the West Coast

Main article: [West Coast hip hop](#)

Though East Coast hip hop was dominant throughout the 1980s, N.W.A.'s Straight Outta Compton and later Dr. Dre's *The Chronic* would introduce [West Coast hip hop](#) to the mainstream, and went on to supersede the East Coast's dominance. *The Chronic*, in particular, took West Coast rap in a new direction that was strongly influenced by [P-funk](#) artists, melding the psychedelic [funky](#) beats with slowly drawled lyrics. This came to be known as [G-funk](#), and dominated mainstream hip hop for several years through a roster of artists on Death Row Records, including most popularly, Snoop Doggy Dogg, whose debut, *Doggystyle*, included "What's My Name" and "Gin and Juice", both Top Ten pop hits. Thus, for much of the early-to-mid 1990s, the West Coast hip hop scene overshadowed several East Coast rappers. Encapsulating the torpid times, Jay-Z stated that, "It's like New York's been soft ever since Snoop came through and crushed them buildings", while making a reference to Dogg Pound's "New York, New York" video that featured Death Row artists stepping on New York's famed skyline. East Coast hip hop appeared to be in such disarray, that in 1993, West Coast rappers sold three times as many records as their East Coast counterparts.

The East Coast Renaissance

Although G-Funk was the most popular variety of hip hop during the early 1990s, New York's hip hop scene did not disappear, and would remain an integral part of the industry. Several New York rappers rising from the local underground scene, began releasing noteworthy albums (including Enta Da Stage, Enter the Wu-Tang: 36 Chambers, Illmatic, Only Built 4 Cuban Linx, The Infamous, Doe Or Die, and Reasonable Doubt) —most of them gaining outstanding critical recognition and prominence, despite their sporadic sales. Gabe Gloden of Stylus Magazine wrote, "*From my perspective in the Midwest, the market was dominated by [West Coast hip hop](#), and these albums didn't make much of a dent in West Coast sales, but with time, these albums filtered their way into everyone's collections*" [1]. The most commercially successful of these albums, Ready to Die, launched Notorious B.I.G. into stardom and established Bad Boy Records (under the direction of Puff Daddy) as the main competitor of Death Row Records. In addition to the hugely profitable and pop-accessible Bad Boy label, the East Coast produced its share of varied, highly acclaimed artists, including the lyrical genius Nas, the hugely influential hardcore groups Wu-Tang Clan, and Mobb Deep, and lesser-known artists such as Black Moon, Smif-N-Wessun, O.C., Mic Geronimo, and Jeru the Damaja. These events signaled what many hip hop purists have since coined as the "*East Coast Renaissance*".

The *Shiny Suit* era & Mainstream pinnacle

For more details on this topic, see [Pop rap](#).

The revival of the East Coast hip hop scene as a reemerging identity soon spawned an inter-coastal confrontation. This rivalry culminated into the murders of Tupac Shakur and The Notorious B.I.G. in the mid-1990s. In the wake of the deaths of both artists, Biggie's certified-diamond double album, *Life After Death*, became a huge posthumous success in 1997. Whereas West Coast dominance soon crumbled after the death of Tupac, as Dr. Dre and Snoop Dogg left Death Row Records and Suge Knight was jailed over illegal business practices. This spelled an end to the West Coast's four year reign—which was soon to be superseded to the East. Bad Boy Records went on to further dominate the charts upon the release of Puffy's and Ma\$e's respective multi-platinum albums: *No Way Out* and *Harlem World*.

Though this commercial success came at the detriment of critical acclaim, due to the perceived over-reliance on sampling). Generally, the era in which this sound prospered (called the "Shiny Suit Era" by some due to Puffy and Ma\$e's tendencies to wear expensive clothing that would literally shine) is not fondly remembered, and it is no coincidence that its rise to prosperity was virtually paralleled by a surge of activity in hardcore and alternative hip hop scenes. Afterwards, during the remainder of the late-1990s, a new breed of hard-edged East Coast rappers soon emerged, who began topping the charts once again. These rappers included DMX, Ja Rule, and Jay-Z, who all rose to mainstream prominence with their multi-platinum releases: *It's Dark and Hell Is Hot*, *Rule 3:36*, and *Vol. 2: Hard Knock Life*.

'Second Wave' Alternative hip hop

Just as [gangsta rap](#) and [pop-rap](#) was beginning to achieve incredible mainstream and crossover success, hip hop's alternative side experienced a resurgence. The Afrocentric [neo-soul](#) movement was heavily influenced by the Native Tongues and artists such as Mos Def (*Black on Both Sides*), Talib Kweli (*Train Of Thought*), The Fugees (*The Score*), The Roots (*Things Fall Apart*), Erykah Badu (*Baduizm*), and Slum Village (*Fantastic Vol. 2*) achieved great success at the close of the decade. The Rawkus record label, home to Mos Def, Talib Kweli and Company Flow as well as Pharoahe Monch is largely credited with aiding the late 1990s resurgence of alternative rap.

Mos Def and Talib Kweli's 1998 release, *Black Star* (largely produced by Hi-Tek) also contributed greatly to this evolution, with its return to Native Tongues-style old school hip hop. Mos Def's solo debut, *Black on Both Sides* (1999), quickly established him as a darling of alternative media for its incendiary politics. Kweli's solo career, however, took some time to get off the ground; as he did not release his debut, *Reflection Eternal* until 2000. Pharaoh Monch's *Internal Affairs*, his 1999 solo debut after leaving Organized Konfusion, also added more gangsta and hardcore hip hop elements to the mix. The hip hop band, The Roots were among the leaders of the second alternative hip hop wave, dropping several critically acclaimed albums in the mid-to-late 1990s, including *Do You Want More?!!!??!* (1995), *Illadelph Halflife* (1996), and the breakthrough, *Things Fall Apart* in 1999.

The Rise of the South

Main article: [Southern Rap](#)

However, for much of the early 2000s, the East Coast chart-dominance began losing its momentum to the then growing Dirty South. Particularly, in the year 2003 (a year which coincided with the retirement of Jay-Z and DMX, and the decline of Ja Rule's popularity), Southern Rap experienced an unprecedented degree of mainstream popularity with several hit singles, including Never Scared by Bone Crusher, featuring Killer Mike and T.I., Damn! by Youngbloodz, and especially Get Low (produced by Lil' Jon and featuring the Ying Yang Twins). Rap News Network summed up this phenomenon when it stated, "This year's hottest hip hop artists are from the Midwest and the South, from Atlanta or St. Louis or Chicago. Anywhere, it seems, but here [New York]." [2] Since then, 50 cent remains the only multi-platinum selling East Coast artist to top the charts. From the forementioned mass appeal of Lil' Jon and the Ying Yang Twins, to the meteoric rise of Missy Elliot, T.I., Ludacris, Outkast, to the rise of Houston rappers such as, Lil' Flip, and Chamillionaire, the East Coast has struggled to retain its former status in the mainstream.

Furthermore, despite having one of the most productive underground scenes in the country, East Coast hip hop currently suffers from frequent infighting. While East Coast rap is currently struggling for mainstream recognition, East Coast (most notably New York) critics, DJ's, radio personalities, and even a few upcoming rappers have frequently expressed their distaste for Southern dominance. Criticisms range from generalizations of the South as being only one type of music, claims of lack of lyricism and creativity, and even criticizing other East Coast rappers for collaborating with Southern artists. Some hip hop experts speculate that this will eventually lead to a regional war between today's popular Southern artists and today's upcoming East Coast acts, a la the infamous and tragic East Coast/West Coast feud.

Musical style & Regional difference

The stand-out point of East Coast hip hop from other regional forms (in general) is the intricate and multi-threaded lyrics and delivery of this sub-genre. East coast artists tend to be more complex, witty, and versatile (depending on the artist). As a general rule, East Coast rap artists tend to emphasize [lyricism](#) coupled with production centered on the frenetic use of a [drum machine](#). Critically-acclaimed East Coast artists such as Mos Def, Talib Kweli, and Nas have a wide margin of subject matter thus appealing to a wider audience, particularly when they address social issues in their communities. Alternative styles usually develop in this region with groups such as A Tribe Called Quest, The Roots, Gang Starr, and De La Soul, and Common; who blend [jazz](#) or [abstract](#) production with socially-conscious lyrics.

Few rappers such as 50 Cent, Jay-Z, DMX, Jadakiss, and Fat Joe have adopted [gangsta rap](#) persona which typically glorifies violence, drugs or gang affiliation, or groups such as M.O.P. which could produce [hardcore](#), adrenaline inducing music. Furthermore, East coast hip hop also tends to have slower pace beats-per-minute (90-120 Beats Per Minute) than its southern and west coast counterparts.

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History \(Roots - Old school - Golden age - Modern\)](#) - [Production](#) - [Rapping](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Regga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

East Coast Swing

East Coast Swing (ECS) is a [partner dance](#) derived from the [Lindy Hop](#). The basic step is triple step, triple step, and a rock step. East Coast Swing (6 count) is intermixable with most forms of [swing dancing](#), though primarily with the Lindy Hop.

Steps

- *Basic Closed*: In closed position, simply remain in the same position while doing footwork.
- *Basic Open*: In open position, remain in the same position while doing footwork.
- *She Goes*: In open position, leader raises left hand and follower spins under. (Left Inside Turn)
- *He Goes*: In open position, leader raises left hand and leader spins under. (Leader Left Outside Turn)
- *She Goes, He Goes*: In open position, leader raises left hand and follower spins under, then leader spins under. (Left Inside Turn followed by Leader Left Outside Turn)
- *Tuck Turn*: The leader gives a small nudge and raises left hand, and the follower goes under. (Left Outside Turn)
- *Throw Out*: After closed position rock step, leader gives small right forearm nudge, and follower goes to open position.
- *Return to Close*: In open position, the leader gives a small pull and the follower comes into closed position.
- *Cuddle*: Same step as *She Goes*, except the leader does not let go of the right hand. The leader and follower end up side-by-side in a cuddle position.
- *Waist slide*: In open position, leader raises right hand, and turns to his left, putting his right arm and his partners left arm over his head and in front of him while turning. He lets go with his left hand, continues to turn while maintaining the hold with his right hand, ends up facing his partner again, and regrips follow's right hand with his left.

Footwork

Footwork can have many different forms:

- *Single Step*: Rock-step, step-hold, step-hold.
- *Double Step*: Rock-step, kick-step, kick-step; or rock-step, tap-step, tap-step.
- *Triple Step*: Rock-step, triple-step, triple-step.
- *Holds*: Rock step, hold-hold, hold-hold.

These forms can be mixed and matched, for example: Rock-step, triple-step, kick, hold.

The reasons to choose different footwork are as follows.

- *Learning*: Beginning dancers can do simple steps easily, but they may struggle with more complex footwork. Advanced dancers may enjoy more complex footwork.
- *Tempo*: Simpler footwork, such as steps and holds, are easier to do to fast music. Complex footwork makes slow music more interesting.
- *Musicality*: If the music has very simple rhythm, such as one beat per beat, then kick steps work well. If the music has a more complex rhythm, such as two beats per beat, then triple steps work well. If the music pauses (breaks) then holds work well.
- *Variety*: It is nice to vary the dance form, so if you use one kind of footwork for a while, you might want to try another form for a while.

Categories: [Swing dances](#)

East Coast - West Coast hip hop rivalry

The East Coast-West Coast hip hop rivalry is probably the most famous rap feud of recent times is the early to mid-1990s rivalry between the East Coast's Bad Boy Records and the West Coast's Death Row Records, which was widely thought of and reported in the media as an East Coast vs West Coast dispute. Much of the what was conducted through the two most prominent rapper of that period, archrivals 2Pac and The Notorious B.I.G..

Background

Hip hop had originated in the streets of New York, and the city remained the undisputed capital of hip hop until 1992, when Dr. Dre's *The Chronic* became one of the biggest-selling hip hop albums in history, followed shortly by Snoop Doggy Dogg's breakout album *Doggystyle* in 1993. Dre was on Death Row Records, headed by Suge Knight, and he soon built up a roster of stars like - Tupac Shakur, Tha Dogg Pound and Snoop Doggy Dogg that reigned on the charts, and Los Angeles began to rival New York for its place as the center for mainstream hip hop. This had already, and somewhat inevitably, created a tension between certain industry heavyweights on both coasts, each hungry for control of an increasingly lucrative market. The biggest stars on the East Coast at this time were Puff Daddy's Bad Boy Records crew, which was founded in 1993 and included Craig Mack, Mase and the Notorious B.I.G..

Beginning

Bad Boy and Death Row were thrown into conflict with one another after Tupac Shakur was shot five times at a New York recording studio on November 30, 1994, and publicly blamed his former close friend Notorious B.I.G and his Bad Boy Records cohorts. This feud escalated after Suge Knight mocked Puff Daddy at the Source Awards in August 1995, announcing to the assembly of artists and industry figures: "If you don't want the owner of your label on your album or in your video or on your tour, come sign with Death Row." Despite Puff Daddy himself attempting to defuse the situation with a speech later in the evening, a later performance by Death Row's Dr. Dre and Snoop Dogg was booed (to which Snoop famously responded "The East Coast ain't got no love for Dr. Dre and Snoop Dogg?").

The feud continued to escalate through numerous incidents. First, in September 1995, a close friend of Knight's was gunned down at a birthday party thrown for producer Jermaine Dupri in Atlanta, Georgia, for which Knight publicly blamed Bad Boy Records. Then, in December, while filming the video for the Dogg Pound's song "New York, New York" in Manhattan, Snoop Dogg's trailer was shot at numerous times (though the trailer was in fact empty at the time). The video itself then became the source of further controversy on its release, featuring Death Row artists knocking over New York skyscrapers and landmarks, to which many East Coast artists and fans took offense. There was also suspicion that the song itself was also targeted at Bad Boy Records and New York in general, though this is unlikely as the song is in fact a remake of a Grandmaster Flash song, features only generic, non-specific braggadocio/battle rhymes with nothing that could be interpreted as a specific attack on any specific individuals, and was written and recorded before the Bad Boy/Death Row feud got off the ground.

Development

In 1995, The Notorious B.I.G. released the track "Who Shot Ya." Tupac interpreted it as B.I.G. mocking his '95 shooting, and claimed it proved that Bad Boy had set him up. In early 1996, Tupac released the infamous diss track "Hit 'Em Up," in which he claimed to have had sex with the Notorious B.I.G.'s wife Faith Evans and that "this ain't no freestyle battle, y'all niggas getting killed" and was viewed as taking the feud to another level and critics today look on the song as one of the defining moments of the rivalry. B.I.G. soon responded on Jay-Z's track "Brooklyn's Finest" (a move which also caused Jay-Z to become embroiled in the dispute). In March 1996, at the Soul Train Awards in Miami, there was a confrontation in the parking lot between the respective entourages of Bad Boy and Death Row in which guns were drawn. Although an armed staring contest was all this confrontation eventually amounted to, it was readily apparent to hip hop fans and artists that this rivalry was getting very out of hand, and going far beyond the heated, but never violent, lyrical battles for the superiority of the past.

On September 7, 1996 Tupac Shakur was shot several times in Las Vegas, dying a few days later on Friday 13. On March 9, 1997, then Notorious B.I.G. was shot and killed in Los Angeles, California. Both murders remain unsolved, and numerous theories (some of them conspiracy theories) have sprung up. These include, most notoriously, that Shakur (and possibly Biggie) faked their own deaths.

In 1997, several rappers, including Bizzy Bone, Doug E. Fresh and Snoop Dogg met at the request of Louis Farrakhan, leader of the Nation of Islam and pledged to forgive any slights that may be related to the rivalry and deaths of Shakur and Biggie.

Other

Prior to his death, Tupac had also come into separate disputes with several other East Coast rappers. Some friends of Tupac Shakur had been apparently snubbed by the group Mobb Deep at one of their concerts, and when word of the incident reached a then-jailed Tupac he sent out a message to Mobb Deep threatening violence. Mobb Deep immediately responded with the track "Drop a Gem on 'Em" which, although its official release on the Hell On Earth album occurred after Tupac's "Hit 'Em Up" single which mocked Mobb Deep, it had been circulating on mixtapes and radio in New York long before. Nas also angered Tupac by appearing to mock Tupac with the line "Fake thug, no love, you get the slug, CB4 gusto your luck blow..." in the track "The Message," although Nas denied that this line was ever aimed at Pac. Even Chino XL, an underground rapper from New Jersey with no eye on mainstream domination and no ties to Bad Boy Records, Nas or Mobb Deep, incurred Tupac's wrath on "Hit Em Up" by using him in a somewhat ambiguous simile "By this industry, I'm trying not to get fucked like Tupac in jail" (ironically, the track to which this line belongs is a duet with proud West Coast representative Ras Kass). Chino soon responded with a freestyle on live radio, but it was either ignored or not heard by Tupac. Since these rappers were all East Coast artists, and because they were often insulted in the same songs which Tupac insulted Bad Boy Records, they are often believed to be part of a greater "East Coast vs West Coast" war driven by allegiance and territory. Tupac was quick to diss any East Coast artist that had any kind of association with Biggie, and in fact was harsh on his Death Row labelmates who were reluctant to participate, such as Snoop Dogg and later Dr. Dre. Because of Tupac and Biggie's prominence on the West and East Coast respectively (both were believed to be the preeminent MCs of their time) the feud became widely known as East vs. West, rather than simply Bad Boy vs. Death Row. However, there were several different artists who, albeit less commercially successful, were relatively uninvolved in the beef; these included Nas, Redman, Busta Rhymes, and the Wu-Tang Clan. Some have claimed that the "East vs. West" paradigm amounted to media sensationalism; however, as previously stated, both artists were the preeminent rappers on their respective coasts, and often invoked their region in their music (the cover of Tupac's All Eyez on Me, for example, shows him flashing the "Westside" sign.)

Aftermath

Soon after the death of Shakur, Death Row Records folded as Afeni Shakur, Tupac's mother, sued the label for allegedly cheating her son out of millions. Label head Suge Knight ended up in jail for unrelated probation violations. Lady of Rage and Nate Dogg have also filed suits against Death Row with similar allegations. Puff Daddy has also had multiple legal troubles, including a much-publicized case resulting from a shooting in a New York club; he has been acquitted, though fellow rapper Shyne was not. Bad Boy Records had for the most part maintained its place at the top of the industry since the death of Notorious B.I.G., with artist Mase achieving success before his early retirement (and un-retirement) and Puff Daddy (now Diddy) himself achieving considerable commercial success. More recently, Bad Boy has struggled as a record label due to a lack of marketable talent and allegations that Puff is more concerned with his other ventures (i.e., Sean John clothing). After Suge Knight's release from prison, Death Row Records was reborn as "Tha Row," signing many artists including former Dogg Pound member Kurupt, and Lisa "Left Eye" Lopes. Unfortunately Lopes was killed in a car crash not long after signing to the label, and none of their other signings have achieved much in the way of commercial success. Mostly Deathrow focuses on dissing former label mates, such as Snoop Dogg and Dr. Dre.

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Categories: [Hip hop rivalries](#) | [History of hip hop](#)

Eclecticism

Eclecticism is a kind of mixed style in the fine arts: "the borrowing of a variety of styles from different sources and combining them" (Hume 2003, p.5). Significantly, Eclecticism hardly ever constituted a specific style in art: it is characterized by the fact that it was not a particular style. In general, the term describes the combination in a single work of a variety of influences — mainly of elements from different historical styles in architecture, painting, and the graphic and decorative arts. In [music](#) the term used may be either eclecticism or [Crossover music](#).

The term **eclectic** was first used by Johann Joachim Winckelmann to characterize the art of the Carracci, who incorporated in their paintings elements from the Renaissance and classical traditions. Indeed, Agostino, Annibale and Lodovico Carracci had tried to combine in their art Michelangelo's line, Titian's color, Correggio's chiaroscuro, and Raphael's symmetry and grace.

In the 18th century, Sir Joshua Reynolds, head of the Royal Academy of Arts in London, was one of the most influential advocates of eclecticism. In the sixth of his famous academical Discourses (1774), he wrote that the painter may use the work of the ancients as a "magazine of common property, always open to the public, whence every man has a right to take what materials he pleases." In 19th-century England, John Ruskin also pleaded for eclecticism.

Eclecticism was an important concept in Western architecture during the mid and late 19th century, and it reappeared in a new guise in the latter part of the 20th century. Much of [postmodern](#) art is characterized by eclecticism: in [hip-hop](#), for instance, the fusion of samples from different genres has become very popular.

Picasso has often been cited as an eclectic artist because of his African-influenced Period.

Source

- Hume, Helen D. (2003). *The Art Teacher's Book of Lists*. ISBN 0787974242.

Categories: [Crossover](#)

Effects pedal

An **effects pedal**, or **stomp box**, is an [effects unit](#) housed in a small metal chassis, used by musicians, usually guitar players, but sometimes players of other string instruments. These devices alter the sound quality or [timbre](#) of the input signal, adding effects such as distortion, fuzz, overdrive, chorus, reverb, wah-wah, flanging, or phaser. They are called pedals or stomp boxes because they sit on the floor and have large on/off switches on top that are activated by foot. Some, such as wah-wah or volume pedals, are also manipulated while in operation by moving a large foot-activated analog switch.

Usage

The pedal is connected to the signal chain utilizing two mono 1/4" jack plugs (or "phone plugs") (in/out). Some stomp boxes have stereo out via two mono out signals, and a few have stereo jacks for both input and output (though this is quite uncommon). Several pedals can be linked together in a chain. When a pedal is off or inactive, the signal coming in to the pedal is shunted onto a bypass, so that the "dry" or unaffected signal can go on to other effects down the chain, and thus any combination of effects on a chain can be created without having to reconnect boxes during a performance. The signal can be routed through the stomp boxes in any combination, but it is most common to put the signal distortion or wah wah pedal at the start of the chain; pedals which alters the pitch or color of the tone in the middle; and boxes which modify the resonance, like delay, echo, and reverb units at the end. They can also be used together with other [effects units](#).

Types of pedals

- Distortion/Overdrive/Fuzz - The familiar "modern rock guitar" sound. A distortion pedal takes a normal electric guitar signal and introduces odd harmonics to literally distort the signal's waveform. Some distortion boxes are more accurately called "overdrive" boxes, which can either amplify the signal greatly or clip the peaks of the sound's waveform to impart a gritty, dirty, and/or harsh tone, intentionally reminiscent of a tube amplifier "driven" to its limit. Different types of distortion, each with distinct sonic characteristics, include regular distortion, overdrive or tube-style distortion, and "fuzz" (intended to recreate the classic 1960's tone of an overdriven tube amp combined with torn speaker cones). Although most distortion devices use solid state circuitry, some "tube distortion" pedals are designed with actual vacuum tubes. Distortion pedals designed specifically for bass guitar have seen increased popularity as well. Some commonly seen distortion pedals include:
 - BOSS DS-1
 - Dallas Arbiter Fuzz Face
 - Electro-Harmonix Big Muff
 - Ibanez Tube Screamer
 - Pro Co RAT
 - Marshall ShredMaster
 - Fuzzbox
- Delay/Echo - Creates a copy of an incoming sound and slightly time-delays it, creating either a "slap" (single repetition) or an echo (multiple repetitions) effect. Delay pedals may use either analog or digital technology. Analog delays often are less flexible and not as "perfect" sounding as digital delays, but some guitarists prefer the warmer tones they produce; some early delay devices actually used magnetic tape to produce the time delay effect. Some commonly seen delay pedals include:
 - BOSS DD-6
 - Line 6 Delay Modeller
- Chorus/flanger - A variation on delay which includes a cycling, variable delay time, and the delay time is so short that individual repetitions are not heard. The result is a thick, "swirling" sound that may suggest multiple instruments playing in unison (chorus) or a simulation of the fluid "tape flanging" effect associated with the psychedelic rock music of the 1960s. The chorus effect was especially popular with guitarists in the 1980s. Some chorus pedals include:
 - BOSS CE-1
 - Electro-Harmonix Small Clone
 - Ibanez CF-7

- Octavizer - mix the input signal with a synthesised signal whose musical tone is an octave lower or higher than the original.
 - Ampeg Scrambler
 - fOXX Tone Machine
 - Green Ringer
 - Tycobrahe Octavia

- Phase shifter - This device creates a complex frequency response containing many regularly-spaced "notches" in an incoming signal by combining it with a copy of itself out of phase, and shifting the phase relationship cyclically. The phasing effect is a kind of hollow "whooshing" sound reminiscent of a flying jet airplane. Some electronic "rotating speaker simulators" are actually phase shifters. Phase shifters were popular in the 1970s, particularly used with electric piano and funk bass guitar. Some phasing pedals include:
 - Dunlop Univibe
 - MXR Phase 90/100
 - BOSS PH-3
 - Electro-Harmonix Small Stone
 - Commonsound/4ms phaseur fleur

- Tremolo - A regular and repetitive variation in amplitude for the duration of a single note.
 - Dallas-Arbiter Trem Face
 - Commonsound/4ms tremulus lune
 - Empress Effects Tremolo

- Wah-wah - This foot-operated pedal is technically a kind of band-pass filter, which allows only a small portion of the incoming signal's frequencies to pass. Rocking the pedal back and forth alternately allows lower and higher frequencies to pass through, the effect being similar to a person saying "wow". The wah-wah pedal, used with guitar, is most associated with 1960s psychedelic rock and 1970s disco. During this period wah-wah pedals often incorporated a fuzzbox to process the sound before the wah-wah circuit, the combination producing a dramatic effect known as fuzz-wah. Some wah-wah pedals include:
 - Dunlop Cry Baby
 - VOX Wah Wah

- Volume pedal - Another rocking foot-pedal device, this is simply an ordinary volume control designed to be foot-operated while playing. A volume pedal enables a musician to fade into and out of a musical passage, or even individual notes. A guitar played this way sounds radically different because the percussive plucking of the strings can be softened or eliminated entirely, imparting an almost human-vocal sound. Volume pedals are also widely used with pedal steel guitars, as in country music. Some volume pedals are:
 - Ernie Ball Stereo Volume Pedal

- Compressor - This device does not radically alter the tone of an instrument the way the previously mentioned pedals do, but many guitarists use it as a kind of effect. A compressor acts as an automatic volume control, progressively decreasing the output level as the incoming signal gets louder, and vice versa. This evens out the overall volume of an instrument, and can make a guitar appear to sustain much longer than natural. Compressors can also change the behaviour of other effects, especially distortion. When applied to instruments with a normally short attack, such as drums or harpsichord, compression can drastically change the resulting sound. Some compressor pedals are:
 - BOSS CS-3
 - MXR Dynacomp
 - ToadWorks Mr. Squishy

- Pitch shifting - Devices that alter the pitch of the instruments. They are generally used with an expression pedal to give the player a good sense of the shift and to give the instruments a smooth bend-like effect, although some other utilizations have been done. Pitch shifters can also be used in a subtler fashion, for instance to allow someone to play a song that requires each guitar string to be tuned up or down a semitone, without actually adjusting the tuning of the strings. A type of effects unit that theoretically has a big potential of use, some examples are:
 - Digitech Whammy pedal
 - BOSS PS-5

A subtype of pitch shifting devices is the "octave pedal". Rather than giving the player a full control over the shift, it simply takes the input sound a whole octave above or below. This kind of effects pedals are generally used by [bassists](#).

- Multi Effects Pedals- A multi FX pedal is a single box that contains several different effects in it. Some multi FX pedals contain modelled versions of classic pedals. Some examples include:
 - Line 6 POD XT Live
 - Digitech RP200A
 - BOSS ME-50

Effects pedals on other instruments

Many other musical instruments, among them the [piano](#), [pipe organ](#), [drums](#), and [harp](#), also make use of pedals to achieve tonal, dynamic, or other effects. The piano's sustain pedal is one well-known example. Pipe organs have one or more expression pedals and sometimes a crescendo pedal, which the organist can use to achieve dynamic (or "expressive") changes. Strictly speaking, however, these are neither considered nor called effects pedals.

One major exception appears on modern [electronic organs](#) and [synthesizers](#), which usually include a volume pedal similar to that of a guitar (indeed, the electronic organ and not the guitar pioneered this pedal), and some advanced models also include an additional effects pedal that may be programmed to serve several of the functions described in the preceding section. Their operation of each is similar to those on guitars; the organist places her entire foot on the pedal and, as (s)he plays, gently pumps up and down with heel and toe pressure to achieve whatever effects she desires. Because (s)he is usually seated and thus has better balance than the guitarist, the pedals are designed to have a wider range of motion. She can thus bring about more pronounced changes than the guitarist with only slight changes in her foot pressure, giving her a greater level of control than the guitarist. Some pedals also have switches on the end that allow her to achieve still other effects by "scrunching" her toes to the left or right on the pedal, either in isolation or while pumping the pedal up and down, leading to far more flexibility than most guitar pedals.

Categories: [Effects units](#) | [Guitars](#) | [Music hardware](#)

Effects unit

Effects units are devices that affect the sound of an electric instrument when plugged in to the electrical signal path the instrument sends, most often an [electric guitar](#) or [bass guitar](#). They can also be used on other instruments or sound sources, like the Rhodes piano, synths or even the human voice. While some effect units transform the sound completely, others just color the sound picture in a minor way.

An effects unit consists of one or more electronic devices which typically contain analog circuitry for processing audio signals, similar to that found in music synthesizers, for example active and passive filters, envelope followers, voltage-controlled oscillators, or digital delays.

Effects units are packaged by their manufacturers, and used by musicians, in various sizes, the most common of which are the stomp-box and the rack-mount unit. A "Stomp box" is a metal box, containing the circuitry, which is placed on the floor in front of the musician and connected in line with, say, the guitar cord. The box is typically controlled by one or more foot-pedal on-off switches and typically contains only one or two effects. A second type of effects unit may contain the identical electronic circuit, but is mounted in a standard 19" equipment rack. Usually, however, rack-mount effects units contain several different types of effects. They are typically controlled by knobs or switches on the front panel, and often by a MIDI digital control interface. "Off-boards" are used by musicians who prefer multiple stomp-boxes; these may be simply pieces of plywood with several stomp-box units fastened to the plywood and connected in series. Rackmounted effects or off-boards can combine several effects in one unit, and can include analog controls such as pedals or knobs.

Modern desktop and notebook computers often have sound processing capabilities that rival commercially available effects boxes. Some can process sound through VST-plugins. With a decent sound card, musicians can play any instrument through a computer, emulating any effects unit or even an amplifier in a convincing way. Many VST-plugins are freely downloadable from the World Wide Web.

Types of effects

Dynamics

Compressor

The gain of the amplifier is varied to reduce the dynamic range of the signal.

Tremolo

Tremolo produces a periodic variation in the amplitude (volume) of the note. i.e. A sine wave applied as input to a voltage-controlled amplifier produces this effect.

Tone

Overdrive and distortion

The signal is amplified past the limits of the amplifier, resulting in clipping.

Example: Guitar on "Spirit in the Sky" by Norman Greenbaum

Wah-wah pedal

An effect that gives the instrument an almost vocal effect, familiar as the wah-wah pedal. Example: "White Room" by Cream, used by Eric Clapton. Popular in [funk](#) and [psychedelic rock](#) (i.e. Jimi Hendrix).

Ring modulation

"Organic" effect.

Equalizer

Adjusts the frequency response in a number of different bands of EQ. Variants include the Parametric EQ, which instead of flatly boosting and cutting frequencies, curves the frequency response to include changes in adjacent frequencies.

Clean Boost or any other "booster"

Amplifies some aspect of the instrument's signal output. Generally used for preventing signal loss through long chains of effects units (pedals) and getting overdrive tones out of a tube amp. On stage, used for volume boosts for solos.

Talk Box

A vowel-tuned wah that actually takes a human voice as the wah control. Used in many Bon Jovi songs

Time-based

Delay

First used by Les Paul, e.g. *I'm Forever Blowing Bubbles*. (Modern digital delay units, the first of which was the Eventide Harmonizer, involve sound waves being converted from analog to digital signals, and clocked through large banks of RAM memory. Paul achieved time delay by stretching audiotape between two reel-to-reel tape decks spaced several feet apart.)

Echo

Uses delays to simulate an echo.

Chorus

Usually short delays to simulate more than one person playing at a time

Flanging

Uses very short variable delays to cause a changing comb filter effect

Reverb

Simulates echoes in stadiums, halls, other performance areas. Even actual surfaces, such as plate metal and metal springs, are sometimes simulated.

Frequency

Pitch shifter

Also introduced by the Harmonizer which has a knob on the front to "change your pitch up." First used on *Itchycoo Park* by Small Faces.

Vibrato

Vibrato refers to a variation in frequency of a note, for example as an opera singer holding one note for a long time will vary the frequency up and down. A sine wave applied as input to a voltage-controlled oscillator produces this effect.

Guitarists often use the terms "vibrato" and "tremolo" inconsistently. A so-called *vibrato unit* in a guitar amplifier actually produces tremolo, while a *tremolo arm* on a guitar produces vibrato. However, *finger vibrato* is genuine vibrato. See [Electric guitar](#), tremolo, vibrato.

Other specific effects

Defretter

It simulates a fretless [guitar](#)

[Acoustic guitar simulator](#)

Simulates an acoustic guitar.

Rotary speaker

A Leslie speaker simulation effect. One particular effect of this type (the Uni-Vibe) was made famous by Jimi Hendrix.

Envelope Follower

Uses the signal amplitude envelope to control one or more effects.

Pickup simulation

Simulates either a single-coil pickup if the musician has a humbucker or vice-versa.

Ambiance modelling

Creates an ambiance through an amalgam of effects.

Guitar amplifier modelling

Models instrument tone to imitate the tone produced by various amplifiers, especially to attain the valve sound with solid-state equipment.

These types of effects are usually digital, and can therefore be found as features of effect processors such as the Boss ME series and Vox multieffects.

Notable manufacturers

- Behringer
- BOSS
- Digitech
- DOD
- Jim Dunlop
- Electro Harmonix
- Korg
- Lexicon
- Line6
- Roland
- TC Electronic
- Vox
- Zoom

Boutique Pedal Manufacturers

- AnalogMan
- Big Block Effects
- catalinbread
- Effector 13
- Empress Effects
- Frantone
- Fulltone
- Metasonix
- Robert Keeley
- Smart People Factory
- ToadWorks USA
- ZVEX Effects

Boutique Manufacturers
Homemade and designed pedals.

See also

- [Effects pedals](#)

Electric guitar

An **electric guitar** is a type of [guitar](#) that utilizes electronic pickups to convert the vibration of its steel-cored strings into electrical current. The signal may be electrically altered to achieve various tonal effects prior to being fed into an amplifier, which produces the final sound which can be either an electrical sound or an acoustic sound. Distortion pedals can change the sound that is emitted from the amplifier.

There are two main types of electric guitar:

- Hollow body electric guitars, sometimes called semi-acoustic, and themselves of two types:
 - Archtop electric guitars with a full sound box.
 - Thin hollow body guitars.
- Solid body guitars.

Some acoustic guitars are fitted with pickups purely as an alternative to using a microphone. These are also sometimes called *semi-acoustic*, and sometimes *acoustic electric*, but are regarded as acoustic rather than electric guitars. The terminology is not generally agreed, and the line hard to draw.

Specialised steel guitars, although they are also electric instruments descended from the guitar, are normally not considered electric guitars but rather as a separate instrument. This distinction has important consequences on claims of priority in the history of the electric guitar.

The electric guitar is used extensively in many popular styles of music, including [blues](#), [rock and roll](#), [country music](#), [pop music](#), [jazz](#), [rap](#) and even contemporary classical music.

History

The popularity of the electric guitar began with the [big band](#) era because amplified instruments became necessary to compete with the loud volumes of the large brass sections common to jazz orchestras of the thirties and forties. Initially, electric guitars consisted primarily of hollow archtop acoustic guitar bodies to which electromagnetic transducers had been attached

Early years

Electric guitars were originally designed by an assortment of luthiers, electronics enthusiasts, and instrument manufacturers, in varying combinations. Some of the earliest electric guitars used tungsten pickups and were manufactured in the 1930s by Rickenbacker. The electric guitar was first made famous in performance by jazz legend Charlie Christian.

The version of the instrument that is most well known today is the [solid body] electric guitar, a guitar made of solid wood, without resonating airspaces within it. One of the first solid body electric guitars was built by musician and inventor Les Paul in the early 1940s, working after hours in the Gibson Guitar factory. His "log" guitar, so called because it consisted of a simple 4x4 wood post with a neck attached to it, two Swedish hollow body halves attached to the sides, and homemade pickups and hardware. It was generally considered to be the first of its kind until recently, when research through old trade publications and with surviving luthiers and their families revealed many other prototypes, and even limited production models that fit our modern conception of an 'electric guitar.'

At least one company, Audiovox, built and may have offered an electric solid-body as early as the mid-1930s. Rickenbacker (Rickenbacher later spelled *Rickenbacker*, pronounced *Rickenbocker*) offered a solid Bakelite electric guitar beginning in 1935 that, when tested by vintage guitar researcher John Teagle, reportedly sounded quite modern and aggressive.

Fender

In 1950 and 1951, electronics and instrument amplifier maker Leo Fender, through his eponymous company, designed the first commercially successful solid-body electric guitar, which was initially named the Broadcaster. However, the Gretsch company had a drumset by the same name (Broadkaster), so Fender was forced to change the name, choosing Telecaster in homage to the new phenomenon of television. Features of the Telecaster included an ash body; a maple 25½" scale, 21-fret neck attached to the body with four-bolts reinforced by a steel neckplate; two single-coil, 6-pole pickups (bridge and neck positions), with tone and volume controls, pickup selector switch, and an output jack mounted on the side of the body. A black bakelite pickguard concealed body routings for pickups and wiring. The bolt-on neck was consistent with Leo Fender's belief that the instrument design should be modular to allow cost-effective and consistent

manufacture and assembly, as well as simple repair or replacement. A variant of the Telecaster, the Esquire, had only the bridge pickup. Due to the Broadcaster trademark issue, the earliest Telecasters were delivered with headstock decals with the Fender logo but no model identification, and are commonly referred to by collectors as "Nocasters".

In 1954 Fender introduced the Stratocaster, or "Strat", which was positioned as a deluxe model and offered various product improvements and innovations over the Telecaster. These innovations included an ash or alder double-cutaway body design for badge assembly with an integrated vibrato mechanism (called a synchronized tremolo by Fender, thus beginning a confusion of the terms that still continues), three single-coil pickups, and body comfort contours. The Stratocaster has become the most-recognizable and most copied electric guitar design ever. Pink Floyd's guitarist, David Gilmour, owns one of the first Fender Stratocasters ever made. Leo Fender is also credited with developing the first commercially-successful [electric bass](#) called the Fender Precision Bass, introduced in 1951.

Gibson

Gibson, like many guitar manufacturers, had long offered semi-acoustic guitars with pickups, and previously rejected Les Paul and his "log" electric in the 1940s. In apparent response to the Telecaster, Gibson introduced the first Gibson Les Paul solid body guitar in 1952, designed at least in part with input from Les Paul. Features of the Les Paul included a mahogany body with a carved maple top (much like a violin) and contrasting edge binding, two single-coil "soapbar" pickups, a 24¾" scale mahogany neck with a more traditional glued-in "set" neck joint, binding on the edges of the fret board, and a tilt-back headstock with three tuners to a side. The earliest models had a combination bridge and trapeze-tailpiece design that was deemed unsuitable by Les Paul himself. Gibson then developed the Tune-o-Matic bridge and separate stop tailpiece, an adjustable non-vibrato design that has endured. By 1957, Gibson had made the final major change to the Les Paul as we know it today - the humbucking pickup, or humbucker. The humbucker, invented by Seth Lover, was a dual-coil pickup which produced a distinctive tone but also offered the advantage of elimination of the 60-cycle hum associated with single-coil pickups. The more traditionally designed and styled Gibson solid-body instruments were a contrast to Leo Fender's modular designs, with the most notable differentiator being the method of neck attachment and the scale of the neck (Gibson-24.75", Fender-25.5"). Each design has its own merits. To this day, the basic design of nearly every solid-body electric guitar available today echoes the features of early 1950s originals - the Fender Telecaster & Stratocaster, and the Gibson Les Paul.

Types of electric guitar

Most electric guitars are fitted with six strings and are usually tuned from low to high E - A - D - G - B - E, the same as an acoustic guitar, although many guitarists occasionally tune their instruments in a different way, including "dropped D", various transposed and open chord tunings, usually to simplify fretting of some chord inversions in a certain key. Seven-string models exist, most of which add a low B string below the E. Seven-string guitars were popularized by Steve Vai and others in the '80s, and have been recently revived by some [nu metal](#) bands. Jazz guitarists using a seven-string include veteran jazzman Bucky Pizzarelli and his popular son John Pizzarelli. There are even eight-string electric guitars, such as the Novax played by Charlie Hunter, but they are extremely unusual. The largest manufacturer of 8- to 14-strings is Warr Guitars. Their models are used by Trey Gunn (of King Crimson) who has his own *signature* line from the company.

Jimmy Page, an innovator of [hard rock](#), used and made famous custom Gibson electric guitars with two necks - essentially two instruments in one; in his case, a 6-string and 12-string guitar, to replicate his use of two different guitars when playing live "Stairway to Heaven" so that he didn't have to pause to switch from one section to another. These are commonly known as double-neck (or, less commonly, "twin-neck") guitars. The purpose is to obtain different ranges of sound from each instrument; typical combinations are six-string and four-string (guitar and bass guitar) or, more commonly, a six-string and twelve-string. Such a combination may come handy when playing [ballads](#) live, where the 12-string gives a mellower sound as accompaniment, while the 6-string may be used for a guitar solo. English [progressive rock](#) bands such as Genesis took this trend to its zenith using custom made instruments produced by the Shergold company. Rick Nielsen, guitarist for Cheap Trick, uses a variety of custom guitars, many of which have five necks - more for comic effect than for actual usefulness. Guitar virtuoso Steve Vai occasionally uses a triple-neck guitar; one neck is twelve string, one is six string and the third is a fretless six string.

Some electric guitars have a tremolo arm or whammy bar, which is a lever attached to the bridge that can slacken or tighten the strings temporarily, changing the pitch or creating a vibrato. Tremolo properly refers to a quick variation of volume, not pitch; however, the misnaming (probably originating with Leo Fender printing "Synchronized Tremolo" right on the headstock of his original 1954 Stratocaster) is probably too established to change. Eddie Van Halen often uses this feature to embellish his playing, as heard in Van Halen's "Eruption". Early tremolo systems tended to cause the guitar to go out of tune with extended use; an important innovator in this field was Floyd Rose, who introduced one of the first improvements on the vibrato system in many years when in the late 1970s he began to experiment with "locking" nuts and bridges which work to prevent the guitar from detuning even under the most heavy whammy bar acrobatics.

Pickups

Electric guitars are not usually amplified by using a microphone, but with special pickups that sense the movement of strings. Such pickups tend to also pick up the ambient electrical noises of the room, the so-called "hum", with a strong 50 or 60 Hz component depending on the locale. Hum is annoying, especially when playing with distortion, so "humbucker" pickups were invented to counter this. Normal pickups are single-coil; humbuckers are essentially like twin microphones arranged in such a way that electrical noise cancels itself. A similar effect may be achieved using a guitar with multiple single coil pickups with an appropriate selection of dual pickups. (See main articles on pickups and humbuckers.) Another instrument, the pedal steel guitar, does not look like a guitar at all, but resembles a small rectangular table with one or more sets of strings on top. Country musician Junior Brown uses a custom-built instrument of his invention, the guit-steel, which has one neck that is a steel guitar, and one standard electric guitar neck.

The physical principle

The physics of electric guitars and other electric [string instruments](#) is fairly simple, since they are based on induced currents (see the electromagnetism article for more details).

Magnets are located under each string, which make the strings behave as magnets themselves. When a string is played, it oscillates at a certain frequency, causing the magnetic field it creates to oscillate with it. Solenoids (electromagnetic coils) are wrapped around each magnet, giving a periodic induced current (at the same frequency) .

Electric guitar sound and effects

An acoustic guitar's sound is largely dependent on the vibration of the guitar's body and the air within it; the sound of an electric guitar is largely dependent on a magnetically induced electrical signal, generated by the vibration of metal strings near sensitive pickups. The signal is then shaped on its path to the amplifier. By the late 1960s, it became common practice to exploit this dependence to alter the sound of the instrument. The most dramatic innovation was the generation of distortion by increasing the gain, or volume, of the preamplifier in order to clip the electronic signal. This form of distortion generates harmonics, particularly in even multiples of the input frequency, which are considered pleasing to the ear.

Beginning in the 1960s, the tonal palette of the electric guitar was further modified by introducing an effects box in its signal path. Traditionally built in a small metal chassis with an on/off foot switch, such "stomp boxes" have become as much a part of the instrument for many electric guitarists as the electric guitar itself. Typical effects include stereo chorus, fuzz, wah-wah and flanging, compression/sustain, delay, reverb, and phase shift. Some important innovators of this aspect of the electric guitar include guitarists Frank Zappa, Link Wray, Jimi Hendrix, Brian May, Eddie Van Halen, Steve Jones, Jerry Garcia, David Gilmour, Yngwie J. Malmsteen, Steve Vai, Joe Satriani, Thurston Moore, Daniel Ash, and Tom Morello, and technicians such as Roger Mayer.

By the 1980s, and 1990s, digital and software effects became capable of replicating the analog effects used in the past. These new digital effects attempted to model the sound produced by analog effects and tube amps, to varying degrees of quality. There are many free to use guitar effects software for personal computer downloadable from the Internet. Today anyone can transform his PC with sound card into a digital guitar effects processor. Although there are some obvious advantages to digital and software effects, many guitarists still use analog effects for their real or perceived quality over their digital counterparts.

Some innovations have been made recently in the design of the electric guitar. In 2002, Gibson announced the first digital guitar, which performs analog-to-digital conversion internally. The resulting digital signal is delivered over a standard Ethernet cable, eliminating cable-induced line noise. The guitar also provides independent signal processing for each individual string. Also, in 2003 amp maker Line 6 released the Variax guitar. It differs in some fundamental ways from conventional solid-body electrics. For example it uses piezoelectric pickups instead of the conventional electro-magnetic ones, and has an onboard computer capable of modifying the sound of the guitar to realistically model many popular guitars.

Uses

The electric guitar can be played either solo or with other instruments. It has been used in numerous genres of popular music, as well as (much less frequently) classical music.

Contemporary classical music

While the [classical guitar](#) had historically been the only variety of guitar favored by classical composers, in the 1950s a few contemporary classical composers began to use the electric guitar in their compositions. Examples of such works include Karlheinz Stockhausen's *Gruppen* (1955-1957); Morton Feldman's *The Possibility of a New Work for Electric Guitar* (1966); George Crumb's *Songs, Drones, and Refrains of Death* (1968); Hans Werner Henze's *Versuch über Schweine* (1968); and Michael Tippett's *The Knot Garden* (1966-70).

In the 1980s and 1990s, a growing number of composers (many of them composer-performers who had grown up playing the instrument in rock bands) began writing for the instrument. These include Steven Mackey, Omar Rodriguez, Lois V Vierk, Tim Brady, John Fitz Rogers, Tristan Murail, and Yngwie Malmsteen with his *Concerto Suite for Electric Guitar and Orchestra*. The American composers Glenn Branca and Rhys Chatham have written "symphonic" works for large ensembles of electric guitars, in some cases numbering up to 100 players. Still, like many electric and electronic instruments, the electric guitar remains primarily associated with rock and jazz music, rather than with classical compositions and performances.

Common Brands

B.C. Rich
Dean
Epiphone
ESP
Fender
Gibson
Gretsch
Ibanez
Jackson
Johnson
Peavey
PRS
Rickenbacker
Schecter
Squier
Washburn
Yamaha
Godin

See also

- [Guitar/synthesizer](#)
- [Bass guitar](#)

Categories: [Guitars](#)

Electric violin

An **electric violin** is simply a [violin](#) with an electronic signal output. The term can refer to an acoustic violin with an electric pickup of some type, but usually refers to a solid-body electric instrument.

Electrically amplified violins have been used in one form or another since the 1920s; jazz and blues artist Stuff Smith is generally credited as being one of the first performers to adapt pickups and amplifiers to violins. A few larger manufacturers attempted to sell electric violins in the 1930s and 1940s; Fender produced a small number of electric violins in the late 1950s but these instruments are very few in number. Larger scale manufacture of electric violins did not happen until the late 1990s.

Acoustic violins may be used with an add-on piezoelectric bridge or body pickup, but often suffer from feedback on stage, in addition to the raw piezo sound. Some magnetic pickups have no feedback but a less sharp sound.

To prevent feedback from the resonances of the hollow body under high amplification on stage, many instruments have a solid body. The [timbre](#) (tone color) of an acoustic violin is created directly because of these resonances, however, so depending on how the signal is picked up, an electric piezo violin may have a "rawer," "sharper" sound than an acoustic instrument. This raw sound is often preferred in rock, pop, and some [avant-garde](#) genres. Several "semi-hollow" designs exist, containing a sealed but hollow resonating chamber that provides some approximation of violin resonances while still reducing susceptibility to feedback.

Solid-body electric violins typically have a non-traditional, [minimalistic](#) design to keep weight down.

They are often seen as "experimental" instruments, being less established than electric guitar or bass. Hence, there are many variations on the standard design, such as frets, extra strings, machine heads, "[baritone](#)" strings that sound an octave lower than normal, sympathetic strings, and more, without even going into the many electronic effects used to shape the raw sound to suit the player's preference.

Acoustic 5-string violins exist, but it is much more common for an electric violin to have 5, 6 or 7 strings than an acoustic instrument. The typical solid body also accommodates the extra tension caused by more strings without stressing the instrument too much. Extra strings are usually a low C string for 5-strings, and a low C and high B or low F for 6, and a low C, F and B-flat (or high B) for 7.

Electric violin signals usually pass through electronic processing, in the same way as an electric guitar, to achieve a desired sound. This could include delay, reverb, chorus, distortion, or other effects.

Pickups

Since it (usually) has metal strings, the sound of the violin can be sensed with either magnetic or piezoelectric pickups. Magnetic pickups generally may have a less sharp sound and less feedback. Magnetic pickups similar to those used on electric guitars are rare, but one unusual violin system uses the strings as a linear active pickup element. However, the small body size and curved string arrangement of a violin can often limit the amount of space available for coil placement, and can sometimes limit the choice of string material a performer uses.

Generally, piezo pickups are more common because of very cheap piezo materials available, as well as the flexibility of string material they allow. They are used to detect physical vibrations, sometimes in or on the body, but more commonly in the bridge. Some piezo setups have a separate pickup (or two, or even four in the case of some Barbera Transducer pickups) embedded in the bridge under each string. A few systems use transducers oriented in various directions to differentiate between bowed and plucked string motion.

Piezo pickups have a very high (capacitive) output impedance, and require a powered preamp for buffering the raw sound (a charge amplifier is best), and to avoid signal loss and excessive noise pickup in the instrument cable. Tube-driven preamps are sometimes favored over solid state due to the differences in distortion; see valve sound. A solid body provides room for this circuitry and a battery, although phantom power can make the battery unnecessary.

Genres

Although the violin is an instrument used extensively in [classical music](#), electric violins are generally employed by classical performers only in the performance of [contemporary classical music](#). The electric violin is more frequently used by non-classical musicians in popular genres such as [rock](#), [hip hop](#), [pop](#), [jazz](#), [country](#), [New Age](#), and [experimental music](#).

Tape-bow violin

Laurie Anderson's tape-bow violin, an electronic instrument developed in 1977, resembles an electric violin but does not have strings. It produces sound by drawing a bow, strung with a length of recorded magnetic tape rather than hair, across a magnetic tape head mounted on the instrument where the bridge would normally be. This anticipates the later technique of "scratching" in rap and [hip-hop music](#), where a vinyl recording is turned back and forth on a turntable.

Categories: [Bowed instruments](#) | [Violins](#)

Electro

Stylistic origins: [Synth pop](#), [disco](#), [funk](#) and [Old school hip hop](#)

Cultural origins: early 1980s Detroit, Bronx

Typical instruments: [Synthesizer](#), [Drum machine](#), Vocoder, [Sampler](#)

Mainstream popularity: Mid- to late 1980s with a revival in the late 1990s.

Derivative forms: [Electroclash](#)

[Detroit techno](#) - [Freestyle music](#) - [Miami bass](#)

[Ghettotech](#)

Electro, short for **electro funk** (also known as **robot hip hop**) is an [electronic](#) style of [hip hop](#) directly influenced by Kraftwerk and [funk](#) records (unlike earlier [rap](#) records which were closer to [disco](#)). Records in the genre typically have all-electronic sounds and vocals are delivered in a deadpan, mechanical manner often through a vocoder or other electronic distortion.

Characteristics

With few exceptions, the definition of the electro sound is the use of [drum machines](#) as the base of a track. A legendary drum machine with a recognizable sound still used today is the Roland TR-808. The instrumentation is generally all-electronic with a [funk](#)-style synthesizer bass line. Heavy use of effects such as reverb and echo together with electronic pads create a rich and simultaneously cold sound that emphasizes the common science fiction theme of the lyrics. Not all electro features [rapping](#); vocals processed through a Vocoder is a common element and [instrumental](#) tracks are more prominent than in related genres of electronic and hip hop music. In recent years it has become common for electro artists to perform using only laptop computers, this way emphasizing the technological theme of the music.

[Concept albums](#) are common in electro with Kraftwerk pioneering entire albums in technological or futuristic themes such as robots, computers or nuclear science. Many artists are entirely devoted to sci-fi subjects of this kind.

History

Bronx, NY based artist Afrika Bambaataa's Planet Rock (1982) is one of the first electro records, using elements of Kraftwerk's Trans-Europe Express and Numbers. Bambaataa and artists like Juan Atkins' group Cybotron, Planet Patrol, Jonzun Crew, and Newcleus went on to influence the genres of [detroit techno](#), [ghettotech](#), [drum and bass](#) and [electroclash](#).

Los Angeles artists Egyptian Lover and Arabian Prince gave birth to [electro hop](#), a less funky, more bass-heavy [West Coast](#) sound, similar to 2 Live Crew and the [Miami Bass](#) scene. Detroit also has a unique style sometimes called "techno bass" which is a fusion of [Detroit Techno](#) and [Ghetto house](#) with the vocal element of [Miami Bass](#). On the East Coast and especially in Miami, electro spawned [freestyle](#), a soulful, Latin-centric variant.

Although the early 1980s were electro's heyday in the mainstream it enjoyed a popularity increase in the late 1990s with artists such as DMX Krew, Mr Velcro Fastener and Fannypack. Some current making artists making music in this style have embraced the pseudonyms of Detroit techno pioneers. The renewed interest in electro, though influenced to a great degree by Detroit and New York music, is primarily taking hold elsewhere with a variety of cities featuring electro club nights.

Artists

4ORCE	Dmx Krew	Jad Spyder Soundwave	Novamen
aDt [1]	Dopplereffekt	Japanese Telecom	Nukubus
ADULT.	Drexciya	Jon Baz	Pal Secam
Afrika	Dynamix II	Jonzun Crew	Kidz
Bambaataa	Ectomorph	Knightz of Bass	Pametex
Anthony Rother	Egyptian Lover	Kompleksi	Phatso Brown
Arpanet	Electron Industries	Le Syndicate	Planet Patrol
Aux88	Elektroids	Electronique	Polytron
Bass Junkie	Exzakt	Little Computer People	Resident Alien
Bass Kittens	Fannypack	Limbertimbre	Sbles3plex
BSOD	Fevertech	Mandroid	Scape One
Chromeo	Hashim	Man Parrish	Silicon Scally
Computer	Imatran Voima	Maxx Klaxon	SovietElectro
Rockers	Industrial Bass	Michael Jonzun	[2]
Cyberian Knights	Machine	Mr Velcro Fastener	Syncom Data
Cybrid	i-f	Morphogenetic	Track 72
Cybotron	Jackal & Hyde	Music Instructor	Volsoc
Dark Vektor			Xerodefz

See also

- [Detroit techno](#)
- [Electro hop](#)
- [Electroclash](#)
- [Electropop](#)
- [Freestyle music](#)
- [Miami bass](#)

[DJing](#) ([Turntablism](#)) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - **Electro** - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

[Electronic music](#) | **Genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Hip hop genres](#)

Electro hop

Electro hop is a form of [dance music](#) mixed with [hip hop](#) which arose in Southern California in the early 1980s. While [hardcore hip hop](#) dominated the [East Coast](#), electro hop was the dominant form of [West Coast hip hop](#) during the early part of the decade. Purists, including most East Coast critics, hated electro hop and viewed it as watered-down. Electro hop largely died out with the rise of Ice-T, N.W.A. and other early [West Coast gangsta rappers](#).

Artists

West Coast

Egyptian Lover
World Class Wreckin' Cru
L.A. Dream Team
Bobby Jimmy and the Critters
Reggie Griffin and TechnoFunk
Knights of the Turntable
Uncle Jamm's Army
King Tee
Chris "The Glove" Taylor
The Unknown DJ
Arabian Prince
7A3
D.E.F.
Posse of Two

East Coast

Afrika Bambaataa
Newcleus

See also

- [Electro \(music\)](#)
- [Freestyle music](#)
- [Miami bass](#)

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History \(Roots - Old school - Golden age - Modern\)](#) - [Production](#) - [Rapping](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - **Mafioso** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Electro house

Electro house (also known as **electronic house** and **dirty house**) is a subgenre of [house music](#) that rose to become one of the foremost genres of electronic dance music in 2004-6. Stylistically, it takes the 4/4 beats and moderate tempo of 'normal' house and adds harmonically rich analogue basslines, abrasive high-pitched leads and the occasional old-school piano or string riff. There is much cross-pollination with [minimal techno](#).

Roots of electro-house

The most obvious precursor to the modern electro-house scene is the electroclash movement of the early 2000s. Hotly hyped, it was largely a re-run of the classic early 80s [electro](#) sound, but deliberately made cruder and more raw-sounding than even the primitive records on which it was based. It gathered popularity principally with fashionistas in Europe and New York, and without any real creative potential burned out quickly, since being generally considered a failure. However, the sound - as well as some of the artists and labels, notably Crosstown Rebels and City Rockers - have made a better fist of things by switching to electrohouse. Some artists - for instance, Felix da Housecat - associated with the movement had a noticeably housier sound even at the time and have since come to be seen as highly influential.

Previously and concurrent to electroclash, tech-house was developing. Traditionally, this had utilised more traditional Detroit influences, such as sweeping strings and 909 beats, but it developed a dirtier sound as the new millennium drew on, thanks largely to a trend of [acid house](#) revival (see for instance David Duriez and the Brique Rouge label).

In 2003 some tribal house DJs such as Steve Lawler, while previously associated with the darker-hued sounds of progressive house, began to use analogue basslines, starting the so-called 'dirty tribal' sound. Concurrently, the breaks scene did much the same with the popular tech-funk style. It was also at this time that the sound proper first began to emerge, centred on Erick Morillo's Subliminal label, and certain influential productions by himself, Harry 'Choo Choo' Romero and others.

By 2005, the sound had become the dominant movement in house music, with DJs and producers from all over the spectrum finding common ground in its dancefloor sensibilities and sense of fun - John Digweed, Dave Seaman and others from the progressive house scene; Tiefschwarz and Ben Watt from deep house, Peace Division and Steve Lawler from tribal and so on.

Example productions

Erick Morillo & Harry Choo Choo Romero - Dancin (Fuzzy Hair mix) Typical of the sound.

M.A.N.D.Y. - Jah A minimal techno-influenced cut.

Peace Division - Blacklight Sleaze

Kade - If U Want Me (don't bring me down) (menace mix) A 'dirty tribal' track.

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - [Dream](#) - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - [Italo](#) - [Latin](#) - [Minimal](#) - [Microhouse](#) - [Progressive](#) - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Electroacoustic music

The terms **Electroacoustic** or **Electroacoustic music** have been used to describe several different [musical genres](#) or musical techniques.

While generally seen as a branch of [electronic music](#), the definition and characteristics of electroacoustic music have been subject to much debate.

Electroacoustic music is a diverse field. Important centers of research and composition can be found around the world, and there are numerous conferences and festivals which present electroacoustic music, notably the International Computer Music Conference, the International Conference on New interfaces for musical expression, the Bourges International Electroacoustic Music Festival (Bourges, France), and the Ars Electronica Festival (Linz, Austria).

A number of national associations promote the art form, notably the Canadian Electroacoustic Community in Canada, SEAMUS in the US, and Sonic Arts Network in the UK. The Computer Music Journal and Organised Sound are two important journals dedicated to electroacoustic music.

Questions of Definition

There is no consensus for the definition of "Electroacoustic music". Some contend that any sound played over a loudspeaker is "electroacoustic", while for others, the term also entails some aesthetic specifications.

While all electroacoustic music is made with electronic technology, the most successful works in the field are usually concerned with those aspects of sonic design which remain inaccessible to traditional [musical instruments](#) played live.

In particular, most electroacoustic compositions make use of sounds not available to, say, the traditional [orchestra](#); these sounds might include prerecorded sounds from nature or from the studio, [synthesized](#) sounds, processed sounds, and so forth.

Electroacoustic compositions also often explore spatial characteristics of sound, as sounds can be given trajectories, and can be placed in distant or near fields of listening. Electroacoustic music is typically less preoccupied with the 'traditional' concerns of score-based music- rhythm and melody- and more concerned with the interplay of gesture and texture, and what Denis Smalley has termed 'spectromorphology'- the sculpting of the sound spectrum in time.

History

Many date the birth of electroacoustic music to the late 1940s and early 1950s, and in particular to the work of two groups of composers who generally were at strict odds with each other. The [Musique concrète](#) group was centered in Paris and was pioneered by Pierre Schaeffer; their music was based on the juxtaposition of natural sounds (meaning real, recorded sounds, not necessarily those made by natural forces) recorded to tape or disc. In Cologne, Elektronische Musik, pioneered by Herbert Eimert, was based around the construction of tones using only sine waves. The precise control afforded by the studio allowed for what Eimert considered to be an electronic extension and perfection of [serialism](#); in the studio, serial operations could be applied to elements such as timbre and dynamics. The common link between the two schools is that the music is recorded and performed through loudspeakers, without a human performer. While serialism has been largely abandoned in electroacoustic circles, the majority of electroacoustic pieces use a combination of recorded sound and synthesized or processed sounds, and the schism between Schaeffer and Eimert's approaches has been overcome.

It should be noted that isolated examples of electroacoustic music exist which predate Schaeffer's first experiments in 1948. Ottorino Respighi used a phonograph recording of a nightingale's song in his orchestral work 'The Pines of Rome' in 1924; experimental filmmaker Walter Ruttmann created a sound collage on an optical soundtrack in 1930; and John Cage used phonograph recordings of test tones mixed with live instruments in "Imaginary Landscape no. 1" (1939), among other examples. In the first half of the Twentieth Century, a number of writers also advocated the use of electronic sound sources for composition, notably Ferruccio Busoni, Luigi Russolo, and Edgar Varese.

Characteristics

Many self-described "electroacoustic" pieces include live performers, either as a performer playing along with a tape, or, more recently, with live electronic processing of the performer's sound. Saxophonist Evan Parker has won acclaim for his recordings using live electronic processing. The term "acousmatic music" is often used to refer to pieces which consist solely of prerecorded sound. There are dozens of other terms which are either synonymous with "electroacoustic music", or which describe subsets or offshoots from the genre. These include: sonic art; computer music; electronic music; microsound; lowercase; soundscape; audio art; radiophonics; live electronics; musique concrète; field recording; experimental electronica.

Electroacoustic music is closely related to [Electronica](#) by technique; recently many popular electronica artists have been influenced by electroacoustic composers, for instance Amon Tobin, Autechre, Aphex Twin, Gescom, and Squarepusher.

See also

- [Electronic art music](#)
- [Acousmatic music](#)

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Category: [Electronic music genres](#)

Electroclash

Electroclash describes a style of fashion, music, and attitude that fuses [new wave](#), [punk](#), & electronic dance music with somewhat campy and absurdist post-industrial detachment - alongside vampy and/or camp sexuality. The movement combines the 1980s [electropop/New Wave/Italo disco](#) sound (using [synthesizers](#), [drum machines](#), etc.) with visuals that are equal parts post-1970's Westwood and Warhol fashion/art scenes, mid-70's, Kraftwerk-ian German influences, and early-80's New York Downtown dystopian avant-garde à la Liquid Sky.

Electroclash mainly developed in the late 1990s in the Hague, Munich, Berlin, New York City, and Detroit, with the first example of electroclash often cited as the Dutch artist I-F's cheeky 1993 track "Space Invaders Are Smoking Grass." The movement came to prominence in 2000 - 2002 through Larry Tee's roving, primarily gay Mutants club nights, and later Berliniamsburg nights at Club Luxx in Williamsburg, Brooklyn - and his Electroclash™ Festival (which Tee used to trademark the word "electroclash"). Tee's early electroclash parties were defined by tranny MCs, cocaine, a crowd dressed in revealing 1980s-inspired outfits, and Tee's collection of obscure [new wave](#) and [disco remix](#) records.

Opposed to the American primarily gay clubnights, the International DJ Gigolo nights held by DJ Hell in Munich around the same time attracted a rather straight / mixed crowd. In Berlin where the style peaked around 2002, Electroclash was so omnipresent that almost any trendy club would incorporate the style. Electroclash Parties were topping the lists of young tourist guides.

The name derives from the early 80's [electropop](#) bands who provide the majority of the musical influence. Lyrics are generally tongue-in-cheek and [punk](#) inspired, and often more given to attitude and pose than poetics or theme; while the vocal delivery is typically atonal to the point of caricature.

A bleakly ironic, but indulgently hyper-sexual post-feminist/post-9/11 stance is often evident in the themes of many Electroclash outfits. The genre is generally not a musical style as much as a kitsch-ily cold distanced stance - infected by exhibitionist sexuality and a winking fetish-isation of wealth, indulgence, consumption, and glamour culture - directly reflecting back to the trend's roots in gay club culture. Style is definitely the victor over substance, as a point of pride.

But perhaps more exactly, "electroclash" is an aesthetic approach to a certain set of musical ideas and instruments, similar to ["art rock"](#) in that it's not so much a style as a way of doing things. This approach to electronic music--some distinguishing features being a proclivity towards aggressive, defiant lyrics (and performance persona) and deceptively simple, "retro" arrangements--is what denotes it as different from [synthpop](#), [IDM](#), or other branches of [electronica](#).

Arguably, the movement has more in common with 'Paris Is Burning' style personal projection and dress-up than it has with any element of a musical genre. Essentially the trend of Electroclash, as fashion and pose, is its own driving force - the stylistic affectation is more important than anything going on in the actual music. The "band" Fischerspooner is an example of this philosophy in action - featuring indulgent, elaborately staged 1980s homage live shows with over-the-top backdrops, dramatic interludes, and costuming - rendering the music itself almost an afterthought to the production and image-making of the project.

In subsequent years, scenes in other cities and areas, such as in Southern California, spawned loosely affiliated, and generally more "serious" 80s homage projects adopting the electroclash moniker. The lyrical subjects and themes were

often taken more seriously and were considerably darker than those of the original East Coast style, toning down the original tongue-in-cheek flavor of the genre.

By the mid-2000's, 'electroclash' had become a popular synonym for "80s retro dance music." The genre has since gone on to be associated more strongly with international rather than U.S. scenes; dominant now in Berlin, Barcelona, and Mexico City rather than New York, Detroit, and San Francisco. In the UK, Electro has been most popular in the alternative gay scene, with nights like Nag Nag Nag, The Cock, Anti-Social, Death Disco, and Fuck The Pain Away.

Representative artists and ensembles

A1 People	Droyds	Larry and the interns	SovietElectro [5]
Adult.	DJ Hell	Larry Tee	Soylent Gringo
Aier Sauft	Dr. Wundt &	Legowelt	Spray
A Kiss Could Be	Perfection	Lesbians On Ecstasy	Stalker7
Deadly	Electrocute	Les Rythmes Digitales	Station Wagon
Alice in Videoland	Electrosexual [2]	Lindstrøm	Stuart Price
Ambra Red	Felix da Housecat	Michael Human	Swayzak
A.R.E. Weapons	Fairlight Children	Miss Kittin & The	Technova
Avenue D	Fischerspooner	Hacker	Temposhark
BoygirL [1]	Freezepop	Misty Martinez	Tiga
Cazwell	Generation Aldi	Morplay	Tobell Von
Cherry Bikini	Goatlords	Motormark	Cartier
Collider (band)	Gravy Train!!!!	Mount Sims	The Act Of Being
Chicks on Speed	Green Velvet	My Robot Friend	The Most
Client	Hong Kong	Nitsch & Glienser	The Laws
Crazy Girl	Counterfeit	Noblesse Oblige	Tracy + The
Crossover	Houston Bernard	Peaches	Plastics
Dirty Sanchez	Hungry Wives	Phiillip	Vive la Fête
Di\$h and ShiQuana	I-F	Ping Pong Bitches	W.I.T.
De-Regulator	Jed Davis	Prance	Zoot Woman
	Ju Ju Babies	Rock Machine	
	Kompleksi	Records [3]	
	Ladytron	Schwefelgelb [4]	
		Sophia Lamar	

See also

- [Electrocrass](#)
- [Dance-punk](#)
- [Dark Cabaret](#)
- [Tech house](#)
- [Italo disco](#)

Electrocrass

Electrocrass is an early 2005 phenomenon and is considered a subcategory of the broader electronic music style, [electroclash](#). This style of music is characterized by blatantly and unapologetically sexual lyrics, lo-fi sounding synthesizer-crafted beats, and a blend of rap-like lyrics with more traditional and irreverent pop delivery. Electrocrass music has seen a surge of popularity in dance clubs that play [indie rock](#) and college rock.

Electrocrass is notably disparate from electroclash in that none of the major artists in the movement originate from New York City, considered the major center of the birth of the electroclash movement, brought about by artists such as Soviet, A.R.E. Weapons, and Fischerspooner.

The controversial and graphic nature of the lyrics that these artists create is usually not an issue, as none have achieved mainstream success and all are either signed to an indie label or self-release their music. These artists have achieved a huge gay fan base due to their pansexual attitudes and lyrics as well as by having gay members.

Representative artists and ensembles

Avenue D
Cherry Bikini
Gravy Train!!!!
Explogasm
Peaches

Electronic art music

Electronic art music

Stylistic origins: [20th century classical music](#)

Cultural origins: 1940s - 1950s

Typical instruments: [Synthesizer](#) - Tape loops (in latter incarnations were added [Sequencer](#) - [Keyboard](#) - [Sampler](#) - Computer)

Mainstream popularity: Small.

Derivative forms: [Techno](#) - [Electronica](#) - [IDM](#) - [Trance](#) - [Glitch](#)

[Subgenres](#)

Electroacoustic - [Musique concrète](#) - [Noise](#)

Electronic music has existed, in various forms, for more than a century. Between the time that recording sounds was first made possible and the computer technology of today, a vast amount of change has occurred. Technology has been developed for creating sounds, for recording sounds, composing, and for altering sounds. Some technology involved electronics, but some important conceptual changes that did not depend on electronics still had a profound impact on the advent of electronic music.

The experimentation with technology was occurring in many countries simultaneously, sometimes for different purposes. Throughout the last century, musicians, artists, scientists, inventors, and businessmen each had interest in the progress of technology, and cross-pollination was and continues to be quite common. For this reason, part of the history necessarily includes advances in other fields.

The first quarter of the 20th century was often referred to as the Mechanical Age, which overlapped and shifted into the Electronic Age. The last quarter of the 20th century marked the beginning of the revolutionary Computer Age, in the throes of which we now find ourselves.

Composers

As musicians, it is notable that some of the finest musicians and most highly acclaimed institutions are largely responsible for the progress made in the field of electronic music. This is not an isolated crowd; rather, it includes celebrities such as Stokowski, Boulez, Stockhausen, and institutions including Columbia University, Princeton University, and Stanford University, as well as many highly active and advanced studios in Europe. The beginnings of true electronic music were received with such profound appreciation. *Time Magazine* and the *Today show* featured the experimental composers and their works, an indication that they were well-received by conventional musicians.

The people involved in electronic music today still come from many different directions, and not solely from conventional classical, or art music academia. This fact may be part of the reason that classically trained performers have less awareness of electronic music than would be warranted considering its history. These classical performers tend to still be taught pre-20th Century and early 20th Century music, and the latter half of the century is largely ignored. As one can deduce from a brief look at the history of electronic music, the progress represents a natural course, a continuum, of progress of classical music. Many believe as flutist Patricia Spencer does, that the exploration of electronic instruments represents "the development of a new instrument." [17]

Its inclusion in the current pedagogy is quite appropriate; in fact, one would be ill advised to exclude teaching this music, seeing as it represents the current trend and profoundly affects the future of classical music. Proponents of electronic music today understand the importance of knowing the history, as exemplified in this statement by flutist Elizabeth McNutt, "A knowledge of the history brings greater understanding, and we are more forgiving." [18]

Mario Davidovsky, one of the most important living figures involved in electronic music, describes the effect electronic music had on his acoustic writing:

...and then when I would return to write chamber music and orchestral music, I was incredibly influenced by all these new ideas of how sound could behave.

He also understands this music to have a large impact on all contemporary composers:

We can say that 20th Century music has been greatly influenced by electronic music, whether the composers were using electronic instruments or not. [19]

History of the electronic music

This history includes advances in music technology in general, some significant works and composers, and does not focus on flute music in particular. Interestingly, the composers of the pieces analyzed in this dissertation have their own place in this history, which brings the history through the generations to the present day.

Recording devices

An important beginning to the history of electronic music is the ability to record sounds, which was not possible until 1867. It was then that Leon Scott deMartinville first recorded sound outlines onto cylinders coated with carbon (lampblack). This important discovery was the precursor to the phonograph.

Just a decade later, in 1878, Thomas A. Edison patented the phonograph, which uses cylinders as demonstrated first in deMartinville's device. Although cylinders continued to be used long after this, it was soon after the phonograph came into use that Emile Berliner developed the phonograph disc, in 1897. Also in this year, Berliner developed the telephone transmitter. [20]

In Copenhagen in 1898, Valdemar Poulsen patented the first magnetic recording machine, which used wire as the recording medium. This device was named the Telegraphone. It caused a sensation in 1900 when it was exhibited at the Exposition Universelle in Paris. Over the next couple of decades, many experimental devices were invented, some of which became obscure as the technology surpassed them.

Telharmonium

One such device was an instrument called the Telharmonium, which was created by Thaddeus Cahill in 1902. The Telharmonium was also known as the Dynamaphone, and was able to produce any combination of notes and overtones, at any dynamic level. This instrument was a predecessor of the famous RCA Mark II Sound Synthesizer later installed at CPEMC in the 1950s. The major drawback of the Telharmonium was that it weighed over two hundred tons and was large. It soon fell into obscurity. [21]

Audion

A significant invention, which was later to have a profound effect on electronic music, was Lee DeForest's triode audion—this was the first vacuum tube. Invented in 1906, this ultimately led to the amplification of electrical signals, electronic computation, and other endless electronic feats.

Busoni

Just a year later, another significant contribution was made to the advent of experimental music. This was the 1907 publication of Ferruccio Busoni's *Sketch for a New Aesthetic of Music*, which discussed the use of electrical and other new sound sources in future music. He wrote of the future of music:

Only after a long and careful series of experiments, and a continued training of the ear, can render this unfamiliar material approachable and plastic for the coming generation, and for Art. [22]

Also in the *Sketch for a New Aesthetic of Music*, Busoni states:

Music as art, our so-called occidental music, is hardly four hundred years old; its state is one of development, perhaps the very first stage of a development beyond present conception. And we talk of 'classics' and 'hallowed traditions'! And we have talked of them for a long time!

We have formulated rules, stated principles, laid down laws—we apply laws made for maturity to a child that knows nothing of responsibility! This child-music-it floats on air! It touches not the earth with its feet. It knows no law of gravitation. It is well nigh incorporeal. Its material is transparent. It is sonorous air. It is almost Nature herself. It is free!

But freedom is something that mankind has never wholly comprehended, never realized to the full. Man can neither recognize nor acknowledge it. He disavows the mission of this child; he hangs weights upon it. This buoyant creature must walk decently, like anyone else. It may scarcely be allowed to leap—when it were its joy to follow the line of the rainbow, and to break sunbeams with the clouds! [23]

Varèse

Through this writing, as well as his personal contact, Busoni was to have a profound effect on many musicians and composers, perhaps most notably his pupil, Edgard Varèse. Varèse said of his experience:

Together we used to discuss what direction the music of the future would, or rather, should take and could not take as long as the straitjacket of the tempered system. He deplored that his own keyboard instrument had conditioned our ears to accept only an infinitesimal part of the infinite gradations of sounds in nature. He was very much interested in the electrical instruments we began to hear about, and I remember particularly one he had read of called the Dynamophone. All through his writings one finds over and over again predictions about the music of the future which have since come true. In fact, there is hardly a development that he did not foresee, as for instance in this extraordinary prophecy: 'I almost think that in the new great music, machines will also be necessary and will be assigned a share in it. Perhaps industry, too, will bring forth her share in the artistic ascent. [24]

Futurism

In Italy, the Futurists were coming at the changing aesthetic from a different angle, but one that also affected the world of classical music. A major thrust of the Futurist philosophy was to value "noise," and to place artistic and expressive value on sounds that had previously not been considered even remotely musical. A quote from their manifesto states that their credo is:

To present the musical soul of the masses, of the great factories, of the railways, of the transatlantic liners, of the battleships, of the automobiles and airplanes. To add to the great central themes of the musical poem the domain of the machine and the victorious kingdom of Electricity. [25]

In 1914, futurist Luigi Russolo held the first "art-of-noises" concert in Milan on April 21. This used his *Intonarumori*, described by Russolo as "acoustical noise-instruments, whose sounds (howls, roars, shuffles, gurgles, etc.) were hand-activated and projected by horns and megaphones." [26] In June, similar concerts are held in Paris.

Theremin

Another development, which aroused the interest of many composers, occurred in 1919-1920. In Leningrad, Leon Theremin (actually Lev Termen) built and demonstrated his Etherophone, which was later renamed the Theremin. This led to the first compositions for electronic instruments, as opposed to noisemakers and re-purposed machines.

Composers who ultimately utilized the Theremin included Varèse—in his piece *Ecuatorial* (1934)—, Stokowski, and others. In 1929, Joseph Schillinger composed *First Airphonic Suite for Theremin and Orchestra*, premiered with the Cleveland Orchestra with Leon Theremin as soloist.

Ondes Martenot

The 1920s have been called the apex of the Mechanical Age and the dawning of the Electrical Age. In 1922, in Paris, Darius Milhaud began experiments with "vocal transformation by phonograph speed change." [27] These continued over the next 5 years (to 1927).

This decade brought a wealth of early electronic instruments—along with the Theremin—, there is the presentation of the Ondes Martenot, which was designed to reproduce the microtonal sounds found in Hindu music, and the Trautonium. Maurice Martenot invented the Ondes Martenot in 1928, and soon demonstrated it in Paris. Composers using the instrument ultimately include Messiaen, Jolivet, Honegger, Milhaud, Varese, and Koechlin. In 1937, Messiaen wrote *Fets des bells eaux for 6 ondes-martinot*, and featured the instrument as a soloist in *Trois petites liturgies de la Presence Divine*.

Trautonium

The Trautonium was also invented in 1928, and in 1940, Richard Strauss used Trautonium in his *Japanese Festival Music*. This new class of instruments, which are microtonal by nature, was adopted by composers slowly at first, but by the early 1930s there is clearly a burst of new works incorporating these and other electronic instruments.

In 1924, Ottorino Respighi composed *The Pines of Rome*, which calls for the use of a phonograph recording of nightingales. This probably constitutes the first true "electroacoustic" composition/performance; that is, the first combination of acoustic instruments with an electronic device. However, this is actually more along the lines of using of a sound effect, as was occurring in radio or film at the time, and therefore should probably not really be considered a proper electroacoustic composition.

The following year, Antheil first composed for mechanical devices, electrical noisemakers, motors and amplifiers in his unfinished opera, *Mr. Bloom*, as a response to the "art of noises" of Luigi Russolo, Marinetti and the other Futurists.

And just one year later in 1926, was the premiere of Antheil's *Ballet Mécanique*, using car horns, airplane propellers, saws and anvils.

Recording of sounds made a leap in 1927, when American inventor J. A. O'Neill developed a recording device that used magnetically coated ribbon. Surprisingly, however, this failed to take off commercially. Two years later, Laurens Hammond established his company for the manufacture of electronic instruments. He went on to produce the Hammond organ, which was based on the principals of the Telharmonium, along with other developments including early reverberation units. [28]

First synthesizer

In that same year, A. Givelet and P. Coupleux develop an instrument utilizing oscillators controlled by punched paper rolls. This is arguably the first real "synthesizer". Just a few years later (in 1935), another significant development was made in Germany. Allgemeine Elektrizitäts Gesellschaft (AEG) demonstrated the first commercially produced magnetic tape recorder, called the "Magnetophon". The tape itself was invented by Fritz Pfleumer, and manufactured by I.G. Farben AG. Audio tape, which had the advantage of being fairly light as well as having good audio fidelity, ultimately replaced the bulkier wire recorders.

In 1939, John Cage composed *Imaginary Landscape no.1* while teaching at The Cornish School in Seattle. The piece calls for muted piano, [cymbal](#), and two variable-speed [turntables](#) playing records of test tones. This could be considered the first use of electronically produced sounds as instrumental voices. This differs from Antheil's use of mechanical gadgets, and from Respighi's use of recordings as pure sound effect (bird sounds). Cage composed two more pieces in his *Imaginary Landscape* series, both in 1942 while in Chicago, which expanded on this pioneering work. He composed *March (Imaginary Landscape no. 2)* for percussion [quintet](#) and amplified coil of wire, and then *Imaginary Landscape no. 3* for percussion, tin cans, muted [gong](#), audio frequency oscillators, variable speed turntables, frequency recordings (test tones), buzzer, amplified coil of wire, and marimba amplified with a contact microphone.

Post-war

The post-war 1940s were a time of much activity, both in Europe (particularly France and Germany), and the United States. In Paris, Paul Boisselet was experimenting with disc and tape procedures. Ultimately, composers in France favored recording and manipulating acoustic sounds, and are the progenitors of *Musique Concrète*. In the United States, the focus turned more toward the generation of sounds, as well as the generation of compositions through use of computers. In 1946, the ENIAC (the Electronic Numerical Integrator and Computer) was invented, the first true computer.

Pierre Schaeffer

In 1948, Radiodiffusion-Télévision Française (RTF) broadcast composer Pierre Schaeffer's *Etude aux Chemin de Fer* on October 5th. This was the first "[movement](#)" of *Cinq études de bruits*, and marked the beginning of studio realizations and [musique concrète](#). Schaeffer employed a disk-cutting lathe, four

turntables, a four-channel mixer, filters, an echo chamber, and a mobile recording unit.

Just a year later, in 1949, Schaeffer created a musique concrete piece using flute sounds as the raw material: *Variations sur une Flûte Mexicaine* ('Variations on a Mexican Flute'). This piece marked the first use of flute in conjunction with electronics. The piece was broadcast on Paris Radio on November 3.

In late January of 1950, it was played at a tape concert at the Paris Conservatory. Not long after this, Pierre Henry began collaborating with Schaeffer, a collaboration that was to have profound and lasting effects on the progression of electronic music. Also associated with Schaeffer, Varese begins work on *Déserts* for chamber orchestra and tape. The tape parts were created at Pierre Schaeffer's studio, and were later revised at Columbia University.

In 1950, Schaeffer gives the first public (non-broadcast) concert of musique concrete at the Ecole Normale de Musique in Paris. "Schaeffer used a PA system, several turntables, and mixers. The performance did not go well as creating live montages with turntables had never been done before." [29] Pierre Henry later that same year collaborated with Schaeffer on *Symphonie pour un homme seul* (1950) the first major work of musique concrete. In Paris in 1951, in what was to become an important worldwide trend, RTF established the first studio for the production of electronic music. Also in 1951, Schaeffer and Henry produced an opera, *Orpheus*, for concrete sounds and voices.

Morton Feldman

Meanwhile, back in the United States, sounds were being created electronically and used in composition, as exemplified in a piece by Morton Feldman called *Marginal Intersection*. This piece is scored for winds, brass, percussion, strings, 2 oscillators, and sound effects of riveting, and is one of those that uses Feldman's "box notation" system. Feldman composed this at the age of twenty-five. The Music for Magnetic Tape Project was then formed by John Cage, Earle Brown, Christian Wolff, David Tudor, and Morton Feldman, and lasted three years until 1954. Cage completed *Williams Mix* while working with the Music for Magnetic Tape Project. The group had no permanent facility, and had to rely on borrowed time in commercial sound studios.

Columbia University

Also in the U.S., in the same year, significant developments were happening in New York City. Columbia University purchased its first tape recorder—a professional Ampex machine—for the purpose of recording concerts.

Vladimir Ussachevsky, who was on the music faculty of Columbia University, was placed in charge of the device, and almost immediately began experimenting with it. Herbert Russcol writes: "Soon he was intrigued with the new sonorities he could achieve by recording musical instruments and then superimposing them on one another." [30] Ussachevsky said later: "I suddenly realized that the tape recorder could be treated as an instrument of sound transformation." [31]

On May 9 of that year, Ussachevsky presented several demonstrations of tape music/effects that he created at his Composers Forum, in the McMillin Theatre at Columbia University. In an interview, he stated: "...I presented a few examples of my discovery in a public concert in New York together with other compositions I had written for conventional instruments." [32] Otto Luening, who had attended this concert, remarked: "The equipment at his disposal consisted of an Ampex tape

recorder...and a simple box-like device designed by the brilliant young engineer, Peter Mauzey, to create feedback, a form of mechanical reverberation. Other equipment was borrowed or purchased with personal funds." [33]

Just three months later, in August of 1951, Ussachevsky traveled to Bennington, Vermont at Luening's invitation to present his experiments. There, the two collaborated on various pieces. Luening described the event: "Equipped with earphones and a flute, I began developing my first tape-recorder composition. Both of us were fluent improvisors and the medium fired our imaginations." [34] They played some early pieces informally at a party, where "a number of composers almost solemnly congratulated us saying, 'This is it' ('it' meaning the music of the future)." [35]

Word quickly reached New York City. Oliver Daniel telephoned and invited the pair to "produce a group of short compositions for the October concert sponsored by the American Composers Alliance and Broadcast Music, Inc., under the direction of Leopold Stokowski at the Museum of Modern Art in New York. After some hesitation, we agreed... Henry Cowell placed his home and studio in Woodstock, New York, at our disposal. With the borrowed equipment in the back of Ussachevsky's car, we left Bennington for Woodstock and stayed two weeks. ...In late September, 1952, the travelling laboratory reached Ussachevsky's living room in New York, where we eventually completed the compositions." [36]

Two months later, on October 28, Vladimir Ussachevsky and Otto Luening presented the first Tape Music concert in the United States. The concert included Luening's *Fantasy in Space* (1952)—"an impressionistic virtuoso piece" [37] using manipulated recordings of flute—and *Low Speed* (1952), an "exotic composition that took the flute far below its natural range." [38] Both pieces were created at the home of Henry Cowell in Woodstock, NY. After several concerts caused a sensation in New York City, Ussachevsky and Luening were invited onto a live broadcast of NBC's Today Show to do an interview demonstration—the first televised electroacoustic performance. Luening described the event: "I improvised some [flute] sequences for the tape recorder. Ussachevsky then and there put them through electronic transformations." [39]

Sequencer

These short few months were some of the most exciting in music history and technology, and the profundity of it was recognized at the time. It seems doubtful that electroacoustic music ever received such a wide audience again, unless one includes televised concerts by latter day rock and jazz fusion groups. Others were certainly active exploring new technology also. In that same year, 1951, former [jazz](#) composer Raymond Scott invented the first sequencer, which consisted of hundreds of switches controlling stepping relays, timing solenoids, tone circuits and 16 individual oscillators.

After this point, we see a spate of compositions utilizing the new technology, and a great deal included acoustic as well as electronic sounds. In 1952, Henk Badings composed the *Capriccio for violin and two sound tracks*, which is one of the earliest known pieces for combined electric and acoustic sounds.

Maderna and Berio

That same year, the first piece to use flute as an acoustic instrument along with electronics was composed. This was done by Bruno Maderna, in Italia, and was entitled *Musica su Due Dimensioni* (Music in Two Dimensions) for flute,

percussion, and electronic sounds on tape. The tape part was later revised in 1958. The following year, Luciano Berio, in Italia, composed his *Mimusique n. 1*, and Luening and Ussachevsky collaborated again, this time composing *Rhapsodic Variations* for orchestra and tape. Edgard Varese, in France, received an Ampex tape recorder as an anonymous gift and began work on *Déserts*, for orchestra and tape, while Stockhausen, in Cologne, completes *Studie I*.

Stochastic

An important new development was the advent of computers for the purpose of composing music, as opposed to manipulating or creating sounds. Iannis Xenakis began what is called "musique stochastique," or "stochastic music," which is a method of composing that employs computers and mathematical probability systems. Different probability algorithms were used to create a piece under a set of parameters. Xenakis used a computer to aid in calculating the velocity trajectories of glissandi for his orchestral composition *Metastasis*.

Déserts

1954 saw the advent of what would now be considered authentic electric plus acoustic compositions—acoustic instrumentation augmented/accompanied by recordings of manipulated and/or electronically generated sound. Three major works were premiered that year: Varese's *Déserts*, for chamber ensemble and tape sounds, and two works by Luening and Ussachevsky: *Rhapsodic Variations for the Louisville Symphony* and *A Poem in Cycles and Bells*, both for orchestra and tape. By dint of his beginning work on *Déserts* the year before, in 1953, the prize for being the first to compose a "proper" electroacoustic piece should probably go to Varese. Because he had been working at Schaeffer's studio, the tape part contains much more concrete sounds than electronic. "A group made up of wind instruments, percussion and piano alternates with mutated sounds of factory noises and ship sirens and motors, coming from two loudspeakers." [40]

Déserts was premiered in Paris in the first stereo broadcast on French Radio. At the German premiere, which was conducted by Bruno Maderna, the tape controls were operated by Karlheinz Stockhausen. [41] The title *Déserts*, suggested to Varese not only, "all physical deserts (of sand, sea, snow, of outer space, of empty streets), but also the deserts in the mind of man; not only those stripped aspects of nature that suggest bareness, aloofness, timelessness, but also that remote inner space no telescope can reach, where man is alone, a world of mystery and essential loneliness." [42] Meanwhile, Stockhausen composed his *Elektronische Studie II*—the first electronic piece to be notated.

In 1955, more experimental and electronic studios began to appear. Notable were the creation of the Milan Studio de Fonologia RAI, (with Luciano Berio as artistic director), a studio in Tokyo founded by Mayazumi, and the Phillips studio at Eindhoven, the Netherlands, which was later shifted to University of Utrecht Institute of Sonology in 1960.

The impact of computers continued in 1956. Lejaren Hiller and Leonard Isaacson composed *Iliac Suite* for [string quartet](#), the first complete work of computer-assisted composition using algorithmic composition. "... Hiller postulated that a computer could be taught the rules of a particular style and then called on to compose accordingly." [43]

That same year Stockhausen composed *Gesang der Jungelinge*, the first major work of the Cologne studio, based on text from the Book of Daniel. An important

technological development of that year was the invention of the Clavivox synthesizer by Raymond Scott with subassembly by Robert Moog.

Later, Milton Babbitt began applying serial techniques to electronic music.

From 1950 to 1960 the vocabulary of tape music shifted from the fairly pure experimental works which characterized the classic Paris and Cologne schools to more complex and expressive works which explored a wide range of compositional styles. More and more works began to appear by the mid-1950's which addressed the concept of combining taped sounds with live instruments and voices. There was also a tentative interest, and a few attempts, at incorporating taped electronic sounds into theatrical works. [44]

1957 saw an exciting new development in computer technology. The first use of a computer to generate sound was demonstrated at Bell Telephone Laboratories, New Jersey by Max Mathews, who used the MUSIC4 program running on an IBM mainframe computer, which used a primitive digital to analog converter. Mathews later left Bell Labs to work at Stanford, which became a major center for electronic and computer music.

In 1958, University of Illinois at Champaign/Urbana established the Studio for Experimental Music under the initial direction of Lejaren Hiller. The studio became, and remains, one of the most important centers for electronic music research in the United States.

The public remained interested in the new sounds being created around the world, as can be deduced by the inclusion of Varese' *Poeme Electronique*, which was played over four hundred loudspeakers at the Phillips Pavilion of the 1958 Brussels World Fair. That same year, Mauricio Kagel, an Argentinean composer, composed *Transición II*, the first piece to call for live tape recorder as part of performance. The work was realized in Cologne. Two musicians performed on a piano, one in the traditional manner, the other playing on the strings and wood. Two other performers used tape to unite the presentation of live sounds with the future of pre-recorded materials from later on and its past of recordings made earlier in the performance.

In 1958, one of the most important and influential studios was formed. The Columbia-Princeton Electronic Music Center (CPEMC) was formed by Vladimir Ussachevsky and Otto Luening of Columbia, and Milton Babbitt and Roger Sessions in Princeton with the help of a \$175,000 Rockefeller Grant. Other composers involved included Mario Davidovsky, Halim El-Dabh, Bülent Arel, Luciano Berio, Milton Babbitt, Charles Wuorinen, Pril Smiley, and Jacob Druckman. In 1960, CPEMC obtains the RCA Mark II Sound Synthesizer, the first major voltage-controlled synthesizer.

This is the same year that the integrated circuit was invented.

By this time, a strong community of composers and musicians working with new sounds and instruments was well established, and growing. 1960 witnessed the composition of Luening's *Gargoyles* for violin and tape as well as the premiere of Stockhausen's *Kontakte* for electronic sounds, piano, and percussion. This piece existed in two versions—one for 4-channel tape, and the other for tape with human performers. "In *Kontakte*, Stockhausen abandoned traditional musical form based on linear development and dramatic climax. This new approach, which he termed 'moment form,' resembles the 'cinematic splice' techniques in early twentieth century film." [45]

The 1960s also saw the development of large mainframe computer synthesis. Max Mathews of Bell Labs perfected MUSIC V, a direct digital synthesis language. Concurrent with this was the development of smaller voltage-controlled synthesizers by Moog Music and others that made instruments available to most composers, universities and popular musicians. A well-known example of the use of these synthesizers is the *Switched-On Bach* album by Wendy Carlos.

These were fertile years for electronic music - not only for academia, but for independent artists as well. It was within this period (1966-7) that pioneer Reed Ghazala discovered and began to teach "circuit-bending" —the application of the creative short circuit. Ghazala's process would eventually realize the current international circuit-bending school, a powerful force in contemporary art music.

This time is also the true beginning of live electronic performance. The Synket, a live performance instrument—used extensively by composer John Eaton in works such as *Concert Piece for Synket and Orchestra* (1967)—was invented.

ONCE Festivals, featuring multimedia theater music, were organized by Robert Ashley and Gordon Mumma in Ann Arbor, MI.

Milton Babbitt composed his first electronic work using the synthesizer—his *Composition for Synthesizer*—which he created using the RCA synthesizer at CPEMC.

"For Babbitt, the RCA synthesizer was a dream come true for three reasons. First, the ability to pinpoint and control every musical element precisely. Second, the time needed to realize his elaborate serial structures were brought within practical reach. Third, the question was no longer "What are the limits of the human performer?" but rather "What are the limits of human hearing?" [46]

The collaborations also occurred across oceans and continents. In 1961, Ussachevsky invited Varese to the Columbia-Princeton Studio (CPEMC). Upon arrival, Varese embarked upon a revision of *Déserts*. He was assisted by Mario Davidovsky and Bulent Arel. [47]

The intense activity occurring at CPEMC and elsewhere inspired the establishment of the San Francisco Tape Music Center in 1963. It was established by Morton Subotnick, and soon incorporated a voltage-controlled synthesizer based around automated sequencing by Donald Buchla, and used in album-length Subotnick pieces such as *Silver Apples of the Moon* (1967) and *The Wild Bull* (1968).

Back across the Atlantic, in Czechoslovakia, 1964, the First Seminar of Electronic Music was held at the Radio Broadcast Station in Plzen. Four government-sanctioned electroacoustic music studios were later established in the 1960s under the auspices of extant radio and television stations.

New instruments continued to develop. In 1964, the first fully-developed [Moog synthesizer](#) was completed. Robert Moog began public sales the following year (1965). Another popular instrument was the Hammond organ.

In 1965, Karlheinz Stockhausen composed *Mikrophonie II* for choir, Hammond organ, electronics and tape.

Pop electronic music

In 1966, the Beach Boys became the first pop music group to use electronic instruments (using a keyboard-controlled variation on the Theremin, in the song "I Just Wasn't Made for These Times" on *Pet Sounds*).

The Beatles follow a year later by using concrete techniques on *Revolver* and *Sgt. Pepper's Lonely Hearts Club Band*, directly influenced by recordings of Schaeffer and Stockhausen (whose face appears on the album cover).

1967 was another exciting year for electronic music. Leon Kirschner composed *String Quartet No. 3*, the first piece with electronics to win the Pulitzer Prize.

Also that year, Max Mathews and F. Richard Moore developed GROOVE, a real-time digital control system for analog synthesis, eventually to be used extensively by composers Laurie Spiegel and Emmanuel Ghent in the 1970s. In 1979, Sequential Circuits company introduced the Prophet, the first synthesizer to use microprocessor control.

Mini-Moog

In 1970, Charles Wuorinen composed *Times Encomium*, the first Pulitzer Prize winner for an entirely electronic composition. Also in the 1970s, the Mini-Moog was created. This was a small, integrated synthesizer that made analog synthesis easily available and affordable, along with newcomers ARP and Oberheim. This paralleled the development of real-time digital synthesis. Charles Dodge composed *Speech Songs* (1972) based on early speech synthesis research.

Synclavier

Jon Appleton (with Jones and Alonso) invented the Dartmouth Digital Synthesizer, later to become the New England Digital Copt's Synclavier. Barry Vercoe wrote Music 11, a next-generation music synthesis program (later evolving into csound, which is still widely used).

IRCAM (Paris) became a major center for computer music research and realization and development of the Sogitec 4X computer system[1], featuring then revolutionary real-time digital signal processing. Pierre Boulez's *Repons* (1981) for 24 musicians and 6 soloists used the 4X to transform and route soloists to a loudspeaker system.

"Under the general direction of Pierre Boulez and funded by the French government, IRCAM is a large and active research organization devoted to the scientific study of musical phenomena and to bringing together scientists and musicians to work on common interests." [48]

In the mid to late 1970s, the British band Throbbing Gristle spawned an entire sub-genre dubbed [industrial music](#). [Electroacoustic music](#) and experimental electronic music thus became a widespread musical "underground" outside of academe thanks in part to "taper culture"—a sort of western samizdat in which musicians and composers traded and distributed their works on cassette tapes (much cheaper and more accessible than vinyl). The most respected (and popular) practitioners of "industrial music" were and continue to be knowledgeable of academic composers in the oeuvre and informed by their theoretical works. These would include groups such as the Hafler Trio, Jim O'Rourke, Organum, Sonic Youth, and Illusion of Safety.

MIDI

In 1980, a group of musicians and music merchants met to standardize an interface by which new instruments could communicate control instructions with other instruments and the prevalent microcomputer. This standard was dubbed MIDI (Musical Instrument Digital Interface). A paper was authored by Dave Smith of Sequential Circuits and proposed to the Audio Engineering Society in 1981. Then, in August 1983, the MIDI Specification 1.0 was finalized.

The advent of MIDI technology allows a single keystroke, control wheel motion, pedal movement, or command from a microcomputer (e.g., an Apple Macintosh) to activate every device in the studio remotely and in synchrony, with each device responding according to conditions predetermined by the composer.

MIDI instruments and software made powerful control of sophisticated instruments easily affordable by many studios and individuals. Acoustic sounds became reintegrated into studios via sampling and sampled-ROM-based instruments.

Miller Puckette developed graphic signal-processing software for 4X called Max (after Max Mathews) and later ports it to Macintosh (with Dave Zicarelli extending it for Opcode) for real-time MIDI control, bringing algorithmic composition availability to most composers with modest computer programming background. At the same time, Sequential Circuits introduced the Prophet 600—the first MIDI keyboard.

Soon thereafter, in 1983, Yamaha introduced the first stand-alone digital synthesizer, the DX-7. It used frequency modulation synthesis (FM synthesis), first experimented with by John Chowning at Stanford during the late '60s, "turning FM synthesis from a software algorithm that ran on mainframes into chips that powered a commercial synthesizer took seven years." [50]

In 1985, the final MIDI specification was published by the MIDI Manufacturers Association. Also in 1985, Digidesign released Sound Designer software for the Macintosh, this being the first consumer-level hard disk recording and editing software. David Jaffe, Julius Smith and Perry Cook (CCRMA studios of Stanford University) prototype physicaling, a method of synthesis in which physical properties of existing instruments are represented as computer algorithms which can then be manipulated and extended.

Barry Vercoe describes one of his experiences with early computer sounds:

At IRCAM in Paris in 1982, flutist Larry Beauregard had connected his flute to Di Giugno's 4X audio processor, enabling real-time pitch-following. On Guggenheim at the time, I extended this concept to real-time score-following with automatic synchronized accompaniment, and over the next two years Larry and I gave numerous demonstrations of the computer as a Chamber musician, playing Handel flute sonatas, Boulez's *Sonatine for flute and piano* and by 1984 my own *Synapse II for flute and computer* the first piece ever composed expressly for such a setup. A major challenge was finding the right software constructs to support highly sensitive and responsive accompaniment. All of this was pre-MIDI, but the results were impressive even though heavy doses of tempo rubato would continually surprise my Synthetic Performer. In 1985 we solved the tempo rubato problem by incorporating learning from rehearsals (each time you played this way the machine would get better). We were also now tracking violin, since our brilliant young flutist had contracted a cancer. Moreover, this version used a new standard called MIDI, and here I was ably assisted by former student Miller Puckette, whose initial concepts for this task he later expanded into a program called MAX. [51]

The last decade brought a flurry of new activity. In the 1990s, interactive computer-assisted performance started to become popular. A description of a new real-time development follows:

Automated Harmonization of Melody in Real Time: An interactive computer system, developed in collaboration with flutist/composer Pedro Eustache, for realtime melodic analysis and harmonic accompaniment. Based on a novel scheme of harmonization devised by Eustache, the software analyzes the tonal melodic function of incoming notes, and instantaneously performs an orchestrated harmonization of the melody. The software was originally designed for performance by Eustache on Yamaha WX7 wind controller, and was used in his composition *Tetelestai*, premiered in Irvine, California in March 1999. [52]

Tod Machover (MIT and IRCAM) composed *Begin Again Again* for "hypercello," an interactive system of sensors measuring physical movements of the cellist. This piece was premiered by Yo-Yo Ma.

Max Mathews perfected *Radio Baton* to compliment his Conductor program for real-time tempo, dynamic and timbre control of a pre-input electronic score. Morton

Subotnick released a multimedia CD-ROM *All My Hummingbirds Have Alibis*. Many used MIDI technology to compose works that included acoustic instruments (such as James Mobberley's *Caution to the Winds* for piano and tape) pioneered by Mario Davidovsky's *Synchronisms* series several decades earlier.

Electronic art music has had a significant influence on mass culture, from the aforementioned Beatles to Michael Jackson, who used his synclavier to realize timbres conceived in his head. Due to technological advancements made over the past century, timbre composition allows for just as much creative freedom as any other art form. The precise modulation of numerous parameters of sound allows composers to satisfactorily express themselves not only with melodies, harmonies, and rhythms, but with [timbres](#) as well.

Reed Ghazala (self-taught electronic designer, author and composer) is the most significant figure in contemporary electronic art music, being the artist behind the "circuit-bending" school. A process of chance short-circuiting, experimental electronic instruments result from Ghazala's technique, a system presently being taught via workshops and universities world-wide. While Ghazala's work first received attention through his article series in EMI (Experimental Musical Instruments magazine, 1992-98, Ghazala here introduced his term "circuit-bending"), Ghazala's website, the first to include a circuit-bending tutorial, and book (*Circuit-Bending, Build Your Own Alien Instruments*, pub. Wiley & Sons), are the foundation of the circuit-bending movement (considered the first electronic art movement).

Footnotes

- See Bibliography.
- [17] Patricia Spencer, interview with author.
- [18] Elizabeth McNutt, interview with author.
- [19] Mario Davidovsky, interview with Bruce Duffie.
- [20] Herbert Russcol, *The Liberation of Sound* (Englewood Cliffs, New Jersey, 1972), 67.
- [21] Russcol, 67.
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See also

- Computer Music
- [Acousmatic](#)
- [Electroacoustic](#)

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[Electronic music](#) | **Genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | **Electronic art music** | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music genres](#) | [Classical music](#)

Electronic body music

Electronic body music

Stylistic origins: [Industrial music](#), electronic dance music

Cultural origins: Early 1980s, Belgium, United Kingdom, Canada

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#))

Mainstream popularity: Small

Derivative forms: [Goa trance](#) - New beat - [Industrial rock](#)

[Subgenres](#)

[Aggrotech](#) - [Futurepop](#)

Electronic body music (EBM) is a [music genre](#) that combines elements of [industrial music](#) and electronic dance music. Emerging in the early-to-mid 1980s, the genre's early influences range from the industrial music of the time (Throbbing Gristle, Psychic TV) to the early dance scene (Portion Control, 400 Blows), straight-ahead electronic music (Kraftwerk) and electropunk (DAF, Liaisons Dangereuses). In the 1990s, the usage of the term widened to include artists influenced by other styles such as [synthpop](#) and [trance](#).

History

Early EBM

The term was coined by the Belgian band Front 242 in 1984 to describe their music). Another term that has been used to refer to EBM is "techno-industrial". Through the 1980s and early 1990s the style, now sometimes referred to as "Old-school EBM") in contrast with more recent examples of the genre, was characterized by harsh and often sparse electronic beats and became popular in the underground club scene, particularly in Europe. In this early period the most important labels were the European PIAS and Antler-Subway and the North American Wax Trax!. Early bands besides Front 242 include Die Krupps, Nitzer Ebb, Borghesia, The Weathermen (with a strong Funk-influence), Klinik (more Industrial), Bigod 20, A Split Second (a Belgian Electro-Rock/New Beat project), à;GRUMH..., Severed Heads, Cobalt 60, Signal Aout 42, Insekt and Front Line Assembly. Older style EBM also had an influence on many new beat artists.

Developments

By the mid 1990s, EBM began to borrow more heavily from [synthpop](#) with the early releases of such bands as Leaether Strip, Covenant, :wumpscut: and VNV Nation combining harsh industrial beats with [synthesizer](#)-driven melodies. This evolution of EBM has been termed by fans as **electro-industrial** [2] (or **elektro** for short, not to be confused with the hip-hop subgenre [electro](#)), although many still refer to it as EBM or sometimes "new-school EBM". Other notable new-school EBM bands include C-Tec, Stromkern, Funker Vogt, E-Craft, Bio-Tek, Suicide Commando, Tactical Sekt, Feindflug, Unter Null, Dismantled, and Velvet Acid Christ.

Another variation of EBM that developed in the mid-1990s and resurfaced more recently is [aggrotech](#), later known as 'terror EBM', which combines the basics of electro-industrial with harsher song structures, aggressive beats and lyrics, usually distorted, of a militant, pessimistic or explicit nature.

By the late 1990s many of these middle-era EBM bands (notably VNV Nation, Covenant, and Apoptygma Berzerk) were incorporating more influences from synthpop and [trance](#). VNV's Ronan Harris and Apoptygma's Stephan Groth called this new style [futurepop](#), a term now more widely used to describe their later music and that of similar groups.

Other more recent bands such as Ionic Vision, Spetsnaz or Proceed have gone the other way by producing older style EBM releases in the new millennium.

Artists

Older style EBM

A Split-Second (Belgium)	Electro Assassin (UK)	Leæther Strip (Denmark)	Scapa Flow (Sweden)
And One (Germany)	Force Dimension (Netherlands)	Nitzer Ebb (UK)	Signal Aout 42 (Belgium)
Armageddon Dildos (Germany)	Front 242 (Belgium)	Orange Sector (Germany)	Spetsnaz (Sweden)
Die Krupps (Germany)	Insekt (Belgium)	Oomph! (Germany)	Vomito Negro (Belgium)
DRP (Japan)	Klinik (Belgium)	Paranoid (Germany)	
Dupont (Sweden)		Pouppée Fabrikk (Sweden)	

Later EBM

Absurd Minds (Germany)	Dekoy (US)	Hocico (Mexico)	system syn (US)
And One (Germany)	Feindflug (Germany)	Rotersand (Germany)	Velvet Acid Christ (US)
Apoptygma Berzerk (Norway)	Funker Vogt (Germany)	Seabound (Germany)	Virtual Embrace (Germany)
Assemblage 23 (US)	Haujobb (Germany)	Solitary Experiments (Germany)	VNV Nation (UK)
Birmingham 6 (Denmark)	Leæther Strip (Denmark)	Spetsnaz (Sweden)	:wumpscut: (Germany)
Covenant (Sweden)	Negative (Denmark)	Suicide Commando (Belgium)	X Marks the Pedwalk (Germany)
C-Tec (Belgium)	Negative (Denmark)	Tamtrum (France)	XPQ-21 (Germany)
Decoded Feedback (Canada/Italy)	Format (US)		
	Neuroactive (Finland)		
	Neuroticfish (Germany)		

Electronic drum

An **electronic drum** is a [percussion instrument](#) in which the sound is generated by an electronic waveform generator or sampler instead of by acoustic vibration.

How Electronic Drums Work

When an electronic drum pad is struck, a voltage change is triggered in the embedded piezoelectric transducer (piezo) or force sensitive resistor (FSR). The resultant signals are transmitted to an electronic [drum module](#) via TS or TRS cables, and are translated into digital waveforms, which produce the desired percussion sound assigned to that particular trigger pad. Most newer drum modules have trigger inputs for 2 or more [cymbals](#), a kick, 3-4 toms, a dual-zone snare, (head and rim) and a hi-hat. The hi-hat has a foot controller which produces open and closed sounds with some models offering variations in-between. By having the ability to assign different sounds to any given pad, the electronic drummer has nearly unlimited potential for configuring many different sounding [drum kits](#) from one set of electronic drums. Additionally, electronic drummers can sample non-percussive sounds and use them as drum sounds, as is the case with most [industrial music](#). Many see this as a great advantage over acoustic drums, as one can have a [jazz](#), [rock](#) or [ballad](#) drumset by merely changing the kit selector switch on the module.

Early Electronic Drums

Many drummers claim that early electronic drums gave only an approximation of the sound of acoustic drums, as there were often technical issues with triggering, as well as musical issues such as decreased range of dynamic and tonal subtlety. Consequently, the pioneering electronic drumsets such as the early Simmons and Yamaha models, were often used for certain types of [rock](#), [disco](#) and [techno](#) genres in which the drums were usually expected to play a specific pattern or beat repeatedly with no variation in timbre. These were little more than manual [sequencers](#).

It should be noted that there are inexpensive low-end drums and modules currently in production whose quality is just marginally better than their pioneering counterparts. For the most part, these are targeted toward the hobbyist or novice drummer.

Recent Innovations

Newer drum kits by Roland, Ddrum and Yamaha have addressed many of the downfalls of early electronic drums. While each of these manufacturers have entry-level units, the professional kits are geared toward creating a sound and playing experience which is nearly indistinguishable from a quality acoustic kit. Examples include the Yamaha DTXtreme IIS, the DDrum4SE and Roland's TD-12 and TD-20, having 2006 MSRPs ranging between \$2,195.00 and \$6,699.00. Typically, these high-end kits are equipped with:

- High quality digital samples- These modules offer 24 bit samples of actual percussion sounds with hundreds of samples from which to choose.
- Positional sensing and dynamic impact detection- The module can detect which area of the drum head is impacted, and provide a sample representative of that strike on an acoustic head. Additionally, the volume and timbre of the strike is dependent on the strength of the impact.
- Multiple triggers- Snares and Toms have impact zones for both the head and the rim, allowing for rim and cross shots as well as shell tapping. Cymbals can accommodate zones for edge, bow and bell strikes.
- Realistic Hi-Hats- These are mounted on standard stands, and allow for actual open and closed foot playing. An electronic module within the unit detects the movement and provides variations of open, partially open, and closed samples as played, with different sounds assigned to a foot close, and a quick close-open.
- Multiple outputs- These modules have multiple 'outs' to the sound board such that each percussion group (ie. Toms, Cymbals, etc) can be independently mixed (like the multiple miking of an acoustic kit). Additionally, these groups have independent volume faders on the module to fine tune volume settings for each group.
- Expansion slots/MIDI connections- for upgrading samples and software as they are improved through continuing R&D efforts.

Though these innovations may help attract serious drummers, many purists feel that electronic drum kits will never offer the same nuances and playability of an acoustic set.

Manufacturers of electronic drums and drum triggers

Listed below are some of the companies that produce electronic drum modules, trigger pads, and acoustic triggers

- Alesis
 - Alternate Mode
 - Boom Theory
 - Dauz
 - Ddrum
 - Hart Dynamics
 - Mandala Drums
 - Pacific Digital Corporation
 - Pintech
 - RET Percussion
 - Roland Corporation
 - Sherpa
 - Smartrigger
 - Staff Drum
 - Yamaha Corporation

Famous drummers that use electronic drums, or have used them in the past

- Danny_Carey (Tool) - several Mandala and Simmons drums
- Nick_Mason (Pink_Floyd)
- Akira_Jimbo

Categories: [Electronic music instruments](#) | [Drums](#) | [Drum machines](#) | [Percussion instruments](#)

Electronic music

Electronic music is a term for [music](#) created using electronic devices. As defined by the IEEE standards body, electronic devices are low-power systems and use components such as transistors and integrated circuits. Working from this definition, distinction can be made between instruments that produce sound through electromechanical means as opposed to instruments that produce sound using electronic components. Examples of an electromechanical instrument are the teleharmonium, Hammond B3, and the [electric guitar](#), whereas examples of an electronic instrument are a Theremin, [synthesizer](#), and a computer.

History

Late 19th century early 20th century

Before electronic music, there was a growing desire for composers to use emerging technologies for musical purposes. Several instruments were created that employed electromechanical designs and they paved the way for the later emergence of electronic instruments. An electromechanical instrument called the Teleharmonium (or Telharmonium) was developed by Thaddeus Cahill in 1897. Simple inconvenience hindered the adoption of the Teleharmonium: the instrument weighed seven tons and was the size of a boxcar. The first electronic instrument is often viewed to be the Theremin, invented by Professor Leon Theremin circa 1919 - 1920. Another early electronic instrument was the Ondes Martenot, which was used in the *Turangalîla-Symphonie* by Olivier Messiaen and also by other, primarily French, composers such as Andre Jolivet.

Post-war years: 1940s to 1950s

Main articles: History of electronic art music, [Musique concrète](#)

The tape recorder was invented in Germany during World War II. It wasn't long before composers used the tape recorder to develop a new technique for composition called *Musique concrète*. This technique involved editing together recorded fragments of natural and industrial sounds. Frequently, composers used sounds that were produced entirely by electronic devices not designed for a musical purpose. The first pieces of *musique concrète* were written by Pierre Schaeffer, who later worked alongside such avant-garde classical composers as Pierre Henry, Pierre Boulez and Karlheinz Stockhausen. Stockhausen has worked for many years as part of Cologne's Studio for Electronic Music combining electronically generated sounds with conventional orchestras. The first electronic music for magnetic tape composed in America was completed by Louis and Bebe Barron in 1950.

Two new electronic instruments made their debut in 1957. Unlike the earlier Theremin and Ondes Martenot, these instruments were hard to use, required extensive programming, and neither could be played in real time. The first of these electronic instruments was the computer when Max Mathews used a program called *Music 1*, and later *Music 2*, to create original compositions at Bell Laboratories. Other well-known composers using computers at the time include Edgard Varèse, and Iannis Xenakis. The other electronic instrument that appeared that year was the first electronic synthesizer. Called the RCA Mark II Sound Synthesizer, it used vacuum tube oscillators and incorporated the first electronic music sequencer. It was designed by RCA and installed at The Columbia-Princeton Electronic Music Center where it remains to this day.

The Columbia-Princeton Electronic Music Center, now known as the Computer Music Center, is the oldest center for electronic and computer music research in the United States. It was founded in 1958 by Vladimir Ussachevsky and Otto

Luening who had been working with magnetic tape manipulation since the early 1950s. A studio was built there with the help of engineer Peter Mauzey and it became the hub of American electronic music production until about 1980. Robert Moog developed voltage controlled oscillators and envelope generators while there, and these were later used as the heart of the [Moog synthesizer](#).

1960s to late 1970s

Because of the complexities of composing with a synthesizer or computer, let alone the lack of access, most composers continued exploring electronic sounds using musique concrète even into the 60s. But musique concrète was clumsy at best and a few composers sought better technology for the task. That search led three, independent, teams to develop the world's first, playable, electronic [synthesizers](#).

The first of these synthesizers to appear was the Buchla. Appearing in 1963, it was the product of an effort spearheaded by musique concrète composer Morton Subotnick. In 1962, working with a grant from the Rockefeller Foundation, Subotnick and business partner Ramon Sender hired electrical engineer Don Buchla to build a "black box" for composition. Subotnick describes their idea in the following terms:

"Our idea was to build the black box that would be a palette for composers in their homes. It would be their studio. The idea was to design it so that it was like an analog computer. It was not a musical instrument but it was modular...It was a collection of modules of voltage-controlled envelope generators and it had sequencers in it right off the bat...It was a collection of modules that you would put together. There were no two systems the same until CBS bought it...Our goal was that it should be under \$400 for the entire instrument and we came very close. That's why the original instrument I fundraised for was under \$500."

Another playable synthesizer, the first to use a piano styled keyboard, was the brainchild of Robert Moog. In 1964, he invited composer Herb Deutsch to visit his studio in Trumansburg. Moog had met Deutsch the year before, heard his music, and decided to follow the composer's suggestion and build electronic music modules. By the time Deutsch arrived for the visit, Moog had created prototypes of two voltage-controlled oscillators. Deutsch played with the devices for a few days; Moog found Deutsch's experiments so musically interesting that he subsequently built a voltage-controlled filter. Then, by a stroke of luck, Moog was invited that September to the AES Convention in New York City, where he presented a paper called "Electronic Music Modules" and sold his first synthesizer modules to choreographer Alwin Nikolais. By the end of the convention, Moog had entered the synthesizer business.

Also in 1964, Paul Ketoff, a sound engineer for RCA Italiana in Rome, approached William O. Smith, who headed the electronic music studio at the city's American Academy, with a proposal to build a small playable synthesizer for the academy's studio. Smith consulted with Otto Luening, John Eaton, and other composers who were in residence at the academy at the time. Smith accepted Ketoff's proposal, and Ketoff delivered his Synket (for Synthesizer Ketoff) synthesizer in early 1965.

Although electronic music began in the world of classical (or "art") composition, within a few years it had been adopted into popular culture with varying degrees of enthusiasm. One of the first electronic signature tunes for television was the theme

music for Doctor Who in 1963. It was created at the BBC sound special effects unit Radiophonic Workshop by Ron Grainer and Delia Derbyshire.

In the late 1960s, Wendy Carlos popularized early [synthesizer](#) music with two notable albums Switched-On Bach and The Well-Tempered Synthesizer, which took pieces of baroque [classical music](#) and reproduced them on Moog [synthesizers](#). The Moog generated only a single note at a time, so that producing a multilayered piece, such as Carlos did, required many hours of studio time. The early machines were notoriously unstable, and went out of tune easily. Still, some musicians, notably Keith Emerson of Emerson Lake and Palmer did take them on the road. The theremin, an exceedingly difficult instrument to play, was even used in some popular music, most notably in "Good Vibrations" by The Beach Boys. There was also the Mellotron which appeared in the Beatles' Strawberry Fields Forever, and the volume tone pedal was uniquely used as a backing instrument in Yes It Is.

As technology developed, and [synthesizers](#) became cheaper, more robust and portable, they were adopted by many [rock bands](#). Examples of relatively early adopters in this field are bands like The United States of America, The Silver Apples and Pink Floyd, and although not all of their music was electronic (with the notable exception of The Silver Apples), much of the resulting sound was dependent upon the synthesiser. In the 1970s, this style was mainly popularised by Kraftwerk, who used electronics and robotics to symbolise and sometimes gleefully celebrate the alienation of the modern technological world. To this day their music remains uncompromisingly electronic. In Germany particularly electronic sounds were incorporated into popular music by bands such as Tangerine Dream, Can, Popol Vuh and others.

In [jazz](#), amplified acoustic instruments and synthesizers were combined in a series of influential recordings by Weather Report. Joe Zawinul, the synthesizer artist in that group, has continued to field ensembles of the same kind. The noted jazz pianist Herbie Hancock with his band The Headhunters in the 1970s also introduced jazz listeners to a wider palette of electronic sounds including the synthesizer, which he further explored with even more enthusiasm on the Future Shock album, a collaboration with producer Bill Laswell in the 1980s, which spawned a pop hit "Rockit" in 1983.

Musicians such as Tangerine Dream, Klaus Schulze, Brian Eno, Vangelis, Jean Michel Jarre, Ray Buttigieg, as well as the Japanese composers Isao Tomita and Kitaro, also popularised the sound of electronic music. The film industry also began to make extensive use of electronic music in [soundtracks](#). An example is the Wendy Carlos' score for A Clockwork Orange, Stanley Kubrick's film of the Anthony Burgess novel.

The score for Forbidden Planet, by Louis and Bebe Barron, had used electronic sound, although not synthesizers per se, in 1956. Once electronic sounds became more common in popular recordings, other science fiction films such as Blade Runner and the Alien series of movies began to depend heavily for mood and ambience upon the use of electronic music and electronically derived effects. Electronic groups were also hired to produce entire soundtracks, just like other popular music stars.

Late 1970s to late 1980s

Main articles: History of industrial music, [Electropop](#)

In the late 1970s and early 1980s there was a great deal of innovation around the development of electronic music instruments. Analogue synthesisers largely gave way to digital synthesisers and samplers. Early samplers, like early

synthesisers, were large and expensive pieces of gear -- companies like Fairlight and New England Digital sold instruments that cost upwards of \$100,000. In the mid 1980s, this changed with the development of low cost samplers. From the late 1970s onward, much popular music was developed on these machines. Groups like Gary Numan, Heaven 17, Eurythmics, Severed Heads, The Human League, John Foxx, Thomas Dolby, Orchestral Manoeuvres in the Dark, Norman Iceberg, Yazoo, The Art of Noise, Depeche Mode and New Order developed entirely new ways of making popular music by electronic means. Fad Gadget is cited by some as a father to the use of electronics in [New Wave](#).

The natural ability for music machines to make stochastic, non-harmonic, staticky noises led to a genre of music known as [industrial music](#) led by pioneering groups such as Throbbing Gristle (which commenced operation in 1975), Wavestar and Cabaret Voltaire. Some artists, like Nine Inch Nails, KMFDM, and Severed Heads, took some of the adventurous innovations of musique concrète and applied them to mechanical dance beats and, later on, metal guitars. Others, such as Test Department, Einstürzende Neubauten, took this new sound at face value and created hellish electronic compositions. Meanwhile, other groups (Robert Rich, :zoviet*france:, rapoon) took these harsh sounds and melded them into evocative soundscapes. Still others (Front 242, Skinny Puppy) combined this harshness with the earlier, more pop, or rather dance-oriented sounds, forming [electronic body music](#) (EBM).

Allied with the growing interest in electronic and industrial music were artists working in the realm of [dub music](#). Notable in this area was producer Adrian Sherwood whose On-U Sound record label in the 1980s was responsible for integrating the industrial and noise aesthetic with tape and dub production with artists such as the industrial-funk outfit Tackhead, vocalist Mark Stewart and others. This paved the way for much of the 1990s interest in dub, first through bands such as Meat Beat Manifesto and later downtempo and trip hop producers such as Kruder & Dorfmeister.

Recent developments: 1980s to early 2000s

Main articles: [History of techno](#), [History of house](#), [History of trance](#)

The development of the [techno](#) sound in Detroit, Michigan and house music in Chicago, Illinois in the early to late 1980s, and the later UK-based [acid house](#) movement of the late 1980s and early 1990s all fueled the development and acceptance of electronic music into the mainstream and to introduce **electronic dance music** to nightclubs. Electronic composition can create rhythms faster and more precise than is possible using traditional [percussion](#). The sound of electronic dance music often features electronically altered sounds of traditional instruments and vocals. See [dance music](#).

It was in UK legislation to counter the [rave](#) culture that a current definition of popular electronic dance music was given, with the Criminal Justice and Public Order Act 1994 stating that music at raves, "includes sounds wholly or predominantly characterised by the emission of a succession of repetitive beats."

The falling price of suitable equipment has meant that [popular music](#) has increasingly been made electronically. Artists such as Björk and Moby have further popularized variants of this form of music within the mainstream.

Overview

Genres

Main article: [List of electronic music genres](#)

Electronic music, especially in the late 1990s fractured into many genres, styles and sub-styles, too many to list here, and most of which are included in the main [list](#). Although there are no hard and fast boundaries, broadly speaking we can identify the [experimental](#) and [classical](#) styles: [electronic art music](#), [musique concrète](#); the [industrial music](#) and [synth pop](#) styles of the 1980s; styles that are primarily intended for dance such as italo disco, [techno](#), [house](#), [trance](#), [electro](#), [breakbeat](#), [drum and bass](#) and styles that are intended more as experimental styles or for home listening such as [IDM](#), [glitch](#) and [trip-hop](#). The proliferation of personal computers beginning in the 1980s brought about a new genre of electronic music, known loosely as chip music or [bitpop](#). These styles, produced initially using specialized sound chips in PCs such as the Commodore 64, grew primarily out of the demoscene. The latter categories such as IDM, glitch and chip music share much in common with the art and *musique concrète* styles which predate it by several decades.

Notable artists and DJs

With the explosive growth of computers music technology and consequent reduction in the cost of equipment in the late 1990s, the number of artists and DJs working within electronic music is overwhelming. With the advent of hard disk recording systems, it is possible for any home computer user to become a musician, and hence the rise in the number of "bedroom bands", often consisting of a single person. Nevertheless notable artists can still be identified. Within the experimental and classical or "art" traditions still working today are Karlheinz Stockhausen, Pierre Boulez and Steve Reich. The genre of ambient electronic music was formed at the turn of the 1970s in Germany by Popol Vuh, Klaus Schulze and Tangerine Dream. Influential musicians in industrial and later synth pop styles include Throbbing Gristle, Cabaret Voltaire (both now defunct), the Human League and Kraftwerk who released their first album in over a decade in 2003. In house, techno and drum and bass pioneers such as Juan Atkins, Derrick May, Goldie, A Guy Called Gerald and LTJ Bukem are still active as of 2003. Commercially successful artists working under the "electronica" rubric such as Fatboy Slim, Faithless, Fluke, The Chemical Brothers, Daft Punk, The Crystal Method, Massive Attack, The Prodigy, Orbital, Propellerheads, Underworld, Überzone, Björk and Moby continue to release albums and perform regularly (sometimes in stadium-sized arenas, such has the popularity of electronic dance music grown). Some DJs such as Paul Oakenfold, John Digweed, Paul van Dyk, Armin van Buuren, Ferry Corsten and Tijs Verwest (aka Tiësto) have reached true superstar status and can command five-figure salaries for a single performance. They perform for hours on end mixing their music into pre-recorded singles. Some

DJs have world wide Radio, and internet, broadcasted shows that air weekly. Such as A State Of Trance, a show mixed by Armin van Buuren. The critically acclaimed Autechre and Aphex Twin continue to put out challenging records of (mostly) home-listening music. On a more popular scale, Michael Jackson used to be heavily engaged in creating unique timbres, many of which were created electronically.

Notable record labels

Until the 1980s, there were virtually no record labels that deal with exclusively electronic music. Because of this dearth of outlets, many of the early techno pioneers started their own. For example, Juan Atkins started Metroplex Records a Detroit-based label, and Richie Hawtin started his hugely influential Plus 8 imprint. In the United Kingdom Warp Records emerged in the 1990s as one of the pre-eminent sources of home-listening and experimental music. Later arrivals include Astralwerks, Ninja Tune, Tiesto's Black Hole Recordings and Oakenfold's Perfecto Record label.

Electronic music press

United States magazine sources include the Los Angeles based Urb, BPM Magazine and San Francisco based XLR8R and other magazines such as e/i and Grooves. British electronic music sources include the London-based magazine The Wire (a monthly publication), DJ, Mixmag, Knowledge, Computer Music, Music Tech Magazine and Future Music. German magazine sources include Spex as well as Berlin-based De:bug.

Electronic music in movies

Here is a short list of movies where electronic music plays a leading role

A Clockwork Orange (1971)
Primorsky Boulevard (1988)
Trainspotting (1996)
Pi (1998)
Better Living Through Circuitry (1999) - Rave documentary.
Go (1999)
Human Traffic (1999)
Groove (2000)
Kevin & Perry Go Large (2000)
Stark Raving Mad (2002)
24 Hour Party People (2002)
It's All Gone Pete Tong (2004)
Moog (2004) - Documentary about Robert Moog.
Party Monster (2003)

See also

- [Computer music](#)
- [Dance music](#)
- [Electronic art music](#)
- [Synthesizer](#)
- [Video game music](#)

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Electronic musical instrument

An **electronic musical instrument** is a [musical instrument](#) that produces its sounds using electronics. In contrast, the term electric instrument is used to mean instruments whose sound is produced mechanically, and only amplified or altered electronically - for example an [electric guitar](#). Usually the instrument will have some way of controlling the sound, such as by adjusting the [pitch](#), frequency, or duration of each [note](#).

All electric and electronic musical instruments can be viewed as a subset of audio signal processing applications. Simple electronic musical instruments are sometimes called sound effects; the border between sound effects and actual musical instruments is often hazy.

French [composer](#) and engineer Edgard Varèse created a variety of compositions using electronic horns, whistles, and tape. Most notably, he wrote Poème Électronique for the Phillips pavilion at the Brussels World Fair in 1958.

Electronic musical instruments are now widely used in most styles of music. The development of new electronic musical instruments continues to be a highly active and interdisciplinary field of research. Specialized conferences, notably the International Conference on New interfaces for musical expression, have organized to report cutting edge work, as well as to provide a showcase for artists who perform or create music with new electronic music instruments.

The STEIM foundation in Amsterdam (in the Netherlands) is a highly influential research and development center for electronic music instruments. Many of the new concepts for musical man-machine interaction have come from the STEIM research team; in collaboration with its many guest researchers. These researchers are all active composers, musicians, artists, theater performers and engineers. Since the late seventies STEIM's director Michel Waisvisz has been an influential composer/performer and inventor of new concepts for live electronic music performance. He introduced early gestural sensor based instruments in the concert hall and also his recent work is an important inspiration for a new generation of live performers using physical sensor instruments to play laptop-based sound-synthesis in composed or improvised music.

Early electronic musical instruments

In the broadest sense, the very first electrified musical instrument was the Denis d'or, dating from 1753. It was followed by the Clavecin électrique by the Frenchman Jean-Baptiste de Laborde in 1761.

The first purely electronic musical instrument was the Telharmonium, built by Thaddeus Cahill in 1906. Employing electric generators and tonewheels to produce notes, it had a length of 60ft and a weight of 200 tons; because of a lack of suitable loudspeakers at that time, the music was distributed over the telephone network.

One of the many instruments constructed in the following decades was the Theremin, invented by Leon Theremin in 1917, which used a vacuum tube oscillator to make sounds that depended on the interactions of the user with an RF field. This was followed in 1928 by the Ondes Martenot which had a keyboard as well as several auxiliary controllers.

The sound of the Ondes Martenot is used extensively in the Turangalila-Symphonie and other works by Olivier Messiaen. However, these were not true synthesizers in the modern sense, as they were not configurable to produce a range of complex sounds by additive or subtractive synthesis, instead generating single pure tones with controllable [pitch](#), amplitude and vibrato.

Ca. 1929 Friedrich Trautwein invented the Trautonium in Berlin. It was played with a resistor wire which has to be pressed against a metal plate. Oskar Sala was one of the first players and continued development until his death in 2002. Paul Hindemith wrote some compositions for it.

These early electronic instruments produced only pure tones and were frequently used to make avant garde music. In April 1935, Laurens Hammond introduced the Hammond tonewheel organ, which generated complex tones using an electro-mechanical principle derived from the design of the Telharmonium. Later Hammond used the Leslie speaker to achieve special modulation effects, and the resulting Hammond organ sound is still regarded as the benchmark for the "electric organ" sound. This sound can be simulated by many modern synthesizers and digital samplers.

Synthesizers

The most commonly used electronic instruments are [synthesizers](#), so-called because they artificially generate sound using techniques such as additive, subtractive, FM and physical modelling synthesis to create sounds.

Dr. Robert Moog introduced the first practical commercial modern music [synthesizer](#) with his [Moog synthesizer](#). This instrument used a series of tone generators with keys that would adjust the tone generators' pitch. To gain enough money to engineer this synthesizer, Moog sold Theremins, a very peculiar instrument that uses no switches to trigger pitch or volume, relying instead upon a pair of antennae and the variable capacitance occasioned by the presence of the instrumentalist's hands.

The first digital synthesizers were academic experiments in sound synthesis using digital computers. FM synthesis was developed for this purpose, as a way of generating complex sounds digitally with the smallest number of computational operations per sound sample.

Category: [Electronic music instruments](#)

Electronic organ

An **electronic organ** is an electronic [keyboard instrument](#), originally designed to imitate the sound of a [pipe organ](#).

Description

Most current electronic organs are not restricted to pipe organ sounds, but contain other voices imitating instruments such as a trilled [mandolin](#) which have no corresponding organ stops, and electronic sounds that have no acoustic equivalent.

The main exceptions are some high-quality instruments designed purely as pipe organ replacements, particularly for churches. These are often called **pipeless organs**. There are also a few hybrid instruments that use pipes for a few main sounds, and electronics for others. Although many musicians hotly debate the sound quality of electronic organs compared to pipe organs, many churches that are unable to afford costly pipe organs have turned to less-expensive electronic organs as a viable alternative; even a congregation that could afford a modest pipe organ may instead opt for a digital organ that simulates a much larger pipe organ than they could afford. Digital organs may also reduce maintenance costs, as tuning and repairing pipe organs is very costly.

Early history

The immediate predecessor of the electronic organ was the [harmonium](#), or reed organ, an instrument that was very popular in homes and small churches in the late nineteenth and early twentieth centuries. In a fashion not totally unlike that of pipe organs, reed organs generated sound by forcing air over a set of reeds by means of a bellows, usually operated by constantly pumping a set of pedals. While reed organs had limited tonal quality, they were small, inexpensive, self-powered, and self-contained. The reed organ was thus able to bring an organlike sound to venues that were incapable of housing or affording pipe organs. This concept was to play an important role in the development of the electric organ.

Electricity arrived on the organ scene in the first decades of the 1900s, but it was slow to have a major impact. Electrically-powered reed organs appeared during this period, but their tonal qualities remained much the same as the older, foot-pumped models. Meanwhile, some experimentation with producing sound by electric impulses was taking place in the first decades of the twentieth century, especially in France. The first widespread success in this field, however, was a product of the Hammond Corporation in the mid-1930s. The Hammond Organ quickly became the successor of the reed organ, displacing it completely.

From the first, however, electronic organs operated on a radically different principle from all previous organs. In the place of reeds and pipes, Hammond introduced a set of rapidly spinning magnetic wheels, called tonewheels, which served as transducers that generated electrical signals of various frequencies that were fed through an amplifier to a loudspeaker. The organ was electrically powered, replacing the reed organ's twin bellows pedals with a single swell (or "expression") pedal more like that of a pipe organ. Instead of having to pump at a constant rate, as had been the case with the reed organ, the organist simply varied her pressure on this pedal at will to change the volume as she desired. Unlike reed organs, this gave her great control over her music's dynamic range, while at the same time freeing one or both of her feet to play on a pedalboard, which, unlike nearly all reed organs, electronic organs incorporated. From the beginning, the electronic organ also had a second manual, also very rare among reed organs. While they meant that the electronic organ required greater musical skills of the organist than the reed organ had, the second manual and the pedalboard along with the expression pedal greatly enhanced her playing, far surpassing the reed organ's limited capabilities.

The most revolutionary difference in the Hammond, however, was its huge number of tonewheel settings, achieved by manipulating a system of drawbars located near the manuals. By using the drawbars, the organist could combine a variety of electronic tones in varying proportions, thus giving the Hammond vast "registration." In all, the Hammond was capable of producing more than 250 million tones. This feature, combined with the three-keyboard layout (i.e., manuals and pedalboard), the freedom of electrical power, and a wide, easily controllable range of volume made the first electronic organs far more flexible than any reed organ, or indeed any other musical instrument in history except, perhaps, for the pipe organ itself.

In the wake of the Hammond Organ's invention, later models--especially those of competitors--used various combinations of oscillators and filters to produce electric tones. Today, however, modern electronic organs use high-quality digital samples

to produce as accurate a sound as possible. The heat generated by early models with vacuum tube tone generators and/or amplifiers led to the somewhat derogatory nickname "toaster"; today's solid-state instruments do not suffer from this problem.

Electronic organs were once popular home instruments, comparable in price to pianos and frequently sold in department stores. After their début in the 1930s, they captured the public imagination, largely through the film performances of Hammond organist Ethel Smith. Nevertheless, they initially suffered in sales during the Great Depression and World War II. After the war they became more widespread, peaking in popularity in the 1950s and early 1960s, but undoubtedly undercut by the rapid growth of television and high fidelity audio systems as home entertainment alternatives during that same period. Home electronic organ models usually attempted to imitate the sounds of theatre organs and/or Hammonds, rather than classical organs.

The 1950s and 1960s

The spinet organ

Following World War II, most electronic home organs were built in a configuration usually called a spinet organ, which first appeared in 1949. These compact and relatively inexpensive instruments became the natural successors to the reed organs. They were marketed as competitors of home [pianos](#) and often aimed at would-be home organists who were already pianists (hence the name "spinet," a small upright piano). The instrument's design reflected this concept: the spinet organ physically resembled a piano, and it presented simplified controls and functions that were both less expensive to produce and less intimidating to learn. One feature of the spinet was automatic chord generation; with many models, the organist could produce an entire chord to accompany her melody merely by playing the tonic note, i.e., a single key, on a special section of the manual.

On spinet organs the keyboards were typically at least an octave shorter than is normal for organs, with the upper manual missing the bass, and the lower manual missing the treble. The manuals were usually offset, inviting (although not requiring) the new organist to dedicate her right hand to the upper manual and her left to the lower, rather than using both hands on a single manual. This seemed designed in part to encourage the pianist, who was accustomed to a single keyboard, to make use of both manuals. Stops on such instruments, relatively limited in number, were frequently named after orchestral instruments that they could, at best, only roughly approximate, and were often brightly colored (even more so than those of theatre organs). The spinet organ's loudspeaker, unlike the original Hammond models of the 1930s and 1940s, was housed within the main instrument (behind the kickboard), which saved even more space, although it produced a sound inferior to that of free-standing speakers.

The spinet organ's pedalboard normally spanned only a single octave, was often incapable of playing more than one note at a time, and was effectively playable only with the left foot (and on some models only with the left toes). This limitation, combined with the shortened manuals, made the spinet organ all but useless for performing or practicing classical organ music, but at the same time it allowed the novice home organist to explore the challenge and flexibility of simultaneously playing three keyboards (two hands and one foot). The expression pedal was located to the right and either partly or fully recessed within the kickboard, thus conveniently reachable only with the right foot. This arrangement spawned a style of casual organist who would naturally rest her right foot on the expression pedal the entire time she played, unlike classically-trained organists or performers on the earlier Hammonds. This position, in turn, instinctively encouraged her to pump the pedal while playing, especially if she was already accustomed to using a piano's sustain pedal to shape her music. Her expressive pumping added a strong dynamic element to home organ music that much classical literature and hymnody lacked, and would help influence a new generation of popular keyboard artists.

The chord organ

Shortly after the debut of the spinet the "chord organ" appeared. This was an even simpler instrument designed for those who wanted to produce an organlike sound in the home without having to learn much organ (or even piano) playing technique. The chord organ had only a single manual that was usually an octave shorter than its already-abbreviated spinet counterpart. It relied more heavily on automatic chord generation than other models; it also possessed scaled-down registration and no pedalboard or expression pedal (volume being determined by a knob near the manual instead, an inefficient arrangement that effectively eliminated the dynamic playing that an expression pedal allowed). As was the case with the spinet, the loudspeaker was housed within the kickboard.

The console organ

On the other end of the spectrum were larger and more expensive home models, known as "console organs" because they resembled pipe organ consoles. These instruments had a more traditional configuration, including full-range manuals, a wider variety of stops, and a two-octave (or occasionally even a full thirty-two note) pedalboard easily playable by both feet in standard toe-and-heel fashion. (Console organs having thirty-two note boards were sometimes known as "concert organs.") Console models, like spinet and chord organs, had their speakers mounted above the pedals, though the classic Hammond design of the 1930s and 1940s made use of free-standing loudspeakers, usually manufactured by Leslie, that produced a higher-quality sound than a spinet organ's small built-in speakers. With their more traditional configuration, greater capabilities, and better performance compared to spinets, console organs were especially suitable for use in small churches, public performance, and even organ instruction. The home musician or young student who first learned to play on a console model often found that she could later make the transition to a pipe organ in a church setting with relative ease.

By the 1960s, electronic organs were ubiquitous in all genres of popular music, from Lawrence Welk to [acid rock](#) and the Wild Mercury Sound of the Bob Dylan album *Blonde on Blonde*. In some cases, Hammonds were used, while in others, very small all-electronic instruments, only slightly larger than a modern digital keyboard, called "combo organs," were used. (Various organs made by Farfisa were especially popular, and remain so among retro-minded rock combos.) The 1970s and 1980s saw increasing specialization: the jazz scene continued to make heavy use of Hammonds, while various styles of [rock](#) began to take advantage of more and more complex electronic [keyboard instruments](#) as large-scale integration and then digital technology began to enter the mainstream. The original Hammond tonewheel design, phased out in the mid-1970s, is still very much in demand by professional organists, and the industry continues to see a lively trade in refurbished instruments even as technological advance allows new organs to perform at levels unimaginable only two or three decades ago.

Frequency divider organs

With the development of the transistor, electronic organs that used no mechanical parts to generate the waveforms became practical. The first of these was the **frequency divider organ**, the first of which used twelve oscillators to produce one octave of chromatic scale, and frequency dividers to produce other notes. These were even cheaper and more portable than the Hammond. Later developments made it possible to run an organ from a single radio frequency oscillator.

Frequency divider organs were built by many companies, and also offered in kit form to be built by hobbyists.

A few of these have seen notable use, such as the Lowrey played by Garth Hudson. Its electronic design made the Lowrey easily equipped with a pitch bend feature that is unavailable for the Hammond, and Hudson built a style around its use.

During the period from the 1940s through approximately the 1970s, a variety of more modest self-contained electronic home organs from a variety of manufacturers were popular forms of home entertainment. These instruments often simplified the traditional organ stops into imitative voicings such as "trumpet" and "marimba" and as technology progressed they increasingly included automated features such as one-touch chords, electronic rhythm and accompaniment devices, and even built-in tape players. These were intended to make playing complete, layered "one-man band" arrangements extremely easy, especially for those not necessarily trained as organists. While a few such instruments are still sold today, their popularity has waned greatly, and many of their functions have been incorporated into more modern and inexpensive portable keyboards. The Lowrey line of home organs is the epitome of this type of instrument.

In the '60s and '70s, a type of simple, portable electronic organ called the combo organ was popular, especially with pop and rock bands, and was a signature sound in the pop music of the period (e.g. The Doors, Iron Butterfly). The most popular combo organs were manufactured by Farfisa and Vox.

The modern electronic organ

Modern professional electronic organs have reached a degree of sophistication, complexity, and expense surpassed only by the pipe organ itself. The consoles of some of these instruments, at first glance, may be almost indistinguishable from those of pipe organs (although a closer examination, as well as the obvious absence of pipes, will quickly reveal the difference). Electronic organs are still made for the home market, but they have been largely replaced by the digital keyboard or [synthesizer](#), which is not only smaller and cheaper than typical electronic organs or traditional pianos, but also far more capable than the most advanced electronic organs of earlier years. Modern digital organs, by the same token, are far more advanced in design and capabilities than their ancestors.

Today's instruments incorporate digital sampling, MIDI, and Internet connectivity for downloading of music data and instructional materials, as well as making use of floppy disk and media card storage. While electronically they are radically different from their predecessors, their basic appearance makes them instantly identifiable as the latest generation in a long line of electronic organs that now reaches back more than seventy years.

The very best digital organs today have a number of features which distinguish their sound from that of simpler instruments, including the following.

- Multiple digital-to-analog converters, to prevent degradation of sound quality as multiple stops are used (simpler instruments multiplex one or two DACs for all stops at once).
- Each note in each register is sampled from that actual pipe, as opposed to simpler instruments in which one sample has its frequency shifted digitally to generate different notes.
- Long samples allow a more realistic envelope, as opposed to repeating a short sample.
- Sampling is done with 24-bit or 32-bit resolution instead of CD-quality 16-bit resolution.
- Sampling is done at a much higher frequency than the 44,100 samples per second of CD-quality audio.
- At least four independent amplifiers to provide a more spacious sound.
- A dedicated high power woofer for the low frequencies of the sound; the best digital organs can thus approach -- though not yet quite attain -- the physical feeling of a real pipe organ.
- Simulated changes of windchest pressure -- when many notes are sounding at once, the air pressure of a real pipe organ will drop slightly, which changes the sound of all the pipes; some electronic organs can simulate this effect.

A digital organ with all the above features can be difficult to tell from the sound of a real pipe organ. Of course, such digital organs will cost more than simpler ones, because such an organ may need to store the equivalent of 40 hours or more of sampled sound. The most advanced digital organs also offer some capabilities rarely found in pipe organs, such as changing between equal temperament and one or more historic tuning systems merely by flipping a switch.

For hybrid organs, which combine actual pipes with electronic stops, an important issue is that pipes change pitch with the weather, but digital audio systems do not. The frequency of sound produced by an organ pipe is determined by its geometry and by the speed of sound in the air within it. The speed of sound changes with the temperature and humidity of the air; therefore the pitch of a pipe organ will change as the weather changes, so the pitch of the digital side in a hybrid instrument must be retuned as needed. The simplest way this can be done is with a manual control that the organist can adjust, but better models can make such adjustments automatically.

See also

- [Organ](#)
- [Piano](#)

Categories: [Organ](#)

Electronica

Electronica

Stylistic origins: [House](#), [Techno](#), [Electronic art music](#), [Musique concrete](#), [Experimental music](#), [Rock music](#)

Cultural origins: early-1990s, Europe, United States

Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#) (traditional instrumentation such as [guitar](#), [bass](#), [drums](#) often featured more regularly than other electronic genres)

Mainstream popularity: Large, especially from 1996 onwards

Subgenres

Big beat - [Bitpop](#) - Chip - [Downtempo](#) - [Glitch](#) - [IDM](#) - [Nu.jazz](#) - [Trip.hop](#)

Fusion genres

[Indietronica](#) - [Post-rock](#)

Other topics

[Electronic musical instrument](#) - [Computer music](#)

Electronica is a rather vague term that covers a wide range of [electronic](#) or electronic-influenced [music](#). The term has been defined by some to mean modern electronic music that is not necessarily designed for the dance-floor, but rather for home listening. The origins of the term are murky, although it appears to have been coined by British music paper Melody Maker in the mid-1990s, originally to describe the electronic rock band Republica. The term subsequently gained a life of its own, and became popular in the United States as a means of referring to the then-novel mainstream success of post-[Rave](#) global electronic dance music. Prior to the adoption of "electronica" as a blanket term for more experimental dance music, terms such as *electronic listening music*, *braindance* and [intelligent dance music](#) (*IDM*) were common.

In the mid-1990s electronica began to be used by MTV and major record labels to describe mainstream electronic dance music made by such artists as The Chemical Brothers (who had previously been described as big beat or chemical breaks) and The Prodigy, although even at this stage it was not a particularly incisive term. It is currently used to describe a wide variety of musical acts and styles, linked by a penchant for overtly electronic production; a range which includes commercial chart acts such as Björk, Goldfrapp and Daniel Bedingfield, [glitchy](#), experimental artists such as Autechre, EBE, and Boards of Canada, to [dub](#)-oriented [downtempo](#), downbeat, and [trip-hop](#).

History

With the explosive growth of sequencing, sampling and synthesis technology in the late 1980s, it became possible for a wider number of musicians to produce electronic music. With the advent of computer sequencers, relatively cheap computer-based recording systems and software synthesis in the late 1990s, it became possible for any home computer user to become a musician, and hence the rise in the number of "bedroom techno" acts, often consisting of a single person. A classic example of the one man electronic composer is Bill Holt's Dreamies (an early analog pioneer of electronic pop) cited by the All Media Guide as one of the finest examples of experimental pop from the era.

Post-rave fusions

Artists that would later become commercially successfully under the "electronic" banner such as Fatboy Slim, Daft Punk, The Chemical Brothers, The Crystal Method, and Underworld began to record in this early 1990s period. Underworld with its 1994 dubnobasswithmyheadman released arguably one of the defining records of the early electronica period with a blend of club beats, wedded to song writing and subtle vocals and guitar work. A focus on "songs", a fusion of styles and a combination of traditional and electronic instruments often sets apart musicians working in electronic-styles over more straight-ahead styles of [house](#), [techno](#) and [trance](#). This genre is also noted for far higher production values than others, featuring more layers, more original samples and fewer "presets", and more complex rhythm programming.

The more experimental Autechre and Aphex Twin around this time were releasing early records in the "intelligent techno" or so-called [intelligent dance music](#) (IDM) style, while other Bristol-based musicians such as Tricky, Leftfield, Massive Attack and Portishead were experimenting with the fusion of electronic textures with [hip-hop](#), [R&B](#) rhythms to form what became known as [trip-hop](#). Later extensions to the trip hop aesthetic around 1997 came from the highly influential Vienna-based duo of Kruder & Dorfmeister, whose blunted, dubbed-out, slowed beats became the blueprint for the new style of [downtempo](#). [Rock](#) musicians were also quick to pick up on the trends in electronic music, and by the mid-1990s so-called "[post-rock](#)" bands such as Stereolab and Tortoise, and more recently 65daysofstatic and Peace Burial at Sea, were incorporating electronic textures into their music.

Growing commercial interest

Around the mid-1990s with the success of the big beat-sound exemplified by The Chemical Brothers in the United States (due in part to the attention from mainstream artists like Madonna), music of this period began to be produced with a much higher budget, production values, and with more layers than most dance

music before or after (since it was backed by major record labels and MTV as the "next big thing").

By the late 1990s artists like Moby were pop stars in their own right, releasing albums and performing regularly (sometimes in stadium-sized arenas, such had the popularity of electronic dance music grown). In fact, the status as the next big thing turned out to be shortlived, and some argued that this period exemplifies the notion of record labels and MTV attempting to force a trend upon an audience. During this period, MTV aired shows about the rave lifestyle, started purely electronic music shows such as AMP, and featured many electronica artists. However, the popularity of electronica was never sustained in the United States.

In the United States and other countries like Australia, electronic (and the other attendant dance music genres) remains popular, although largely underground, while in Europe it has arguably become the dominant form of [popular music](#).

See also

- [IDM](#)
- [List of electronic music genres](#)

Electropop

Electropop (also called *Technopop*) is a subgenre of [synth pop](#) music which flourished during the early 1980s, although the first recordings were made in the late 1970s. Numerous bands have carried on the electropop tradition into the 1990s and 2000s. Electropop is often characterised by a cold, robotic, electronic sound, which is largely due to the limitations of the analog synthesizers used to make the music.

Electropop songs are [pop](#) songs at heart, with simple, catchy hooks and dance beats, but differing from those of electronic dance music genres which electropop helped to inspire — [techno](#), [dub](#), [house](#), [electroclash](#), etc. — in that strong songwriting is emphasized over simple danceability. Electropop is closely intertwined with the [New Romantic](#) movement of the early 80s, and the synthpop and electroclash movements of the 1990s and beyond.

Notable electropop musicians

1970s

Buggles
Human League (continued recording into 1980s, 1990s, 2000s)
Japan (continued recording into 1980s)
Kraftwerk (continued recording into 1980s, gap during 1990s, reappeared in 2000s)
M
Gary Numan (continued recording into 2000s)
New Musik (1979-1982)
Space (French band)
Sparks (US Band that moved to the UK, still recording today)
Yellow Magic Orchestra

1980s

A Flock of Seagulls
Blancmange
Depeche Mode (continued recording into 1990s, 2000s)
Thomas Dolby
Duran Duran (continued recording into 1990s, 2000s)
Erasure (continued recording into 1990s, 2000s)
Eurythmics (continued recording into 1990s, 2000s)
John Foxx (continued recording into 1990s, 2000s)
Heaven 17 (continued recording into 1990s)
Howard Jones (continued recording into 1990s)
Norman Iceberg
Men Without Hats
Modern Talking (continued recording into 1990s, 2000s)
Bill Nelson
New Order (continued recording into 1990s, 2000s)
Orchestral Manoeuvres in the Dark
Pet Shop Boys (continued recording into 1990s, 2000s)
Rational Youth (continued recording into 1990s)
Soft Cell
Tears for Fears
Thompson Twins
Ultravox
Yello (continued recording into 1990s, 2000s)
Yazoo (Yaz in the U.S.)
Fad Gadget
Visage

1990s

Joy Electric (continued recording into 2000s)
Orgy (continued recording into 2000s)
Polysics
Röyksopp(continued recording into 2000s)
Sneaker Pimps
Télépopmusik
Air (continued recording into 2000s)

2000s

Alice in Videoland
Annie
The Bravery
Cherry Bikini
Clone - The MUS/Dr BRAIN
Fischerspooner
Freezepop
Frou Frou
The Future Bible Heroes
Futuro
Goldfrapp
iClash
I SATELLITE
The Knife
Jon Baz
Kylie Minogue
Ladytron
Maxx Klaxon
Metric
Miranda
Moenia
Motormark
Mr. Pacman
The Mystic Underground
Nun
Printed Circuit
The Postal Service
Protocol
Regina
Rogue Traders
Shiny Toy Guns
Sista Mannen På Jorden
Soviet
SovietElectro [1]
The Stereophonics
Vive la Fête
The Capricorns

[Synthpop](#)

Electropop - [Electroclash](#) - [Futurepop](#) - [Synthpunk](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Category: [Synthpop](#)

Emo

Stylistic origins: [hardcore punk](#), [indie rock](#)

Cultural origins: mid 1980s Washington, DC

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Synthesizer](#)

Mainstream popularity: Sporadically through the 1980s and '90s, growing in the early 2000s

Emocore - [Hardcore emo](#) - [Emo violence](#) - [Screamo](#) - Emotional metalcore

[Post-hardcore](#)

Midwestern emo

[Timeline of alternative rock](#)

Emo is a subgenre of [hardcore punk](#) music. Since its inception, *emo* has come to describe several independent variations, linked loosely but with common ancestry. As such, use of the term (and which musicians should be so classified) has been the subject of much debate.

In its original incarnation, the term *emo* was used to describe the music of the mid-1980s Washington, DC scene and its associated bands. In later years, the term emocore, short for "emotional hardcore", was also used to describe the DC scene and some of the regional scenes that spawned from it. The term emo was derived from the fact that, on occasion, members of a band would become spontaneously and literally emotional during performances. The most recognizable names of the period included Rites of Spring, Embrace, One Last Wish, Beefeater, Gray Matter, Fire Party, and, slightly later, Moss Icon. The first wave of emo began to fade after the breakups of most of the involved bands in the early 1990s.

Starting in the mid-1990s, the term emo began to reflect the indie scene that followed the influences of Fugazi, which itself was an offshoot of the first wave of emo. Bands including Sunny Day Real Estate and Texas Is the Reason put forth a more [indie rock](#) style of emo, more melodic and less chaotic in nature than its predecessor. The so-called "indie emo" scene survived until the late 1990s, as many of the bands either disbanded or shifted to mainstream styles.

As the remaining indie emo bands entered the mainstream, newer bands began to emulate the more mainstream style, creating a style of music that has now earned the moniker *emo* within popular culture. Whereas, even in the past, the term *emo* was used to identify a wide variety of bands, the breadth of bands listed under today's emo is even more vast, leaving the term "emo" as more of a loose identifier than as a specific genre of music.

History

The first wave (1985–1994)

In 1985 in Washington, D.C., Ian MacKaye and Guy Picciotto, veterans of the DC hardcore music scene, decided to shift away from what they saw as the constraints of the basic style of hardcore and the escalating violence within the scene. They took their music in a more personal direction with a far greater sense of experimentation, bringing forth MacKaye's Embrace and Picciotto's Rites of Spring. The style of music developed by Embrace and Rites of Spring soon became its own sound. (Hüsker Dü's 1984 album Zen Arcade is often cited as a major influence for the new sound.) As a result of the renewed spirit of experimentation and musical innovation that developed the new scene, the summer of 1985 soon came to be known in the scene as "Revolution Summer".

Within a short time, the D.C. emo sound began to influence other bands such as Moss Icon, Nation of Ulysses, Dag Nasty, Shudder To Think, Fire Party, Marginal Man, and Gray Matter, many of which were released on MacKaye's Dischord Records. The original wave of DC emo finally ended in late 1994 with the collapse of Hoover.

Where the term *emo* actually originated is uncertain, but members of Rites of Spring mentioned in a 1985 interview in Flipside Magazine that some of their fans had started using the term to describe their music. By the early 90s, it was not uncommon for the early DC scene to be referred to as *emo-core*, though it's unclear when the term shifted.

As the D.C. scene expanded, other scenes began to develop with a similar sound and DIY ethic. In San Diego in the early 1990s, Gravity Records released a number of records in the hardcore emo style. Bands of the period included Heroin, Indian Summer, Angel Hair, Antioch Arrow, Universal Order of Armageddon, Swing Kids, and Mohinder. Also in California, Ebullition Records released records by bands of the same vein, such as Still Life and Portraits of Past, as well as more traditional [hardcore punk](#) bands, all having various social and political themes in common.

At the same time, in the New York/New Jersey area, bands such as Native Nod, Merel, 1.6 Band, Policy of 3, Rye Coalition and Rorschach were feeling the same impulse. Many of these bands were involved with the ABC No Rio club scene in New York, itself a response to the violence and stagnation in the scene and with the bands that played at CBGBs, the only other small venue for hardcore in New York at the time. Much of this wave of emo, particularly the San Diego scene, began to shift towards a more chaotic and aggressive form of emo, nicknamed [screamo](#).

By and large, the more hardcore style of emo began to fade as many of the early era groups disbanded. However, aspects of the sound remained in bands such as Four Hundred Years, Yaphet Kotto and Pennsylvania punk rockers Plow United. Also, a handful of modern bands continue to reflect emo's hardcore origins, including Circle Takes the Square, Hot Cross, City of Caterpillar, Funeral Diner, and A Day in Black and White.

Back in D.C., following the disbanding of both Rites of Spring and Embrace, MacKaye and Picciotto decided to join forces in a new band, called Fugazi. While

Fugazi itself was not categorized as emo, the music it created would soon influence the second major wave of emo.

Early emo's influence

In California, particularly in the Bay Area, bands like Jawbreaker and Samiam began to mix the DC influence with [pop punk](#) to come up with their own take on the classic DC emo sound. On Jawbreaker's album *Bivouac*, singer Blake Schwarzenbach evolved from the traditional [hardcore](#) vocal sound into a more melodic crooning, which displayed a more emotional feeling of loss than the desperation and frantic nature of MacKaye's voice. Other bands soon reflected the same sense of rough melody, including Still Life and Long Island's *Garden Variety*. The style continued to evolve into the 2000s through bands like Avail and Hot Water Music.

Also in the early 90s, bands like Lifetime reacted in their own way to the demise of youth crew styled straight-edge hardcore and desired to seek out a new direction. While their music was often classified as emo, it was also considered to be [melodic hardcore](#). In response to the more metal direction their hardcore peers were taking, Lifetime initially decided to slow down and soften their music, adding more personal lyrics. The band later added a blend of speed, aggression, and melody that defined their sound. Lifetime's sound, lyrics, and style were a virtual blueprint for later bands, including Saves The Day and The Movielife.

Similarly, bands such as Converge, heavily influential on modern [metalcore](#), drew inspiration from East Coast emo bands and added a sense of catharsis and atypically introspective lyrics.

The second wave (1994–2000)

As Fugazi and the Dischord Records scene became more and more popular in the indie underground of the early 1990s, new bands began to spring up. Combining Fugazi with the [post-punk](#) influences of Mission of Burma and Hüsker Dü, a new genre of emo emerged.

Perhaps the key moment was the release of the album *Diary* by Sunny Day Real Estate in 1994. Given Sub Pop's then-recent success with Nirvana and Soundgarden, the label was able to bring much wider attention to the release than the typical indie release, including major advertisements in *Rolling Stone*. The heavier label support allowed the band to secure performances on TV shows, including *The Jon Stewart Show*. As a result, the album received widespread national attention.

As more and more people learned about the band, particularly via the fledgling World Wide Web, the band was given the tag *emo*. Even where Fugazi had not been considered emo, the new generation of fans shifted the tag from the earlier hardcore style to this more [indie rock](#) style of emo. It wasn't uncommon for Sunny Day and its peers to be labelled with the full "emo-core". However, when pressed to explain "emo", many fans split the genre into two brands: the "hardcore emo" practiced in the early days and the newer "indie emo".

In the years that followed, several major regions of "indie emo" emerged. The most significant appeared in the Midwest in the mid-90s. Many of the bands were influenced by the same sources, but with an even more tempered sound. This brand of emo was often referred to as "Midwestern emo" given the geographic location of the bands, with several of the best-known bands hailing from the areas around Chicago, Kansas City, and Milwaukee. The initial bands in this category

included Boy's Life and Cap'n Jazz. In ensuing years, bands such as The Promise Ring, Braid, Elliott, and The Get Up Kids emerged from the same scene and gained national attention.

The area around Phoenix, Arizona became another major scene for emo. Inspired by Fugazi and Sunny Day Real Estate, former punk rockers Jimmy Eat World began stirring in emo influences into their music, eventually releasing the album *Static Prevails* in 1996. The album was arguably the first emo record released by a major label, as the band had signed with Capitol Records in 1995.

Other bands that followed the "indie emo" model included Colorado's Christie Front Drive, New York's Texas Is the Reason and Rainer Maria, California's Knapsack and Sense Field, Austin's Mineral, and Boston's Piebald and Jejuné.

Strangely, as "indie emo" became more widespread, a number of acts who otherwise would not have been considered part of the "indie emo" scene had their albums referred to as *emo* because of their similarity to the sound. The hallmark example was Weezer's 1996 album *Pinkerton*, which, in later years, was considered one of the defining "emo" records of the 90s.

As the wide range of emo bands began to attract notoriety on a national scale, a number of indie labels attempted to document the scene. Many emo bands of the late 90s signed to indie labels including Jade Tree Records, Saddle Creek, and Big Wheel Recreation. California's Crank Records released what many considered the defining compilation of 90s emo in 1997, titled *(Don't Forget to) Breathe*, which featured tracks by The Promise Ring, Christie Front Drive, Mineral, Knapsack, and Arizona's Seven Storey Mountain. In 1998, Deep Elm Records released the first installment in a series of compilations called *Emo Diaries*, featuring tracks from Jimmy Eat World, Samiam, and Jejuné. In 1999, famed 70s compilation label K-tel even released an emo compilation titled *Nowcore: The Punk Rock Evolution*, which, regardless of its source, was surprisingly comprehensive. (Nowcore included tracks by Texas Is the Reason, Mineral, The Promise Ring, Knapsack, Braid, At the Drive-In, and Jawbox, among others.)

With the late-90s emo scene being more national than regional, major labels began to turn their attention toward signing emo bands with the hopes of capitalizing on the genre's popularity. Many bands resisted the lure, citing their loyalty to the independent mentality of the scene. Several bands cited what they saw as mistreatment of bands such as Jawbox and Jawbreaker while they were signed to majors as a reason to stay away. The conflict felt within many of the courted emo bands resulted in their break-ups, including Texas Is the Reason and Mineral.

By the end of the decade, the word *emo* cropped up in mainstream circles. In the summer of 1998, *Teen People* magazine ran an article declaring "emo" the newest "hip" style of music, with The Promise Ring a band worth watching. The independent nature of the emo scene recoiled at mainstream attention, and many emo bands shifted their sound in an attempt to isolate themselves from the genre. In the years that followed, Sunny Day Real Estate opted to shift to a more prog-rock direction, Jejuné aimed for happy pop-rock, and The Get Up Kids and The Promise Ring released lite-rock albums.

While "indie emo" almost completely ceased to exist by the end of the decade, many bands still subscribe to the Fugazi / Hüsker Dü model, including Thursday, The Juliana Theory, and Sparta.

The third wave (2000–Present)

At the end of the 1990s, the underground emo scene had almost entirely disappeared. However, the term *emo* was still being bandied about in mainstream

media, almost always attached to the few remaining 90s emo acts, including Jimmy Eat World.

However, towards the end of the 1990s, Jimmy Eat World had begun to shift in a more mainstream direction. Where Jimmy Eat World had played emocore-style music early in their career, by the time of the release of their 2001 album *Bleed American*, the band had almost completely removed its emo influences. As the public had become aware of the word *emo* and knew that Jimmy Eat World was associated with it, the band continued to be referred to as an "emo" band. Newer bands that sounded like Jimmy Eat World (and, in some cases, like the more melodic emo bands of the late 90s) were soon included in the genre.

2003 saw the success of Chris Carrabba, the former singer of Further Seems Forever, and his project Dashboard Confessional. Carrabba's music featured lyrics founded in deep diary-like outpourings of emotion. Where earlier emo had featured lyrics of a more dark and painful direction, Carrabba's featured a greater focus on love won and lost and the inability to cope. While certainly emotional, the new "emo" had a far greater appeal amongst teenagers experiencing love for the first time, who found insight and solace in Carrabba's words and music.

With Dashboard Confessional and Jimmy Eat World's success, major labels began seeking out similar sounding bands. Just as Nirvana, Pearl Jam, and the other Seattle scene bands of the early 1990s were unwillingly lumped into the genre "[grunge](#)", some record labels wanted to be able to market a new sound under the word *emo*. Which sound that was didn't particularly matter.

At the same time, use of the term "emo" expanded beyond simply the musical genre, which added to the confusion surrounding the term. The word "emo" became associated with feelings of unashamed emotion. Common fashion styles and attitudes that were becoming idiomatic of fans of similar "emo" bands also began to be referred to as "emo". (For further discussion, see [Emo \(slang\)](#).) As a result, bands that were loosely associated with "emo" trends or simply demonstrated emotion began to be referred to as *emo*.

In an even more expanded way than in the 90s, *emo* has come to encompass an extremely wide variety of bands, many of whom have very little in common. The term has become so wide-ranging that it has become nearly impossible to describe what exactly qualifies as "emo".

Correctly or not, *emo* has often been used to describe such bands as AFI, Alexisonfire, A Static Lullaby, Brand New, Coheed and Cambria, Fall Out Boy, Finch, From Autumn To Ashes, From First To Last, Funeral for a Friend, Hawthorne Heights, Matchbook Romance, My Chemical Romance, Silverstein, Something Corporate, The Starting Line, Taking Back Sunday, The Used, Thrice, and Thursday. Fans of several of these bands have recoiled at the use of the "emo" tag, and have gone to great lengths to explain why they don't qualify as "emo". (The revulsion of some bands from the term *emo* is not unlike the retreat from the genre by the bands in the indie emo scene near the end of the 90s.)

In some cases, "new emo" bands are simply trying to pursue their own version of the "emo" that came before on their own terms. However, the backlash stemming from the success of a few seemingly "less emo" (and more popular in the mainstream) bands, including Dashboard Confessional and The Used, has brought an increasingly substantial pool of detractors.

As a result of the continuing shift of "emo" over the years, a serious schism has emerged between those who ascribe to particular eras of "emo". Those who were closely attached to the hardcore origins recoil when another type of music is called "emo". Many involved in the independent nature of both 80s and 90s emo are upset at the perceived hijacking of the word *emo* to sell a new generation of major label music. Regardless, popular culture appears to have embraced the terms of "emo" far beyond its original intentions, out of the control of the independent-minded.

In a strange twist, screamo, a sub-genre of the new emo, has found greater popularity in recent years through bands such as Thrice and Glassjaw. (As a reference, see Jim DeRogatis' November 2002 article about Screamo.) The term [screamo](#), however, was used to describe an entirely different genre in the early 1990s, and the new screamo bands more resemble the emo of the early 1990s. Complicating matters further is that several small scenes devoted to original screamo still exist in the underground. However, the new use of "screamo" demonstrates how the shift in terms connected to "emo" has made the varying genres difficult to categorize.

Even still, the difficulty in defining "emo" as a genre may have started at the very beginning. In a 2003 interview by Mark Prindle, Guy Picciotto of Fugazi and Rites of Spring was asked how he felt about "being the creator of the emo genre". He responded: "I don't recognize that attribution. I've never recognized 'emo' as a genre of music. I always thought it was the most retarded term ever. I know there is this generic commonplace that every band that gets labeled with that term hates it. They feel scandalized by it. But honestly, I just thought that all the bands I played in were punk rock bands. The reason I think it's so stupid is that - what, like the Bad Brains weren't emotional? What - they were robots or something? It just doesn't make any sense to me."

Backlash

As the chorus of detractors increased, emo became more and more a target of derision. As certain fashion trends and attitudes began to be associated with "emo", stereotypes emerged that created a specific target for criticism.

In the early years of the "third wave", the derision was relatively light-hearted and self-effacing. In September of 2002, web developer Jason Oda put forth Emogame. The game poked fun at numerous emo stereotypes and musicians, but in a manner that could be appreciated by fans and detractors alike.

In ensuing years, the derision increased dramatically. Male fans of emo found themselves hit with homosexual slurs, largely a reflection of the style of dress popular within the "emo scene" and the displays of emotion common in the scene. Complaints pointed to the histrionic manner in which the emotions were often expressed, not necessarily to the emotions themselves.

In October of 2003, Punk Planet contributor Jessica Hopper levelled the charge that the "third wave" era of emo was sexist. In her opinion, it was all too common for emo bands to write songs from a male perspective that castigated women for causing emotional damage. The collective result was that women were being demonized, and in a wholly generic manner, given that the songs didn't appear to be about a particular female. The problem was enhanced by the seeming lack of balance in emo, given the apparent absence of females participating in emo music. Hopper believed that the sexism was unique to the new version of emo, as "indie emo" era bands such as Sunny Day Real Estate seemed to provide depth to the female characters portrayed in their songs.

Collective reaction to Hopper's article was mixed, and many dismissed the charge outright, noting that [rock music](#) as a genre had a long history of issues with sexism; the problem wasn't unique to emo music or directly related. By comparison to a genre like 1980s [hair metal](#), in which popular songs (such as Warrant's "Cherry Pie") often objectified women, the perceived sexism in emo was more of an intellectual argument than something that could be specifically cited in the music.

Critics of modern emo also point to the increasingly generic nature of the music. As popular bands have attempted to flee the "emo" tag, the remaining bands appear to fit the genre solely because of their similarity to other so-called "emo" bands. Critics note a slow homogenization of the genre, with newer bands adhering to a stereotypical style rather than redefining it, not unlike the waning years of [grunge music](#) in the 1990s.

At the same time, the persistent criticism and negative stereotypes have led to an increasing perception of modern emo as the new "guilty pleasure". Despite the criticism, the modern version of emo has maintained mainstream popularity. However, given the disfavor of the term "emo", the question of whether new bands will openly associate with "emo" leaves the future unclear.

See also

- [Art rock](#)
- [Emo Violence](#)
- [Hardcore Emo](#)
- [Math rock](#)
- [Screamo](#)

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Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | **Emo** | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Hardcore punk](#) | [Punk](#)

Emo Violence

Stylistic origins: [hardcore punk](#), [indie rock](#)

Cultural origins: mid 1980s Washington, DC

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Synthesizer](#)

Mainstream popularity: Sporadically through the 1980s and '90s, growing in the early 2000s

[Emocore](#) - [Hardcore emo](#) - **Emo violence** - [Screamo](#) - Emotional metalcore

[Post-hardcore](#)

Midwestern emo

[Timeline of alternative rock](#)

Emo Violence or "Emoviolence", also related to [screamo](#) and [Hardcore Emo](#), is a subgenre of music that evolved from [Hardcore](#) in the early 1990s, primarily in the Southeast of the United States - Florida in particular, (this can be seen on the Southeast Hardcore, Fuck Yeah!! compilation). This form of music uses vocals pushed past the point of normal sound by yelling and screaming, with occasional spoken words or singing. Emo Violence is often poorly recorded to give it a foggy, low-fidelity sound. Although just as loud as [Grindcore](#), it ends up being much less technical and dark sounding than Napalm Death or as crunchy and angular as Pig Destroyer.

Emo Violence is the direct link from [Emo](#) to [Screamo](#) through reprocessing of influences. The term was originally coined by the group In/Humanity as a joke in reference to their own band and friend's bands Palatka and End of the Century Party. The tongue-in-cheek genre descriptor was a play on other meaningless genre descriptors of the time: (namely [emo](#) and [powerviolence](#)). In/Humanity claims that the phrase actually comes from the song "Emotional Violence" by the [funk](#) group Cameo (band).

Etymology

The term Emo Violence was originally created by the band In/Humanity as a joke. Chris Bickel, the band's front man, took the name from the Cameo album "Emotional Violence", the usage itself an ironically joking play on the term [power violence](#), as used to describe bands like Infest, Man Is The Bastard and Spazz. The term then began to be used to refer to other bands in the southeast that played a similar style such as Palatka and End of the Century Party (whose split 7" is perhaps the quintessential emo violence record). Although the term became more commonplace in the underground hardcore scene, it was always seen as a tongue-in-cheek description, but was used by bands who wanted to separate themselves from emotive hardcore and hated the term "screamo." Bands who play emo violence today (in the EOTCP/Palatka sense of of the genre) are few and far between - Those who claim the genre usually have have little similarity to its founding fathers.

Comparisons

The major difference between Emo Violence and [Screamo](#) is the *chaos* element. Whereas most Screamo albums are meant to be well produced, tight, coherent and less than dissonant, Emo Violence tends to forsake that for a more raw, unpolished aggressive sound. Emo Violence bands tend to claim bands from the late 70's, early 80's hardcore punk movement as their influences. Screamo bands tend to claim other screamo bands and Emo Violence bands as their influences.

Unlike [screamo](#) or [emo](#), there have been no 'waves' of emo violence. As mentioned previously, very few bands have continued the sound that Palatka, EOTCP and In/Humanity were famous for. [Screamo](#) bands like Orchid and Jerome's Dream are often incorrectly placed in the genre.

Notable Artists

End of the Century Party
In/Humanity
Eurich
Palatka
The South

Notable Records

In/Humanity - 'Occultonomy' 7" (Contains the song 'Emo Violence Generation') (Old Glory)
In/Humanity - 'Your Future Lies Smoldering At The Feet Of The Robots' 7" (Various Labels)
In/Humanity - 'The Nutty Antichrist' LP (Passive Fist)
Eurich - s/t 7" (Fragil)
Palatka/Asshole Parade - 'Network of Friends' Split LP (Coalition Records)
Palatka - 'The End of Irony...' One Sided LP (No Idea)
The End of The Century Party - 'Isn't It Perfectly Fucking Delightful...' LP (Belladonna)
The End of The Century Party/Palatka - 'Florida Colloboration Split' 7" (Kurt and Jason)
The End of The Century Party - 'Songs, Dances and Drums' 7" (Enslaved)
The South - 'Sick Pits Bro Sesh' 7" (Dead Tank Records)
V/A - 'Fragil Comp #1' 7" - Songs by... Palatka, Eurich, EOTCP & Prevail. (Fragil)
V/A - 'Southeast Hardcore, Fuck Yeah! 7" - Songs by... Palatka, Eurich, EOTCP, In/Humanity, Asshole Parade & Ansojuan (Kurt and Jason)

Discography CD's are available from Eurich, The End of The Century Party and In/Humanity. Palatka swore never to put anything onto CD. Although 625 Records repressed the 'Possessed To Skate' compilation onto the format, something which label owner Max Ward regrets.

Categories: [Emo](#)

End-blown flute

The **end-blown flute** is a simple [woodwind instrument](#) where the player directs air against the end of a pipe or tube. Although the required embouchure is difficult to master — many hours of practice are required to even produce a single tone — once acquired the player can make music on even the simplest tube or pipe from a hardware store. Unlike pan pipes, both ends of the tube are open, and unlike a recorder or tin whistle, there is no fipple.

End-blown flutes are widespread in folk music. In the Mediterranean and Middle East the ney is frequently used, constructed from reed. Depictions of early versions of the ney can be found in wall paintings in the pyramids of Egypt, indicating that it is one of the oldest musical instruments in continued use. In Turkey the nai and kaval are both end-blown. China has the xiao, Japan has the shakuhachi and hocchiku, and Korea has the danso. People of the Andes play the quena, and the Hopi have a flute similar to the ney.

English Madrigal School

The brief but intense flowering of the musical [madrigal](#) in England, mostly from 1588 to 1627, along with the composers who produced them, is known as the English Madrigal School. The English madrigals were a cappella, predominantly light in style, and generally began as either copies or direct translations of Italian models. Most were for three to six voices.

Style and Characteristics

Most likely the impetus for writing madrigals came through the influence of Alfonso Ferrabosco, who worked in England in the 1560s and 1570s in Queen Elizabeth's court; he wrote many works in the form, and not only did they prove popular but they inspired some imitation by local composers. The development that caused the explosion of madrigal composition in England, however, was the development of native poetry — especially the sonnet — which was conducive to setting to music in the Italian style. When Nicholas Yonge published *Musica transalpina* in 1588, it proved to be immensely popular, and the vogue for madrigal composition in England can be said to truly have started then.

Musica transalpina was a collection of Italian madrigals, mostly by Ferrabosco and Marenzio, fitted with English words. They were loved, and several similar anthologies followed immediately after the success of the first. Yonge himself published a second *Musica transalpina* in 1597, hoping to duplicate the success of the first collection.

While William Byrd, probably the most famous English composer of the time, experimented with the madrigal form, he never actually called his works madrigals, and shortly after writing some secular songs in madrigalian style returned to writing mostly sacred music.

The most influential composers of madrigals in England, and the ones whose works have survived best to the present day, were Thomas Morley, Thomas Weelkes and John Wilbye. Morley is the only composer of the time who set verse by Shakespeare for which the music has survived. His style is melodic, easily singable, and remains popular with *a cappella* singing groups. Wilbye had a very small compositional output, but his madrigals are distinctive with their expressiveness and chromaticism; they would never be confused with their Italian predecessors. Weelkes was also a composer of expressive and sometimes chromatic music (and also a skilled composer of church music) but he unfortunately had an early burnout, losing his battle with alcoholism and depression.

Madrigals continued to be composed in England through the 1620s, but the ayre and "recitative music" rendered the style obsolete; somewhat belatedly, characteristics of the Baroque style finally appeared in England. While the music of the English Madrigal School is of generally high quality and has endured in popularity, it is useful to remember that the total output of the composers was relatively small: Luca Marenzio in Italy alone published more books of madrigals than the entire sum of madrigal publications in England, and Philippe de Monte wrote more madrigals (over 1100) than were written in England during the entire period.

Composers

The following list includes almost all of the composers of the English Madrigal School who published works. Many of these were amateur composers, some known only for a single book of madrigals, and some for an even smaller contribution.

John Bennet (c1575- after 1614)
John Bull (1562-1628)
William Byrd (1543-1623)
Thomas Campion (1567-1620)
Richard Carlton (c1558-1638?)
Michael Cavendish (c1565-1628)
John Dowland (1563-1626)
Michael East (composer) (c1580-c1648)
John Farmer (c1565-1605)
Giles Farnaby (c1560-c1620)
Alfonso Ferrabosco (1543-1588) (He was Italian, but worked in England for two decades)
Orlando Gibbons (1583-1625)
Thomas Greaves (fl.c1600)
William Holborne (composer) (fl.1597)
John Jenkins (1592-1678)
Robert Jones (fl.1597-1615)
George Kirbye (c1565-1634)
Henry Lichfield (fl.1613), d. after 1620)
Thomas Morley (1557-1603)
John Mundy (c1555-1630)
Peter Philips (c1560-1628) (Lived and published in the Netherlands, but wrote in an English style)
Francis Pilkington (c1570-1638)
Thomas Tomkins (1572-1656)
Thomas Vautor (c1580-?)
John Ward (1571-1638)
Thomas Weelkes (1576-1623)
John Wilbye (1574-1638)

Further reading

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Sources

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- Article "Madrigal" in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vol. London, Macmillan Publishers Ltd., 1980. ISBN 1561591742

Enhanced CD

Enhanced CD is a certification mark of the Recording Industry Association of America for various technologies that combine audio and computer data for use in both compact disc and CD-ROM players.

The primary data formats for Enhanced CD disks are mixed mode (Yellow Book/Red Book), CD-i, hidden track, and multisession (Blue Book).

Problems

Sometimes computer CD ripping programs (particularly cdparanoia) have problems ripping some enhanced CDs, especially those which have the data after the audio section. These CDs have the data 11400 sectors (2m32s) after the audio, but some CD rippers may try to rip this blank section with the last track; the end result is that the ripper stalls during the last track, or simply errors out.

List of Enhanced CDs

(in alphabetical order by artist)

Alice in Chains - Music Bank - 1999
Alice In Chains - Nothing Safe-Best Of The Box - 1999
Anthrax - Vol. 8 - the Threat is Real - 1998
Christina Aguilera - "My Kind Of Christmas" - 2000
Fiona Apple - Tidal - 1996
Fiona Apple - When the Pawn - 1999
Fiona Apple - Extraordinary Machine - 2004
The Ataris - So Long, Astoria - 2003
David Bowie - all of his albums reissued by EMI in 1999 were released as Enhanced CDs
Beastie Boys - Don't Mosh In The Ramen Shop (unreleased) - 1996
Beastie Boys - To The 5 Boroughs - 2004
B(if)tek - 2020 - 2000
Blink-182 - Enema Of The State - 1999
Blink-182 - Blink-182 - 2003
Blues Traveler - Bridge - 2001
Jackson Browne - Looking East - 1996
Carman - Mission 3:16 (EP) - 1997
Chevelle - Wonder What's Next - 2002
Clipse - Lord Willin' - 2002
Eric Clapton - One More Car, One More Rider - 2002
Counting Crows - Hard Candy - 2002
Creed - Weathered - 2001
Deftones - White Pony - 2000
Deftones - Deftones - 2003
Grey DeLisle - Iron Flowers - 2005
Disturbed - Believe
Duran Duran - Rio (remastered, 2001) - 1982
Duran Duran - Essentials: The Night Versions - 1998
Duran Duran - (title to be announced) - 2004
Emergency Broadcast Network - Telecommunication Breakdown - 1995
Fish - Sunsets on Empire (original US release) - 1997
The Flys - Holiday Man - 1998
Foo Fighters - There Is Nothing Left to Lose - 1999
Foo Fighters - One By One - 2002
Freezepop - "Fancy Ultra•Fresh - 2004
Garbage - Beautifulgarbage - 2001
Garbage - Bleed Like Me - 2005
Gorillaz - Gorillaz - 2001
The Hives - Veni Vidi Vicious - 2000
Hootie & the Blowfish - Old Man and Me - 1996
Incubus - S.C.I.E.N.C.E. - 1997
Iron Maiden - Iron Maiden (LP & remastered, 1998) - 1980
Iron Maiden - Killers (remastered, 1998) - 1981
Iron Maiden - The Number of the Beast (remastered, 1998) - 1982
Iron Maiden - Piece of Mind (remastered, 1998) - 1983

Iron Maiden - Powerslave (remastered, 1998) - 1984
Iron Maiden - Live After Death (remastered, 1998) - 1985
Iron Maiden - Somewhere in Time (remastered, 1998) - 1986
Iron Maiden - Seventh Son of a Seventh Son (remastered, 1998) - 1988
Iron Maiden - No Prayer for the Dying (remastered, 1998) - 1990
Iron Maiden - Fear of the Dark (remastered, 1998) - 1992
Iron Maiden - The X Factor (remastered, 1998) - 1995
Iron Maiden - Rock in Rio - 2002
Iron Maiden - Dance of Death - 2003
Jane's Addiction - Strays - 2003
Jerky Boys - 4 - 1997
Jerky Boys - Stop Staring At Me! - 1999
Jerky Boys - The Best Of The Jerky Boys - 2000
Jim Jones - Harlem: Diary Of A Summer - 2005
Kiss - Psycho Circus - 1998
Kittie - Spit - 2000
Korn - Life is Peachy - 1996
Ladysmith Black Mambazo - Long Walk to Freedom - 2006
Led Zeppelin - Latter Days: The Best of Led Zeppelin Volume 2 - 2000
Avril Lavigne - Let Go - 2002
Limp Bizkit - Significant Other - 1999
Linkin Park - Meteora - 2003
Sarah McLachlan - The Freedom Sessions - 1994
Marillion - Afraid of Sunlight (remastered, 1999) - 1995
Marilyn Manson - Mechanical Animals - 1998
Dave Matthews Band - Busted Stuff - 2002
Mest - Mest - 2003
Mint Condition - Life's Aquarium - 1999
Alanis Morissette - Under Rug Swept - 2002
Alanis Morissette - Feast On Scraps - 2002
Alanis Morissette - So-Called Chaos - 2004
Morrissey - You Are the Quarry - 2004
New Found Glory - Catalyst - 2004
Nine Inch Nails - With Teeth - 2005
No Doubt - Rock Steady - 2001
NOFX - The War on Errorism - 2003
NSYNC - NSYNC - 1998
NSYNC - Celebrity - 2001
Dr. Octagon - Blue Flowers - 1997
The Offspring - Americana - 1998
The Offspring - Conspiracy Of One - 2000
The Offspring - Splinter - 2003
Mike Oldfield - The Songs of Distant Earth - 1994
Ozzy Osbourne - Down to Earth - 2001
P. Diddy with The Bad Boy Family - We Invented The Remix Vol. 1 - 2002
Poster Children - RTFM - 1997
Poster Children - New World Record - 2000
Poster Children - No More Songs About Sleep and Fire - 2004
Presidents of the United States of America - Pure Frosting - 1998
Primus - Rhinoplasty - 1998
The Prodigy - Always Outnumbered, Never Outgunned - 2004
Prong - Rude Awakening - 1996
Todd Rundgren - The Individualist - 1995
Rush - Different Stages - 1998
Sash - Mysterious Times- 1997
Bob Seger - Face the Promise - 2004

2Pac - All Eyez On Me - 1996
Social Distortion - (title to be announced) - 2004
Something Corporate - North - 2003
Soundtrack - Mr. Deeds - 2002
Britney Spears - ...Baby One More Time - 1999
Britney Spears - Britney - 2001
Squirrel Nut Zippers - Hot - 1998
Story of the Year - Page Avenue - 2003
Sum 41 - All Killer No Filler - 2001
SupremeEx & Tajai - Projecto: 2501 - 1999, 2000
System of a Down - (title to be announced) - 2004
Taproot - Welcome - 2002
Taproot - (title to be announced) - 2004
They Might Be Giants - No! - 2002
Various Artists - ESPN Jock Jams (Vol. 4) - 1998
Various Artists - Punk-O-Rama (Vol. 4) - 1999
The Vines - Winning Days - 2004
Trachtenburg Family Slideshow Players - Vintage Slide Collections From
Seattle, Vol 1 - 2001
Treble Charger - Detox - 2002
Violent Femmes - (title to be announced) - 2004
Violet Indiana - Roulette - 2001
Ween - White Pepper - 2000
Weezer - Maladroit - 2002
Weezer - Make Believe - 2005
"Weird Al" Yankovic - Poodle Hat - 2003
Yellowcard - Ocean Avenue - 2003
Decoded Feedback - Shockwave - 2003
Skinny Puppy - Brap - 1996
Fischerspooner - Emerge - 2001
Green Day - American Idiot - 2004

See also

- [DualDisc](#)

Epic metal

Epic metal is a subgenre of [heavy metal](#).

Traditional Epic metal

It was born in the U.S. in the early 1980s as a slower and more solemn branch of heavy metal. Early albums remained quite close to the main genre, both in the music and in lyrical themes like bikes, women, and a healthy amount of self-apology, adding with time themes from epic poetry, mythology and fantasy literature. Bands from this era include Cirith Ungol, Omen Manilla Road and Medieval Steel.

Later, it received influences from [doom metal](#) bands like Candlemass and from Bathory's Viking-themed albums, lost some of the light hearted themes for history and religion. Bands from this era tend to be from the mediterranean area, and include DoomSword from Italy, Forsaken from Malta and BattleRoar from Greece.

Power metal

The term has been used also for a genre between [power metal](#), [speed metal](#) and melodic metal with a balance between slow and solemn [hymns](#) and the occasional outburst into powerful mid-tempos. A typical property of epic metal is a certain grandiose element and a penchant for [trumpets](#), [violins](#) or even a full orchestra accompaniment. Themes in this genre are often taken from epic poetry and fantasy.

Epic metal bands in this meaning include Hammerfall, Rhapsody, Battlelore, Nighthawk and Viperine. Recently, the Tolkien influenced Power Metal band Blind Guardian has been going in a more Epic direction than their earlier Power Metal albums.

Battle metal

Battle metal is a sub-genre of [black metal](#) related to this second meaning of Epic Metal, drawing on themes of medieval or fantasy battle and fighting, and in the opinion of some would be suitable for the [soundtrack](#) for a Role Playing Game. Battle metal bands like Summoning were thought to be possible contributors to the soundtrack of the Lord of the Rings movies, but this was mainly because of the Tolkien-related content of their music and they did not appear on the soundtrack. Most bands who play battle metal also contribute to other sub-genres of [black metal](#): for instance, Bathory are prominent in the [Viking metal](#) sub-genre, and Waylander are pioneers of three sub-genres of black metal: this one, [folk metal](#) and Celtic Metal. Other [metal](#) bands have produced songs that fit the battle metal genre; the [power metal](#) band Thy Majestie is an example. Turisas is considered to be the band who gave the genre its name by mixing all the previously mentioned styles and much more into one on their album *Battle Metal* (2004)

Categories: [Metal subgenres](#)

Ethnic music in the United States

[Music of the United States](#)

[History](#)

Genres: [Classical](#) - [Folk](#) - [Popular](#): [Hip hop](#) - [Pop](#) - [Rock](#)

Awards [Grammy Awards](#), Country Music Awards

Charts *Billboard Music Chart*

[Festivals](#) Jazz Fest, Lollapalooza, Ozzfest, Monterey Jazz Festival

Media *Spin*, Rolling Stone, Vibe, Downbeat, Source, MTV, VH1

[National anthem](#) "The Star-Spangled Banner" and forty-nine state songs

Ethnic music

[Native American](#) - [English](#): [old-time](#) and [Western music](#) - [African American](#) - [Irish and Scottish](#) - [Latin](#): **Tejano** and Puerto Rican - Cajun and Creole - Hawaii - [Other immigrants](#)

[American Indian music](#)

[African American music](#)

[Anglo-American music](#)

[Celtic music in the United States](#)

[Music of immigrant communities in the United States](#)

[Latin music in the United States](#)

[Tejano music](#)

Ethno jazz

Apart from other definitions of Ethno Music (such as Ethno Rock, Ethno Jazz, etc. in Wicke/Ziegenrücke, *Handbuch der populären Musik, 2001* - "Handbook of Popular Music"), which means popular music and jazz from outside the industrialised world, and the marketing of such music, particularly in the industrialised world, the following should be noted:

Ethno Jazz is sometimes equaled to [World Music](#) or is regarded as its successor, particularly before the 1990s. An independent meaning of "Ethno Jazz" emerged around 1990 with globalisation and later the Internet as well as the commercial success of Ethno groups and musicians. From the American and European view, interpretations from developing countries, particularly the developing southeast Asia and the People's Republic of China, became important.

Whereas global regions like India, Latin America and Africa had been reached already before 1990, they regained importance in the form of Ethno Music, and Ethno Jazz in particular. Notable examples are the emergence of jazz through the interaction between New Orleans and Cuba, the Afro-Cuban jazz in the 1940s and 50s, Arab influence in Jazz in the 1950s and 60s and Indian influence through The Beatles and Rock Jazz of the 1960s and 70s.

Ethno Jazz, particularly from the 1990s, meant Jazz was in accordance with the more American and European view, but realised with the typical musical differences of non-American and -European regions, particularly the expanding centres of Southeast Asia and China. Superficially, and out of an American and European view, Ethno Jazz is sometimes not as Jazz, but probably something similar missing a more suitable classification.

During the 1990s, after the end of the long-time cold war conflict between east and west, there was a global enthusiasm about the development of Ethno-Musik, especially Ethno Jazz. The rapidly growing megacities (over 10 million inhabitants, like Tokyo, Seoul, Shanghai, Jakarta, Bombay, São Paulo, Mexico City) further promoted substantial urbanisation based development of Ethno Jazz.

The impact of September 11th suddenly divided the world into opposing camps again, from which the Ethno realm was not exempt, for example with respect to islamic and arabic influences.

Categories: [Jazz](#)

Ethnomusicology

Ethnomusicology (from the Greek *ethnos* = nation and *mousike* = music), formerly **comparative musicology**, is the study of [music](#) in its cultural context, cultural [musicology](#). It can be considered the anthropology or ethnography of music. Jeff Todd Titon has called it the study of "people making music". It is often thought of as a study of non-Western musics, but can include the study of Western music from an anthropological perspective. "Ethnomusicology as western culture knows it is actually a western phenomenon." (Nettl 1983:25)

While musicology contends to be purely about music itself (almost always Western classical music), ethnomusicologists are often interested in putting the music they study into a wider cultural context. Ethnomusicology as it emerged in the late 19th century and early 20th century, practiced by people such as Béla Bartók, Zoltán Kodály, Vinko Zganec, Franjo Ksaver, Carl Stumpf, Erich von Hornbostel, Curt Sachs and Alexander J. Ellis, tended to focus on non-European music of an oral tradition, but in more recent years the field has expanded to embrace all musical styles from all parts of the world.

Ethnomusicologists apply theories and methods from cultural anthropology as well as other disciplines in the social sciences and humanities. Many ethnomusicological works are created not necessarily by 'ethnomusicologists' proper, but instead by anthropologists examining music as an aspect of a culture. A well-known example of such work is Colin Turnbull's study of the Mbuti pygmies. Another example is Jaime de Angulo, a linguist who ended up learning much about the music of the Indians of Northern California. Yet another is Anthony Seeger, professor at the University of California, Los Angeles, who studied the music and society of the Suyá people in Mato Grosso, Brazil.

Four important centers for ethnomusicological study are the Universities of California at Los Angeles and Santa Barbara, Indiana University, the Institute of Ethnology and Folklore Research at University of Zagreb, Croatia, and the School of Oriental and African Studies, at University of London. With regard to African music, Paul Berliner, Andrew Tracey, and Hugh Tracey are well known, the latter being the founder of the International Library of African Music.

Source

- Nettl, Bruno (1983). *The Study of Ethnomusicology*. Urbana, Chicago, and London: University of Illinois Press.

Euro disco

The term **Euro disco** refers to a collection of styles and genres of [electronic dance music](#) that had emerged from Europe by the early 1980s, incorporating elements of [electropop](#) and [disco](#) into new hybrids such as [Hi-NRG](#), [Italo disco](#), Eurohouse, British Pop and others. The term is also commonly written as Eurodisco and Euro-disco. A typical Euro disco song has a contrasting verse-chorus form, a synthesizer-based accompaniment, and lyrics sung in English.

One of the early representors of the genre was a British group Imagination, with their series of hits throughout 1981 and 1982. In 1982 Euro disco began to develop in Italy by groups like Gazebo, Kano and Lectric Workers. In 1983, Italian disco artists became popular in Europe with disco songs entering top charts in every major European country.

The influence of Euro disco had infiltrated dance and pop in the US by 1983, as European producers and songwriters inspired a new generation of American performer eager to breathe new life into dance music otherwise abandoned by US radio. While disco had been declared "dead" due to a backlash there in 1979, subsequent Euro-flavored successes crossing the boundaries of rock, pop, and dance, such as "Call Me" by Blondie and "Gloria" by Laura Branigan, ushered in a new era of American-fronted dance music often forgotten in favor of, or considered a subgenre within the "Second British Invasion" happening concurrently. Branigan moved deeper into the Euro disco style for further hits, alongside Giorgio Moroder-produced US acts Berlin and Irene Cara.

By 1984, musicians from other countries had begun to produce Euro disco songs. In Germany, notable practitioners of the sound included Modern Talking, Sandra, and Fancy.

Some note that the same elements which were later embraced in greater measure as Euro disco had already come together cohesively as early as the mid-to late-1970s in certain tracks by artists such as the Swedish group ABBA, and the American singer Donna Summer.

By the early 1990s, its mainstream popularity having waned in the US, Euro disco developed into [eurodance](#).

[Disco](#)

[Bright disco](#) - [Dance-punk](#) - Disco polo - **Euro disco** - [Hi-NRG](#) - [House](#) - [Italo disco](#) - [Spacesynth](#)

[Discothèque](#) - [Nightclub](#) - [Orchestration](#) - Other [electronic music genres](#)

Categories: [Disco](#) | [Dance music](#) | [Music genres](#)

The music sub-genre **Eurobeat** is closely related to [Hi-NRG](#) and [disco](#). It is also very closely related to the Japanese Para Para dance culture.

Eurobeat, as the name implies, is a music genre from Europe. Stemming from [Italo Disco](#), it is generally held to have originated in Italy in the late '70s and early '80s. Despite being European in origin, its main market has always been Japan, where its synthetic and emotionally upbeat stylings are popular. Even though many Europeans and Americans have heard [Eurodance](#), Eurobeat is still a largely unknown genre in Europe where other types of music are dominant.

Although highly popular in Japan, Eurobeat has become more and more popular in the Western world in the past few years. The anime Initial D by Shuichi Shigeno uses Eurobeat music regularly in its episodes during racing scenes between the characters, and because of this it has come to the attention of some anime fans outside Japan.

Eurobeat's sound is its main link to its italo disco origins, where it was just one of many different experiments in pure-electronic dance. There are certain synth instruments that recur across the entire genre: a sequenced octave bass, distinctive brass and harp sounds, and tight, predictable percussion in the background. These sounds are layered with vocals and natural instruments (guitar and piano are common) into complex, ever-shifting melodies that, at their best, burst with energy.

Eurobeat genre

Eurobeat can create a number of different genres, while still keeping its own originality intact. In the late 1970s and early 1980s there were many new genres emerging from the creation of [electronic music](#). Disco was the beginning of a whole new era in music, with popular artists such as George Clinton and Earth, Wind & Fire. However when disco music quickly became unpopular in North America, it remained in the limelight in Europe.

While modern music is often recognized by its lyrics, Eurobeat is recognized not primarily by its lyrics, but by its synthesized chorus known as the **Sabi** (short for **Sabishigaru**, not to be mistaken for the Japanese Wabi-sabi), which means "*to remember someone or something*" in Japanese. This of course refers to the generally acknowledged fact that you mostly remember the Sabi as opposed to the stanzas of the Eurobeat song. This broad genre can create a great number of different "sub-genres" within it because of this combination of harmony and rhythm. Sometimes it can still sound like the old disco music we know, sometimes it can be very "fast and happy" like Happy Hardcore or Speed Music, and occasionally it even uses guitars as a method of Saiba.

One peculiar thing about Eurobeat is the fact that each artist is often credited with a variety of different aliases (See "Popular Eurobeat Artists" below for details). Artists usually adopt different stage names according to the mood of each song, or depending on who wrote their lyrics. For instance, Ennio Zanini has stated on the SCP Music website that he goes by the name of "Fastway" on songs which are more upbeat and sprinkled with high-pitched female backing vocals, and goes by "Dusty" on his more "serious" tracks. Also a popular theory is that Eurobeat artists such as Clara Moroni and Giancarlo Pasquini manufacture the same acts under many different names in order to "compete with themselves". (Compare to legendary House producer Thomas Bangalter, who is infamous for the same practice).

Eurobeat also has notoriety for name recognition, lifting titles from popular songs and using them as the names of Eurobeat tracks. Examples are "Like a Virgin", "Goodbye Yellow Brick Road", and "Station to Station." The Eurobeat songs that reuse song titles typically have nothing to do with the song it lifted its title from (i.e., not a cover).

The Eurobeat formula

Like most musical genres, (modern) Eurobeat has a fairly specific formula to it:
Intro -> synth -> verse -> bridge -> chorus -> synth -> extro

Of course, different names are used for these sections in different parts of the world. The *synth* has been known to be called a (synth) hook, riff, line, chorus, etc. The *verse* is often referred to as the "A melody", the *bridge* referred to as the "B melody", and the *chorus* called the "sabi" in Japanese.

Eurobeat is notorious for it's complex rhythm, always attempting to throw the listener in another direction, but the flow is usually a one way ticket. After the synth, the song usually repeats the verse, bridge, and chorus (although with different lyrics most the time) and then goes into a "breakdown" where there can be a variety of new parts to the song including a guitar solo, the dropping and adding of percussion, or a plain instrumental version of the track. Typically though, this only encompasses the verse and bridge; the chorus is usually sung once again, and then the synth and extro play. The extro can either be the synth played again, or something reminiscent of the intro. Another thing to note is that the intro is somewhat like an instrumental rendition of the verse, bridge, and chorus, while the synth is a lot like a synthesized version of the chorus. They don't have to sound completely similar, but they do in fact fit on top of each other most of the time.

There's a particular style of formula when it comes to the different "labels" of the Eurobeat world:

A Beat C: Typically follows the formula above, rarely straying away from a different type. This label is considered by the majority of the Eurobeat world to be the most "mainstream" label, taking a little bit of everything and adding it to their own style. They also have the largest amount of singers, which gives them variety.

Delta: Usually drops percussion during the breakdown while the singer sings the first verse and bridge again. Synths are typically very "harsh"-sounding, and bass is relatively low depending on the producer of each track.

Hi-NRG Attack: As with Delta, percussion usually drops during the breakdown. The thing with this label is that it's known for it's relatively "quirky" lyrics and rhythm. Synths are known to be very wild, sometimes playing a different note at every 1/4 beat.

Time: The interesting thing about Time is that most of the label's music includes a very long Intro and typically ends with a fade-out of the synth instead of an extro (which most labels don't do too often). To many, their synth can either be very intense, or can be a rather subtle, somewhat duplicated synth from previous songs.

Vibration: This label can surprise you. Sometimes they'll put in a simple percussion drop during the breakdown, and sometimes there is a very intense guitar solo or even new lyrics. Very unpredictable.

SAIFAM: This label can resemble house music very much if you listen closely. They typically use the formula of adding a new section of percussion, bass, and synth after every 4th measure. After the last synth (sometimes after the chorus is goes straight to the following) there is typically a percussion drop until there are only 4 measures of a "kick" or "hat" left. As with Vibration, SAIFAM can be somewhat unpredictable, but they don't tend to stray away from this formula.

SCP Music: SCP almost always follows A Beat C's formula. Rarely is there ever a percussion drop, but instead you can find a guitar solo or "ad-libbing" of lyrics or synthesizers. The interesting thing about SCP is that their music closely resembles Trance but still doesn't stray away from that authentic Eurobeat sound.

An honorable mention includes **Akyr Music**, which seems to take lessons from each of the labels and apply it to it's own music, or you can hear a strong similarity between Delta because Laurent G. Newfield produced many tracks for Delta.

Popular Eurobeat artists

Name	Labels	Aliases	Groups
Alessandra Mirka Gatti	A-Beat C	Domino, Juliet, Mirka, Dynamika, 94 Sale, Eskimo, Sheela, Marie Aldridge, Paula Roberts.	Go Go Girls, King & Queen, A-Beat Sisters, Groove Twins, Salt & Pepper.
Alessia De Boni	SCP Music	Pamsy	Scream Team
Annerley Gordon	A-Beat C	Annalise, Lolita (1), Virginelle (only on "Lucky Lucky"), Ann Lee.	Go Go Girls, A-Beat C All Stars.
Barbara Maniscalch	A-Beat C	Valentina, Margaret, Queen Of Times.	Go Go Girls, King & Queen, A-Beat Sisters.
Christian Codenotti	SCP Music	Ace	GO2
Clara Moroni	Time Records, Flea, S.A.I.F.A.M. Group, A-Beat C, Delta.	Vicky Vale, Leslie Parrish, Linda Ross, Cherry, Donna, Vanessa, Virgin, Priscilla, Pretty Woman, Denise, Candy Taylor, Lisa Johnson, Drama, Suzy Lazy, Leila, Doki Doki, Jenny Kee, Virgin, Terry Gordon, Bonnie.	Delta Queens, Name, Gipsy & Queen, The Girls, Les Blue Bells, Kate & Karen, Newfield Moroni & Sinclair.
Claudio Magnani	Time Records, Delta, Hi-NRG Attack, AkyrMusic	Mad Max, Babby One, Silver, Charly, Toby Ash (2), Dave Hammond (2), Atrium (2), Tam Arrow, Speedman, Volta & Gabbana, Mote Mote, Maximum Power.	
Cristian De Leo	Time Records	Dave, Chris Stanton, De Leo, Idol.	
Cristiana Cucchi	Hi-NRG Attack	Bazooka Girl, Samanta Claus, Chris, Cristiana.	
Cristina Toci	SCP Music	Christine	
Davide Budriesi	Delta	David "Off", Kevin Johnson (2), Buddy Bo, Allen Cox, Phil Jones, Chester, Tiger Shark.	
Davide Di Marcantonio	Time Records, SCP Music, LED, AkyrMusic.	Dave McLoud, Jimmy Bravo (2), Jackie 'O (3), Captain America (2), Dee Dee, J.Rush, David, Chemical Boy, Eurobeat Lovers, John Desire, Tiger Shark, David Kane, Lou Grant (2), Robert Patton (2).	
Denise De	A-Beat C	Nuage	King & Queen, Go

Vincenzo			Go Girls.
Elena Ferretti	A-Beat C, Time Records.	Sophie, Alexis, Karina, Helena, Jilly, Rose, Victoria.	Love & Pride, Eurosisters, King & Queen, A-Beat Sisters, Kate & Karen.
	A-Beat C	Lolita (2), Virginelle, Marlene, Roxanne, Marie Aldridge.	Happy Hour, Go Go Girls, King & Queen, Groove Twins, Salt & Pepper, A-Beat Power, A-Beat Sisters, A-Beat C All Stars.
Elena Gobbi			
Ennio Zanini	SCP Music	Fastway, Dusty, Doctor Stranger, Tomas Lee.	GO2
Fabio Lione	A-Beat C	J. Storm	
	Flea, Time Records,	Franz Tornado, Jeff Driller, Mad Cow.	
Federico Rimonti	S.A.I.F.A.M. Group, Hi-NRG Attack.		
Fernando Bonini	Time Records, Delta.	Mako, Dr. Love, Nando, Tommy K (1), Mike Hammer, Elvis, Stop Limit Line, Sandy Bee, Tension.	Maio & Co., Tokyo Future, Edo Boys.
Francesca Contini	A-Beat C	Norma Sheffield, Sonya, Sharon K.	A-Beat Sisters, King & Queen.
Giacomo Caria	A-Beat C	Giacomo Caria, Chris T., Neo, G.Carria.	
	Flea, Time Records, A-Beat C	Dave Rodgers, Lucky Boy, Danny Wilde, Derreck Simons, Dr. Money (1), Robert Stone (2), Chester, Patrick Hooley (2), The Big Brother, Mario Ross (2), Aleph, RCS, Romeo.	The Spiders from Mars, Happy Hour, Thomas & Schulbert, Red Skins.
Giancarlo Pasquini			
	Flea, Time Records, A-Beat C, HI-NRG Attack, S.A.I.F.A.M. Group, LED.	DJ NRG, KL Jones, Alvin (1), Maltese, Ric Fellini, Jeff Driller (1), Franz Tornado (1), Danny Keith, Captain America (1), Otello, Maxx Ducati, Jackie 'O (2), Jean Corraine.	
Gianni Coraini			
	Time Records, A-Beat C, LED	Gino Caria, Lou Grant (1), Frank Torpedo, Edo, De Niro, Tommy K (2), Robert Patton (1), Derreck Simons (2), Atrium, Mike Skanner (1), Dave Hammond, Dr. Money (2), Toby Ash (1), Pleasure & Pain, Teddy Boy, Chester, Frankie Beat.	
Gino Caria			
	Time Records	Kasanova, Mr.M, Mike West, Time Force.	Bad Gang.
Giordano Gambogi			

Greta Accatino	Hi-NRG Attack	Baby Bazooka	
Karen J. Wainwright	A-Beat C	Karen, Kelly Wright, Wain L, Jaz, Veronica Sales.	A-Beat Sisters, A-Beat Friends, Happy Hour.
Luca Torchiani	Delta, SCP Music, AkyrMusic.	Paul Harris, Eurofunk (2), Van T.K., Lukator.	
Matteo Setti	A-Beat C	Matt Land	
Maurizio De Jorio	A-Beat C, Delta.	Niko, D. Essex, David Essex, Marko Polo, Oda, Morris, Max Coveri (2), 7th Heaven, Cody, Kevin Johnson (1), Casanova.	Tokyo Future.
Mauro Farina	Flea, Time Records, S.A.I.F.A.M. Group.	Mark Farina, Max Casanova, Mister Black, Ricky Davies, Oscar, Max Coveri (1), Mark Foster, Alvin (2), Ken Martin.	Bombers, F.C.F., King Kong & D. Jungle Girls, The Factory Team.
Melissa Bianchini	SCP Music	Melissa White	
Nicola Mansueto	SCP Music	Nick Mansell, David Bird, Rocky.	
Roberto Tiranti	A-Beat C	Powerful T., De La Vega.	A-Beat Boys
Simone Valeo	Time Records	Symbol, Sym 1, Dave Simon, Mike J, Big Town Guy.	Time All Stars, Stylophones.
Stefano Brandoni	A-Beat C	Digital Planet, Spock	
Susanna Del Gasso	A-Beat C	Susan Bell, Monique, Donna Lee.	
Tomas Marin	A-Beat C	Mega NRG Man, Derreck Simons (3), Mr. Groove, Mike Skanner (2), Ricky M., DJ Zorro.	A-Beat C All Stars

Eurobeat compilations

There are many Eurobeat compilations series, the most famous (and longest running) are Super Eurobeat and the various "Super Eurobeat presents..." compilations by Avex Trax. Other notable compilations include:

- Aerobeat Eurobeat
- EuroPanic!
- Eurobeat Disney
- Eurobeat Flash
- Gazen ParaPara!!
- LovePara²
- Maharaja Night
- ParaPara Paradise
- Super Euro Best
- Super Euro Christmas
- That's Eurobeat
- The Early Days of SEB
- Tokio Hot Nights
- VIP Mega Euro Star

Eurobeat labels

A-Beat C / Rodgers Music

AkyrMusic / Hearty, Inc.

Delta

Hi NRG Attack

LED Records (Includes Vibration, Eurobeat Masters.)

S.A.I.F.A.M. Group (Includes Boom Boom Beat, Asia Records, etc.)

SCP Music

Time Records

Category: [Music genres](#)

Eurodance

Eurodance stands for European [Dance Music](#) that has been popular in Europe, Oceania, South America, and Canada between 1992 to 2000 and up until now. Between 1993-1995 that original genre was considered a mainstream phenomenon being diversified and mixed with another [electronic music](#) genres until today. It is closely related to the so-called *Euro-pop* and *Euro-rap*, similar phenomena, all three characterized by the fact that audience and performers were mostly Western European and Scandinavian, Germany, Sweden, Netherlands, Finland, Denmark, Norway, Belgium and Italy being their fief. Eastern European countries such as Romania, Hungary, Croatia, Poland, and Russia have also emerged into the Euro music scene.

History

Its roots are drawn from the mostly rap performances of 2 Unlimited, Dr. Alban Masterboy or Snap, which were the first to emphasize the combo female chorus - male rap. The current style has expanded, as performances can be included in rap, trance, techno, or house. It is essentially dance or club oriented music that is usually (but not always) produced in Europe. Hit songs often go international. The genre "Eurodance" can also be used interchangeably with the term "Euro".

Its "mainstream" can be characterized by female vocals, with simple chorus, male rap parts and a strong beat from 110 to 150 BPM with synthesizer riffs. It is often very positive and upbeat; the lyrics often involve issues of love and peace or expressing and overcoming difficult emotions. Almost all Eurodance emphasizes percussion and rhythm. Most Eurodance is also very melody-driven. Strangely, lyrics are in English 90% of the time, no matter what country the artist is from. Some artists will also release their songs in both English and their native language.

Eurodance is very much commercial music. It can be even seen as a some kind of culmination of commerciality in music business. Some producers, like Swedish Max Martin or Italian Larry Pignagnoli, were behind dozens of bands. If band members became too demanding, they could be fired and replaced by others. Only few bands survived more than one or two records. The most successful 90's eurodance groups are arguably the Dutch group 2 Unlimited, Italian groups Cappella, Ice MC and Eiffel 65, and German groups Snap!, Culture Beat, Real McCoy and La Bouche.

It has been suggested that many female vocalists were selected for their looks more than for talent. Live performances were mostly playbacks, sometimes different female singers performing in studio recordings than on stage. Many acts, like Captain Jack and Jonny Jakobsen (Dr. Bombay) had a carefully planned humoristic image. A group called E-rotic received attention with its erotic lyrics and [music videos](#).

Some artists, like Aqua, Daze or Hit'n'Hide are not usually considered mainstream eurodance, but fall into the [bubblegum pop](#) category.

Other in between cases are Blümchen and Scooter, approaching the [happy hardcore](#) genre. Although sometimes considered eurodance, projects such as Sash!, ATB or Antiloop were mostly progressive house and trance groups.

Eurodance reached its commercial peak in the United States in 1995/1996 with the Top 40 radio success of artists such as La Bouche ("Be My Lover"), Real McCoy ("Another Night" and "Runaway") , 2 Unlimited ("Get Ready For This") and Corona ("Rhythm Of The Night") among others. Sales in the hundreds of thousands of the first Eurodance CD compilation series, DMA Dance: Eurodance, released on U.S. independent label Interhit (formed by Jeff Johnson and Chris Cox of Thunderpuss) in conjunction with *Dance Music Authority* magazine, provided further evidence of the popularity of the eurodance sound in the USA.

Later into the 90s trance was starting to influence Eurodance which rebirthed into euro-trance, which also incorporated some elements from progressive house. Artists like Scooter, Charly Lownoise and Mental Theo and E-Type began the trend which lead to the birth of hundreds of projects in this subgenre.

Today, Eurodance music has evolved and the categories may cross over one another. Sub-categories within the genre of Eurodance are not set in stone but are

commonly recognized as:

Classic Eurodance - As mentioned earlier, often a female vocalist and a male rapper. Synths are old fashioned, often has an early to mid 90's sound.

Bubblegum - Started in Denmark. Usually female artists with silly lyrics and happy sounds. Chorus, verse style lyrics. Not to be taken seriously, but often amusing and cheerful.

Eurotrance - Often vocal and sometimes rap. Usually not chorus, verse lyrics - more vague or repetitive. Simple lyrics. A lot of effects and echoes on the vocals. Driving percussion and ethereal chords. Often has a strong synth line with addicting rhythm.

Eurotechno - Tends to use more sound effects and chord hit type sounds with minimal vocals. Crazy keyboard synths. Loud and powerful.

High Energy (Hi-NRG) - Derived from disco. An Italian creation, sometimes called "Italo". It is Pop, Classic Eurodance, and Trance combined, and perhaps sped up a little bit. It is very uplifting. The vocals are very full sounding and so are the synth arrangements.

Euro Pop - Basically it is Pop music with elements of Classic Eurodance or Trance but isn't quite one of the other categories. Often Chorus, verse style lyrics.

Eurohouse - Similar to eurotrance, but less often contains vocals, and even less frequently contains many lyrics. Uses harder synths and often has longer, slowly changing and growing songs at a slower tempo. The current trend has been 'Tek-house' style a la Benni Bennassi.

ITALODANCE - Has its roots from 80's groups like Valerie Dore, Savage, Sabrina, Miko Mission and Radio Rama. Italo in the 90's took a Eurodance form. Groups like Cappella, Alexia, Taleesa, Mollella, CO.RO, DA Blitz, and Double You burst into the scene with success. The newer Italo style today has a sort of a marching beat to it. Some claim Eiffel 65 and GiGi Da'Gostino were the fathers of this style.

See also

- [Euro disco](#) - for Euro dance of 80s.
- [Vocal Trance](#)

European classical music

History of European art music

Medieval	(476 – 1400)
Renaissance	(1400 – 1600)
Baroque	(1600 – 1760)
Classical	(1730 – 1820)
Romantic	(1815 – 1910)
20th century	(1900 – 2000)
Contemporary classical music	

Classical music is a broad, somewhat imprecise term, referring to [music](#) produced in, or rooted in the traditions of, European art, ecclesiastical and concert music, encompassing a broad period from roughly 1000 to the present day. The central norms of this tradition, according to one school of thought, developed between 1550 and 1825, focusing on what is known as the [common practice period](#).

The term classical music did not appear until the early 19th century, in an attempt to 'canonize' the period from Bach to Beethoven as an era in music parallel to the golden age of sculpture, architecture and art of classical antiquity, (from which of course no music has directly survived). The earliest reference to 'classical music' recorded by the Oxford English Dictionary is from about 1836. Since that time the term has developed in common parlance as a simple opposite to [popular music](#).

Timeline

According to one school of thought, musical works are best understood in the context of their place in musical history; for adherents to this approach, this is essential to full enjoyment of these works. There is a widely accepted system of dividing the history of classical music composition into stylistic periods. According to this system, the major time divisions are:

- [Ancient music](#) - the music generally before the year 476, the approximate time of the fall of the Roman Empire. Most of the extant music from this period is from ancient Greece.
- [Medieval](#), generally before 1450. Monophonic chant, also called plainsong or [Gregorian Chant](#), was the dominant form until about 1100. Polyphonic (multivoiced) music developed from monophonic chant throughout the late Middle Ages and into the Renaissance.
- [Renaissance](#), about 1450–1600, characterized by greater use of [instrumentation](#), multiple melodic lines and by the use of the first bass instruments.
- [Baroque](#), about 1600–1750, characterized by the use of complex tonal, rather than modal, [counterpoint](#), and growing popularity of keyboard music (harpsichord and [pipe organ](#)).
- [Classical](#), about 1730–1820, an important era which established many of the norms of composition, presentation and style. Also, the classical era is marked by the disappearance of the harpsichord and the clavichord in favour of the piano, which from then on would become the predominant instrument for keyboard performance and composition.
- [Romantic](#), 1815–1910 a period which codified practice, expanded the role of music in cultural life and created institutions for the teaching, performance and preservation of works of music.
- [Modern](#), 1905-1985 a period which represented a crisis in the values of classical music and its role within intellectual life, and the extension of theory and technique. Some theorists, such as Arnold Schoenberg in his essay "Brahms the Progressive," insist that Modernism represents a logical progression from 19th century trends in composition; others hold the opposing point of view, that Modernism represents the rejection or negation of the method of Classical composition.
- [20th century](#), usually used to describe the wide variety of post-Romantic styles composed through the year 2000, which includes late Romantic, Modern and Post-Modern styles of composition.
- The term contemporary music is sometimes used to describe music composed in the late 20th century through present day.
- The prefix neo is usually used to describe a 20th Century or Contemporary composition written in the style of an earlier period, such as classical, romantic, or modern. So for example, Prokofiev's *Classical Symphony* is considered a Neo-Classical composition.

The dates are generalizations, since the periods overlapped. Some authorities subdivide the periods further by date or style. However, it should be noted that

these categories are to an extent arbitrary; the use of [counterpoint](#) and fugue, which is considered characteristic of the Baroque era, was continued by Mozart, who is generally classified as typical of the Classical period, by Beethoven who is often described as straddling the Classical and Romantic periods, and Brahms, who is often classified as Romantic.

Classical music as "music of the classical era"

Main article: [Classical music era](#)

In [music history](#), a different meaning of the term *classical music* is occasionally used: it designates music from a period in musical history covering approximately Carl Philipp Emanuel Bach to Beethoven – roughly, 1730–1820. When used in this sense, the initial C of *Classical music* is sometimes capitalized to avoid confusion.

The nature of classical music

Classical music is primarily a *written* musical tradition, preserved in [music notation](#), as opposed to being transmitted orally, by rote, or in recordings. While there are differences between particular performances of a classical work, a piece of classical music is generally held to transcend any interpretation of it. The use of musical notation is an effective method for transmitting classical music, since the written music contains the technical instructions for performing the work. The written score, however, does not usually contain explicit instructions as to how to interpret the piece, apart from directions for dynamics and tempo; this is left to the discretion of the performers, who are guided by their personal experience and musical education, their knowledge of the work's idiom, and the accumulated body of historic performance practices.

Classical music is meant to be experienced for its own sake, unlike music that serves as an adjunct to other forms of entertainment (although orchestral film music is occasionally treated as classical music). Classical music concerts often take place in a relatively solemn atmosphere, and the audience is usually expected to stay quiet and still to avoid distracting the concentration of other audience members. The performers often dress formally, a practice which is taken as a gesture of respect for the music and the audience, and performers do not normally engage in direct involvement or casual banter with the audience. Private readings of [chamber music](#) may take place at more informal domestic occasions.

Its written transmission, along with the veneration bestowed on certain classical works, has led to the expectation that performers will play a work in a way that realizes in detail the original intentions of the composer. Indeed, deviations from the composer's instructions are sometimes condemned as outright ethical lapses. During the 19th century the details that composers put in their scores generally increased. Yet the opposite trend—admiration of performers for new "interpretations" of the composer's work—can be seen, and it is not unknown for a composer to praise a performer for achieving a better realization of the composer's original intent than the composer was able to imagine. Thus, classical music performers often achieve very high reputations for their musicianship, even if they do not compose themselves.

Classical composers often aspire to imbue their music with a very complex relationship between its affective (emotional) content, and the intellectual means by which it is achieved. Many of the most esteemed works of classical music make use of musical development, the process by which a musical germ, idea or *motif* is repeated in different contexts, or in altered form, so that the mind of the listener consciously or unconsciously compares the different versions. The classical genres of [sonata form](#) and fugue employ rigorous forms of musical development. (See also [History of sonata form](#))

Another consequence of the primacy of the composer's written score is that [improvisation](#) plays a relatively minor role in classical music, in sharp contrast to traditions like [jazz](#), where improvisation is central. Improvisation in classical music performance was far more common during the [Baroque](#) era than in the nineteenth and twentieth centuries, and recently the performance of such music by modern classical musicians has been enriched by a revival of the old improvisational practices. During the Classical period, Mozart and Beethoven sometimes

improvised the [cadenzas](#) to their [piano concertos](#) (and thereby encouraged others to do so), but they also provided written cadenzas for use by other soloists.

Art music, *concert music*, and *orchestral music* are terms sometimes used as synonyms of classical music.

Complexity

Classical works often display great musical complexity through the composer's use of development, modulation (changing of keys), variation rather than exact repetition, musical phrases that are not of even length, counterpoint, polyphony and sophisticated [harmony](#).

Also, many long classical works (from 30 minutes to three hours) are built up from a hierarchy of smaller units: namely phrases, periods, sections, and movements. Schenkerian analysis is a branch of music theory which attempts to distinguish these structural levels.

Emotional content

As with many forms of fine art, classical music often aspires to communicate a transcendent quality of emotion, which expresses something universal about the human condition. While emotional expression is not a property exclusive to classical music, this deeper exploration of emotion arguably allows the best classical music to reach what has been called the "sublime" in art. Many examples often cited in support of this, for instance Beethoven's setting of Friedrich Schiller's poem, Ode to Joy in his 9th symphony, which is often performed at occasions of national liberation or celebration, as in Leonard Bernstein's famously performing the work to mark the collapse of the Berlin Wall, and the Japanese practice of performing it to observe the New Year.

However, some composers, such as Iannis Xenakis, argue that the emotional effect of music on the listeners is arbitrary and therefore the objective complexity or informational content of the piece is paramount.

Instruments

Classical and popular music are often distinguished by their choice of instruments. The instruments used in common practice classical music were mostly invented before the mid-19th century (often, much earlier), and codified in the 18th and 19th centuries. They consist of the instruments found in an [orchestra](#), together with a few other solo instruments (such as the [piano](#), harpsichord, and [organ](#)). Electric instruments such as the [electric guitar](#) and [electric violin](#) play a prominent role in popular music, but of course play no role in classical music before the twentieth century, and only appear occasionally in the classical music of the 20th and 21st centuries. Both classical and popular musicians have experimented in recent decades with electronic instruments such as the [synthesizer](#), electric and digital techniques such as the use of sampled or computer-generated sounds, and the sounds of instruments from other cultures such as the gamelan.

None of the bass instruments existed until the Renaissance. In Medieval Music, instruments are divided in two categories: loud instruments for use outdoors or in church, and quieter instruments for indoor use.

Many instruments which are associated today with popular music used to have important roles in early classical music, such as bagpipes, vihuela, hurdy-gurdy and some woodwind instruments. On the other hand, the acoustic guitar, for example, which used to be associated mainly with popular music, has gained prominence in classical music through the 19th and 20th centuries.

Finally, while equal temperament became gradually accepted as the dominant [musical tuning](#) during the 19th century, different historical temperaments are often used for music from earlier periods. For instance, music of the English Renaissance is often performed in mean tone temperament.

Durability

One criterion that might be said to distinguish works of the classical musical canon is its cultural durability. However, this is not a distinguishing mark of all classical music: works by J. S. Bach (1685–1750) continue to be widely performed and highly regarded, while music by many of Bach's contemporaries, while undoubtedly "classical", is deemed mediocre, and is rarely performed.

Influences between classical and popular music

Classical music has always been influenced by, or taken material from, popular music. Examples include occasional music such as Brahms' use of student drinking songs in his Academic Festival Overture, genres exemplified by Kurt Weill's *The Threepenny Opera*, and the influence of jazz on early- and mid-twentieth century composers including Maurice Ravel. Certain [postmodern](#) and [postminimalist](#) classical composers acknowledge a debt to popular music.

There are also many examples of influence flowing the other way, including popular songs based on classical music, the use to which Pachelbel's Canon has been put since the 1970s, and the musical [crossover](#) phenomenon, where classical musicians have achieved success in the popular music arena (one notable example is the "Hooked on Classics" series of recordings made by the Royal Philharmonic Orchestra in the early 1980s). In fact, it could be argued that the entire genre of film music could be considered part of this influence as well, since it brings orchestral music to vast audiences of moviegoers who might otherwise never choose to listen to such music (albeit for the most part unconsciously).

Classical music and folk music

Composers of classical music have often made use of [folk music](#) (music created by untutored musicians, often from a purely oral tradition). Some have done so with an explicit nationalist ideology, others have simply mined folk music for thematic material.

Commercial uses of classical music

Certain staples of classical music are often used commercially (that is, either in advertising or in the soundtracks of movies made for entertainment). In television commercials, several loud, bombastically rhythmic orchestral passages have become cliches, particularly the opening "O Fortuna" of Carl Orff's *Carmina Burana*; other examples in the same vein are the *Dies Irae* from the Verdi *Requiem*, and excerpts of Aaron Copland's "Rodeo".

Similarly, movies often revert to standard, cliched snatches of classical music to represent refinement or opulence: probably the most-often heard piece in this category is Mozart's *Eine kleine Nachtmusik*.

Classical music in education

Throughout history, parents have often made sure that their children receive classical music training from a young age. Early experience with music provides the basis for more serious study later. For those who desire to become performers, any musical instrument is practically impossible to learn to play at a professional level if not learned in childhood. Some parents pursue music lessons for their children for social reasons or in an effort to instill a useful sense of self-discipline; lessons have also been shown to increase academic performance. Some consider that a degree of knowledge of important works of classical music is part of a good general education.

The 1990s marked the emergence in the United States of research papers and popular books on the so-called Mozart effect: a temporary, small elevation of scores on certain tests as a result of listening to Mozart. The popularized version of the controversial theory was expressed succinctly by a New York Times music columnist: "researchers have determined that listening to Mozart actually makes you smarter." Promoters marketed CDs claimed to induce the effect. Florida passed a law requiring toddlers in state-run schools to listen to classical music every day, and in 1998 the governor of Georgia budgeted \$105,000 a year to provide every child born in Georgia with a tape or CD of classical music. One of the original researchers commented "I don't think it can hurt. I'm all for exposing children to wonderful cultural experiences. But I do think the money could be better spent on music education programs."

Related genres

- [Electronic art music](#)
- [Indian classical music](#)
- [Video game music](#)

Terms of classical music

For terms relating specifically to the performance of classical music, see the [Musical terminology](#).

Literature

- Norman Lebrecht, *When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music*, Simon & Schuster 1996

European free jazz

European free jazz is a part of the global [free jazz](#) scene with its own development and characteristics. It is hard to establish who is the founding father of European free jazz because of the different developments in different European countries. One can, however, be certain that European free jazz took its development from American [free jazz](#), where e.g. Ornette Coleman revolutionised the way of playing.

Beginnings

The founders of European free jazz usually came from a classic jazz background and then went over [bebop](#) and [hardbop](#) into [free jazz](#). Some people credit the German saxophonist Peter Brötzmann with the starting of free jazz in the 1960s. He is renowned for his violent play, although the harmonies in his play are often overheard. His protegee Peter Kowald interpreted [free jazz](#) on the double bass. Trombonist Albert Mangelsdorff, although coming from a more classic background, had great influence too. Alexander von Schlippenbach's Globe Unity Orchestra created a big scandal at its debut in Berlin.

East Germany

In East Germany, trombonist Conny Bauer and drummer Günter Sommer spread [free jazz](#) in the Socialist block.

Britain

In the UK the saxophonist Evan Parker who was highly influenced by John Coltrane took on the role of Brötzmann for Britain. The guitarist Derek Bailey and trombonist Paul Rutherford also developed the British scene.

Today

Today the [free jazz](#) players of the 1960s and 1970s have aged considerably. Many young players have gone into the direction of more experimental play, called [free improvisation](#), which completely neglects the [jazz](#) idiom.

Category: [Jazz](#)

Euro-Trance

Euro-Trance is a hybrid of [Hard Trance](#) and [Eurodance](#) music incorporating [Hardstyle](#) bass drums and trance elements. The trance synths at times sound like techno hoovers with trancey effects and strings backing it up. The vocals are often pitched up for the most part, but sometimes they can be heard as in normal pitch range. This is often confused as [vocal trance](#) because of its use of vocals. The lyrical content is usually pretty simple, containing an introduction to the song with usually no or little drums, and often includes renderings of classic [Happy Hardcore](#) anthems or melodies.

Euro-Trance Artists

A list of some main euro-trance producers:

ALX (Alex Ross)
Baracuda (Axel Konrad, Markus Schafferzyk, Mell, Verena)
Bass-T (Sebastian Göckede)
Cascada (Manuel Reuter, Yann Pfeifer)
Deepforces (Christian Blecha)
Deep Spirit (Dominik Cydlik, Bernhard Hochrainer & Roland Binder)
DJ Manian (Manuel Reuter)
Future Trance United (Baracuda, Megara vs. DJ Lee, Pulsedriver, Rocco vs. Bass-T & Special D.)
Groove Coverage (Axel Konrad, Markus Schafferzyk, Mell, Verena)
Pulsedriver (Slobodan Petrovic Jr.)
Rob Mayth (Robin Brandes)
Rocco (Sven Gruhnwald)
Special D. (Dennis Horstmann)
Starsplash (Charly Lownoise & Franky Tunes)
Sven-R-G (Sven Gruhnwald)
Tune Up! (Manuel Reuter & Yann Pfeiffer)
Verano (Marco Stork & Dennis Nicholls)

Trance

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#)
- [Uplifting](#) - [Vocal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Trance music](#)

Eurovision Song Contest

Running since 1956, the **Eurovision Song Contest** is an annual televised song contest with participants from numerous countries whose national television broadcasters are members of the European Broadcasting Union (EBU). The Contest is broadcast on television and radio throughout Europe, in selected countries around the world, and on the Internet.

Overview

The Contest's name comes from the EBU's Eurovision TV distribution network. Because it is the highest-profile event distributed by the network, the Song Contest itself is often simply called "Eurovision". ESC is an abbreviation used when referring to the Contest on websites and in forums.

The structure of the Contest is as follows:

- Each country, through a variety of means, chooses an artist and song to represent them.
- Each song from every country is then performed once on the night, vocally live.
- After all songs have been performed, viewers have ten minutes to vote for their favourite song. Viewers can not vote for their own country e.g. voters in Ireland can not vote for the Irish entry.
- All the votes are added up per country (e.g. all of the votes from Irish televoters, from French voters etc.)
- Each country, via satellite link, reveals its votes. The top ten songs voted for in each country receive points, from 1-8, then 10 and 12 points. Points are announced per country in reverse order.
- In the end, the winner is the country with the most points. In a tie, it is the country with (any number of) points awarded from most countries that wins.
- The winning country receives the honour of hosting the next year's Contest.

The programme can reach a potential television audience of more than one billion. Any member of the EBU (even those outside Europe) may participate in the Contest. Of these non-European members, only Israel and Morocco have participated in the Contest. Lebanon had planned to enter the 2005 Contest, but they were forced to withdraw because they admitted that they could not be sure the broadcast wouldn't be cut whilst Israel were performing.

The theme music played before and after the broadcasts of the Eurovision Song Contest (and other Eurovision broadcasts) is the prelude to Marc-Antoine Charpentier's setting of Te Deum.

History

In the event of a tie it used to be the song with the most twelve points which won (as was the case in 1991) however it is now the song which received any points from the most countries which wins the tiebreak

Hosts

Hosting the Eurovision Song Contest is an honour accorded to the winning country from the previous year. Many people believe that host countries have experienced financial difficulties through having to host. Particularly Ireland which won 3 years in a row. This situation was famously parodied in the Father Ted episode "A Song for Europe" (although the Contest was simply referred to as the 'Eurosong Competition').

However, most of the expense of the Contest is covered by event sponsors and contributions from the other participating nations. The 2004 ESC was allocated a budget of some €15 million and was the most expensive edition ever. The Contest is considered a unique showcase for launching the host country as a tourist destination. For example in the summer of 2005, Ukraine abolished its normal visa requirements for tourists to coincide with its hosting of the ESC.

Interval Acts

The entertainment provided by the host nation between the competitors' performances and the scoring is sometimes used as the launch of a successful career. The Irish dancing show Riverdance was first seen internationally at the 1994 Contest. The Hothouse Flowers had a successful career after their interval appearance in 1988. The Danish band Aqua also performed the interval act when Copenhagen hosted the competition in the year 2001 as a farewell to the music industry just before their split.

Winning Streaks

Occasionally, the host nation wins for a second year in a row. This first happened in 1969 when Spain (in its four-way tie with the Netherlands, France, and the United Kingdom) won the Contest in Madrid. The hosts also won the Contests in 1973 (Luxembourg), 1979 (Israel), 1993 (Ireland), and 1994 (Ireland again).

Ireland is the only nation to have won three times in a row; in 1992, 1993 and 1994. It also holds the title of most wins - with seven, in 1970, 1980, 1987, 1992, 1993, 1994 and 1996.

Whilst having won the Contest five times, two fewer than Ireland, the United Kingdom have the highest cumulative points total by some distance. This is largely courtesy of the country placing second an incredible fifteen times.

Although other countries had opportunities to host the event twice in a row ^[1], the first country to do so was Ireland, which actually hosted the Contest three times in a row, as they won the Contest in 1992, 1993 and 1994 and hosted the event in 1993, 1994, and 1995.

The United Kingdom holds the record for hosting the Contest the most times - eight in total - 1960, 1963, 1968, 1972, 1974, 1977, 1982 and 1998 — having hosted four times after winning the Contest (the Netherlands were given the

honour after the 1969 tie) and taken the reins four other times when other broadcasters declined. Ireland has hosted the competition seven times, following its seven wins.

Terry Wogan

In the United Kingdom the Contest is taken less seriously than in many other countries. Many blame this on broadcaster Terry Wogan who adds light humour to his voice over commentary on UK Television. Others, however, argue that he is what has kept it so interesting for UK viewers for so many years. Wogan tends to make light of the alleged regional voting blocks e.g "Greece gives Cyprus douze points, quelle surprise!"

Musical Styles

The maximum duration of each song is three minutes, and although musicians of any genre can play, the musicians and songs selected for the Contest tend towards very commercial [pop](#). Some viewers of the Contest view the event as a combination of camp entertainment and a musical train wreck (a fact played upon in the UK broadcast with the sardonic BBC commentary of Terry Wogan) and a subculture of Eurovision Song Contest drinking games has evolved in some countries.

It's worth noting that the voting system used for the Contest was originally designed to select a single compromise winner from a large field of candidates. A number of countries use this same system to select their entries, some of them going through several rounds of voting before selecting a winner. After repeated iterations of the system, variations from middle-of-the-road pop music tend to be eliminated.

Winners

Often the winner of the Eurovision gets largely forgotten after their win: however there have been notable exceptions like ABBA and Céline Dion. Usually the winner becomes a massive star in their home country and eventually in neighbouring countries. The 2004 winner Ruslana became a superstar in her home country Ukraine, yet has failed to make a major splash in most of Europe, except for Belgium and Greece. The 2005 winner Elena Papatrizou achieved even more fame in Greece, Cyprus, Turkey and Sweden yet failed to reach success outside of these four countries. However, Elena is due to release remixes in the US in 2006 as well as an English album in Europe. Sertab Erener, the only Turkish winner of the Eurovision Song Contest, achieved a lot more fame in Turkey, Greece and Germany, and became more well known. However, she wasn't as successful outside those three countries.

The credibility of the show has been called in to question in some countries - (UK for example sees it as a comedy show but nonetheless keeps good viewing figures, Italy has declined to enter since 1997); conversely "new Europe" nations see it as a chance to showcase their nation and culture. This may or may not have a bearing on "Political and Regional Voting Patterns" as described above.

Selection procedures

Participating nations use a number of different methods to select their entries. Many of them mimic the final Contest with big stage productions, telephone or jury voting, and a selection of songs to choose from. Others follow different paths.

For the 2002 Contest, the Spanish TVE created a reality show *Operación Triunfo* that showed the selection and training of unknown singers. At the end, one of them would be elected by the public to represent the country in the Contest. The format was initially an enormous success in Spain, ran for two more years there and was swiftly exported to other countries. One example was the Irish *You're A Star*, a Pop Idol clone run by RTÉ from 2003 to 2005, which carried the ultimate prize of representing Ireland at Eurovision. The original Spanish show was quietly dropped for the 2005 Contest after the three previous entries had disappeared into mid-table obscurity in the international contests. The Spanish reverted to a conventional national pre-selection competition. The Irish show was not dropped; however the prize of representing Ireland in the Eurovision was.

In recent years, more and more countries have used this "reality show" method of selecting their singing entrants and choosing the song at a later stage, with mixed results. Twelve of the participating countries in the 2004 Song Contest were winners on a reality show.

More successful has been the system where the national broadcaster privately selects one singer and a selection of songs from which the national public votes. This method was used for Turkey, Ukraine, and Greece in the years when these countries won the Contest.

In the United Kingdom the entry is chosen by the public during the programme "Making Your Mind Up", which took its name from UK group Bucks Fizz's winning entry in 1981.

Countries with many very successful international artists tend not to enter them as it is unlikely they would choose to compete, for example it is considered unlikely Ireland would enter U2 or the United Kingdom would enter The Rolling Stones. Several countries have used their most famous export in previous years, however, with the most recent being TATU's participation for Russia in 2003, or Las Ketchup (of 'The Ketchup Song' fame) competing for Spain in 2006.

For more information on each country's selection procedures, visit the country-specific links at the bottom of the page.

Spinoffs and imitators

There are a number of other contests and events that are either spun off from the Eurovision Song Contest or resemble it closely.

The Junior Eurovision Song Contest

Denmark originally held a song contest for children in 2000: then it organised a Nordic Children's Eurovision, in which children from Denmark, Norway, and Sweden competed in 2002. The EBU saw clips of the show and liked it so decided to create an official Children's Eurovision.

Thus, starting in 2003, an annual children's version of the Contest was established, called the Junior Eurovision Song Contest. As originators of the concept, Denmark were given the honour of hosting the first running of the event, which was won by Croatia.

In the Junior Eurovision Song Contests the performers always compose their own songs.

Even though the Junior Eurovision Song Contest was approved by the EBU, it hasn't been very successful, and has generally had unsatisfactory audience ratings, particularly in the United Kingdom, where from 2004 it was only shown on digital channel ITV2.

An American Eurovision Contest?

In 2006 the format of the Eurovision Song Contest was sold to an American Broadcaster in order to compete with American Idol in the ratings. The member countries of the EBU will be replaced by the different States and territories of the United States.

Intervision Song Contest

Between 1977 and 1980 the countries of the Eastern bloc had a song contest of their own, known as the Intervision Song Contest. Organised by the Intervision Network and held in Sopot, Poland, it replaced an earlier event — the Sopot International Song Festival.

Trivia

- Joan Manuel Serrat was originally slated to represent Spain in 1968 with the song "La La La", but wanted to sing it in Catalan. The ruler of Spain at the time, Francisco Franco, ordered that the song be performed in Spanish. Serrat refused and was replaced by Massiel, who went on to win the Contest.
- The 1974 Carnation Revolution in Portugal began when their entry E depois do adeus was broadcast on Portuguese radio. The song was the signal to the rebels to start the revolution.
- Lebanon had intended to participate for the first time in 2005, but was forced to withdraw when it emerged that Lebanese law made it impossible to show the Israeli entry. (The Contest rules require participating broadcasters to show all the songs).
- It has been argued that Israel and sometimes Turkey are not in Europe and hence should not be in the Contest. However being a member of the EBU is the requirement rather than geographical concerns. As long as the EBU can transmit to all participating countries (no matter how far away) they are permitted to take part. This means that Morocco was able to participate in 1980.
- Steve Coogan portrayed a spoof singer Tony Ferrino who "won" the Contest for Portugal in 1980 with a classic hit "Papa Bendi". The real winner that year was Johnny Logan.

The Contest in Popular Culture

- The Eurovision Song Contest was the central focus of an episode of Father Ted. The joke was that the Irish had lost so much money by winning so many times they decide to choose the worst possible entry as their song entry. Father Ted and Dougal win with an entry called "My Lovely Horse".
- In an episode of The Young Ones, Alexei Sayle dressed as Benito Mussolini and performed a mock Contest entry called "Make Silly Noises".
- The short-lived BBC comedy Heartburn Hotel featured an episode in which the delegation from the impoverished Eastern European state of Zagrovia, recovering from a recent civil war, stayed in the grotty Birmingham hotel run by Tim Healy's character whilst taking part in that year's Eurovision Song Contest. Although the country in question is, of course, fictitious, the Contest had indeed been held in Birmingham that year (1998), and the programme notably included some specially filmed footage of the Zagrovian "entry" - entitled "Lik, Lik, Lik" ("Love, Love, Love"), sung by Saskia - being performed on the actual ESC stage at the National Indoor Arena, complete with commentary by Terry Wogan.
- At the 2005 MTV Europe Music Awards, the British host Sacha Baron Cohen made a parody of Eastern European countries hosting the Contest. As the fictitious Kazakh TV personality Borat, Cohen opened the show by welcoming the viewers to *The Eurovision Song Contest 2005*. The award

show also included other, more subtle, references to the ESC, like overly long folk-dance sequences (common in the *interval act* of the ESC), and a pointless appearance by the (still fake) Kazakh president.

- British comedy Maid Marian and her Merry Men (1989) included a Eurovision parody in their song contest 'a Song for Worksop.' Upon forming the idea for the song contest, Marian described in vivid detail the exact manner in which she would host the show, mirroring Eurovision hosts of the past, and the winning song was the Guy of Gisborne's idiotic composition 'Ding-a-Ling-a-Ling, Dong-a-Long-a-Long.'
- Famous British comedy troupe, Monty Python, parodied the Eurovision Song Contest in their popular 70s variety comedy show, Monty Python's Flying Circus.
- In the 1977 film Jubilee a character is referred to as "England's entry for the Eurovision Song Contest" about 32 minutes in. This is ironic as constituent nations of the UK, unlike in football and other sports, do not have their own entries. This is arguably because it is technically EBU members, rather than countries themselves, competing. Therefore, as the BBC covers all of the United Kingdom, we have a United Kingdom entry.
- In the 2000 film An Everlasting Piece after about 7 minutes a wig technician asks during customer/client smalltalk whether the client knows where the Eurovision Song Contest is being held that year.
- The Swedish 2000 film 'Livet är en schlager' (Life is a Schlager) is about a housewife that gets her life turned upside-down when she participates in 'Melodifestivalen', the Swedish qualifier for the Eurovision Song Contest.

Endnotes

1. Luxembourg declined to host the 1974 Contest after the expenditure of hosting the previous year. Israel declined to host the 1980 Contest because the IBA preferred to spend their budget on upgrading their transmission to colour.

Exotica

Exotica is a musical genre, named after the 1957 Martin Denny album of the same title, popular during the late 1950s to mid 1960s typically with the middle-aged suburban set who came of age during World War II. The musical colloquialism exotica means tropical ersatz: the non-native, pseudo experience of Oceania (Polynesia, Melanesia, Micronesia, Southeast Asia, and especially Hawaii). While the South Seas forms the core region, exotica reflects the "musical impressions" of every place from standard travel destinations to the mythical "shangri-las" dreamed by armchair safari-ers.

Les Baxter's album, *Ritual of the Savage* (*Le Sacre du Sauvage*), would become the cornerstone of Exotica. This album featured lush orchestral arrangements along with tribal rhythms and featured such classics as "Quiet Village", "Jungle River Boat", "Love Dance", and "Stone God." *Ritual* is the seminal Exotica record, influencing all that came after it. As the 1950s progressed, Baxter carved out a niche in this area, producing titles in this style for Yma Sumac and Bas Sheva).

In 1956, Martin Denny burst on to the scene with his dreamy Hawaiian rhythms complete with exotic birdcalls. The new technology of stereo recording gave the music, and the oriental ethnic instruments in it, an almost surreal effect. After forming his band in 1955. In 1957, Denny with Les Baxter as composer produced the "Quiet Village", which established the sound of Polynesian music. After a string of successful albums Denny's commercial appeal faded as the Tiki fad waned. By the mid-1960s [rock and roll](#) supplanted Exotica in the American musical mainstream. Interestingly enough, Exotica and its parent genre, lounge, have resurfaced and have gained in popularity in recent years.

According to vinylist Hipwax, "exotica relies on percussion: [conga](#), bongos, vibes, [gongs](#), boo bams (bamboo sticks), Tahitian log, Chinese bell tree, bird calls, big-cat roars, and even primate shrieks invoke the dangers of the jungle. Except for a handful of singers and standards with lyrics, singing is rare. Abstract, sirenish ululations, fierce chants, or guttural growls are common, however."

See also

- Mexican bandleader Juan Garcia Esquivel is sometimes regarded as forming part of the Exotica movement.
- The music of American composer Raymond Scott is also recognized as a precursor to exotica, as several of his songs were written with the intent of transporting the listener to exotic locations via novelty instruments and sound effects.

Categories: [World music genres](#)

Experimental music

Experimental music is any [music](#) that challenges the commonly accepted notions of [what music is](#). There is an overlap with avant-garde music. John Cage was a pioneer in experimental music and defined and gave credibility to the form. David Cope (1997), describes experimental music as that, "which represents a refusal to accept the status quo."

For experimental [popular music](#) see: [art rock](#).

Michael Nyman in his book *Experimental Music: Cage and Beyond* uses the term "experimental" to describe the work of American modernist composers (John Cage, Christian Wolff, Earle Brown, Morton Feldman, Terry Riley, LaMonte Young, Philip Glass, Steve Reich, etc.) as opposed to the European avant-garde at the time (Karlheinz Stockhausen, Pierre Boulez). The "experiment" is not whether a piece succeeds or fails, but is in the fact that the outcome of the piece is uncertain (or unforeseeable).

As with other edge forms that push the limits of a particular form of expression, there is little agreement as to the boundaries of experimental music, even amongst its practitioners. On the one hand, some experimental music is an extension of traditional music, adding unconventional instruments, modifications to instruments, noises, and other novelties to (for example) orchestral compositions. At the other extreme, there are performances that most listeners would not characterize as music at all.

While much discussion of experimental music centers on definitional issues and its validity as a musical form, the most frequently performed experimental music is entertaining and, at its best, can lead the listener to question core assumptions about the nature of music.

Keywords

Aleatoric music - Also called 'chance music' (Cage's habitual usage). Music in which the composer introduces the elements of chance or unpredictability with regard to either the composition or its performance.

Graphic notation - Music which is written in the form of diagrams or drawings rather than using "conventional" notation (with staves, clefs, notes etc).

Microtones - A pitch interval that is smaller than a semitone. This includes quarter tones and intervals even smaller. Composers have, for example, experimented in dividing the octave into 31 and 53 microtones, and using this scale as a basis for composition.

Techniques

Some of the more common techniques include:

- [Extended techniques](#): Any of a number of methods of performing on a [musical instrument](#) that are unique, innovative, and sometimes regarded as improper.
- "Prepared" instruments—ordinary instruments modified in their tuning or sound-producing characteristics. For example, guitar strings can have a weight attached at a certain point, changing their harmonic characteristics (Keith Rowe is one musician to have experimented with such techniques). Cage's prepared piano was one of the first such instruments.
- Unconventional playing techniques—for example, strings on a piano can be manipulated directly instead of being played the orthodox, keyboard-based way (an innovation of Henry Cowell's known as "string piano"), a dozen or more piano keys may be depressed simultaneously with the forearm to produce a tone cluster (another technique popularized by Cowell), or the tuning pegs on a guitar can be rotated while a note sounds (called a "tuner glissando").
- Incorporation of [instruments](#), tunings, [rhythms](#) or [scales](#) from non-Western musical traditions.
- Use of sound sources other than conventional musical instruments such as trash cans, telephone ringers, and doors slamming.
- Playing with deliberate disregard for the ordinary musical controls (pitch, duration, volume).
- Use of 'radical' scores which serve as non-conventional written/graphic 'instructions' to be actively interpreted by the performer(s). Cage is credited with the original development of the radical score and this influence continued through other composers/artists such as LaMonte Young, George Brecht, Yoko Ono etc. and far beyond. The most radical score of all is often said to be 'December 1952' by Earle Brown, who studied under Cage.

Cope (ibid) describes a "basic outline" from "simple to...complex":

- Antimusic
- Biomusic
- Situation and circumstance music
- Soundscapes

Notable composers and performers of experimental music

Autechre
Autopsia
David Behrman
Richard Bone
John Cage
Tony Conrad
Philip Corner
Henry Cowell
Current 93
Einstuerzende Neubauten
Fennesz
The Hafler Trio
Laibach
Alvin Lucier
Matmos
Merzbow
Phill Niblock
Charlemagne Palestine
Mike Patton
Jim O'Rourke
Luigi Russolo
Morton Subotnick
Shinjuku Thief
Throbbing Gristle
Yasunao Tone
Iannis Xenakis
LaMonte Young
Frank Zappa
John Zorn

See also

- [20th century classical music](#)
- [Aleatoric music](#)
- [Computer music](#)
- [Electronic art music](#)
- [Electronic music](#)
- [Extreme music](#)
- [Free improvisation](#)
- [Free jazz](#)
- [Intelligent dance music \(IDM\)](#)
- [Math rock](#)
- [Noise music](#)
- [Noise rock](#)

Further reading

Derek Bailey, "Improvisation: Its Nature and Practice" (1980)
John Cage, "Experimental Music" and "Experimental Music: Doctrine", in
Silence (Wesleyan University Press, 1961)
Experimental Musical Instruments - a periodical (no longer published)
devoted to experimental music and instruments
Thomas B. Holmes, Electronic and Experimental Music: Pioneers in
Technology and Composition (2002)
Michael Nyman, Experimental Music, Cage and Beyond (Cambridge
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Source

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Category: [Music genres](#)

Expressionism

Expressionism as a musical genre is notoriously difficult to exactly define. It is, however, one of the most important movements of [20th Century music](#). The central figures of musical expressionism are Arnold Schoenberg and his pupils, Anton Webern and Alban Berg, the so-called [Second Viennese School](#). The expressionist period can be associated loosely with Schoenberg's atonal period, which can be found after he finally rejected tonality, but before he began composing according to the [twelve-tone technique](#), although the extent to which clear divisions between periods can be made is debatable.

Roughly speaking, musical expressionism can be said to begin with Schoenberg's Second String Quartet (written 1907-08) in which each of the four movements gets progressively less tonal. The third movement is arguable atonal and the introduction to the finale is very chromatic, arguably has no tonal centre, and features a soprano singing "Ich fühle luft von anderem planeten" ("I feel the air of another planet"), taken from a poet by Stefan George. This may be representative of Schoenberg entering the 'new world' of atonality.

In 1909, Schoenberg composed the one act 'monodrama' *Erwartung*. This is a thirty minute, highly expressionist work in which atonal music accompanies a musical drama centred around a nameless woman. Having stumbled through a disturbing forest, trying to find her lover, she reaches open countryside. She stumbles across the corpse of her lover near the house of another woman, and from that point on the drama is purely psychological: the woman denies what she sees and then worries that it was she who killed him.

The plot is entirely played out from the subjective point of view of the woman, the audience is never able to get an objective viewpoint. Furthermore, the emotional distress of the woman is reflected in the music; this might be compared to the aesthetic of Edvard Munch's *The Scream*, in which the surrounding landscape is affected by the scream of the protagonist. This inter-disciplinary comparison is representative of the inter-disciplinary nature of expressionism; it is a genre that is found in literature and in painting. The plot to *Erwartung* has some grounding in reality in the true story of the lunatic Anna O. (real name Bertha Pappenheim). The [libretto](#) was written by her sister, Marie: an expression of her own anguish perhaps? These three features (subjectivity, the aesthetic of the 'scream', and an expression of real life hardship, are all characteristic features of other musical expressionist works.

In 1909, Schoenberg completed the Five Orchestral Pieces. These were constructed freely, based upon the subconscious will, unmediated by the conscious, anticipating the main shared ideal of the composer's relationship with the painter Wassily Kandinsky. As such, the works attempt to avoid a recognisable form, although the extent to which they achieve this is debatable.

Between 1908-1913, Schoenberg was also working on a musical drama, *Die Glückliche Hand*. The music is again atonal. The plot begins with an unnamed man, cowered in the centre of the stage with a beast upon his back. The man's wife has left him for another man; he is in anguish. She attempts to return to him, but in his pain he does not see her. Then, to prove himself, the man goes to a forge, and in a strangely Wagnerian scene (although not musically), forges a masterpiece, even with the other blacksmiths showing aggression towards him. The woman returns, and the man implores her to stay with him, but she kicks a

rock upon him, and the final image of the act is of the man once again covered with the beast upon his back.

This plot is highly symbolic, written as it was by Schoenberg himself, at around the time when his wife had left him for a short while for the painter Richard Gerstl. Though by the time Schoenberg began the work, she had returned, their relationship was far from easy. The central forging scene is seen as representative of Schoenberg's disappointment at the negative popular reaction to his works. His desire was to create a masterpiece, as the protagonist does. Once again, Schoenberg is expressing his real life difficulties.

At around 1911, the painter Wassily Kandinsky wrote a letter to Schoenberg, which initiated a long lasting friendship and working relationship. The two artists shared a similar viewpoint, that art should express the subconscious (the 'inner necessity') unfettered by the conscious. Kandinsky's *Concerning The Spiritual In Art* (1914) expounds this view. The two exchanged their own paintings with each other, and Schoenberg contributed articles to Kandinsky's publication *Der Blaue Reiter*. This inter-disciplinary relationship is perhaps the most important relationship in musical expressionism, other than that between the members of the [Second Viennese School](#).

The inter-disciplinary nature of expressionism found an outlet in Schoenberg's paintings, encouraged by Kandinsky. An example is the self portrait *Red Gaze* (see), in which the red eyes are the window to Schoenberg's subconscious.

Webern's music was close in style to Schoenberg's expressionism for only a short while, c. 1909-13. His *Five Pieces for Orchestra*, Op. 10 (1911-13) are an example of his expressionist output, and might be compared to Schoenberg's *Five Orchestral Pieces*, Op. 16, composed 1909.

Berg's contribution includes his Op. 1 Piano Sonata, and the *Four Songs* of Op. 2. His major contribution to the genre, however, is the opera *Wozzeck*, composed between 1914-25, a very late addition to the genre. The opera is highly expressionist in subject material in that it expresses mental anguish and suffering and is not objective, presented, as it is, largely from *Wozzeck's* point of view, but it presents this expressionism within a cleverly constructed form. The opera is divided into three acts, the first of which serves as an exposition of characters. The second develops the plot, while the third is a series of musical variations (upon a [rhythm](#), or a [key](#) for example). Berg unashamedly uses [sonata form](#) in one scene in the second act, describing himself how the first subject represents Marie (*Wozzeck's* mistress), while the second subject coincides with the entry of *Wozzeck* himself. This heightens the immediacy and intelligibility of the plot, but is somewhat contradictory with the ideals of Schoenberg's expressionism, which seeks to express musically the subconscious unmediated by the conscious. While *Wozzeck* helped to popularise the genre, it did so at the expense of the ideals.

Indeed, by the time *Wozzeck* was performed in 1925, Schoenberg had introduced his [twelve-tone technique](#) to his pupils, representing the end of his expressionist period (in 1923).

As such, musical expressionism can be said to be chiefly centred upon the ideas and work of Arnold Schoenberg (1907-1923), although Berg and Webern did also contribute significantly to the genre. It was a significant, if not altogether popular style, and some of its influences can be seen in Béla Bartók's opera *Bluebeard's Castle* (1911), with its emphasis on psychological drama represented in music.

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Category: [20th century classical music](#)

Extended play

An **extended play** or **EP**, is typically the name given to vinyl records or CDs which are too long to be called [singles](#) but too short to qualify as [albums](#). Usually, an album has eight or more tracks (anywhere between 25-80 minutes), a single has one to three (5-15 minutes), and an EP four to eight (or around 15-30 minutes). Some artists, especially in the days of vinyl, have released full-length albums that could fit the definition of a modern-day EP (Yes' *Close to the Edge* is nearly 39 minutes long; Prince's *Dirty Mind* is seconds short of a full half hour.) Conversely, there are EPs that are long enough to be albums (Marilyn Manson's *Smells Like Children* for example, which is 54 minutes long; Estradasphere's *The Silent Elk of Yesterday* clocks in at 74 minutes, 54 seconds).

There are also some some EPs which are even shorter than the standard single. It has become customary in recent years for new bands to release their first release nominally as an 'EP' to give it more grand connotations than a single. By giving the release a unique name (as opposed to it being named after the lead track on the CD) the band can garner more attention for the other tracks on the CD. Using the example of Arctic Monkeys, by calling their first release 'Five Minutes With Arctic Monkeys' rather than 'Fake Tales of San Francisco' (the first track on the CD) they also put the second track "From The Ritz to the Rubble" in the limelight. Thus, 'Five Minutes With Arctic Monkeys' is more akin to a double-A side than a standard EP. Subsequently, similar releases by other new bands could be described as 'triple-A sides' or even 'quadruple-A sides'.

A [remix](#) single is not considered an EP unless it also has other songs on it (an EP/single hybrid). The name "extended play" has become something of a misnomer, for though it originally was used for singles that were extended beyond the standard length, it is now more often synonymous with an album that is shorter than usual; indeed, EPs are sometimes referred to as "**mini-albums**" (see below). For this reason, among others, they are referred to as "EPs", the full name being used much more rarely.

EPs were released in various sizes in different eras. In the 1950s and 1960s, EPs were typically 45 RPM recordings on 7" (18cm) disks, with two songs on each side. By coincidence, the format gained wide popularity with the coming of Elvis Presley, and it is sometimes erroneously stated that the term "EP" derived from his initials. Nevertheless, he practically ruled the Billboard EP charts, hitting the top 10 sixteen different times, six of them going to number 1, the latter staying at the top for 86 weeks. Through his EPs, Presley earned 6 Gold, 10 Platinum, of which 2 were Multi-Platinum RIAA certifications, representing sales in excess of 16.5 million units, the most ever, by any recording artist, whether solo, or group.

In 1967, The Beatles released a double-EP containing all the songs from their TV film *Magical Mystery Tour*. In the 1970s and 1980s there was less standardization, and EPs were made on 7" (18cm), 10", or 12" (30cm) discs running either 33S or 45 RPM. Some novelty EPs used odd shapes and colours, and a few were picture discs.

Alice in Chains is the first and only band to ever have an EP reach #1 on Billboard album chart. The EP, *Jar of Flies* was released January 25th of 1994.

Defining "EP"

The term **EP** is also sometimes applied to compact discs with short playing times. However, since a CD can carry any amount of material up to around 80 minutes, the distinction between a CD EP and a short CD LP is somewhat arbitrary and is based on artistic and marketing factors. For example, EPs are usually released as a promo or as a method for an artist to release a collection of songs unfit for an album. Some artists prefer to use the term "**mini-album**" instead of "EP", bringing a stronger significance to the work instead of it being counted as a mere add-on to an artist's discography. Today, an artist will often make and record a batch of songs, all together, and then set some aside for an upcoming album, and the rest for the EP. In this way, an EP is a preview of the upcoming album, which is typically released 1-2 months after the EP.

Music fans have been divisive on whether, for example, a five-track release of 60 minutes would be considered an EP or an album; this choice is left for the artist to determine themselves. The Mars Volta ran into problems with their five-track album *Frances the Mute* before its release; the final two tracks, "Miranda, That Ghost Just Isn't Holy Anymore" and "Cassandra Gemini", were divided into nine semi-arbitrary sections so the band would be paid an album's wages rather than an EP's.[1] Fans of doom metal or experimental music such as Opeth and Current 93 are very familiar with albums containing a very low track count; indeed, Opeth's eight albums all contain single-digit track counts. Dream Theater often has few songs on their albums, such as *Six Degrees of Inner Turbulence* or *Train of Thought*, yet almost every song is in the double digits for play time. Meshuggah released a single track 22 minute EP, "I", comprised of a set of sections that could easily be categorised as individual tracks or or simply different parts of a very complex song. A more famous example is that of Pink Floyd's albums *Animals* and *Wish You Were Here*; both are clearly albums, but each have only five tracks (two of the tracks on *Animals* barely add up to three minutes, while the remaining three each well exceed ten minutes).

As fans of classical music can point out, distinctions based on track count does not always lead to a clear cut distinction. Beethoven's 9th Symphony could be split into only four tracks, yet it lasts over 71 minutes, depending on the tempo.

The 7" EP in punk rock

The first recordings released by many [punk rock](#) bands were released in 7" EP format, mainly because the short song nature of the [genre](#) that resulted made it difficult to create sufficient material to fill an LP. Many such bands also were unsigned, or signed to a minor record label that did not have the funds to release a full length album, particularly by newly formed bands. As many record stores would not sell demo tapes, the 7" EP became a standard release for punk rock bands, who could sell them nationwide at a cheap price, and thus be heard beyond the areas where they performed. These records would vary in length, having anywhere from 2 to as many as 10 or more songs (4 being somewhat of a standard), and recorded at 33 RPM as often as 45 (outside of punk rock many people refer to any 7" record as a 45, as it has been the standard speed for such records). Some of these recordings would qualify as [singles](#), although this term was sometimes eschewed as being a mainstream design for determining commercial airplay, which did not apply to the vast majority of such bands. The term "single" also had a way of being somewhat dismissive of any tracks other than the primary one, delegating them as b-sides, when many bands, having a 7" record as their most significant release, would put all their best songs on the recording. Using the term EP in such cases would be considered technically incorrect, as they were not "extended", and the term "7 inch" became a standard. For bands that went on to achieve commercial success, it was often customary for the original EP tracks to be released later on full-length albums, or to be somehow re-issued in another format.

Split 7" EP

The split 7" EP has also been a widespread feature in the genre, in which two bands would release such a record together, each performing on one side. This was a way to cut costs, particularly for self-released EPs, and was often used as a way for a more established band to help promote a promising newer act. Alternately, two bands with friendly relations with each other would release split EPs together. In some countries, split EPs are also used by major record labels to promote two new albums by wholly different artists, usually in the form of radio promos.

See also

- Gramophone record
- [List of EPs](#)
- Concept EP

Extended technique

Extended technique is a term used in [music](#) to describe unconventional, unorthodox or "improper" techniques of singing, or of playing [musical instruments](#).

Examples include

added electronics or MIDI control
unusual bowing technique: double stops and multiple stops, sul ponticello, sul tasto, Col legno
breath technique or articulation: multiphonics, tonguing or flutter tonguing, continuous breathing or circular breathing, trumpet half-valve playing, humming while blowing, double buzz, blowing a disengaged mouthpiece or reed, unusual mutes
Sprechstimme (speech-singing)
ululation
prepared piano and prepared guitar
string piano
unusual harmonics, including multiphonics
glissandi, tuner glissando
string microtones (vertical and linear)
exaggerated tremolo
exaggerated brass head-shakes
activating keys or valves without blowing
tapping or rubbing the soundboard of stringed instruments
alternate fingerings
altered tunings (scordatura)
tapping
combination of a mouthpiece of one instrument with the main body of another. (Alto saxophone mouthpiece combined with a standard trombone is a particularly successful permutation.)
turning the mouthpiece of a woodwind instrument upside-down and playing as normal.

Well known performers and composers who use a notable amount of extended techniques include

composer Henry Cowell
composer John Cage
composer Sofia Gubaidulina
composer Helmut Lachenmann
vocalist Joan La Barbara
vocalist Shelley Hirsch
vocalist and composer Meredith Monk
vocalist and composer Maja Ratkje
composer Krzysztof Penderecki
composer and multireedist Joseph Celli
pianist and composer David Tudor in his own work and in the prepared piano techniques of Cage and the New York School
cellist and improviser Frances-Marie Uitti, two bows and curved bows
violinist, violist and improviser Ernesto Rodrigues, curved bow
flautist Ian Anderson
composer Robert Erickson
trombonist Stuart Dempster
bassist Bertram Turetzky
composer Ben Gaunt
rock guitarist Tom Morello
rock guitarist Eddie Van Halen
rock guitarist Jimi Hendrix
guitarist Derek Bailey
guitarist Fred Frith
classical guitarist Štěpán Rak
guitarist Enver Izmailov
jazz saxophonist Rahsaan Roland Kirk
bassist Michael Manring
guitarist Kenneth Johnston with Curable Interns
guitars, basses, synths, drums, vocals, tape loops Ninety Years Without Slumber

Reading

- Stuart Dempster's *The Modern [Trombone](#): A Definition of Its Idioms*, ISBN 0520032527.
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Extreme music

Extreme music is a term used to describe a variety of musical styles including subgenres of metal, [hardcore](#), [industrial](#) and [electronic music](#) and also some [freeform jazz](#).

Definition

Extreme music is categorised as music that contains one or more elements that are abhorrent to the average listener (in some cases leading to debates as to whether certain artists can even be described as music). These may include: unusual tempos (very fast or very slow), unusual quantities of distortion or white noise, excessive volume, highly obscene, violent or nonsensical lyrics (often in combination with an unusual vocal style, such as screams, barks, growls or heavy [glitch](#) distortion), dissonant or atonal scales and unusual, often jazz-based time signatures, very rapid and jarring changes of tempo or even genre, highly unusual song structures and lengths etc., often in combination with each other.

In most peoples definitions, any sort of overt popular exposure (ie regular radio-play on commercial channels, appearance on MTV) will negate a genre or styles status as extreme, that term necessarily describing something that is beyond the scope of the current mainstream. An example of what was once deemed (or would have been deemed) extreme style that is no longer considered so is [thrash metal](#), a stepped up version of which forms the foundation for much modern [death metal](#), a style that is still, by and large, considered extreme.

'Common' extreme music styles

- Avant-garde: Whilst not all Avant-Garde artists fall under the 'extreme music' blanket, many do, especially with the extension of the genre to include various post-black metal artists such as Sigh, Blut Aus Nord, ...and Oceans etc. Modern Avant-Garde is categorised mainly by either the jarring or subtle juxtaposition of often dissimilar genres. These can often include other genres of extreme music.
- [Breakcore](#): Breakcore is a loosely defined electronic music style which mixes together elements of [jungle/drum & bass](#), [hardcore techno](#), [glitch](#) and [industrial music](#).
- Drone doom: Drone doom is the slowest and most minimalistic variety of doom metal, usually built around heavily downtuned [bass guitar](#). Riffs, of which there are few, are typically simple and extremely slow, occasionally lasting over a minute. As such, most drone doom songs last anywhere from 10 to 30 minutes; a few songs last more than an hour and make up an entire album. Adding to its minimalistic nature, drone doom typically lacks vocals or even drums, although these elements are not unheard of. Such Bands include Sunn 0))) and Earth.
- Extreme metal: Extreme metal covers multiple subgenres, such as [black metal](#), [death metal](#), [sludge metal](#) and the many sub-subgenres beneath them. Most extreme metal is categorised by extremes of tempo, often combined with heavy guitar distortion and guttural, sometimes indecipherable vocals. Guitar work can either be very simple or highly technical, with some bands (such as DragonForce) being acclaimed as 'extreme' simply through pure speed and virtuosity. Watered down elements of extreme metal have filtered into the mainstream in the form of the distorted guitars and vocals used by some [nu metal](#) acts, and debate runs high in the underground metal community as to whether certain bands are or are not still extreme, with those that are no longer thought of as extreme often being accused of 'selling out'.
- [Grindcore](#): Grindcore fuses heavily speeded up [hardcore punk](#) with varying amounts of influence from other genres such as extreme metal and jazz to create a very fast and violent form of music. Lyrics are sometimes delivered in a style that is totally indecipherable, being little more than a series of grunts or squeals, that can only be understood with the aid of a lyrics sheet. Songs are often very short, with tracks under a minute in length not uncommon. Napalm Death is the most well-known band within this genre and is often credited as its originator, but this distinction may fall to bands like Repulsion and DRI. The most critically acclaimed on the other hand are probably art-grind proponents Pig Destroyer, though genre elitists debate on whether they fall under grindcore's umbrella.
- [Mathcore](#)/Jazzcore: These closely related styles are a fusion of hardcore punk and post-hardcore with free-form jazz. The genre is categorised by its aggressive style and screamed vocals coupled with highly technical jazz instrumentation which shifts tempo and time-signature in bizarre and often unexpected ways. Lyrics often make use of extended, overly subtle poetic

allegories and surreal imagery that are often accused of being overly pretentious. This style has recently received a lot of critical attention due to the relative popularity of Dillinger Escape Plan.

- **Noise**: related to experimental [industrial](#) music and [drone](#), Noise music is a mainly electronic form that buries rhythms and melodies under shifting static and white noise, often deliberately using low-quality recordings or very high distortion settings to create a very distorted and often grating sound, often with little reference to conventions such as rhythm. Some noise and drone artists have received much praise from critics for their original and often subtle musical experimentation, but very few bands have any sort of widespread fanbase, with perhaps Merzbow being a minor exception.
- **Powerviolence**: Strated in the late 80's/early 90's. Catorgrized by extermly fast tempos mixed extereemly slow tempos. Pionered by bands like Neanderthal, Infest, Crossed Out, Spazz, and Man Is The Bastard.
- **Speedcore**: Speedcore is a subgenre of 1990s [hardcore techno](#) music which extols massively high bpm counts, normally taken to mean anything over 300 bpm (five beats per second). As with [Grindcore](#), tracks are often very short.

Seminal extreme artists

These are some bands which are commonly agreed to have had some significant effect on the molding or shaping of what we now call extreme music. Many of these bands have since been left behind by what would commonly be called 'extreme' music:

- Bathory: First three albums were crucial in the creation of the [lo-fi](#), often very minimalist form of metal known as [black metal](#). Later progressed to become key in the development of [Viking](#) and [folk metal](#).
- The Berzerker: The first band to attempt mixing extreme metal with [speedcore](#).
- Carcass: Created the Gore subgenre of [death metal](#). Directly inspired countless other groups such as Cattle Decapitation and The County Medical Examiners.
- Celtic Frost: Introduced the avant-garde to heavy metal.
- Death: Normally credited with forging [death metal](#) from [thrash](#), though some dispute that this distinction actually belongs to Possessed. Death certainly helped to introduce jazz-like levels of virtuosity into the genre.
- Knut: Widely forgotten, but highly influential in the formation of the genre known as [Mathcore](#)
- Merzbow: One of the most innovative and influential, and certainly most well known, Noise musicians.
- Napalm Death: Creators the grindcore genre and fused heavy metal and hardcore punk into a more extreme style of music.
- Suffocation: One of the first bands to experiment with death metal to create more complex songs.
- Throbbing Gristle: Founders of Industrial Records and coined the term "[industrial music](#)".
- Venom: At the time of its release Black Metal was one of the most extreme records ever seen, and gave a name to a genre, as well as direction to the next twenty years of European extreme metal.
- Venetian Snares: Produces experimental IDM, breakcore and glitchcore in non-4/4 time signatures (mostly in 7/4).

Categories: [Music genres](#) | [Hardcore punk genres](#) | [Metal subgenres](#)

Fake music

Fake music is a type of condensed [musical notation](#) which can be easier to sightread than conventional sheet music. It is used predominantly but not exclusively by [jazz](#) musicians.

In a [sheet](#) of fake music (often known as a **leadsheet** or **chart**) generally only one staff is used and only the [melody](#) line is fully notated. (A pianist reading from a leadsheet must refer to the [chord](#) symbols printed above the staff to construct a left-hand sequence and provide [harmonic](#) accompaniment). The chord symbols also provide a structure for an ensemble to improvise upon. In addition to chord symbols, a leadsheet may contain additional symbols to indicate [rhythmic](#) devices (known as *hits* or *kicks*) that an ensemble might be required to play in unison.

Collections of fake music are known as fakebooks, the most famous of which is called The Real Book.

Categories: [Musical notation](#) | [Jazz](#)

Fandango

Fandangos is a form of [flamenco music](#) style, probably derived from the jota. The fandangos form probably has more derivations than any other in flamenco.

The *fandangos grandes* (big fandangos) are normally danced by couples, which start out slowly with gradually increasing tempo. This is the form from which many others are derived.

The *fandanguillos* (little fandangos) are livelier more festive derivations of fandangos. Some regions of Spain have developed their own style of fandangos, such as Huelva (*fandangos de Huelva*) and Málaga (*fandangos de Málaga*, or Verdiales).

The rhythm is essentially the same as for [bulerias](#) and soleares.

Categories: [Flamenco styles](#) | [Dance](#)

Fanfare

A **fanfare** is a short piece of [music](#) played by [trumpets](#) and other [brass instruments](#), frequently accompanied by [percussion](#), usually for ceremonial purposes. The term is also used symbolically, for instance of occasions for which there is much publicity, even when no music is involved.

A **fanfare** is also a typical Dutch and Belgian orchestra, with trumpets, trombones, flugelhorns, French horns/saxhorns, tubas, saxophones and percussion.

Fanfares originated in the Middle Ages; although popular depictions of ancient Rome frequently include fanfares, the evidence is slight. In 18th century France the fanfare was a movement with energy and repetition of notes, and fanfares of the modern description date from the 19th century, when they were composed for British coronations (such as Hubert Parry's I was glad for Edward VII) and other important occasions.

Some [composers](#) have used the style as a theme:

Fanfare for the Common Man, Aaron Copland

Fanfare for a New Theatre, Igor Stravinsky

Fanfare for St Edmundsbury, Benjamin Britten

20th Century Fox Fanfare, Alfred Newman 1954

Farruca

A form of [Flamenco](#) music, probably originating in the Galicia region of north-western Spain. A light, fun, form typical of cante chico traditionally danced only by men, is seldom sung.

The Farruca is commonly played in the key of A minor, with each falseta being 2 measures of 4/4 time with emphasis on the 1st, 3rd, 5th, and 7th beats: **[1]** 2

[3] 4 **[5]** 6 **[7]** 8

Categories: [Flamenco styles](#)

Fashioncore

Fashioncore is a pejorative term used for [bands/musicians](#) viewed as non-substantial or derided [emo](#), [hardcore](#) or, more frequently, Emotional Metalcore musicians and their fans. As is usually the case with condescension in subcultures, it is often used by veterans of a particular scene, in this case, the hardcore/metalcore one.

See also

- [Emo \(slang\)](#)
- [Hardcore punk](#)
- [Metalcore](#)

Categories: [Hardcore punk genres](#) | [Metalcore genres](#) | [Emo](#)

Female ranges

Soprano

Mezzo-soprano

Contralto

Festival seating

Festival seating, also known as **general seating** or **stadium seating**, is a method of seating at concerts and other performances in which the best seats are available on a first-come, first-served basis.

Many music acts prefer festival seating because it allows the most enthusiastic fans to get near the stage and generate excitement for the rest of the crowd. Some performers and bands insist on a festival seating area near the stage.

On December 3, 1979, the Riverfront Coliseum (now called the U.S. Bank Arena) in Cincinnati, Ohio, was the site of one of the worst rock concert tragedies in United States history. Eleven fans were killed and several dozen others injured in the rush for seating at the opening of a sold-out concert by The Who. The concert was using "festival seating." When the crowds waiting outside heard the band performing a soundcheck, they thought the concert was beginning and tried to rush into the still-closed doors, trampling those at the front of the crowd.

The tragedy was blamed on poor crowd control, mainly the failure of arena management to open enough doors to deal with the crowd outside. As a result, concert venues across North America switched to assigned seating or changed their rules about festival seating. Cincinnati immediately outlawed festival seating at concerts, although it overturned the ban on August 4, 2004, since the ban was making it difficult for Cincinnati to book concerts. (In 2002, the city had made a one-time exception to the ban, allowing festival seating for a Bruce Springsteen concert; no problems were experienced.) Cincinnati was the only city in the U.S. to outlaw festival seating altogether.

Categories: [Live music](#)

Field holler

Field Hollers as well as work songs were African American styles of music from before the Civil War, this style of music is close related to [Spirituals](#) in the sense that it expressed religious feelings and included subtle hints about ways of escaping slavery, among other things. Slaves in New Orleans had a field area called Congo Square in which they were allowed time on Sundays to dance and sing more freely than they could on the plantations.

References

- *Charlton, Katherine (2003). Rock Music Styles - a history. Mc Graw-Hill, 4th ed., pp. 3. ISBN 0072495553.*

Fife and drum blues

Fife and Drum blues is a rural derivation of traditional [country blues](#). It is performed typically with one lead fife player often also the [band](#) leader and vocalist, and a troop of [drummers](#). The drum troop is loosely structured unlike [drum corps](#) and may have any number of snare, tom and bass drum players. Fife and drum performances were family affairs often held at reunions and big picnics. It is suggested by most texts that it has roots not in the American Revolutionary War, but actually in Africa; the use of fife is merely a replacement for instruments the slaves had used in Africa.

Fifes were carved from cane that grew locally. Drums were often hand-made, and equally often just percussive objects. The vocals seem to derive from two main styles:

1. Traditional call and response of Black Spirituals
2. Short repetitive [lyric](#)

The genre originates in very rural areas of the farming South and today persists in a stretch of sparsely populated Southern states stretching from northwest Georgia to an area south of Memphis. Notable performers are Napoleon Strickland, Dan Emmett, and Otha Turner.

Related texts

1. David Evans, "Black Fife and Drum Music in Mississippi"
2. Howard W. Odum, "Religious Folk-Songs of the Southern Negro"
3. Eileen Southern "The Music of Black Americans: A History"

Fight song

A **fight song** is a primarily sports term, referring to a [song](#) associated with a team. In both professional and amateur sports, fight songs are a popular way for fans to cheer for their team. Although the term "fight song" is primarily an American term, the use of fight songs is commonplace around the world, and may be referred to as **team anthems**, **himnos equipos**, or **team songs** in other countries, such as Australia, Mexico and New Zealand. Fight songs differ from [stadium anthems](#), used for similar purposes, in that they are usually written specifically for the purposes of the team, whereas stadium anthems are not. There is a song by Marilyn Manson entitled "The Fight Song" off of the album Holy Wood

In the United States, fight songs are especially popular for American football, especially at the collegiate and high school level, but several NFL teams maintain traditional songs usually several decades old. Notable fight songs include Skol, Vikings, Bear Down, Chicago Bears, Go! You Packers! Go!, Fly, Eagles Fly and perhaps one of the oldest and most famous, Hail to the Redskins. "HIMNO TECOS" is the fight song of The First Division futbol team UAG Tecos of the private university in Guadalajara.

Hundreds of colleges have fight songs, some of which are almost a century old. Fight songs are laden with history; in singing a fight song, fans feel part of a large, time-honored tradition. The following list contains some of the most established and popular in America.

Film score

A **film score** is the background [music](#) in a film, generally specially written for the film and often used to heighten emotions provoked by the imagery on the screen or by the dialogue.

In many instances, film scores are performed by [orchestras](#), which vary in size from a small chamber [ensemble](#) to a large ensemble, often including a choir. The orchestra is either a studio orchestra, employed by the studio, or a performing orchestra such as the London Symphony Orchestra. However, TV, video games, and films with even smaller budgets, often utilize sampling technology to re-create the sound of an orchestra. This is generally much cheaper, although most film-makers try to avoid this.

Some films use [popular music](#) as the primary musical component, but an orchestral score is more often preferred. An orchestral score can be much more closely adapted to a film while popular music is based upon a strong and repetitive [rhythm](#) that is inflexible and cannot be easily adapted to a scene. Popular genres of music also tend to date quickly as styles rapidly evolve while orchestral music tends to age much more gracefully. Instead, popular music may be included for special occasions where more attention must be diverted to the music. In these cases, songs are usually not written specifically for the film (see [soundtrack](#)).

How a film score is created

After the film has been shot (or has completed some shooting), the composer is shown an unpolished "rough cut" of the film (or of the scenes partially finished), and talks to the director about what sort of music (styles, themes, etc.) should be used — this process is called "spotting." Sometimes the director will have added "temp music": already published pieces that are similar to what the director wants. Most film composers strongly dislike temp music, as directors often become accustomed to it and push the composers to be imitators rather than creators. On certain occasions, directors have become so attached to the temp score that they decided to use it and reject the score custom-made by a composer. The most famous case of this is Stanley Kubrick's *2001: A Space Odyssey*, where Kubrick opted for existing recordings of classical works rather than the score by Alex North which eventually got Kubrick sued by composer György Ligeti.

Once a composer has the film, he/she will then work on creating the score. Some films are then re-edited to better fit the music. Instances of this include the collaborations between filmmaker Godfrey Reggio and composer Philip Glass, where over several years the score and film are edited multiple times to better suit each other. Arguably the most successful instances of these are the associations between Sergio Leone and Ennio Morricone. In the finale of *The Good, the Bad and the Ugly*, Morricone had prepared the score used before and Leone edited the scenes to match it. His other two famous films, *Once Upon a Time in the West* and *Once Upon a Time in America*, were completely edited to Morricone's score as the composer had prepared it months before the film's production. Another example is the famous "flying" scene in Steven Spielberg's *E.T. the Extra-Terrestrial*. The score, composed by long-time collaborator John Williams, proved so difficult to synchronize in this specific scene during the recording sessions that Spielberg gave Williams a blank check and asked him to record the cue without picture, freely. Spielberg then re-edited the scene later on to perfectly match the music.

When the music has been composed and orchestrated, it is then performed by the orchestra or ensemble, often with the composer conducting. The orchestra performs in front of a large screen depicting the movie, and sometimes to a series of clicks called a "click-track" that changes with meter and tempo, assisting the conductor to synchronize the music with the film.

Films often have different themes for important characters, events, ideas or objects, taking the idea from Wagner's use of leitmotif. These may be played in different variations depending on the situation they represent, scattered amongst incidental music. A famous example of this technique is John Williams' score for *Star Wars* Episodes IV-VI, and the several themes associated with characters like Darth Vader, Luke Skywalker, and Princess Leia (see *Star Wars* music for more details).

Most films have between forty and seventy-five minutes of music. However, some films have very little or no music. *Dogme 95* is one genre that has music only from within a film, such as from a radio or television (thus called "source music" because it comes from a source within the film's depiction).

Artistic merit

The artistic merits of film music are frequently debated. Some critics value it highly, pointing to music such as that written by Erich Wolfgang Korngold, Aaron Copland, Bernard Hermann, and others. Some even consider film music to be a defining genre of classical music in the late 20th century, if only because it is the brand of classical music heard more often than any other. In some cases, film themes have become accepted into the canon of classical music. These are mostly works from already noted composers who have done scores, for instance Sergei Prokofiev's score to *Alexander Nevsky* (film) or Vaughan Williams' score to *Scott of the Antarctic*. Others see the great bulk of film music as meritless. They consider that much film music is derivative, borrowing heavily from previous works. Composers of film scores typically can produce about three or four per year. The most popular works by composers such as John Williams and Danny Elfman are still far from entering the accepted canon. Even so, major orchestras sometimes perform concerts of such music.

Historical notes

Before the age of sound motion pictures, great effort was taken to provide suitable music for films, usually through the services of an in-house pianist or organist, and, in some case, entire orchestras. Examples of this include Victor Herbert's score in 1915 to *Fall of a Nation* (a sequel to *Birth of a Nation*) and Camille Saint-Saëns' music for *L'Assassinat du duc de Guise* in 1908 — arguably the very first in movie history. Most accompaniment at this time comprised pieces by famous composers, also including studies. These were often used to form catalogues of film music, which had different subsections broken down by 'mood' and/or genre: dark, sad, suspense, action, chase, etc. This made things much easier for the in-house pianists and orchestras to pick pieces that fitted the particular feel of a movie and its scenes.

A full film score widely regarded as the first made by a popular artist came in 1980 with the film *Flash Gordon*, by the rock group Queen. Although many of their fans consider the soundtrack (subsequently released as an album) to be a mediocre effort, the album received great critical acclaim. This had not been done before in popular film history: any featured band had films written around the music (notably The Beatles with *Yellow Submarine*, and The Who's *Tommy*).

Notable film score composers

Please note: Films are only highlights of the composer's works, and thus impartial and not a complete listing.

Richard Addinsell: Warsaw Concerto in Dangerous Midnight (re-issued as Suicide Squadron)

David Arnold: Independence Day, Stargate, Tomorrow Never Dies, The World Is Not Enough, Die Another Day

Klaus Badelt: Poseidon, Pirates of the Caribbean: The Curse of the Black Pearl

John Barry: several James Bond films, Dances With Wolves, Zulu, Out of Africa, Born Free

Hubert Bath: Cornish Rhapsody in the 1945 production of Love Story, Hitchcock's Blackmail

Jack Beaver: Portrait of Isla in The Case of the Frightened Lady

Elmer Bernstein: The Magnificent Seven, To Kill a Mockingbird, The Great Escape

Jon Brion: Eternal Sunshine of the Spotless Mind, Magnolia, I e Huckabees, Punch-Drunk Love

Roy Budd: Get Carter, The Wild Geese

Don Davis: The Matrix, The Matrix Reloaded, The Matrix Revolutions
John Debney

Patrick Doyle: Carlito's Way, Gosford Park, Bridget Jones' Diary, Harry Potter and the Goblet of Fire, Kenneth Branagh films such as Henry V

Randy Edelman: DragonHeart, The Last of the Mohicans, Dragon: The Bruce Lee Story

Danny Elfman: Pee-wee's Big Adventure, Beetlejuice, Batman (1989 film), The Nightmare Before Christmas, Mission: Impossible (film), Spider-Man (film)

Michael Giacchino: Mission: Impossible III, The Incredibles, Looking For Comedy In the Muslim World

Philip Glass: The Fog of War, the Qatsi trilogy (Koyaanisqatsi, Powaqatsi, Naqoyqatsi), Truman Show, Candyman, The Hours and Thin Blue Line

Elliot Goldenthal: Heat, A Time to Kill, Frida

Jerry Goldsmith: many Star Trek scores, both film and TV; The Omen, Patton, Planet of the Apes

Ron Goodwin: Where Eagles Dare, 633 Squadron, Those Magnificent Men in Their Flying Machines, Battle of Britain

Harry Gregson-Williams (occasionally with John Powell): The Rock, Armageddon, Shrek, Man on Fire, Metal Gear Solid 2: Sons of Liberty, Metal Gear Solid 3: Snake Eater, "Team America: World Police", Kingdom of Heaven, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe

Bernard Herrmann: Citizen Kane, Journey to the Center of the Earth, Mysterious Island, and many Alfred Hitchcock films, most famously Psycho, Vertigo and North by Northwest

Joe Hisaishi: Nausicaä of the Valley of Wind, Castle in the Sky, Princess

Mononoke, Sonatine, Hanabi, Spirited Away
James Horner: Titanic, Star Trek II: The Wrath of Khan, Legends of the Fall, Braveheart, Apollo 13, Aliens, A Beautiful Mind
James Newton Howard: Batman Begins, The Fugitive, Unbreakable, Signs, King Kong
Akira Ifukube: Godzilla (1954), Rodan (film), King Kong vs. Godzilla, Atragon, Mothra vs. Godzilla, The War of the Gargantuas, Battle in Outer Space, Destroy All Monsters, Terror of Mechagodzilla, Godzilla vs. Destoroyah
Ilayaraja: Mouna Raagam, Idayathai Thirudathe, Dalapathi, Hey Ram, Lajja, Anjali, Sadma, Johnny, Muthalmariyadai
Maurice Jarre: Lawrence of Arabia, Dr Zhivago
Trevor Jones: Cliffhanger, Labyrinth, The Last of the Mohicans, Mississippi Burning, Dark City, Excalibur
Michael Kamen: Robin Hood, Prince of Thieves, Band of Brothers (TV), X-Men, Lethal Weapon, Licence to Kill
Bernhard Kaun: Frankenstein (1931), Return of Dr. X (1939)
Erich Wolfgang Korngold: The Sea Hawk, The Adventures of Robin Hood
Michel Legrand: Les parapluies de Cherbourg, The Thomas Crown Affair.
Albert Hay Malotte: Disney animations, The Big Fisherman
Mark Mancina: Speed, Twister, Tarzan
Henry Mancini: Breakfast at Tiffany's and the Pink Panther movies
Dario Marianelli: The Brothers Grimm, Pride & Prejudice, V for Vendetta
Giorgio Moroder: Flashdance, Scarface, The Neverending Story
Ennio Morricone: Il buono, il brutto, il cattivo, Peur sur la ville, The Untouchables, The Mission, The Thing, The Good, the Bad and the Ugly, Once Upon a Time in the West, Cinema Paradiso, Days of Heaven
John Murphy: Lock, Stock and Two Smoking Barrels, Snatch and 28 Days Later
Alfred Newman: Wuthering Heights, How the West Was Won, The Greatest Story Ever Told, The King and I (1956 film)
Thomas Newman: The Shawshank Redemption, American Beauty, Road to Perdition
Randy Newman: The Natural, Toy Story
Jack Nitzsche: The Exorcist, One Flew Over the Cuckoo's Nest, Starman, Stand By Me
Michael Nyman: The Piano, Gattaca
John Ottman: X2: X-Men United, Fantastic Four, The Usual Suspects
Basil Poledouris: Conan the Barbarian, RoboCop, Starship Troopers, The Hunt for Red October
Popol Vuh: Several films of Werner Herzog
Rachel Portman: The Cider House Rules, Emma
John Powell: Face/Off, Paycheck
Sergei Prokofiev: Alexander Nevsky, Lieutenant Kije, Ivan the Terrible
Trevor Rabin: Con Air, Armageddon, Enemy of the State
A.R. Rahman: Kannathil Muthamittal, Bombay, Roja, Lagaan: Once Upon a Time in India
David Raksin: Forever Amber, The Bad and the Beautiful, Laura.
Miranda Ravin: Exempla Healthcare Film, Sonnenalp, Jefferson Symphony Orchestra.
Heinz Roemheld: The Black Cat, Yankee Doodle Dandy (songs by George M. Cohan), Ruby Gentry
Nino Rota: The Godfather, Romeo and Juliet, Otto e Mezzo, The Glass

Mountain

Miklós Rózsa: Spellbound, Quo Vadis, Ben-Hur

Camille Saint-Saëns, the first renowned classical composer to write for films

Ryuichi Sakamoto: The Last Emperor, Merry Christmas, Mr. Lawrence

Gustavo Santaolalla: The Motorcycle Diaries, Brokeback Mountain

Lalo Schifrin: Bullitt, Dirty Harry, Rush Hour, Mission: Impossible (TV), Tango

Eric Serra: GoldenEye, The Big Blue, The Fifth Element

Howard Shore: The Lord of the Rings, Philadelphia, Se7en, The Silence of the Lambs, A History of Violence

Ryan Shore: Prime, Harvard Man, Vulgar

Alan Silvestri: Back to the Future, Forrest Gump, The Mummy Returns

Max Steiner: Gone with the Wind, King Kong, Casablanca

Leith Stevens: Destination Moon, The War of the Worlds (1953), The Wild One

Dimitri Tiomkin: Giant, Rio Bravo, Gunfight at the OK Corral.

Shigeru Umebayashi: Yumeji, In the Mood for Love, House of Flying Daggers, 2046

Vangelis: Chariots of Fire, Blade Runner, 1492: Conquest of Paradise

Franz Waxman: The Bride of Frankenstein, Objective Burma, Spirit of St. Louis

John Williams: Star Wars series, Superman: The Movie, Schindler's List, Indiana Jones series, Jaws series, Hook, Harry Potter series, Jurassic Park series

Ralph Vaughan Williams: Scott of the Antarctic

Hans Zimmer: The Rock, The Lion King, Driving Miss Daisy, Gladiator, Black Hawk Down, Mission: Impossible 2, Crimson Tide, Hannibal, The Last Samurai, Matchstick Men

Film soundtrack

A **film soundtrack** is the [music](#) that is from or inspired by a feature film. Soundtracks themselves are not limited to film. One may find soundtracks to television shows, ranging from ER to the anime Cowboy Bebop, and video games such as the Final Fantasy series.

Soundtracks can be divided by purpose and placement. As a general rule, soundtracks can be divided into the score and the songs from (or inspired by) the movie/TV show/video game.

Origin

It is likely the film "soundtrack" came into existence about the same time as the films themselves. Early films were silent, but were released with cue sheets or scores so that individual theater houses could play music, recorded or live, at appropriate places in the film. The first reels of 1961's *West Side Story* and 2001's *Moulin Rouge!* follow the practice of the era of silent film by beginning with an orchestra playing the opening theme. With the advent of talkies in 1927, music was optically integrated into the actual film itself, and the wide world of film soundtracks was born.

Score (background music)

Main article [film score](#)

The score to a film is also known as its background music. This is arguably the most common type of music heard on a film soundtrack, is music composed and placed to enhance the desired emotion of a scene, be it positive or negative. The actors on screen are talking and moving normally, that is, they are neither singing nor dancing nor interacting with the music in any way (except in cases of a spoof). A person watching the movie may not be aware that anything is playing, but might comment on the poorness or flatness of a scene should the music be removed. The background music is usually orchestrated without meaningful vocals (with the exception of some chanting), and somewhat formless, based heavily on musical peaks and troughs that highlight the scene but which otherwise may be nonsensical or even boring when played alone.

Most background music follows a general pattern of [instrumentation](#) and technique to achieve whatever ends the composer desires. Common examples of such devices used in background music include trilling [violins](#) to indicate suspense, legato [flutes](#) to convey peaceful or pastoral setting, [trumpet fanfares](#) for military or martial scenes, and [drumming](#) for tribal events.

Movies with notable soundtracks consisting mainly of background music include the Lord of the Rings movie trilogy (Howard Shore, composer), Star Wars (John Williams, composer), The Mission (Ennio Morricone, composer) and The Piano (Michael Nyman, composer).

Themes

Closely related to a movie's background music is the theme(s) of the movie. A theme is a particular melodic or rhythmic motif that appears in the music whenever a certain event, usually the presence or entrance of a major character, occurs (see [leitmotif](#)). Themes differ from background music in that they are usually tuneful and will stand alone if removed from the context of the movie. Also unlike background music, the song may often have purposeful lyrics.

The theme is usually repeated throughout the course of the film. Sometimes, it is introduced early and manipulated with regards to tempo, key, and instrumentation to fit the particular mood. For example, an upbeat theme may be played in a minor mode if the character it is associated with suffers or dies. It may be slowed down for a romantic moment or sped up for stressful emotions. It may be placed in [counterpoint](#) with another theme to show a relationship. A theme may also be hinted at as a character develops and be finally played in full when the character reaches a peak. For example, in the Attack of the Clones, when Anakin Skywalker makes the choice to exact revenge on the people who killed his mother, the Imperial March from Star Wars is played in full for the first time that movie.

A single movie may have one or many strong themes. Often, a movie will have a primary theme played during the opening and/or closing credits that is not heard in totality anywhere else in the film. In certain cases, this song may be sung (usually by a popular singer unrelated to the rest of the film) during the credits, but instrumented when inserted into the film. This is called the title song and is discussed later. A film may have an orchestrated theme as well as a title song, composed by different people with different results. Often, one will succeed commercially while the other will fail.

The theme of a film may eventually come to symbolize a character or the film itself, to the point where the original purpose of the theme may be lost. The opening strains of *Also sprach Zarathustra* and *Blue Danube Waltz* by Richard Strauss are inextricably linked to *2001: A Space Odyssey*, though few can remember when in the film the themes were first played. Themes are usually titled for the movie they occur in, such as *The Theme from Schindler's List* or *Theme from the Magnificent Seven*, and may be distinguished as to why they occur, such as the *Love Theme from Romeo and Juliet*.

Title song

A title song is a theme, usually sung to lyrics, and associated with a particular movie that is heard *in toto* during the credits and rarely anywhere else in the film, except in the case of musicals. Usually the title song is composed for the movie itself, but sometimes existing pieces are used, especially when a current movie is set in a recent era that possessed stereotypical music, such as [disco](#). The singer of the title theme is usually unrelated to the movie itself, with Barbra Streisand being a notable exception.

Title songs are, by and large, vague in their references to the film's particulars, focusing instead on general themes of love, loss, and betrayal. These songs often go on to be commercial successes even if the movie was forgettable, though the fate of both movie and title song are intertwined. One wonders if "My Heart Will Go On" would have become such a hit had not Titanic succeeded as well as it did. Ditto for "I Will Always Love You" and its corresponding movie *The Bodyguard*.

Occasionally, a film will have both a popular orchestrated theme and a sung theme. The James Bond films all feature the James Bond theme as well as a movie-specific title song, such as Carly Simon's *The Spy who Loved Me* (Nobody Does it Better).

Musicals

Many films made in the 1940s through 1960s especially were little more than filmed [musicals](#), screen-based adaptations of popular staged plays. In the musical, important feelings, events, and conversations take place using song and dance rather than using dialogue and action. The resulting play is about half speech and half music.

There is also background music in musicals, but it is different than that of non-musicals. Since most of the action in a musical is accompanied by singing and dancing, the only parts scored with background music in the musical are dialogue and transition scenes. This music is usually composed entirely of the themes played earlier, only instead of being sung, they are orchestrated. This is called incidental music. Incidental music is non-interactive: the characters do not acknowledge it or use it.

Musicals usually have only one title song. However, that title song may mention elements of the plot and characters that the general public may not understand. As a result, a musical's most commercially successful song may not be the title 'song. Jesus Christ Superstar had a title song of the same name, but it was the piece I Don't Know How to Love Him that gained the most air play. In the case of Chess, the Act II song "One Night in Bangkok" was transformed into a 1980s hit by Murray Head, leaving the musical itself to languish in relative obscurity. The title song may or may not be sung by the actor/actress who originated the role.

Soviet cinematography traditionally relied heavily on songs with lyrics, even in non-musical films.

Modern films are rarely musicals, though recent films such as Chicago and Moulin Rouge seem to be reviving the trend. The closest Hollywood comes to producing musicals nowadays are animated films, though Bollywood still embraces the film musical as a viable form.

Animated musicals

Most animated films produced by Disney are musicals. Indeed, almost every feature-length animated feature which is not anime is a musical, although Pixar's animated features are not musicals. Animated films share all basic characteristics with their live-action counterparts, except that the incidental music is more likely to be novel, i.e. in the tradition of non-musical film scores.

Title songs from animated musicals do sometimes go on to become commercially successful, a fact capitalized on by such singers as Elton John (The Lion King) and Céline Dion (Beauty and the Beast). The glory days of the Disney song might be considered to have come during the tenure of Alan Menken and Howard Ashman.

Songs *from* the movie

Existing in a similar place, but different class, as the score are the so-called songs from the movie, which will be abbreviated SftM for now. SftM are discrete songs, almost always not composed specifically for the movie, heard during the course of the movie itself. A SftM may either be background music or semi-interactive.

An SftM used as background music functions much in the same way as an orchestrated piece would. It is added external to the movie and used to heighten the mood. The main difference is its existing as a full, independent song without being a theme (and thus played only once during the film), though a piece such as Shaft would traverse that boundary.

A semi-interactive SftM is a song playing in the context of the movie, such as the background music in a club or a tune heard on the radio of a character's car. When a semi-interactive SftM is playing, it functions as background music, so it would be rare to see a gang fight scene with a giddy SftM unless the director were going for irony.

The average movie soundtrack will contain eight or so SftM by popular artists tangentially or unrelated to the film itself. Forrest Gump's soundtrack is one of the best selling of all times and reads almost like a laundry list of popular tunes from the Baby Boomer generation.

Songs *inspired by* the movie

A somewhat recent invention, songs inspired by the movie are almost always not actually played in the movie itself. Instead, as the title suggests, they are derivative of the musical, cultural, social, etc. themes of the film. This seems to be done primarily to capitalize on the success of a particular film. After the soundtrack to *The Lion King* was released to great acclaim, Disney released the follow-up album *Rhythm of the Pridelands*.

Notable soundtracks

8 Mile (This movie has two soundtracks, the first containing award winning hit "Lose Yourself")

2001: A Space Odyssey (memorable theme music Also Sprach Zarathustra became a radio hit, rare for a classical instrumental piece)

American Graffiti (massive-selling double album of rock oldies)

Apocalypse Now (another hit, memorable use of the Ride of the Valkyries by Richard Wagner)

Black Hawk Down (by Hans Zimmer. One of his best soundtracks composed, given the short time frame he had to finish the task for the movie)

The Bodyguard (by Whitney Houston and others, bestselling of all time)

Deep Red (first album by Goblin, 1975 soundtrack to popular Dario Argento thriller)

Selmasongs (from Dancer in the Dark by Björk)

Fast Times at Ridgemont High (successful soundtrack using contemporary hits)

Flashdance (launched several hit songs, surprise hit)

Garden State (won a Grammy for Best Soundtrack in 2005 for first time director Zach Braff)

Gladiator (yet another of Hans Zimmer's best-composed soundtracks)

A Hard Day's Night (early rock and roll soundtrack by The Beatles)

The Harder They Come (very successful soundtrack and movie, launched career of Jimmy Cliff, early mainstream reggae music)

Jungle Book (first soundtrack in the modern sense, from the 1942 film scored by Miklós Rózsa)

Miami Vice (TV soundtrack that stayed at the top of the album charts for 11 weeks in 1985)

Mo' Better Blues (established Gang Starr's reputation and helped launch jazz rap)

O Brother Where Art Thou? (surprise bluegrass hit, Grammy winner)

Peter Gunn (first jazz soundtrack, theme song is still recognizable by many people today)

Reservoir Dogs (soundtrack deliberately chose the "worst" songs of the 1970s, became a cult favorite)

Saturday Night Fever (massive hit mostly by the Bee Gees, brought disco to the mainstream)

Shaft (hit by Isaac Hayes, his biggest record and Academy Award winner)

Space Jam (popular tracks by Seal, and R. Kelly)

Star Wars (hugely popular movie, and music by John Williams that became the bestselling score-only soundtrack of all time)

The Stoned Age (early teen film focused on a cult band, Blue Öyster Cult)

Superfly (A number one hit for Curtis Mayfield, pioneering socially conscious lyrics in funk and soul)

That's the Way of the World (film unsuccessful, soundtrack a huge hit)

for Earth, Wind & Fire)

Till the Clouds Roll by (soundtrack and film inspired by life of Jerome Kern, early use of the release of a soundtrack to promote a film)

Urban Cowboy (soundtrack from the movie that brought country music and the honky tonk lifestyle to many suburban cultures, and spawned many hits, credited to have been launching the boom in country music appeal in 1980)

The Lord of the Rings film trilogy (Original scores by Howard Shore who iconically evoked the sounds of Tolkien's Middle-Earth; roughly 80 different leitmotifs were composed for all three films)

Bestselling soundtracks

The Bodyguard (1992); 17 times platinum
Saturday Night Fever (1977); 15 times platinum
Purple Rain (1984); 13 times platinum
Forrest Gump (1994); 12 times platinum
Dirty Dancing (1987); 11 times platinum
The Lion King (1994); 10 times platinum
(Tie) Top Gun (1986); Footloose (1984); 9 times platinum
Grease (1978); 8 times platinum
Waiting to Exhale (1995); 7 times platinum

List of songs popularized by a movie

Some of these songs had been released before the movie, but had found little success only to become popular once featured in the movie. Other songs were released alongside the film or were briefly re-popularized some years after their initial peak. (This list does not include songs associated with a cinematic opera or musical.)

Most of these theme songs occur at least once during a climax during the movie, and are often played during the opening and/or closing credits; the close association between the highlights of a movie and a particular song, especially when the two are marketed together (as in a [music video](#)), means that songs can find new audiences. For example, Quentin Tarantino's use of "La La Means I Love You" and 1970s Philly soul group The Delfonics led to a renaissance in hipness for the band some fifteen years after their mainstream success ended.

Blue Öyster Cult's "Don't Fear the Reaper" from The Stoned Age
Elton John's "Circle of Life" from The Lion King
Céline Dion's "My Heart Will Go On" from Titanic
Stealers Wheel's "Stuck In The Middle" from Reservoir Dogs
Lynyrd Skynyrd's "Tuesday's Gone" from Dazed and Confused
The Proclaimers' "I'm Gonna Be (500 Miles)" from Benny and Joon
Queen's "Bohemian Rhapsody" from Wayne's World
Rolling Stones' "Time Is on My Side" from Fallen
Simple Minds' "Don't You (Forget About Me)" from The Breakfast Club
Whitney Houston's "I Will Always Love You" from The Bodyguard
R. Kelly's "I Believe I Can Fly" from Space Jam
"March of the Volunteers", theme song to the movie Sons and
Daughters in a Time of Storm, which became the national anthem of
the People's Republic of China
Louis Armstrong's "What a Wonderful World" from Good Morning,
Vietnam

See Also

- [Music Licensing](#)

Filmi

Filmi is Indian [popular music](#) as written and performed for Indian cinema. The various Indian cinema industries produce thousands of films a year, most of which are musicals and feature elaborate song and dance numbers. There is constant work for pop music composers — or music directors, to use the Indian term. Movie soundtracks are released as tapes and CDs, before the movie is released. They dominate pop music.

This may be partly due to widespread music piracy in India. Songs released only on CD may be popular, but they will not necessarily make any money for the artists, thanks to illegal copying. A composer makes more money as a music director, due to up-front payments by film-makers, and also gets free publicity. This is also true of singers and musicians. Filmi thus attracts some of the most talented Indian artistes.

Why musicals? Some say that the long tradition of Indian temple spectacles, sacred dramas danced and sung, still shapes Indian tastes. Others point to the linguistic diversity of India. Many languages are spoken and there are a number of regional cinemas. Only films that transcend language barriers have any hope of being all-India hits. Music, not being tied to any one language, expresses the feelings of the characters even to people who can't follow the dialogue.

Indian cinema does not require that its performers act, dance, and sing — they must merely act and dance. They only pretend to sing, lip-synching songs sung by professional playback singers. Playback singers need not be beautiful or photogenic; they need only be supremely good singers. They tend to sing for many films, have long careers and be adored by their fans.

(One might usefully contrast the forthrightness of Indian practice with Hollywood's assumption that musical stars should be actors, dancers, *and* singers. When Hollywood does use playback singers, the practice is buried in the end-of-film credits and ignored as much as possible by the publicists. Perhaps one reason that Hollywood does not produce as many musicals as India is that it is harder to find performers with the multiple talents required.)

Filmi is often said to have begun in 1931, with the release of Ardeshir M. Irani's *Alam Ara* and its popular soundtrack. In the earliest years of the Indian cinema, filmi was generally Indian (classical and folk) in inspiration, with some Western elements. Over the years, the Western elements have increased, but without completely destroying the Indian flavour.

Music directors

Naushad and Khaiyyam were noteworthy music directors of the 1940s and 1950s, writing scores redolent of the elegance of Northern India's Moghul and Rajput courts. As Indian cinema segued into the go-go years of the 1960s and 1970s, pop artists like R.D. Burman and duos like Nadeem-Shravan and Jatin-Lalit gave filmi a stronger western flavor. Ilayaraaja became phenomenally successful during the 1980s especially in southern India. In the 1990s and 2000s, the dominant force in filmi has been the phenomenally successful A. R. Rahman, who vaulted from fame in the Tamil film industry to success in Bollywood and finally to hit musicals in London and New York.

Playback singers

According to an interview that Lata Mangeshkar gave the author Nasreen Munni Kabir (Bollywood, Channel 4 Books, 2001), the Indian film industry at first refused to credit playback singers. Like the Hollywood producers, Indian film producers tried to pretend that the actors and actresses were singing in their own voices. After several of her songs became hits on records and radio, Lata demanded that her name appear in the film credits too. This was first done in 1949, in the film Barsaat. Producers and directors soon found that Lata's name helped sell films. Lata and other playback singers became pop idols.

Lata had a high, pure, piercing soprano voice that survived all the indignities of bad sound reproduction and background generator noise from traveling movie shows (long the only source of entertainment for many Indian villages). She, her sister Asha Bhosle and Geeta Dutt dominated female playback singing for decades. As Lata's voice has aged, she is singing less and less. Other singers have gained fame, like Alka Yagnik and Kavita Krishnamurthy.

Well-known male playback singers include Mohammed Rafi, Mukesh, Kishore Kumar, Talat Mahmood, and Manna Dey. Younger singers include Udit Narayan, Kumar Sanu, Abhijeet, and Sonu Nigam.

Lyricists

In the 1950s and 60s, lyricists like Shailendra, Hasrat Jaipuri, Sahir Ludhianvi and Raja Mehendi Ali Khan wrote lyrics still fondly remembered today. Lyrics tended towards the literary and drew heavily on contemporary Urdu and Hindi poetry. The pop lyrics of later years are deplored by filmi traditionalists.

Instrumentalists

[Instruments](#) played as background to the vocals include:

Bansuri
Daf
Dholak
Harmonium
Jal Tarang
Khol
Manjira
Rabab
Santoor
Sarangi
Sarod
Shehnai
Sitar
Tabla
Tabla tarang
Tanpura
Violin.

Unlike music directors and playback singers, instrumentalists do not get film credits and are less likely to use movies as a springboard to popular success.

Accusations of plagiarism

Because popular music directors score a great many films over the course of a year, there is always a tendency to cut corners and speed production by plagiarizing. The usual target is a catchy Western tune with proven audience appeal. For example, one production number in Dil (1990) is based on Carl Perkins' Blue Suede Shoes, sung with Hindi lyrics. Of late the Indian film industry has been gaining visibility outside India and now there is real legal risk in plagiarism. Some producers have actually paid for the musical rights to popular Western songs. The Indian audience is also much better acquainted with Western music and films these days and more apt to notice the imitations. It would be hard to measure musical plagiarism with any exactness, but it is probably diminishing. Accusations of plagiarism in filmi music are discussed at this site, .

Wider success for filmi

Filmi is also making converts and exerting influence beyond the usual Desi audiences. Western music stores carry Bollywood compilations. Baz Luhrman showcases the song "Chamma Chamma" from China Gate in his 2002 movie Moulin Rouge. A. R. Rahman, one of the most popular current music directors, now has a musical, Bombay Dreams, playing in London and New York.

Non-Indians interested in sampling filmi can listen to several Internet radio stations. If local music stores don't carry filmi, CDs can be purchased online or at local Indian grocery/spice/video stores. Some CDs are simply movie soundtracks; others are compilations of favorite songs by popular music directors or playback singers. Consult those Wikipedia articles for lists of popular artists.

Flamenco

Stylistic origins:	Spanish, Gitano, Arab, Jewish folk music
Cultural origins:	Granada, Málaga, Cádiz, Jérez de la Frontera, Cordoba and Sevilla
Typical instruments:	Guitar , hand clapping and the addition of the peruvian cajón
Mainstream popularity:	Sporadic except among Gitanos, mostly popular in Spain and France

[Alegrías](#) - [Bulerías](#) - [Tangos](#) - [Fandangos](#) - Farruca - Guajiras - Peteneras - Sevillana - Siquiriyas - Soleares - Tientos - Zambra - and many others, see the palos list below.

[New Flamenco](#)

Flamenco is a [song](#), [music](#) and dance style which is strongly influenced by the Gitanos, but which has its deeper roots in Moorish and Jewish musical traditions.

Flamenco culture originated in Andalusia (Spain), but has since become one of the icons of Spanish music and even Spanish culture in general.

According to Blas Infante in his book "Orígenes de lo flamenco y secreto del cante jondo", etymologically, the word Flamenco comes from Hispano-Arabic fellah mengu, "Peasant without Land". This hypothesis has no basis in historical documents, but Infante connects it to the huge amount of Ethnic Andalusians who decided to stay and mix with the Gypsy newcomers instead of abandoning their lands because of their religious beliefs (Moriscos). After the Castilian conquest of Andalusia, the Reconquista, most of the land was expropriated and given to warlords and mercenaries who had helped the Castilian kings enterprise against Al-Andalus. When the Castilians later ordered the expulsion or forceful conversion of the Andalusian Moriscos, many of them took refuge among the Gypsies, becoming fellahmengu in order to avoid death, persecution, or forced deportation. Posing as Gypsies they managed to return to their cultural practices and ceremonies including the singing.

Other hypotheses concerning the term's etymology include connections with Flanders, the flameante (arduous) execution by the performers, or the flamings.

Originally, flamenco consisted of unaccompanied [singing](#) (*cante*). Later the songs were [accompanied](#) by [flamenco guitar](#) (*toque*), rhythmic hand clapping (palmas), rhythmic feet stomping (zapateado) and [dance](#) (*baile*). The toque and baile are also often found without the cante, although the song remains at the heart of the flamenco tradition. More recently other instruments like the cajón (a wooden box used as a percussion instrument) and [castanets](#) (*castañuelas*) have been introduced.

"Nuevo Flamenco", or [New Flamenco](#), is a recent variant of Flamenco which has been influenced by modern [musical genres](#), like [rumba](#), salsa, [pop](#), [rock](#) and [jazz](#).

Flamenco history

Many of the details of the development of flamenco are lost in Spanish history. There are several reasons for this lack of historical evidence:

- The turbulent times of the people involved in flamenco culture. The Moors, the Gitanos and the Jews were all persecuted and expelled by the Spanish Inquisition at various points in time as part of the Reconquista.
- The Gitanos mainly had an oral culture. Their [folk songs](#) were passed on to new generations by repeated performances in their social community.
- Flamenco was for a long time not really considered an art form worth writing about according to Spaniards. Flamenco music has also slipped in and out of fashion several times during its existence.

Granada, the last Muslim stronghold, fell in 1492 when the armies of the Catholic king Ferdinand II of Aragon and queen Isabella of Castile reconquered this city after about 800 years of mainly Moorish rule. The Treaty of Granada was created to have a formal base for upholding religious tolerance, and this paved the way for the Moors to surrender peacefully. For a few years there was a tense calm in and around Granada, however the inquisition did not like the religious tolerance towards Muslims and Jews. Therefore the inquisition used religious arguments to convince Ferdinand and Isabella to break the treaty and force the Moors and Jews to become Christians or leave Spain for good. In 1499, about 50,000 Moors were coerced into taking part in a mass Baptism. During the uprising that followed, people who refused the choices of Baptism or deportation to Africa, were systematically eliminated. What followed was a mass exodus of Moors, Jews and Gitanos from Granada city and the villages to the mountain regions (and their hills) and the rural country.

It was in this socially and economically difficult situation that the musical cultures of the Moors, Jews and Gitanos started to form the basics of flamenco music: a Moorish singing style expressing their hard life in Andalusia, the different *compas* (rhythm styles), rhythmic hand clapping and basic dance movements, see Andalusian cadence. Many of the songs in flamenco still reflect the spirit of desperation, struggle, hope, and pride of the people during this time. Flamenco singers are specifically renowned for their somewhat harsh and natural vocal quality. This style is meant to evoke the nature of suffering so closely related to the origins of the music. Other local Spanish musical traditions (i.e. Castillian traditional music) would also influence, and be influenced by, the traditional flamenco styles.

The first time flamenco is mentioned in literature is in 1774 in the book *Cartas Marruecas* by José Cadalso. The origin of the name flamenco however, is a much-debated topic. Some people believe it is a word of Spanish origin and originally meant Flemish (*Flamende*). However, there are several other theories. One theory suggest an Arabic origin taken from the words *felag mengu* (meaning: 'peasant in flight' or 'fugitive peasant').

During the so-called golden age of flamenco, between 1869-1910, flamenco music developed rapidly in music cafés called *cafés cantantes*. Flamenco

dancers also became one of the major attractions for the public of those cafés. The art of Flamenco dance was immediately defined in the contrast between male and female styles. Males typically focus more on complex foot movements partnered with relatively little upper-body movement. The female style on the other hand incorporates graceful and distinctly feminine, hip, hand, and arm movements. Along with the development of Flamenco dance, guitar players supporting the dancers increasingly gained a reputation, and so flamenco guitar as an art form by itself was born. Julián Arcas was one of the first [composers](#) to write flamenco music especially for the guitar.

The flamenco guitar (and the very similar [classical guitar](#)) is a descendent from the [lute](#). The first guitars are thought to have originated in Spain in the 15th century. The traditional flamenco guitar is made of Spanish cypress and spruce, and is lighter in weight and a bit smaller than a classical guitar, to give the output a 'sharper' sound. The flamenco guitar, in contrast to the classical, is also equipped with a barrier (often plastic) similar to a pick guard enabling the guitarists to incorporate rhythmic tapping of the fingers while they play. The flamenco guitar is also utilized in several different ways from the classical guitar, including individual strumming patterns and styles, as well as the use of a capo in many circumstances.

In 1922, one of Spain's greatest writers, Federico García Lorca and renowned composer Manuel de Falla organised the Fiesta del Cante Jondo, a folk music festival dedicated to cante jondo ("deep song"). They did this to stimulate interest in this, by that time unfashionable, flamenco music style. Two of Lorca's most important poetic works, Poema del Cante Jondo and Romancero Gitano, show Lorca's fascination with flamenco.

Flamenco styles

Flamenco music styles are called **palos** in Spanish. There are over 50 different styles of flamenco. A palo can be defined as the basic rhythmic pattern of a flamenco style, but also covers the whole musical and cultural context of a particular flamenco style.

The rhythmic patterns of the palos are also often called *compás*. A *compás* is characterised by a recurring pattern of beats and accents. These recurring patterns make up a number of different rhythmic and musical forms known as *toques*.

To really understand the different palos it is also important to understand their musical and cultural context:

- The mood intention of the palo (dancing - Fandango, consolation - Solea, fun - Buleria, etc.).
- The set of typical melodic phrases, called falseta's, which are often used in performances of a certain palo.
- The relation to similar palos.
- Cultural traditions associated with a palo (men's dance - Farruca)

The most fundamental palos are: Tóná, Soleá, Fandango and Seguiriya. These four palos all belong in the *cante jondo* category and form the rhythmic basis for nearly all the other palos.

Flamenco *cante* consists of a number of traditional (and not-so-traditional) forms, with characteristic [rhythmic](#) and [harmonic](#) structures. The rhythm (*compas*) is perhaps the most fundamental distinguishing feature of the different flamenco forms. The *cante jondo*, called the mother of flamenco, consists of 12 beats, with accents on the 3rd, 6th, 8th, 10th, and 12th beats. Songs are composed of several falsetas with rhythms defined by the song form.

Some of the forms are sung unaccompanied, while others usually have a guitar and sometimes other accompaniment. Some forms are danced while others traditionally are not. Amongst both the songs and the dances, some are traditionally the preserve of men and others of women, while still others would be performed by either sex. Many of these traditional distinctions are now breaking down; for example the *Farruca* is traditionally a man's dance, but is now commonly performed by women too.

The classification of flamenco forms is not entirely uncontentious, but a common and convenient first classification is into three groups. The deepest, most serious forms are known as *cante jondo* (or *cante grande*), while relatively light, frivolous forms are called *cante chico*. Forms which do not fit into either category but lie somewhere between them are classified as *cante intermedio*. Many flamenco artists, including some considered to be amongst the greatest, have specialised in a single flamenco form.

Cantes of Flamenco

Cante Jondo Cante Intermedio Cante Chico

Siguiriyas	Bulerias	Alegrías
Soleares	Tangos	Fandangos

Tientos
Peteneras

Farruca
Guajiras
Sevillana
Verdiales

Palos

Toná Palos

- Debla
- Martinete
- Saeta
- Tonás

Soleá Palos

- Alboreá
- Alegrías
- Bamberas
- [Bulerías](#) - Bulerias (*Luis Maravilla. 31 seconds, 133Kb*)
- Campanilleros
- Caña
- Cantiñas
- Caracoles
- Carceleras
- Cartagenera
- Colombianas
- Mariana
- Mirabrás
- Nanas
- Peteneras
- Polo
- Romance
- Romera
- Rondeña
- Sevillanas
- Soleá - Soleares (*Juan Serrano. 30 seconds, 118Kb*)
- Trillera
- Vidalita
- Zambras
- Zorongo

Fandango Palos

- [Fandango](#)
 - Verdiales - fandango variation from Málaga
 - Jaleos - fandango variation based on the Andalusian scale. Rhythmic predecessor of the bulería and of the soleá.
- Fandanguillos
- Farruca - Farruca (*Sabicas. 35 seconds, 147Kb*)
- Garrotín

- Granaína
- Guajiras - Guajiras (*Sabicas. 35 seconds, 158Kb*)
- Jabera
- Malagueñas
- Media
- Media Granaína
- [Milonga](#)
- Mineras
- [Rumba](#)
- Tango
 - Tanguillos - from Cádiz
- Tarantas
- Tarantos
- Tientos

Seguriya Palos

- Cabales
- Livianas
- Seguiriyas - (siguerillas, siguiரியas) Siguiriyas (*Carlos Montoya. 30 seconds, 135Kb*)
- Serranas

Flamenco artists

Flamenco occurs in two types of settings. The first, the *Juerga* is an informal gathering where people are free to join in creating music. This can include dancing, singing, violin, *Palmas* (hand clapping), or simply pounding in rhythm on an old orange crate. Flamenco, in this context, is very dynamic; It adapts to the local talent, instrumentation, and mood of the audience. One tradition remains firmly in place: Singers are the most important part.

The professional concert is more formal and organized. The most common performance usually has only one instrument, but sometimes more are used, with guitar almost always at the center. Dancers are the next addition, followed by singers.

It is rare to find an artist who has mastered performing in both settings at the same level.

Florida death metal

Florida always has been the home of an active death metal scene. In particular, the Tampa area is noteworthy. **Florida death metal** was most influential in the mid-1980's to early 1990's before thrash metal and metal music waned in popularity. The albums covers were often characterised by illegible band title fonts over various morbid pictures often supplemented by occult symbols at a 50-70% tint. New music is still being produced but what was once a flood is now a trickle. Super-saturation of the market likely played a major role in the downturn of the music's popularity.

The sound

It is hard to classify the sound. Some of it was formed by pioneers like Obituary. Morrisound Studios also helped define it with releases of bands like Massacre. The vocals tended to be growling, grunting, or screaming with the lyrics. Some bands, like Nocturnus, even used heavy synthesizer effects in some of their releases. The production quality was often less than perfect, but fans of the genre worried more about an aggressive, brutal sound than things like production.

Bands

Acheron
Angel Corpse
Atheist
Brutality
Cystic Dysentery
Cynic
D.B.S.
Death
Decrepit Skeleton
Deicide
Disposable Soul
Divine Empire
Execration
Hellwitch
Hibernus Mortis
Horde of Impurity
Impurity
Infernal
Iodine Sorrow
Malevolent Creation
Massacre
Monstrosity
Morbid Angel
Nailshitter
Nocturnus
Obituary
Ogre Envy
Other Voices
Patricide
Piercing
Pleasant Insane
Purulent
Raped Ape
Siodine
Soul of the Savior
The Absence

Flute

The **Flute** (Ger. Flöte) is a [musical instrument](#) of the [woodwind](#) family. Unlike other woodwind instruments, a flute produces its sound from the flow of air against an edge, instead of using a reed. A [musician](#) who plays the flute is generally referred to as either a *flautist* or a *flutist*.

Flute tones are sweet in character and blend well with other instruments. The flute's pitch, and various aspects of its [timbre](#) are flexible, allowing a very high degree of instantaneous expressive control.

History

The flute has appeared in many different forms in many different locations around the world. A flute made from a mammoth tusk, found in the Swabian Alb and dated to 30,000 to 37,000 years ago and one seven-hole flute made from a swan's bone in the Geissenklosterle Cave in Germany to circa 36,000 years ago are among the oldest known musical instruments. A bone fragment of a juvenile cave bear with a pair of holes found at Divje Babe in Slovenia and dated to about 50,000 years ago may also be an early flute.

Flute acoustics

A flute produces sound when a stream of air directed across the top of a hole bounces in and out of the hole. Some engineers have called this a fluidic multivibrator, because it forms a mechanical analogy to an electronic circuit called a multivibrator.

The stream beats against the air in a resonator, usually a tube. The player changes the pitch of the flute by changing the effective length of the resonator. This is done either by closing holes, or more rarely, with a slide similar to a [trombone's](#) slide.

Because the air-stream has a lower mass than most resonators used in musical instruments, it can beat faster, but with less momentum. As a result, flutes tend to be softer, but higher-pitched, than other sound generators of the same size.

To be louder, a flute must use a larger resonator and a wider air-stream. A flute can generally be made louder by making its resonator and tone-holes larger. This is why police whistles, a form of flute, are very wide for their pitch, and why organs can be far louder than concert flutes: an organ pipe's tone-hole may be several inches wide, while a concert flute's is a fraction of an inch.

The air-stream must be flat, and precisely aimed at the correct angle and velocity, or else it will not vibrate. In fipple flutes, a precisely machined slot extrudes the air. In organs, the air is supplied by a regulated blower.

In non-fipple flutes, especially the concert flute and piccolo, the player must form and direct the stream with his or her lips, which is called an embouchure. This allows the player a wide range of expressions in pitch, volume, and timbre, especially in comparison to fipple flutes. However, it also makes the transverse flute immensely more difficult for a beginner to get a full sound out of than fipple flutes such as the recorder. Transverse flutes also take more air to play, which requires deeper breathing and makes circular breathing trickier, but still not impossible.

Generally, the quality called "tone colour" or "timbre" varies because the flute produces harmonics in different intensities. A harmonic is a frequency that is a whole number multiple of a lower register, or "fundamental" tone of the flute. Generally the air-stream is thinner (to vibrate in more modes), faster (providing more energy to vibrate), and aimed across the hole more shallowly (permitting a more shallow deflection of the airstream to resonate).

Almost all flutes can be played in fundamental, octave, tierce, quatre and cinque modes simply by blowing harder and making the air-stream move more quickly and at a more shallow angle. Flute players select their instrument's resonant mode with embouchure and breath control, much as brass players do.

Many believe that the timbre is also affected by the material from which the instrument is made. For instance, instruments made of wood are usually less bright than metal instruments. Different metals are also thought to influence the tone. However, a study in which professional players were blindfolded could find no significant differences between instruments made from a variety of different metals. In two different sets of blind listening, no instrument was correctly identified in a first listening, and in a second, only the silver instrument was identified by a significant fraction of the listeners. The study concluded that

there was 'no evidence that the wall material has any appreciable effect on the sound color or dynamic range of the instrument'. Physicists who study flutes usually agree that relatively small differences in shape are more important than differences in material, because the waves in the air couple only weakly to vibrations in the body. Wooden flutes usually have different shapes from metal instruments. For instance, the junction between the tone hole risers and the bore are usually sharper in wooden instruments, and these sharper edges are expected to have a substantial effect on sound. This does not mean that a gold flute is no better than, say, a brass one. The gold flute is likely to have been hand finished by the most proficient maker in the factory.

Categories of flute

At its most basic, a flute can be an open tube which is blown like a bottle. Over time, the increasing demands of musical performance have led to the development of what many people consider *the* flute, the Western concert flute, which has a complex array of keys and holes.

There are several broad classes of flutes. With most flutes, the musician blows directly onto the edge of the flute. However, some flutes, such as the recorder, tin whistle, [whistle](#), fujara, and ocarina have a duct that directs the air onto the edge (an arrangement that is termed a "fipple"). This gives the instrument a distinct timbre which is different from non-fipple flutes and makes the instrument easier to play, but takes a degree of control away from the musician. Usually, fipple flutes are not referred to as flutes, even though the physics, technique and sound are similar.

Another division is between **side-blown** (or **transverse**) flutes, such as the Western concert flute, [piccolo](#), fife, dizi, and bansuri; and [end-blown flutes](#), such as the recorder, ney, kaval, quena, shakuhachi and tonette. The player of a side-blown flute uses a hole on the side of the tube to produce a tone, instead of blowing on an end of the tube. The earliest transverse flute is a chi (è) flute discovered in the Tomb of Marquis Yi of Zeng at the Suizhou site, Hubei province, China. It dates from 433 BC, of the later Zhou Dynasty. It is of lacquered bamboo with closed ends. It has five stops that are at the flute's side instead of top. Chi flutes are mentioned in Shi Jing, compiled and edited by Confucius.

Flutes may be open on one or both of their ends. The ocarina, [pan pipes](#), police whistle, and bosun's whistle are closed-ended. Open-ended flutes such as the concert flute and the recorder have more harmonics, and thus more flexibility for the player, and brighter timbres. An organ pipe may be either open or closed, depending on the sound desired.

Flutes can be played with several different air sources. Conventional flutes are blown with the mouth, although some cultures use nose flutes. [Organs](#) are blown by bellows or fans.

The Western concert flutes

The Western concert flute is a transverse flute which is closed at the top. Near the top is the embouchure hole, against which the player blows. The flute has circular finger-holes, various combinations of which can be opened or closed by the flautist, by means of a mechanism of keys, to produce the various notes in the flute's playing range. The note produced depends on which finger-holes are opened or closed by the flautist and on how the flute is blown by the flautist. With rare exceptions (i.e., flutes with custom-made fingering-systems), the Boehm system is the fingering-system in correspondence with which Western concert flutes are designed and manufactured.

The standard concert flute is [pitched](#) in C and has a range of about 3 and a half octaves starting from middle C. However, many professional flutes have an

extra key to reach the B directly below middle C. This means that the concert flute is one of the highest orchestral instruments, with only the piccolo being higher. Also commonly used in [orchestras](#) is the [piccolo](#), a small flute usually pitched one octave above the concert flute. Alto and bass flutes, respectively pitched a perfect fourth and an octave below the concert flute, are used occasionally. Parts for the alto flute are more common than for the bass. Many other sizes of flute and piccolo are used from time to time. A much-less common instrument of the current pitching system is the treble G flute. An older pitching system, used principally in older wind-band music, includes D-flat piccolos, E-flat soprano flutes (the primary instrument, equivalent to today's concert C flutes), F alto flutes, and B-flat bass flutes.

The modern professional concert flute is generally made of silver, gold, or combinations of the two. Student instruments are usually made of nickel silver, or silver-plated brass. Curved headjoints are also available for student flutes which make the flute shorter making it possible for children as young as 3 years old to play the flute. Wooden flutes and headjoints are more widely available than in the past.

The modern concert flute comes with various options. The B-flat key (invented and pioneered by Briccialdi) and the B foot joint (which extends the flute's range down one semitone) are practically standard.

Open hole flutes (where some keys have a circular hole through the middle that the player must cover with fingertips) are common among concert-level players, though some flautists (particularly students, but sometimes even professional flutists as well) select closed-hole "plateau" keys. Students often use temporary plugs to cover the holes in the keys until they master the more exact finger-placement that open-hole keys demand. Some people believe that open-hole keys permit louder and clearer sound projection in the flute's lower range. Open-hole keys are also needed for some modern "extended" avant garde pieces, including those requiring the player to play harmonic overtones, or to manipulate "breathy" sounds in addition to the traditional "pure" tone.

Open-hole keys are typical of French technique, championed by the Paris Conservatoire, which dominated in the 20th century. However, the century has changed, and the French school is under fire; specifically, the placement of the G-key (previously offset in student models and inline in professional models) may or may not be moving, depending on whom you ask. Less controversial options include the amusingly named "gizmo key", which facilitates C7.

To play the Western concert flute, one holds the flute in a transverse position, and blows across the hole in the mouthpiece. To distinguish separate notes, one pushes down the keys of the flute in distinct fingerings. However, there are a few alternate fingerings (called trill fingerings) that will assist one in playing difficult passages.

Members of the concert flute family

From high to low, the members of the concert flute family include:

- [Piccolo](#) in C or D-flat
- Treble flute in G
- Soprano flute in Eb
- Concert flute (also called **C flute**, **boehm flute**, **silver flute**, or simply **flute**)
- Flûte d'amour (also called **tenor flute**) in B-flat or A
- Alto flute in G
- Bass flute in C
- Contra-alto flute in G

- Contrabass flute in C (also called **octobass flute**)
- Subcontrabass flute in G or C
- Double contrabass flute in C (also called **octobass flute**)
- Hyperbass flute in C (also spelled **hyper-bass flute**)

Each of the above instruments has its own range. The piccolo is an octave higher in pitch than the concert flute. Like the concert flute, it reads music in C, but sounds one octave higher. The alto flute is in the key of G, and extends the low register range of the flute to the G below middle C. Its highest note is a high G (4 ledger lines above the treble clef staff). The bass flute is an octave lower than the concert flute, and the contrabass flute is an octave lower than the bass flute.

Less commonly seen flutes include the treble flute in G, pitched one octave higher than the alto flute; the soprano flute, between the treble and concert; and the tenor flute or flûte d'amour in B flat or A, pitched between the concert and alto.

The lowest sizes (larger than the bass flute) have all been developed in the 20th century; these include the sub-bass flute is pitched in F, between the bass and contrabass; the subcontrabass flute (pitched in G or C), the contra-alto flute (pitched in G, one octave below the alto), and the double contrabass flute in C, one octave lower than the contrabass. The flute sizes other than the concert flute and piccolo are sometimes called harmony flutes.

The Indian flutes

The Indian flute, one of the oldest instruments of [Indian classical music](#), developed independently of the western flute. The Hindu god Krishna is said to be a master of the instrument. The Indian flutes are very simple instruments when compared with their western counterparts; they are made of bamboo and are keyless. The Indian concert flutes are available in standard pitches. In Carnatic Music, the pitches are referred by numbers such as 3 1/2, 4, 5, etc., which is counting upwards from the note C which is taken as 1. However, the pitch of a composition is itself not fixed and hence any of the flutes may be used for the concert (as long as the accompanying instruments, if any, are tuned appropriately) and is largely left to the personal preference of the artist.

Two main varieties of Indian flutes are currently used. The first is the Bansuri, which has six finger holes and one blowing hole, is used predominantly in Hindustani music, the music of north India. The second is Venu or Pullanguzhal, which has eight finger holes, is predominantly used in [Carnatic music](#), the music of south India. The south Indian flute had only seven finger holes till the 8-holed flute and the current fingering standard was developed by Sharaba Shastri of the Palladam school, in the beginning of the 20th century.

The quality of the sound from the flute depends on the specific bamboo used to make it, and it is supposed that the best bamboos are from the Nagarcoil area in South India.

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See also

- [Carnatic Music](#)

Categories: [Woodwind instruments](#)

Flute sonata

A **flute sonata** is a [sonata](#) usually for [flute](#) and [piano](#), though occasionally other accompanying instruments may be used.

List of Flute Sonatas

- Paul Hindemith
 - Sonata for Flute and Piano
- Bohuslav Martinu
 - First Sonata
- Sergei Prokofiev
 - Flute Sonata in D, Op. 94
- Francis Poulenc
 - Flute Sonata (Poulenc)
- Carl Reinecke
 - Sonata Undine
- Otar Taktakishvili
 - Sonata for Flute and Piano

Flutina

The **flutina** is an early precursor to the diatonic button accordion, having one or two rows of treble buttons, which are configured to have the tonic of the [scale](#), on the "draw" of the bellows. There is usually no [bass](#) keyboard: the left hand operates an air valve (silent except for the rush of air). A rocker switch, called a "bascule d'harmonie" is in the front of the keyboard. When this switch is thumb activated, it would open up a pallet (a pad that covers a tone hole, at the other end of the [key](#) button(s), (see photo) for a simple Tonic/Dominant drone: Tonic on the draw and Dominant on the press, e.g. Tonic [notes](#) C/g, and Dominant G/d, without any major or minor thirds.

Many of these "Flutina" accordions were imported into the United States and were common photographers' studio props. This imparted a touch of "culture" to the sitter, hence the many tintype, ambrotype, etc. images of men and women, with their hands poised over "Flutinas", which they may (or may not) have actually played. Many of the images date from the 1850s through the American Civil War period (1861-1865).

The internal construction of the flutina resembles the English Wheatstone concertina more than the "reed banks" used in regular accordion construction. Thus, it has a concertina-like sound. Underneath the pallet/keyboard face, there is a rectangular, wooden board, reed pan, with reed chambers, made with air tight, leather covered, thin wooden dividers,. These dividers are between the reeds, for the diatonic scale notes. The brass reed tongues are mounted on reed shoes, with each tongue nailed on with a single metal pin. These reed shoes (or frames) are inserted into dovetail-shaped slots into the top side of the pan. If the keyboard has two rows of keys, the outside row plays the diatonic scale, while the inside row plays the sharps and flats, and these chromatic reeds face the interior of the bellows, in dovetailed slots on the backside of the pan board, without any dividers. The face of the pallet/keyboard actually slides out to reveal the inset reed pan, reminiscent of the construction of a pencil box, or a Japanese puzzle box. The accordion bellows has a very short "throw"(the maximum extension of the bellows, when drawn out), with most [instruments](#) having only four folds. Larger versions had 5 to 7 folds in the bellows. The use of the 4 fold bellows made the duration of the note played very short, and the volume of the note comparatively soft, in contrast to the later "German" style accordions, with their larger, multi-fold bellows.

The name "flutina"

The term "flutina" is actually a more specific English name for a version of the *accordéon diatonique*, *accordéon mélodique*, *clavier (keyboard) mélodique*, or even *accordéon romantique*. Instrument makers of the 19th century often invented many distinct names for all these "new" versions of the same instrument.

All these names, which the French makers gave these instruments, have the pallets on the outside, but the name "Flutina" implies an accordion with the pallets opening on the interior side of the face, just above the buttons, and the air exiting from a narrow slot in back of the protruding keyboard. This feature was supposed to give a more "flute-like" tone to the reeds. Whether the French makers ever used the name "Flutina" is not known.

History

The earliest version was known as the *Clavier Melodique* ("melodious keyboard"), circa 1831. It was made by Pichenot Jeune ("Young Pichenot"), and was probably one of the first accordions capable of playing a [melody](#). The first recorded factory was that of Napoleon Fourneux in Paris.

The Accordion of Cyril Demian (1829) described in his Austrian (at Vienna) patent application, had 5 pallets with 10 [chords](#) (musical triads) available. It all depended on which direction the player moved the bellows. One key pressed down had 2 chords: one chord on the "press" (in) and the other chord, on the "draw" (out). Demian also produced some Accordions with a single note per button "on the draw" or, "on the press". One of his models, had single notes and two rows of keys: first row the diatonic scale, the second row played the accidentals. The accordion Tutor published in the Year of 1833 by Adolph Müller (Austrian National Bibliotheca) has an example, please see the German text. [1]) includes pictures and descriptions of many different models. A music journal of Paris, printed in the year of 1831, has many details about the beginning of accordion production in Paris. The article starts out with the statement that the first accordion was copied from a Demian instrument, and later, Demian invented many different scale systems, with some buttons in the second row being divided in the middle. More information about it, is in the German wikipedia. Note: After Demian's 1829 patent, there is some controversy about the exact dates of further inventions, and the times of applied manufacture, of accordions. Thus, opinions differ, somewhat, among musical instrument historians.

ACCORDEON NOTICES IN CONTEMPORARY PRINT:

- 1837, an Advertisement in the musical news paper „LE MENESTREL“ of M. Reisner, selling accordeons.

By *1845, There were many makers of accordions, listed in various journals: Alexandre, Fourneaux, Jaulin, Lebroux, Neveux, Kasriel, Leterme, Reisner, Busson, M. Klaneguisert. All of these makers sold two different models at that time:

- - one without any chromatic accidentals– a diatonic one row or two row system,
 - and one two rows of buttons with accidentals – diatonic outside row/chromatic inside row.

A single scale system for these accordions was not universal adopted, many competing "key layouts" existed. These variations offered slightly differing advantages to the player, and were "championed" by the different manufacturers.

Later versions of the "Flutina" had a few open (tonic and fifth) chords available on the bass side, in addition to the silent "air" key. The most famous

maker of these "flutina" accordions was Busson of Paris. Busson also is thought to have had a part in the development of the piano accordion (circa 1880s). The heyday of the "Flutina" was approximately from 1840 to 1880. In the United States of America, the more robust steel-reeded German Melodians "won out" over these brass-reeded, soft, and delicate "accordeon melodiques". French "accordeon" manufactures nearly came to an end during the Franco-Prussian War 1870-71. From 1880 on, the Italian accordion makers took over a large share of the French market for accordions.

Reference Literature

For a more detailed survey of flutinas/accordeons romantiques, please note the reference book "L'Accordeon" below. It is a good history of all types of accordions, and has an extensive section on accordeons romantiques, with many color photos. Note: It is available only in the French language! Title: "L'Accordeon" Author: Monichon, Pierre, Publisher: Payot/ Lausanne, Date: 1985, Pages: 144.

[Squeezeboxes](#)

[Accordions](#) Bayan | Chromatic button accordion | Diatonic button accordion |

Flutina | Garmon' | Livenka | Melodeon | Piano accordion |

Saratovskaya Garmonika | Schrammel accordion |

Schwyzerörgeli | Trikitixa

[Concertinas](#) Bandoneón | Chemnitzer concertina

Categories: [Squeezeboxes](#) | [Free reed aerophones](#) | [Keyboard instruments](#)

Folk dance

Folk dance is a term used to describe a large number of dances that tend to share the following attributes:

- They were originally danced in about the 19th century or earlier (or are, in any case, not currently copyrighted);
- Their performance is dominated by an inherited tradition rather than by innovation;
- They were danced by common people and not exclusively by aristocracy;
- There is no one governing body that has final say over what "the dance" is or who is authorized to teach it. This also means that no one has the final say over the definition of folk dance or the minimum age for such dances.

Folk dances are traditionally performed during social events by people with little or no professional training. New dancers often learn informally by observing others and/or receiving help from others. Folk dancing is viewed as more of a social activity rather than competitive, although there are professional and semi-professional folk dance groups, and occasional folk dance competitions.

Types of folk dance

Types of folk dance include contradance, English country dance, international folk dance, Irish dance, Maypole dance, Morris dance, Scottish country dance, square dance, and sword dance. Some choreographed dances such as Israeli folk dance are called folk dances, though this is not true in the strictest sense. Country dance overlaps with contemporary folk dance and ballroom dance. Most country dances and ballroom dances originated from folk dances, with gradual refinement over the years.

Folk dances are often part of the social fabric of the country, and often have common features. People familiar with folk dancing can often determine what country a dance is from even if they have not seen that particular dance before. Some countries' dances have features that are unique to that country, although neighboring countries sometimes have similar features. For example, the German and Austrian schuhplattling dance consists of slapping the body and shoes in a fixed pattern, a feature that few other countries' dances have. Folk dances sometimes evolved long before current political boundaries, so that certain dances are shared by several countries. For example, some Serbian, Bulgarian, and Croatian dances share the same or similar dances, and sometimes even use the same name and music for those dances.

Although folk dancing was historically done by the common people of the local culture, international folk dance has received some popularity on college campuses and community centers within the United States and other countries.

Terminology

The term "folk dance" is sometimes applied to dances of historical European culture, typically originated before 20th century. For other cultures the terms *ethnic dance* or *traditional dance* are sometimes used, although the latter terms may encompass ceremonial dances.

Modern street dances such as hip hop are not generally considered folk dances because such dances are living and evolving dance forms, while folk dances are to a significant degree bound by tradition.

[Ballroom dance](#), depending on the particular dance, can be considered folk dance.

The terms *ethnic* and *traditional* are used when it is required to emphasize the cultural roots of the dance. In this sense, nearly all folk dances are ethnic ones. If some dances, such as [polka](#), cross ethnic boundaries (and even cross the boundary between *Folk* and [Ballroom](#) dance), ethnic differences are often considerable enough to speak of, e.g., "Czech Polka" vs. "German Polka".

However, not all ethnic dances are folk ones. The simplest example of these are ritual dances or dances of ritual origin.

Folk dancing in the media

Richard Thompson wrote a song folk dancers titled *Don't Sit On My Jimmy Shands*, a reference to Scottish musician Jimmy Shand that produced [bagpipe](#) music. In the 1960's this movement was supported by record labels such as *Folk Dancer* by Michael and Maryann Herman, and the Folkways label by Moses Asch which is currently under the Smithsonian Institute.

See also

- [Square dancing](#)

Folk instrument

A **folk instrument** is an instrument that developed among common people and usually doesn't have a known inventor. It can be made from wood, metal or other material. It is a part of [folk music](#). The instruments can be percussion instruments, different types of [flutes](#), the bow and different types of [trumpets](#).

Some instruments are referred to as folk instruments even if they do not meet the criteria for classifying a folk instrument because they commonly appear in folk music. An example would be [harmonica](#).

List of folk instruments

- autoharp
- [bagpipe](#)
- [banjo](#)
- [bouzouki](#)
- cavaquinho
- çiftelia
- doyra
- [harmonica](#)
- hammer dulcimer
- jew's harp
- kantele
- klopotec
- [mandolin](#)
- Musical saw
- quena
- salamiyyah
- shofar
- tin whistle
- [ukulele](#)
- [violin](#)
- washboard
- willow flute
- [zither](#)

Categories: [Folk music](#)

Folk metal

Stylistic origins: [Heavy metal](#), [Folk music](#), [Power metal](#)

Cultural origins:

Typical instruments: [Electric guitar](#) - [Bass guitar](#) - [Drums](#)

Mainstream popularity: Regionwise popularity

Celtic metal, Vedic metal, [Viking metal](#), [Oriental metal](#)

[Timeline of heavy metal](#)

Folk metal is a sub-genre of [heavy metal](#) that incorporates elements of [folk music](#).

Different styles

There are many different forms of folk metal, due to the many varying folk traditions throughout the world. One thing to note also, however, is the fact that different forms of metal are combined with these folk traditions also. For instance, the band Mael Mórdha combine Gaelic/Irish folk music with [doom metal](#), whilst another Celtic metal band, Geasa (and their brother band, Primordial) combines Irish folk with [black metal](#). Singaporean band Rudra who play vedic metal is another example. Whilst the two folk sounds may sound similar, the actual metal is different. Bands, however, are usually grouped according to their [folk](#) stylings.

Popularity

Folk metal bands often have no commercial success in the country of their origin, whilst at the same time being considered a huge band commercially in other countries. Examples of this are the Northumbrian folk metal band Skyclad, who have had no success in England, but lots of followers in continental Europe and South America, or Celtic metal band Cruachan, who have had no big successes in Ireland, and yet are a hit in Russia. Overall though, folk metal is seen by a lot of people as nothing more than a novelty. The bands themselves may wish to see a fusing of their native culture to more modern heavy metal, but to many people who misunderstand this, the bands are nothing more than curiosities. This is in sharp contrast to many critics who have praised the technical skill of groups like Skyclad, Waylander, Cruachan, Vintersorg, Finntroll and Elvenking. Unfortunately as the popularity of Folk music in many countries declines, so too does the interest in folk metal. One thing which has been achieved by the fusion however has been interest in native Celtic and Viking culture and music. Many metal fans who discovered folk metal have since went on to become fans of pure folk bands. Folk Metal has also gained popularity in South East Asia and South Asia through the advent of a new sub-genre called Vedic metal which is based on Hinduism's holy scriptures and the Vedic philosophy.

Development of folk metal

The originators of folk metal are undoubtedly Skyclad, but the genre was not really popularised until bands like Cruachan, Otyg and Windir appeared in the mid to late 1990s. Eastern Europe is also home to numerous folk-influenced [black metal](#) bands, the most prominent of which are Graveland and Nokturnal Mortum. The band Bathory also pioneered the genre with albums such as Hammerheart, and is arguably the first to have brought Viking mythology and history into folk metal. Bands such as Amon Amarth continue to use the themes laid down by Bathory and others, though they do not follow in the same vein musically (Amon Amarth being a [death metal](#) band). Bands that use folk metal themes in their lyrics but not in their music are generally not considered to be part of the folk metal genre.

Sub-genres of folk metal

Viking metal

Main article: [Viking metal](#)

Oriental metal

Main article: [Oriental metal](#)

Celtic metal

Celtic metal is a sub-genre of folk metal. Its focus is on Celtic mythology and instruments mixed with some other genre of metal. Celtic metal has developed a huge underground scene in Ireland, where pioneers like Cruachan, Geasa, Waylander and other such bands play. By far the most successful album is Cruachan's *Tuatha Na Gael* which sold out its label's supplies within a few months. It cannot be considered a great success, however, because it was a small label and only pressed a few thousand CDs.

Vedic metal

Vedic metal is a form of folk metal popularized in South Asia, South East Asia and other parts of the continent. The lyrics heavily derive from the Vedic literature and philosophy. This genre has been pioneered by Singaporean band Rudra in the late 1990s. Since then, this genre has grown in popularity. Bands like Aryadeva (Ukraine), Symmetry (Indonesia), Warriors Of Peace (India), Asura (India), Advaita (New Zealand), The Aryan March (India), Narasimha (Singapore), Kaliyuga (Malaysia), Azrael (Australia) and Blue River (Sri Lanka) have done pioneering work in the genre. Often, along with the Vedic lyrics, the music has shades of Indian Classical music. The definitive album of this genre is the Rudra album *The Aryan Crusade* released in 2001.

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Folk music

Folk Music, in the original sense of the term, is [music](#) by and of the common people.

Folk music arose, and best survives, in societies not yet affected by mass communication and the commercialization of culture. It normally was shared by the entire community (and its performance not strictly limited to a special class of expert performers), and was transmitted by word of mouth.

During the 20th and 21st century, the term *folk music* took on a second meaning: it describes a particular kind of [popular music](#) which is culturally descended from or otherwise influenced by traditional folk music. Like other popular music, this kind of folk music is most often performed by experts and is transmitted in organized performances and commercially distributed recordings. However, popular music has filled some of the roles and purposes of the folk music it has replaced.

Folk music is somewhat synonymous with ***traditional music***. Both terms are used semi-interchangeably amongst the general population; however, some musical communities that actively play living folkloric musics (see Irish traditional music for a specific example), have adopted the term *traditional music* as a means of distinguishing their music from the popular music called "folk music," especially the post-1960s "[singer-songwriter](#)" genre. See also: [World music](#).

Defining folk song

"Folk song is usually seen as the authentic expression of a way of life now, past or about to disappear (or in some cases, to be preserved or somehow revived). Unfortunately, despite the assembly of an enormous body of work over some two centuries, there is still no unanimity on what folk music (or folklore, or the folk) 'is'" (Middleton 1990, p.127).

Gene Shay, co-founder and host of the Philadelphia Folk Festival, defined folk music in an April 2003 interview by saying: "In the strictest sense, it's music that is rarely written for profit. It's music that has endured and been passed down by oral tradition. [...] And folk music is participatory—you don't have to be a great musician to be a folk singer. [...] And finally, it brings a sense of community. It's the people's music."

The English term *folk*, which gained usage in the 18th century (during the Romantic period) to refer to peasants or non-literate peoples, is related to the German word *Volk* (meaning people or nation). The term is used to emphasize that folk music emerges spontaneously from communities of ordinary people. "As the complexity of social stratification and interaction became clearer and increased, various conditioning criteria, such as 'continuity', 'tradition', 'oral transmission', 'anonymity' and uncommercial origins, became more important than simple social categories themselves."

Charles Seeger (1980) describes three contemporary defining criteria of folk music (Middleton 1990, p.127-8):

1. A "schema comprising four musical types: 'primitive' or 'tribal'; 'elite' or 'art'; 'folk'; and 'popular'. Usually...folk music is associated with a lower class in societies which are culturally and socially stratified, that is, which have developed an elite, and possibly also a popular, musical culture." Cecil Sharp (1972), A.L. Lloyd ().
2. "Cultural processes rather than abstract musical types...*continuity* and *oral transmission*...seen as characterizing one side of a cultural dichotomy, the other side of which is found not only in the lower layers of feudal, capitalist and some oriental societies but also in 'primitive' societies and in parts of 'popular cultures'." Redfield (1947) and Dundes (1965).
3. Less prominent, "a rejection of rigid boundaries, preferring a conception, simply of varying practice within *one* field, that of 'music'."

David Harker (1985) argues that "folk music" is, in Peter van der Merwe's words, "a meaningless term invented by 'bourgeois' commentators". Jazz musician Louis Armstrong and blues musician Big Bill Broonzy have both been attributed the remark "All music is folk music. I ain't never heard a horse sing a song."

Subjects of folk music

Apart from [instrumental music](#) that forms a part of folk music, especially [dance music](#) traditions, much folk music is vocal music, since the instrument that makes such music is usually handy. As such, most folk music has [lyrics](#), and is about something.

Narrative verse looms large in the folk music of many cultures. This encompasses such forms as traditional epic poetry, much of which was meant originally for oral performance, sometimes accompanied by instruments. Many epic poems of various cultures were pieced together from shorter pieces of traditional narrative verse, which explains their episodic structure and often their in medias res plot developments. Other forms of traditional narrative verse relate the outcomes of battles and other tragedies or natural disasters. Sometimes, as in the triumphant Song of Deborah found in the Biblical Book of Judges, these songs celebrate victory. Laments for lost battles and wars, and the lives lost in them, are equally prominent in many folk traditions; these laments keep alive the cause for which the battle was fought. The narratives of folk songs often also remember folk heroes such as John Henry to Robin Hood. Some folk song narratives recall supernatural events or mysterious deaths.

[Hymns](#) and other forms of religious music are often of traditional and unknown origin. Western [musical notation](#) was originally created to preserve the lines of [Gregorian chant](#), which before its invention was taught as an oral tradition in monastic communities. Folk songs such as Green grow the rushes, O present religious lore in a mnemonic form. In the Western world, [Christmas carols](#) and other traditional songs preserve religious lore in song form.

Other sorts of folk songs are less exalted. Work songs are composed; they frequently feature call and response structures, and are designed to enable the labourers who sing them to coordinate their efforts in accordance with the rhythms of the songs. In the armed forces, a lively tradition of jody calls are sung while soldiers are on the march. Professional sailors made use of a large body of sea shanties. Love poetry, often of a tragic or regretful nature, prominently figures in many folk traditions. Nursery rhymes and nonsense verse also are frequent subjects of folk songs.

Variation in folk music

Music transmitted by word of mouth through a community will, in time, develop many variants, because this kind of transmission cannot produce word-for-word and note-for-note accuracy. Indeed, many traditional folk singers are quite creative and deliberately modify the material they learn.

Because variants proliferate naturally, it is naïve to believe that there is such a thing as the single "authentic" version of a [ballad](#) such as "Barbara Allen." Field researchers in folk song (see below) have encountered countless versions of this ballad throughout the English-speaking world, and these versions often differ greatly from each other. None can reliably claim to be the original, and it is quite possible that whatever the "original" was, it ceased to be sung centuries ago. Any version can lay an equal claim to authenticity, so long as it is truly from a traditional folksinging community and not the work of an outside editor.

Cecil Sharp had an influential idea about the process of folk variation: he felt that the competing variants of a folk song would undergo a process akin to biological natural selection: only those new variants that were the most appealing to ordinary singers would be picked up by others and transmitted onward in time. Thus, over time we would expect each folksong to become esthetically ever more appealing — it would be collectively composed to perfection, as it were, by the community.

On the other hand, there is also evidence to support the view that transmission of folk songs can be rather sloppy. Occasionally, collected folk song versions include material or verses incorporated from different songs that makes little sense in its context. A perfect process of natural selection would not have permitted these incoherent versions to survive.

The decline of folk traditions in modern societies

Folk music seems to reflect a universal impulse of humanity. No fieldwork expedition by cultural anthropologists has yet discovered a preindustrial people that did not have its own folk music. It seems safe to infer that folk music was a property of all people starting from the dawn of the species.

However, the development of modern society--first literacy, then the conversion of culture into a salable commodity--created a new form of transmission of music that first influenced, then in some societies essentially eliminated the original folk tradition. The decline of folk music in a culture can be followed through three stages.

Stage I: Urban influence

One of the first folk traditions impacted by modern society was the folksong of rural England. Starting in Elizabethan times, urban poets wrote [broadsheet ballads](#) that (thanks to printing) could be sold widely. The ballads probably didn't need musical notation, since they would have been sung to tunes that everybody knew, the folk tradition being very much alive at the time. These ballads heavily influenced the folk tradition, but did not override it. In fact, the folk tradition showed great resilience. Through the process of folk transmission, the urban ballads were modified, keeping the more vivid content and ironing out the less "citified" material. The resulting body of folk lyrics is widely considered to be a very appealing blend. Thus, the printing press and widespread literacy did not suffice to destroy the English folk tradition, but in some ways enriched it.

The English folk song legacy was probably affected by urban melodies as well as words. The clue here is that folk music in remote rural areas of the English-speaking world, such as Highland Scotland or the Appalachian mountains, abounds in tunes that employ the pentatonic scale, a scale widely used for folk music around the world. However, pentatonic music was rare among the rural English villagers who first volunteered their tunes to researchers in the late 19th century. A plausible explanation is that life in rural England was far more closely affected by the proximity to the urban centers. Music in the standard major and minor scales evidently penetrated to the nearby rural areas, where it was converted to folk idiom, but nevertheless succeeded in displacing the old pentatonic music.

Stage II: Replacement of folk music by popular music

The pattern of urban influence on folk music was intensified to outright destruction as soon as the capitalist economic system had developed to the point that music could be packaged and distributed for the purpose of earning a profit--in other words, when [popular music](#) was born. It was around Victorian

times that ordinary people of the Western world were first offered music as a mass commodity, for example, in the phenomenon of Music Hall.

The introduction of popular music was simultaneous with the latter part of the Industrial Revolution. This was a time of great change in lifestyle for the great body of the people, notably the migration of the old agrarian communities to the new industrial ones. It is likely that the resulting social disruption helped cut people's emotional bonds to their old folk music, and thereby helped the shift in taste toward popular music.

As technology advanced, succeeding generations became enticed with popular music in ever more accessible and desirable forms. Gramophone records became LPs and then CDs; the Music Hall gave way to radio, followed by television. With the ever-increasing success of popular music, the musical life of many individuals eventually ceased to include any folk music at all. Moreover, since popular music for most people is passive music (that is, listened to, but not created or performed), the overwhelming success of popular music also entailed a sharp decline of music as an active, participatory activity.

Stage III: Loss of musical ability in the community

The terminal state of the loss of folk music can be seen in the United States and a few similar societies, where except in isolated areas and among hobbyists, traditional folk music no longer survives. In the absence of folk music, many individuals do not sing. It is possible that non-singers feel intimidated by widespread exposure in recordings and broadcasting to the singing of skilled experts. Another possibility is that they simply cannot sing, because they did not sing when they were small children, when learning of skills takes place most naturally.

There is anecdotal evidence that the loss of singing ability is continuing rapidly at the present time. As recently as the 1960s, audiences at American sporting events collectively sang the American national anthem before a game; the anthem is now generally assigned to a recording or to a soloist.

Inability to sing is apparently unusual in a traditional society, where the habit of singing folk song since early childhood gives everyone the practice needed to be able to sing at least reasonably well.

Regional variation

The loss of folk music is occurring at different rates in different regions of the world. Naturally, where industrialization and commercialization of culture are most advanced, so tends to be the loss of folk music. Yet in nations or regions where folk music is a badge of cultural or national identity, the loss of folk music can be slowed; this is held to be true, for instance in the case of Hungary, Ireland, Brittany, and Galicia, Greece and Crete all of which retain their traditional music to some degree, in some such areas the decline of folk music and loss of traditions has been reversed such as Cornwall.

Fieldwork and scholarship on folk music

Starting in the 19th century, interested people - academics and amateur scholars - started to take note of what was being lost, and there grew various efforts aimed at preserving the music of the people. One such effort was the collection by Francis James Child in the late 19th century of the texts of over three hundred [ballads](#) in the English and Scots traditions (called the Child Ballads). Contemporaneously came the Reverend Sabine Baring-Gould, and later and more significantly Cecil Sharp who worked in the early 20th century to preserve a great body of English rural folk song, music and dance, under the aegis of what became and remains the English Folk Dance and Song Society (EFDSS). Sharp also worked in America, recording the folk songs of the Appalachian Mountains in 1916-1918 in collaboration with Maud Karpeles and Olive Dame Campbell.

Around this time, composers of [classical music](#) developed a strong interest in folk song collecting, and a number of outstanding composers carried out their own field work on folk song. These included Percy Grainger and Ralph Vaughan Williams in England and Béla Bartók in Hungary. These composers, like many of their predecessors, incorporated folk material into their classical compositions.

In America, during the 1930s and 1940s, the Library of Congress worked through the offices of musicologist Alan Lomax and others to capture as much American field material as possible.

Often, PLL fieldworkers in folk song hoped that their work would restore folk music to the people. For instance, Cecil Sharp campaigned, with some success, to have English folk songs (in his own heavily edited and expurgated versions) to be taught to schoolchildren.

One theme that runs through the great period of scholarly folk song collection is the tendency of certain members of the "folk", who were supposed to be the object of study, to become scholars and advocates themselves. For example, Jean Ritchie was the youngest child of a large family from Viper, Kentucky that had preserved many of the old Appalachian folk songs. Ritchie, living in a time when the Appalachians had opened up to outside influence, was university educated and ultimately moved to New York City, where she made a number of classic recordings of the family repertoire and published an important compilation of these songs.

Folk revivals

As folk traditions decline, there is often a conscious effort to resuscitate them. Such efforts are often exerted by bridge figures such as Jean Ritchie, described above. Folk revivals also involve collaboration between traditional folk musicians and other participants (often of urban background) who come to the tradition as adults.

The folk revival of the 1950's in Britain and America had something of this character. In 1950 Alan Lomax came to Britain, where at a Working Men's Club in the remote Northumberland mining village of Tow Law he met two other seminal figures: A.L.'Bert' Lloyd and Ewan MacColl, who were performing folk music to the locals there. Lloyd was a colourful figure who had travelled the world and worked at such varied occupations as sheep-shearer in Australia and shanty-man on a whaling ship. MacColl, born in Salford of Scottish parents, was a brilliant playwright and songwriter who had been strongly politicised by his earlier life. MacColl had also learned a large body of Scottish traditional songs from his mother. The meeting of MacColl and Lloyd with Lomax is credited with being the point at which the British roots revival began. The two colleagues went back to London where they formed the Ballads and Blues Club which eventually became renamed the Singers' Club and was the first, as well as the most enduring, of what became known as folk clubs. As the 1950s progressed into the 1960s, the folk revival movement built up in both Britain and America.

We must mention too Brittany's Folk revival beginning in the 50s with the "bagadou" and the "kan-ha-diskan" before growing to world fame through Alan Stivell 's work since the mid 60s.

Another example is the Hungarian model, the *tanchaz* movement. This model involves strong cooperation between musicology experts and enthusiastic amateurs, resulting in a strong vocational foundation and a very high professional level. They also had the advantage that rich, living traditions of Hungarian folk music and folk culture still survived in rural areas, especially in Transylvania. The involvement of experts meant an effort to understand and revive folk traditions in their full complexity. Music, dance, and costumes remained together as they once had been in the rural communities: rather than merely reviving folk music, the movement revived broader folk traditions. Started in the 1970s, *tanchaz* soon became a massive movement creating an alternative leisure activity for youths apart from discos and music clubs—or one could say that it created a new kind of music club. The *tanchaz* movement spread to ethnic Hungarian communities around the world. Today, almost every major city in the U.S. and Australia has its own Hungarian folk music and folk dance group; there are also groups in Japan, Hong Kong, Argentina and Western Europe.

See also: [blues](#)

The emergence of popular folk artists

During the twentieth century, a crucial change in the history of folk music began. Folk material came to be adopted by talented performers, performed by them in concerts, and disseminated by recordings and broadcasting. In other words, a new genre of [popular music](#) had arisen. This genre was linked by nostalgia and imitation to the original traditions of folk music as it was sung by ordinary people. However, as a popular genre it quickly evolved to be quite different from its original roots.

Confusingly, popular (*i.e.*, commercially-disseminated) music based on a folk tradition is called "folk music", no matter how different it may be from a folk music rooted in the community. As a result, some individuals in a modern society are unaware that folk music of the original variety ever existed. For instance, many Americans, including some musicians, appear to believe that "folk music" has always meant a genre of song dominated by simplistic guitar accompaniments and primarily oriented towards political protest, humorous schtick, and/or obsessive musing on bad relationships and other personal "issues."

The rise of folk music as a popular genre began with performers whose own lives were rooted in the authentic folk tradition. Thus, for example, Woody Guthrie began by singing songs he remembered his mother singing to him as a child. Later, in the 1930s and 1940s, Guthrie both collected folk music and also composed his own songs, as did Pete Seeger, who was the son of a professional musicologist. Through dissemination on commercial recordings, this vein of music became popular in the United States during the 1950s, through singers like the Weavers (Seeger's group), Burl Ives, Harry Belafonte and the Kingston Trio, who tried to reproduce and honor the work that had been collected in preceding decades. The commercial popularity of such performers probably peaked in the U.S. with the ABC Hootenanny television series in 1963, which was cancelled after the arrival of the Beatles, the "British invasion" and the rise of folk-rock.

The itinerant folksinger lifestyle was exemplified by Ramblin' Jack Elliott, a disciple of Woody Guthrie who in turn influenced Bob Dylan. Sometimes these performers would locate scholarly work in libraries and revive the songs in their recordings, for example in Joan Baez's rendition of "Henry Martin," which adds a guitar accompaniment to a version collected and edited by Cecil Sharp. Publications like Sing Out! magazine helped spread both traditional and composed songs, as did folk-revival-oriented record companies.

Many of this group of popular folk singers maintained an idealistic, leftist/progressive political orientation. This is perhaps not surprising. Folk music is easily identified with the ordinary working people who created it, and preserving treasured things against the claimed relentless encroachments of capitalism is likewise a goal of many politically progressive people. Thus, in the 1960s such singers as Joan Baez, Phil Ochs and Bob Dylan followed in Guthrie's footsteps and to begin writing "protest music" and topical songs, particularly against the Vietnam War, and likewise expressed in song their support for the American Civil Rights Movement. The influential Welsh-language singer-songwriter, Dafydd Iwan, may also be mentioned as a similar

example operating in a different cultural context. Some critics, especially proponents of the ethnocentric Neofolk genre, claim that this type of American 'progressive' folk is not folk music at all, but 'antifolk'. This is based on the idea that as liberal politics supposedly eschews the importance of ethnicity, it is incompatible with all folkish traditions. Proponents of this view often cite romantic nationalism as the only political tradition that 'fits' with folk music.

In Ireland, The Clancy Brothers & Tommy Makem (although the members were all Irish born, the group became famous while based in New York's Greenwich Village, it must be noted), The Dubliners, Clannad, Planxty, The Chieftains, The Pogues and a variety of other folk bands have done much over recent years to revitalise and repopularise Irish traditional music. These bands were rooted, to a greater or lesser extent, in a living tradition of Irish music, and they benefitted from collection efforts on the part of the likes of Seamus Ennis and Peter Kennedy, among others.

In Hungary, the group Muzsikás and the singer Márta Sebestyén became known throughout the world due to their numerous American tours and their participation in the Hollywood movie *The English Patient* and Sebestyén's work with the Deep Forest band.

The blending of folk and popular genres

The experience of the last century suggests that as soon as a folk tradition comes to be marketed as popular music, its musical content will quickly be modified to become more like popular music. Such modified folk music often incorporates [electric guitars](#), [drum kit](#), or forms of rhythmic syncopation that are characteristic of popular music but were absent in the original.

One example of this sort is contemporary [country music](#), which descends ultimately from a rural American folk tradition, but has evolved to become vastly different from its original model. [Rap](#) music evolved from an African-American inner-city folk tradition, but is likewise very different nowadays from its folk original. A third example is contemporary [bluegrass](#), which is a professionalised development of American old time music, intermixed with [blues](#) and [jazz](#).

As less traditional forms of folk music gain popularity, one often observes tension between so-called "purists" or "traditionalists" and the innovators. For example, traditionalists were indignant when Bob Dylan began to use an electric guitar. His electrified performance at the 1965 Newport Folk Festival was to prove to be an early focal point for this controversy.

Sometimes, however, the exponents of amplified music were bands such as Fairport Convention, Pentangle, Mr. Fox and Steeleye Span who saw the electrification of traditional musical forms as a means to reach a far wider audience, and their efforts have been largely recognised for what they were by even some of the most die-hard of purists. Traditional folk music forms also merged with [rock and roll](#) to form the hybrid generally known as [folk rock](#) which evolved through performers such as The Byrds, Simon and Garfunkel, The Mamas and the Papas.

Outside the English-speaking world, the Breton artist Alan Stivell (a Celtic harpist, multi-instrumentist and singer) has also fused folk music with rock and other influences. His tours and records since the mid-1960s have also influenced the work of many musicians everywhere.

Since the 1970s a genre of "contemporary folk", fuelled by new singer-songwriters, has continued to make the coffee-house circuit and keep the tradition of acoustic non-classical music alive in the United States. Such artists include Steve Goodman, John Prine, Cheryl Wheeler, Bill Morrissey, Christine Lavin and Gundula Krause. Lavin in particular has become prominent as a

leading promoter of this musical genre in recent years. Some, such as Lavin and Wheeler, inject a great deal of humor in their songs and performances, although much of their music is also deeply personal and sometimes satirical. While from Ireland The Pogues and The Corrs brought traditional tunes back into the [album](#) charts.

In the 1980s a group of artists like Phranc and The Knitters propagated a form of folk music also called country punk or [folk punk](#), which eventually evolved into [Alt country](#). More recently the same spirit has been embraced and expanded on by performers such as Dave Alvin, Ani DiFranco, and Steve Earle. At the same time, a line of singers from Baez to Phil Ochs have continued to use traditional forms for original material.

The appropriation of folk has even continued into [hard rock](#) and [heavy metal](#), with bands such as Skyclad, Waylander and Finntroll melding distinctive elements of folk styles from a wide variety of traditions, including in many cases traditional instruments such as fiddles, tin whistles and [bagpipes](#) as an element of their sound. Unlike other folk-related genres, [folk metal](#) shies away from monotheistic religion in favour of more ancient pagan inspired themes. System of a Down for instance, is an alternative metal band whose music reflects influence from a variety of Middle Eastern and Caucasian folk traditions, especially Armenian.

A similar stylistic shift, without using the "folk music" name, has occurred with the phenomenon of [Celtic music](#), which in many cases is based on an amalgamation of Irish traditional music, Scottish traditional music, and other traditional musics associated with lands in which Celtic languages are or were spoken (a significant research showing that the musics have any genuine genetic relationship is still to be done - at this point, only a book in French written by Alan Stivell studies a bit the subject of Celtic Music-); so Breton music and Galician music are often included in the genre).

[Neofolk](#) music is a modern form of music that began in the 1980's. Fusing traditional European folk music with post-industrial music forms, historical topics, philosophical commentary, traditional songs and paganism, the genre is largely European. Although it is not uncommon for neofolk artists to be entirely acoustic, playing with entirely traditional instruments.

One of the more unusual offshoots of modern folk music is the genre now known as filk, a form of music defined primarily by who its audience is.

Another trend is "antifolk," begun in New York City in the 1980s by Lach in response to the confines traditional folk music. It now has a home at the Antihootenany in the East Village, where artists like Beck, the Moldy Peaches and Nellie McKay got their starts, and artists such as Robin Aigner's Royal Pine, Matt Singer, Phoebe Kreutz and Curtis Eller continue to push the envelope of "folk."

Folk music is still extremely popular among some audiences today, with folk music clubs meeting to share traditional-style songs, and there are major folk music festivals in many countries, eg the Port Fairy Folk Festival is a major annual event in Australia attracting top international folk performers as well as many local artists. Indeed, even for those who consider themselves hip, the arrival of Americana and the music of Bonnie "Prince" Billy, Devendra Banhart and Travis MacRae has shown that Folk Music can still be cutting edge.

The Cambridge Folk Festival in Cambridge, England is always sold out within days, and is noted for having a very wide definition of who can be invited as folk musicians. The "club tents" allow attendees to discover large numbers of unknown artists, who, for ten or fifteen minutes each, present their work to the festival audience.

Pastiche and parody

Popular culture sometimes creates pastiches of folk music for its own ends.

One famous example is the pseudo-ballad sung about brave Sir Robin in the film *Monty Python and the Holy Grail*. Enthusiasts for folk music might properly consider this song to be pastiche and not parody, because the tune is pleasant and far from inept, and the topic being lampooned is not balladry but the medieval heroic tradition. The arch-shaped melodic form of this song (first and last lines low in pitch, middle lines high) is characteristic of traditional English folk music. A more recent similarly incisive send-up of folk music, this time American in origin, is the film *A Mighty Wind* by Christopher Guest and Eugene Levy.

In the magazine *fRoots* there was a long-running parody of the English Folk Dance and Song Society (EFDSS). They were called "Dance Earnestly and Forget About Song Society" (DEAFASS). DEAFASS supporters favored the [accordion](#) over the melodeon and the string bass over the [electric bass](#).

Another instance of pastiche is the notoriously well-known theme song for the television show *Gilligan's Island* (music by George Wyle, lyrics by Sherwood Schwartz). This tune is also folk-like in character, and in fact is written in a traditional folk mode (modes are a type of [musical scale](#)); the mode of "Gilligan's Island" is ambiguous between Dorian and Aeolian. The lyrics begin with the traditional folk device in which the singer invites his hearers to listen to the tale that follows. Moreover, two of the stanzas repeat the final short line, a common device in English folk stanzas. However, the raising of the key by a semitone with each new verse is an unmistakable trait of commercial music and never occurred in the original folk tradition.

Folk music is easy to parody because it is, at present, a [popular music](#) genre that relies on a traditional music genre. As such, it is likely to lack the sophistication and glamour that attach to other forms of popular music. Folk music satire ranges from the worst excesses of Rambling Syd Rumpo and Bill Oddie to the deft and subtle artistry of Sid Kipper, Eric Idle and Tom Lehrer. Even "serious" folk musicians are not averse to poking fun at the form from time to time, for example Martin Carthy's devastating rendition of "All the Hard Cheese of Old England" (written by Les Barker), to the tune of "All the Hard Times of Old England", Robb Johnson's "Lack of Jolly Ploughboy," and more recently "I'm Sending an E-mail to Santa" by the Yorkshire-based harmony group Artisan. Other musicians have been known to take the tune of a traditional folk song and add their own words, often humorous, or on a similar-sounding yet different subject; these include The Wurzels, The Incredible Dr. Busker and The Mrs Ackroyd Band.

Filk music is a closely related musical genre which originated as parodies of folk songs, and parody remains a dominant theme of the style. It is evolving into a true folk tradition, however, with songs learned orally that are undergoing the "folk process" of change in melody and text.

Folkies is the popular term for folk music enthusiasts.

While the term itself is neutral, and is used by some folk music enthusiasts in an informal and friendly manner, it has at times been used by the popular press at least since the late 1950s, as part of a light-hearted beatnik stereotype.

See also

- [American folk music](#)
- [Christmas carol](#)
- [Folk instrument](#) - a description and list of folk instruments
- [Hymn](#)
- [List of folk music traditions](#)

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Folk punk

Folk punk is a genre of music that combines elements of [folk](#) and [punk rock](#) music. There are two distinct types of folk punk. The first is artists like The Knitters - punk music musicians who play in a traditional folk style. There are also modern artists who perform acoustically in the folk style, this is the "riotfolk" genre.

Like much punk music in general, folk-punk tends to be quite political, most often on the radical left and anarchist side of the spectrum. Folk punk is seen as exploring the legacy of traditional American [folk music](#), which often contained themes of working class solidarity and community resistance facing the encroaching problems of industrialization and modern capitalism. Classic folk songs such as "This Land is Your Land" and "Sixteen Tons" have been covered by folk punk bands.

While the genre has grown greatly recently, much credit to the establishment of folk punk has gone to Plan It X Records of Bloomington, Indiana for helping popularize the sound. Many staple folk punk bands are either currently on the label or have previously had some connection to it. Among these are Against Me! - perhaps the best known folk punk band - although their sound has been moving more and more towards general punk rock and has moved away from the DIY (do it yourself) ethic that is central to the genre. However, some of these bands don't actually have any real relation to (or even sound like) actual folk music. The only relation could be pointed at the use of "obscure" instruments (or instruments hardly used in punk rock) like a violin, banjo, or a mandolin. Other notable folk-punk labels and bands include This Bike Is A Pipe Bomb, Fistolo Records, (Philadelphia, PA) and The Riot-Folk! Collective

Other locations significant to the folk punk scene are Athens, Ga and Gainesville, Fl (the birth place of Against Me!). There are also a few folk-punk acts from the northeast such as Bread and Roses, The Can Kickers, Evan Greer, and Sharp Teeth, all from the greater Boston area. Also, Salt Lake City, UT has a large folk punk scene with bands such as Bombs and Beating Hearts, James Miska, xacrox and xJoshx. The scene is also taking shape in Toronto, Canada with artists such as Timothy Cameron, and the collective based band PondScum, in DC with artists like Spoonboy and Rachel Jacobs, and Ohio, with the very popular band Defiance, Ohio (also involved with plan-it-x.)

Other significant folk punk artists and bands include ArnoCorps Erik Petersen/Mischief Brew: Chris Fredda: Madeline Adams (madelinesongs.com): The Heroic Livers: Defiance, Ohio (defianceohio.terrorware.com); Ghost Mice; Saw Wheel, Rumbleseat, Spoonboy, Tennessee Whiskey Tots, and the artists involved in the Riot-Folk! Collective.

A symbol commonly used by the folk punk music scene is the anarchy heart. This is similar to the anarchy symbol except that instead of the A being set in a circle it is set within a heart. This symbolises "love is freedom" while the A within an O symbolises "anarchy is order". This may have originated in northern Florida.

See also

- [Anti-folk](#)
- [Urban Folk](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

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Folk-rock

Folk-rock is a musical genre, combining elements of [folk music](#) and [rock music](#).

In the original and narrowest sense, the term referred to a genre that arose in the United States and Canada around the mid-1960s. The sound was epitomized by tight vocal harmonies and a relatively "clean" (effects- and distortion-free) approach to electric instruments epitomized by the jangly sound of the Byrds' guitarist Roger McGuinn. The repertoire was drawn in part from folk sources, but even more from folk-influenced [singer-songwriters](#) such as Bob Dylan.

This original folk-rock directly led to the distinct, eclectic style of **British folk-rock** (a.k.a. **electric folk**) pioneered in the late 1960s by Pentangle and Fairport Convention. Starting from a North-American style folk-rock, Pentangle, Fairport and other related bands deliberately incorporated elements of traditional British folk music. At the same time, in Brittany, Alan Stivell began to mix his Breton roots with Irish and Scottish roots and with rock music. Very shortly afterwards, Fairport bassist Ashley Hutchings formed Steeleye Span in collaboration with traditionalist British folk musicians who wished to incorporate electrical amplification, and later overt rock elements, into their music.

This, in turn, spawned several other variants: the self-consciously English folk rock of the Albion Band and some of Ronnie Lane's solo work, and the more prolific current of **Celtic rock**, incorporating traditional music of Ireland, Scotland, Cornwall, and Brittany. Through at least the first half of the 1970s, Celtic rock held close to folk roots, with its repertoire drawing heavily on traditional Celtic [fiddle](#) and [harp](#) tunes and even traditional vocal styles, but making use of rock-band levels of amplification and percussion.

In a broader sense, folk-rock includes later similarly-inspired musical genres and movements in the English-speaking world (and its Celtic fringes) and, to a lesser extent, elsewhere in Europe. As with any genre, the borders are difficult to define. Folk-rock may lean more toward folk or toward rock in its instrumentation, its playing and vocal style, or its choice of material; while the original genre draws on the music of North American English-speaking whites, there is no clear delineation of which folk cultures music might be included as influences. Still, the term is not usually applied to rock music rooted in the blues-based or other African American music (except as mediated through folk revivalists), nor to rock music with Cajun roots, nor to music (especially after about 1980) with non-European folk roots, which is more typically classified as [world music](#).

The roots of folk-rock

Folk-rock arose mainly from the confluence of three elements: urban/collegiate folk vocal groups, singer-songwriters, and the revival of North American rock and roll after the British Invasion. Of these, the first two owed direct debts to Woody Guthrie, Pete Seeger and the Popular Front culture of the 1930s.

The first of the urban folk vocal groups was the Almanac Singers, whose shifting membership during the late 1930s and early 1940s included Guthrie and Seeger and Lee Hayes. In 1947 Seeger and Hayes joined Ronnie Gilbert, and Fred Hellerman to form the Weavers, who popularized the genre and had a major hit with a cleaned-up cover of Leadbelly's "Irene", but fell afoul of the U.S. Red Scare of the early 1950s. Their sound, and their broad repertoire of traditional folk material and topical songs inspired other groups such as the Kingston Trio (founded 1957), the Chad Mitchell Trio, and the (usually less political) "collegiate folk" groups such as The Brothers Four, The Four Freshmen, The Four Preps, and The Highwaymen. All featured tight vocal harmonies and a repertoire at least initially rooted in folk music and (in some cases) topical songs.

When the term *singer-songwriter* was coined in the mid-1960s, it was applied retroactively to Bob Dylan and other (mainly New York-based) folk-rooted songwriters. Scottish songster Donovan also fit this mold. Dylan's material would provide much of the original grist for the folk-rock mill, not only in the U.S. but in the UK as well.

None of this would likely ever have intersected with rock music, though, if it had not been for the impulse of the British Invasion. The Beatles, the Rolling Stones, and numerous other British bands reintroduced to America the broad potential of rock and roll as a creative medium. One of the first bands to craft a distinctly American sound in response was the Beach Boys; while not a folk-rock band themselves, they directly influenced the genre, and at the height of the folk-rock boom in 1966 had a hit with a cover of the 1920s West Indian folk song "Sloop John B", which they had learned from The Kingston Trio.

However, there are a few antecedents to folk-rock in pre-British Invasion American rock; one could cite some of the later recordings of Buddy Holly, which highly influenced artists like Dylan and the Byrds, and to some extent some recordings by [country](#)-influenced performers like The Everly Brothers. This was not a recognized trend at the time, and probably would have not been noticed if not for subsequent events.

The original folk-rock impulse

In the United States the heyday of folk-rock is likely between the mid-sixties to the mid-seventies, aligning itself approximately with the hippie movement. Arising originally from the folk-influenced music of Bob Dylan and earlier musicians, the folk revivalist vocal combo, and the rock music of the British Invasion, it later incorporated elements of [country music](#), drawing on Hank Williams and others.

British and Celtic folk-rock

The British style of folk-rock (in its early years, often called electric folk) was established by the band Fairport Convention, who formed in North London in the late 1960s. Steeleye Span, also prominent in this vein, was formed by folk musicians who wished to add electric instruments and experiment with song structures. Nick Drake's music has had a large impact on modern folk-rock.

Across the English Channel in Brittany or France, a similar fusion of folk and rock elements can be found in the Breton folk rock music of Alan Stivell (1970s and later) and the French Malicorne, founded by one of Alan Stivell's musicians.

British folk-rock combined with experimental aspects, found for example in The Incredible String Band, eventually developed into [prog rock](#).

Elsewhere in Europe and the Mediterranean

In Romania Transsylvania Phoenix (known in Romania simply as Phoenix), founded in 1962, introduced significant folk elements into their rock music around 1972 in an unsuccessful attempt to compromise with government repression of rock music. The attempt failed, and they ended up in exile during much of the Ceau_escu era, but much of their music still retains a folk-rock sound. The present-day bands Spitalul de Urgenc (Romanian) and Zdob _i Zdob (Moldova) also both merge folk and rock.

Other fusions of folk and rock include [New Flamenco](#) (Spain), the pop-oriented forms of North African raï music, and in the music of The Pogues and the Dropkick Murphys, both of whom draw on traditional Irish music and [punk rock](#).

Turkey, during the 1970s and 1980s, also sustained a vibrant folk-rock scene, drawing inspirations from diverse ethnic elements of Anatolia, the Balkans, Eurasia and the Black Sea region and thrived in a culture of intense political strife, with musicians in nationalist and Marxist camps.

Another folk-rock band is Gåte from Norway who combines Norwegian folk songs(stev) and rock.

Folk-rock artists

All of the performers listed here had or have both significant folk elements and significant rock elements in their music.

Singer-songwriters

A number of singer-songwriters are associated strongly with folk-rock. Among those who started out strongly identified with folk music but later incorporated rock influences in their music are:

- Leonard Cohen
- Donovan
- Bob Dylan
- Joni Mitchell
- Bruce Springsteen
- Phil Ochs (arguably a different phenomenon, since his rock music was relatively separate from his folk-influenced music)
- Richard Thompson
- Alan Stivell
- James Taylor

In addition, others (usually of at least a slightly younger generation) seem to have mixed both elements from the outset of their careers:

- Jonatha Brooke
- Jim Croce
- Indigo Girls
- Neil Young
- Gillian Welch
- Joel Sprayberry

Singer-songwriter Paul Simon, as one half of Simon & Garfunkel, was a transitional figure between a Dylanesque singer-songwriter and the folk-rock vocal sound.

Canadian singer-songwriter Nathan Bishop performs both folk and rock instrumentation and leans on both the lyrical and narrative traditions in his songs.

1960s North American folk-rock vocal groups

These bands were associated with original North American "folk-rock" sound, drawing to some extent on traditional folk music, but to a greater extent on the work of folk-influenced contemporary songwriters, such as Bob Dylan or the Scottish singer-songwriter Donovan.

- The Band
- Buffalo Springfield
- The Byrds

Crosby, Stills & Nash
The Mamas & the Papas
Simon & Garfunkel
Peter, Paul & Mary, transitional between urban folk vocal groups and folk-rock
The Turtles, whose first hits were in this genre, but who headed off in other musical directions

Other U.S. bands of this era

There were also significant folk influences in the music of several other North American bands of this period who were not generally identified with the folk-rock label.

The Grateful Dead
Jefferson Airplane
Love
Moby Grape
Sonny and Cher
Dion DiMucci (mid and late 1960s recordings)
Gene Vincent (mid and late 1960s recordings)

British and Irish folk-rock

The British and Irish folk-rock (or "electric folk") sound started out as an offshoot of the North American. Fairport Convention, almost certainly the seminal band of this movement, began with a sound very close to that of North American folk-rock, but began deliberately incorporating elements from the folk music of the British Isles. Several bands in Brittany were also closely associated with this musical movement following the work of Alan Stivell.

Unrelated to this movement would be a few British acts of the mid-1960s whose music was based on or paralleled US folk-rock of the time, such as Chad and Jeremy, Peter and Gordon, The Searchers or Marianne Faithfull.

Capercaillie
Fairport Convention
Alan Stivell (Breton)
Five Hand Reel
Hedgehog Pie
Horslips
Jethro Tull; not all of their music has folk elements, but Songs from the Wood, Heavy Horses and Stormwatch are clearly of this genre.
Lindisfarne
Malicorne (French)
Magna Carta
Pentangle
Planxty
Renaissance
Richard Thompson
Steeleye Span
The Strawbs
Tricks Upon Travellers

Van Morrison, although not associated with this sound in its heyday, has more recently done some music along these lines, especially in his

collaborations with The Chieftains.

The Incredible String Band began in this mode before heading off in other musical directions. Lead singer Robin Williamson has often returned to this style of music.

All of the above were active in the early 1970s. A clearly related sound can be found in Irish music of a slightly later period.

The Corrs

The Waterboys

The Canadian bands Spirit of the West and Great Big Sea are also more associated with this sound than with the earlier North American folk-rock.

The Canadian band Celticore are fusing two folk traditions, that of Cape Breton and Newfoundland with a broad definition of rock that includes elements of hard rock, funk, and jazz while retaining the original flavour of the traditional music.

A similar impulse (but a very different sound) can be found in bands who mix traditional Irish music with punk rock. The prototype of this approach might be Thin Lizzy's heavy-metal-inspired 1973 version of "Whiskey in the Jar"

Dropkick Murphys

The Pogues

Fathom (band)

Flogging Molly

A recent book, "Electric Folk" by Britta Sweers (2005) concentrates on Fairport Convention and Steeleye Span. Another recent book "Irish Folk, Trad and Blues: A Secret History" by Colin Harper (2005) covers Horslips, The Pogues, Planxty and others.

Present folk-rock includes bands such as Aaron Sprinkle, The Tossers, The River Bends, One Star Hotel, Tegan & Sara, and acoustic favorite Denison Witmer.

Other

The Picts (Scottish)

The Duhks (Canada)

Energy Orchard

Garmarna (Sweden)

Gordon Giltrap

The Grapes of Wrath

Great Big Sea (Canada)

Gordon Lightfoot

Gundula Krause

Kazuki Tomokawa (Japan)

The Levellers (Popular during the 1990's, English)

Roaring Jack (Australia)

Ruby Blue

Runrig

Spirit of the West

Weddings Parties Anything (Australia)

Andy White

World Party

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Traditions - World music

_____ | _____
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Categories: [Crossover](#) | [Folk music](#) | [Rock music genres](#)

Folktronica

Folktronica is a genre derivative of and combining both [folk music](#) and [electronica](#).

The Name

The label "folktronica" seems to have originated in the British press, although (as with the almost non-term [post-rock](#)) it has come to encompass performers and bands that include elements of ambient electronica, folk, [jazz](#), [classical](#), and even [hip-hop](#). In 2001, [postmodern pop](#) artist Momus released an album titled *Folktronic* deliberately exploring (and satirizing) the fusion. A similar genre is "Laptop folk", which refers to a slightly more minimalistic electronic folk.

Examples of Folktronica Musicians

Boards Of Canada
Caribou (AKA Manitoba)
CocoRosie
Deek Hoi
Efterklang
Eyes and Arms of Smoke
Four Tet
Fridge
Jeremy Warmsley
J Xaverre
Keltik Elektrik
Koushik
Matmos
Múm
Patrick Wolf
Greg Davis
Takagi Masakatsu
The Books
Ogurusu Norihide
Savath & Savalas (See also Prefuse 73)
Scholars And Fellows
Tunng

Football chant

Football chants are repetitive [chants](#) generated by the crowd at football (soccer) matches, particularly professional ones. Throughout Europe and Latin America it is considered normal for the supporters to spend much of their time shouting at the players, opposing spectators, the referee, or just the world in general. They are intended to encourage the supporters' team, insult the opposition, or just make a noise.

The chants themselves can vary enormously, from the simple and repetitive to the topical and complex, encompassing tradition and vulgarity. An example of simple, though proud chanting is the Brazilian chant, sung by the fans at World Cup matches: "Eu sou brasileiro, com muito orgulho, com muito amor" (I am Brazilian, with a lot of pride, with a lot of love). They frequently contain vulgar or antagonistic lyrics, in fact a lot of things shouted within football stadiums would not be acceptable in a number of situations outside of one, and as long as the chants are not used outside of football, it is tolerated. Most importantly, it should be said that they generally contribute to people's enjoyment of a game and its atmosphere, and are an integral part of football culture.

They are also known as a *terrace chant* - a terrace being the old standing areas in football grounds in the 1900's till around the 90's in top flight football. Terraces are still used in lower league football where crowds and stands are smaller.

Common chants

One of the world-known football chants is "Olé, Olé". The word is an expression in the tauromachy after the bullfighter engaging the bull with a capote like an expression of approval by the public who attend this spectacle. The chant is most popular in Europe, especially in Spain and France and Italy also in Latin America like a form of the fan of the local football team fan to support them.

Also this word is like a cheer by the fans when the local team is winning and making precise ball passes between the team members.

The simplest chant is just the name of the team shouted over and over again, often with clapping in the gap; e.g. "Tottenham" (clap clap clap); "Tottenham" (clap clap clap). Chants being nothing if not competitive, opposing supporters may respond by shouting an insulting word in the gap, most commonly used is "shit".

A variation upon this clapping is: "clap clap, clap clap clap, clap clap clap clap, clap clap". The most famous instances of this rhythm were firstly, during the late 1990s when AAPT Smartchat released a successful Australian advertising campaign - "A, A, A A P, A A P T, Smart chat!". The rhythm can also be heard at the beginning of the Hoodoo Gurus song "Wipeout (Like Wow)".

The next simplest chant, used when your team is ahead, is just the score repeated, e.g. "two nil; two nil", particularly if one of the teams has scored recently, sung to a tune approximating "Amazing Grace".

Chants can also support particular players. A common one is "One David Beckham! There's only one David Beckham" (or whoever). When an England international squad included two players both called Gary Stevens the chant became "Two Gary Stevens! There's only two Gary Stevens"; conversely, during the late 1990s Arsenal played host to the chant "Two Ian Wrights! There's only two Ian Wrights", in reference to their new signing Luis Boa Morte who bore a striking resemblance to Wright. When Andy Goram was diagnosed as schizophrenic, opposing fans chanted "Two Andy Gorams! There's only two Andy Gorams". This is an example of the commonplace confusion between Schizophrenia and Dissociative identity disorder. In Australian rules football, the song "One Tony Lockett" was created, referring to the legendary status of the AFL's leading goalkicker of all time - "There's only one Tony Lockett!".

All of the above are sung to the tune "Guantanamo", as are "Sing when you're winning, you only sing when you're winning" (the variant "You don't even sing when you're winning" has been heard at Manchester United), and (when an easy shot or a penalty is missed) "Score in a brothel, you couldn't score in a brothel". The tune "Blue Moon" is used for the chant "Twelve men, you've only got twelve men" (when the referee is perceived to be biased to one team - acting as their 12th man). Most chants can be adapted to the name of almost any player.

The Gap Band's "Oops Upside Your Head" was adapted by Glasgow Celtic's more hardline supporters as "Ooh! Aah! Up the 'RA! Say ooh ah up the 'RA!", where 'RA is an affectionate term for the IRA. This was adapted by Republic of Ireland fans into "Ooh! Aah! Paul McGrath!" (the "th" in McGrath being silent)

and then by Leeds United fans as "Ooh! Aah! Cantona!". Just as famously it has been adapted in Australian cricket, with fast bowler Glenn McGrath the subject of the "Ooh! Aah! Glenn McGrath" chant.

The Duran Duran song "Rio" was adapted in several ways for Rio Ferdinand; in fact in 2002, fan Simon Le Bon (Duran Duran's lead singer) promised to re-record one of the football chants if the team won.

The song "Go West" by the Village People provides the melody for the common chant "You're shit, and you know you are" and many, many others, including more specialised chants such as "One nil, to the Arsenal" (which popularised the usage of "Go West" in English football), "Go West Bromwich Albion" and "Posh Spice takes it up the arse", made famous when Victoria Beckham mentioned it in her autobiography as an example of the less-than-warm welcome shown to her by fans of her new husband's team, Manchester United.

Another melody for chants is that of the [hymn](#) Guide Me O Thou Great Redeemer which goes "Bread of heaven, bread of heaven, feed me now and ever more! Feed me now and ever more". The most famous incarnation of this is "You're not singing, you're not singing, you're not singing any more! You're not singing any more!" sung when the opposition's supporters have stopped chanting as a result of conceding a goal.

A large proportion of chants have the same tune as hymns, because hymns were traditionally sung before the start of all football matches in the late 19th and early 20th century. The hymn Abide With Me is still sung before the FA Cup Final every year. Very few chants are adapted from popular pop music, Go West and Winter Wonderland being notable exceptions.

A somewhat sinister riposte to Manchester United supporters' song, Always Look on the Bright Side of Life which they customarily used to sing when leading to taunt their opposition is to be found in a song sung to the same tune Always Look on the Runway for Ice, a reference to the tragic Munich air disaster of February 6, 1958, in which 23 of the 43 people on board died, 8 of them Man United players. This has been countered in recent years, such as against Leeds United, when the song *Always Watch Out For A Turk With A Knife* which is a reference to the two Leeds supporters who were fatally stabbed whilst in Turkey for a Champions League match.

In the Australian A-League competition, the Melbourne Victory fans are known for their famous "Kitzbichler" chant. It is directed towards the exciting Austrian midfielder Richard Kitzbichler, and is sung to the tune of "Tequila", with the entire crowd singing the tune "do do do do do do, do do", then shouting "KITZBICHLER!".

Further examples include:

- "Who's the bastard in the black?" (meaning the referee. There are some variations to this, such as Celtic's "Who's the Mason in the black?")
- "Can we play you every week?" (a particular favourite among supporters in the Isles of Scilly League which has only two teams and who play each other 20 times or so during the course of a season)
- "Are you X in disguise?" (where X is a weak or a rival team)
- "You're supposed to be at home" (when the away team supporters are being more vocal in their support than those of the home team) as well as the obverse of this coin, "You should have come in a taxi" sung when the away supporters are few in numbers.
- "My garden shed" (used by away supporters to insult the size of the host ground - *My garden shed/Is bigger than this/My garden shed/Is bigger than this/It's got a door and a window/My garden shed/Is bigger than this*). Conversely, a poor side playing in an attractive stadium may be greeted by

the simpler chant of "Nice ground, shit team", to the tune of the Pompey Chimes.

- "<Insert name here>'s a wanker!" (notably an Australian chant, used to degrade anyone on the field)
- "<Insert name here> walks on water! Tra la la la la la!" (used whenever a sportsman completes an amazing deed, for example, Stephen Milne's 11 goal haul in Round 22, 2005)
- "Stand up, if you hate <insert name here>." This can refer to a person or a team, and would be accompanied, of course, with the singing fans standing.

Some football teams also have songs which are traditionally sung by their supporters. Probably the most famous of these are Liverpool's and Celtic's (or Rodgers and Hammerstein's) "You'll Never Walk Alone" and West Ham's (or Jaan Kenbrovin and John Kелlette's) "I'm Forever Blowing Bubbles". Inevitably, these have become targets for parody by opposition fans; "You'll Never Walk Alone" has been adapted to "You'll Never Get A Job", a reference to the high unemployment in Liverpool during the early 1980s.

Some chants form part of protest by the fans against the management of the club, usually if the majority of fans believe the manager should be sacked. Some chants might be a protest to the chairman not to sell a star player.

Another chant is "Who ate all the pies?", to the tune of Knees Up Mother Brown, which is aimed at a supposedly overweight player or official. During the 1990s, opposition fans at Nottingham Forest games began singing "He's got a pineapple on his head" to the tune of "He's got the whole world in his hands" to Jason Lee because of his somewhat unorthodox hair cut. The chant became famous when featured on David Baddiel and Frank Skinner's Fantasy Football League.

Very often chants are abuse directed at an opposition player, particularly if an incident has happened that has irritated fans of the other team, for example if the player has appeared to have cheated to get a penalty kick. Abuse is also commonly directed at match officials, usually only the referee after a controversial decision has been made. Common variations include "You don't know what you're doing", "You're not fit to referee", "Shit refs, we only get shit refs", with "The referee's a wanker!" probably the most popular.

It is believed that one of the earliest chants was written by Edward Elgar (a fan of Wolverhampton Wanderers). Elgar set the words "He banged the leather for goal!" to music in praise of Wolves player Billy Malpas. Elgar reused the tune in his oratorio Caractacus. It is not thought that his chant was widely used on the terraces.

Songs associated with football teams

Note: ALL Brazilian football teams have official anthems associated to them.

Aberdeen F.C - "Stand Free"
FC Bayern Munich - "Stern des Südens" (Star of the South), "So sehen Sieger aus" (That's What Winners Look Like)
Birmingham City F.C. - "Keep Right On"
Brentford F.C. - "Hey Jude"
Brighton and Hove Albion F.C. - "Sussex By The Sea"
Bristol Rovers F.C. - "Goodnight Irene"
Burnley F.C. - "No Nay Never" (to the tune of The Wild Rover)
Celtic F.C. - "The Celtic Song", "You'll Never Walk Alone", "The Fields of Athenry", "The Willie Maley Song", "Over and Over"
Chelsea F.C. - "Blue is the Colour"
Chicago Fire - "Don't Stop Living in the Red"
Coventry City F.C. - "Eton Boating Song" Twist and Shout"
Crystal Palace F.C. - "Glad All Over"
Derby County F.C - "Steve Bloomer's Watchin'"
Eintracht Frankfurt - "Im Herzen von Europa" (In the heart of Europe)
Everton F.C - "Z-Cars"
Feyenoord Rotterdam - "I Will Survive"
Fulham F.C. - "There's only one F in Fulham"
Heart of Midlothian F.C. - "European Song" (to the tune of My Way)
Hibernian F.C. - "Sunshine over Leith" (by The Proclaimers)
Huddersfield Town A.F.C. - "Smile A While" and "Those Were The Days" (to the tune of the Mary Hopkin song of the same name)
Ipswich Town F.C. - Singing The Blues
Leeds United F.C. - "Marching On Together"
Liverpool F.C. - "You'll Never Walk Alone" (also sung often by Celtic F.C. and Feyenoord fans)
Manchester City F.C. - "Blue Moon" (originally and still sung by Crewe Alexandra F.C. fans)
Manchester United F.C. - United road (country road)
Millwall F.C. - "No One Likes Us - We Don't Care." (To the tune of Sailing) "Let 'em Come." - Official Club Song.
Newcastle United F.C. - "Blaydon Races"
Norwich City F.C. - "On the Ball, City" (Oldest known football song in the world)
Nottingham Forest F.C. - "You've Lost That Loving Feeling"
Notts County F.C. - "The Wheelbarrow Song"
Plymouth Argyle F.C.-"Semper Fidelis"
Preston North End F.C.-"Can't Help Falling In Love"
Rangers F.C. - "Billy Boys" (to the tune of Marching Through Georgia)
"God Save The Queen" (A reference to Rangers largely Protestant, loyalist fans base)
Reading F.C.-"Sweet Caroline"
Sheffield United F.C. - The Greasy Chip Butty Song
Southampton F.C. - "When the Saints Come Marching In"

Spartak Moscow - "I vragu nikogda ne dobit'sya" (Our Enemy Shall
Never Achieve It)
Stoke City F.C. - "Delilah"
Sunderland A.F.C. - "Can't Help Falling In Love"
West Bromwich Albion F.C. - "The Lord's my sheperd" (Psalm 23)
West Ham United F.C. - "I'm Forever Blowing Bubbles"
Wolverhampton Wanderers F.C. - "Theme from Emmerdale"

Chant Laureate

On 11 May 2004, Jonny Hurst was chosen as England's first 'Chant Laureate'

Barclaycard set up the competition to choose a Chant Laureate, to be paid £10,000 to tour Premiership stadiums and compose chants for the 2004-5 football season. The judging panel was chaired by the Poet Laureate Andrew Motion, who said "*What we felt we were tapping into was a huge reservoir of folk poetry.*"

Franco-country

Franco-country is a [musical](#) style originating from French Canada. It is characterised mainly by the rhythms and styles of American [country music](#) but with the twangy Québécois Jouale accent. Sometimes the songs are sung in French, but not always.

Popular practitioners of Franco-country include: Renée Martel, Gildor Roy, Patrick Norman, André Lejeune and Georges Hamel.

Free improvisation

Free improvisation or **free music** is improvised music without any rules beyond the taste of the musicians involved, and not in any particular style. The music generally thought of as "Free Improvisation" developed in the U.S. and Europe in the mid and late 1960's, largely as an outgrowth of [free jazz](#) and [modern classical](#) musics. Free improvisation is both a [musical genre](#) and a technique.

Performers may choose to play in a certain style or key--though free music is far more often atonal--or at a certain tempo, but would be considered anomalous. Conventional [songs](#) are highly uncommon in free improvisation; there is generally more emphasis placed on mood, [texture](#) or, more simply, on performative gesture than on [melody](#), [harmony](#) or predictable [rhythm](#). These elements are improvised at will, as the music progresses.

Guitarist Derek Bailey has proposed non-idiomatic improvisation as a more accurately descriptive term, claiming the form offers musicians more possibilities "per cubic second" than any genre (Guitar Player, January 1997); while guitarist Elliott Sharp (himself occasionally active in one form or another of free improvisation) has argued--partly tongue in cheek--that no improvisation is ever truly free, excepting the unlikelyhood of amnesiac improvising musicians. (ibid)

Free music is a relatively little known, and somewhat loosely-defined genre, and none of its exponents can be said to be "famous" amongst the general public. However, in experimental circles, a number of free musicians are well known, including the aforementioned Derek Bailey, trombonist Conny Bauer, saxophonists Evan Parker and Peter Brötzmann, and guitarist Keith Rowe.

Perhaps the earliest free recordings are two songs by [jazz pianist](#) Lennie Tristano: "Intuition" and "Digression," both recorded in 1949 with a [sextet](#) including saxophone players Lee Konitz and Warne Marsh. Jazz critic Harvey Pekar has pointed out that one of Django Reinhardt's recorded improvisations strays drastically from the chord changes of the established piece. While noteworthy, these examples were clearly in the jazz idiom. A transitional period of in jazz the late 50s and early 60s instigated seemingly simultaneously by Cecil Taylor, Sun Ra, Ornette Coleman and Joe Maneri, allowed for radical improvised departures from the harmonic material of the composition. These ideas were extended in 1961's, Free Fall recording by jazz clarinetist Jimmy Giuffre's trio and culminated in New York Eye and Ear Control, a soundtrack for a film by Michael Snow recorded for the ESP-Disk label under the leadership of Albert Ayler. Snow suggested to Ayler that the band simply play without a composition or themes, and free improvisation, as a genre, was born.

In 1966 Elektra issued the first recording of European free improvisation by the UK group AMM, which included at the time Cornelius Cardew, Eddie Prevost, Lou Gare, Keith Rowe and Lawrence Sheaf. Through the remainder of the 60s and through the 70s, free improvisation spread across the U.S., Europe and East Asia, entering quickly into a dialogue with Fluxus, happenings and performance art (Cardew was associated with La Monte Young and other New York happenings artists) initially and making its influence immediately felt on rock and roll (Syd Barrett of Pink Floyd was famously an AMM devotee; the Grateful Dead were noteworthy extensions of the influence).

John Stevens' Spontaneous Music Ensemble was also formed in the mid-60s and included, at various times, influential players such as Derek Bailey, Evan Parker, Kenny Wheeler, Trevor Watts, Roger Smith, and John Butcher. Musica Electronica Viva were formed in Rome in 1966 by Alvin Curran, Richard Teitelbaum, Frederic Rzewski, Allan Bryant, Carol Plantamura, Ivan Vandor, and Jon Phetteplace. Blurring the lines between free jazz and free improvisation, the the Chicago-based Association for the Advancement of Creative Musicians, a loose collective of improvising musicians and including Muhal Richard Abrams, Henry Threadgill, Anthony Braxton, Jack DeJohnette, Lester Bowie, Roscoe Mitchell, Joseph Jarman, Famadou Don Moye, and Malachi Favors was formed in 1965 and included many of the key players in the nascent international free improvisation scene. (Braxton recorded many times with Bailey and Teitelbaum; Mitchell recorded with Thomas Bruckner and Pauline Oliveros; etc.)

Free improvisation saw its full bloom in the mid-70s as Japanese players like saxophonist Karou Abe and guitarist Masayuki Takayanagi took the music to dazzling heights, the Los Angeles Free Music Society ran ahead with rambunctious glee through the ideals of free music, and in 1976 Derek Bailey founded Company Week a festival which lasted until 1994 and combined an ever-changing roster of improvisors who collaborated live. The spirit of Company survives in expanded form in the High Zero Festival of Improvised Music in Baltimore, Maryland which began in 1999 and which places improvising musicians who have never collaborated before in novel configurations for four days each year.

Free music performers come from a variety of backgrounds, and there is often considerable crossover with other genres. For example, acclaimed soundtrack composer Ennio Morricone was a member of the free improvisation group Nuova Consonanza. Rock musician Thurston Moore has released a number of free improvisation collaborations. And, vice-versa, many free music performers also record and perform other styles of music: Anthony Braxton has written opera, and John Zorn has written acclaimed orchestral pieces. Elements of [noise rock](#), [IDM](#), [minimalism](#) and electroacoustic music are not uncommon in free improvisation.

The London based independent radio station Resonance 104.4FM, founded by the London Musicians Collective, frequently broadcasts experimental and free improvised performance works. Chicago's Sound Experiment, WNUR 89.3 FM is another source for free improvised music on the radio.

Free music performers often emphasise [extended technique](#).

Free jazz

Free jazz is a movement of [jazz music](#) characterized by diminished dependence on formal constraints. Developed in the 1950s and 1960s, it was pioneered by artists such as Ornette Coleman, Eric Dolphy, Cecil Taylor, Albert Ayler, Archie Shepp, Bill Dixon and Paul Bley. Some of the best known examples are the later works of John Coltrane.

While free jazz is most often associated with the era of its birth, many musicians — including Peter Brötzmann, Ken Vandermark, William Parker, John Zorn, George Lewis (trombonist) and the late Derek Bailey — have kept the style alive to the present day, continuing its development as jazz idiom.

History

Ornette Coleman is often regarded as having crystallized the free jazz form in the late 1950s, and many consider his first explorative albums such as *Something Else* and *The Shape of Jazz to Come* to be the beginning of the movement.

Indeed, the style owes its name to Coleman's 1960 recording *Free Jazz: A Collective Improvisation*. He intended it only as an album title, but the term quickly became synonymous with the current adventurous innovations in jazz, and eventually became the name of a movement and style.

In the 1960s, the loosely-defined movement was sometimes called "Energy Music" or "The New Thing".

There were earlier precedents, however. Two songs by pianist Lennie Tristano are sometimes cited as the earliest free jazz. "Digression" and "Intuition" were both recorded in 1949; neither had prearranged [melody](#), [harmony](#) or [rhythm](#). Both songs maintained a sense of harmonic consonance, however, which is undermined in most free jazz.

Most of Sun Ra's music could be classified as free jazz, although Sun Ra said repeatedly that his music was written and boasted that what he wrote sounded more free than what "the freedom boys" played.

Some of Charles Mingus's work was also important in establishing free jazz. Of particular note are his early Atlantic albums, such as *Pithecanthropus Erectus*, *The Clown*, and *Tijuana Moods*, in which he employed a compositional technique of humming tunes to his players and allowing them to feel their own melodies.

Since the mid-1950s, saxophonist Jackie McLean had been exploring a concept he called "The Big Room", where the often strict rules of [bebop](#) could be loosened or abandoned at will. Similarly, Cecil Taylor, the most prominent free jazz pianist, began stretching the bop boundaries as early as 1956.

The trio led by Jimmy Giuffre with Paul Bley and Steve Swallow between 1960 and 1962 received little attention during their original incarnation, but afterwards were regarded as one of the most innovative free jazz ensembles.

Eric Dolphy's work with Charles Mingus, John Coltrane, and Chico Hamilton, along with his solo work, helped to set the stage for free jazz in the music community.

Definition

There is no universally accepted definition of free jazz, and any proposed definition is complicated by many musicians in other styles drawing on free jazz, or free jazz sometimes blending with other genres. Many musicians also tend to reject efforts at classification, regarding them as useless or unduly limiting.

Free jazz uses [jazz](#) idioms but generally considerably less [compositional](#) material than in most earlier styles — [improvisation](#) is essential, and whereas in earlier styles of jazz the improvised solos were always built according to a template provided by composed material ([chord](#) changes and [melody](#)), in free jazz the performers often range much more widely. Free jazz as a style has grown considerably since its inception, and the ability to improvise freely is a common skill. But, as guitarist Marc Ribot has remarked, free jazz musicians like Ornette Coleman and Albert Ayler, "although they were freeing up certain strictures of bebop, were in fact each developing new structures of composition."

Typically this kind of music is played by small groups of musicians. In popular perception, free jazz is loud, aggressive, dissonant and in general full of sound and fury. Many critics, particularly at the music's inception, suspected that the abandonment of familiar elements of jazz pointed to a lack of technique on the part of the [musicians](#). Most free jazz musicians use overblowing techniques or otherwise elicit unconventional sounds from their instruments. Today such views are more marginal, and the music has built up a tradition and a body of accompanying critical writing. It remains less commercially [popular](#) than most other forms of jazz.

Beyond this, free jazz is most easily characterised in contrast with what we refer to here as "other forms of jazz", an umbrella which covers [ragtime](#), [dixieland](#), [swing](#), [bebop](#), [cool jazz](#), [jazz fusion](#) and other styles.

"Other forms of jazz" use clear regular [meters](#) and strongly-pulsed [rhythms](#), usually in 4/4 or (less often) 3/4. Free jazz normally retains a general pulsation and often swings but without regular metre, and often with frequent *accelerando* and *ritardando*, giving an impression of the rhythm moving in waves. Often players in an ensemble adopt different tempi. Despite all of this, it is still very often possible to tap one's foot to a free jazz performance; rhythm is more freely variable but has not disappeared entirely.

Other forms used harmonic structures (usually cycles of diatonic chords). Improvisors played solos using notes based on the notes in the chords. Free jazz almost by definition dispenses with such structures, but also by definition (it is, after all, "jazz" as much as it is "free") it retains much of the language of earlier jazz playing. It is therefore very common to hear diatonic, altered dominant and blues phrases in this music. It is also fairly common for a drone or single chord to underpin a performance (see [modal jazz](#)), but the absence of such rudimentary devices is typical as well.

Finally, other forms use composed melodies as the basis for group performance and improvisation. Free jazz practitioners sometimes use such material, and sometimes do not. In some music which is called "free jazz", other compositional structures are employed, some of them very detailed and

complex; the music of Anthony Braxton furnishes many examples. It would perhaps be best to call this modern or [avant-garde jazz](#), reserving the term "free jazz" for music with few or no pre-composed elements.

Philosophies

The emergence of free jazz, like previous developments in jazz, was largely tied to the African-American experience. Just as the development of [bebop](#) was a reaction against popular [swing music](#), free jazz emerged to counter the growing white interest in finger-popping [soul jazz](#) and other music of the 1950s. This idea can be seen in the approaches of the musicians themselves, as in Ornette Coleman's *This is Our Music* (1960). Both these developments, bebop in 1940 and free jazz in 1960, reveal directions that were more intellectual, less danceable, and less marketable to white audiences. Groups like the Art Ensemble of Chicago, the flagship group of the Association for the Advancement of Creative Musicians (AACM), and Sun Ra made Black identity an integral part of their public personae as musicians, more visibly than previous generations of jazz musicians. This is not to say that the music was racially segregated; white bassist Charlie Haden was a member of Ornette Coleman's influential quartet from the very beginning, and free jazz's principles were quickly assimilated into musical developments in all corners of global society.

Many free jazz musicians regard the music as signifying in a broadly religious way, or to have gnostic or mystical connotations, as an aide to meditation or self-reflection, as evidenced by Coltrane's *Om* album, or Charles Gayle's *Repent*.

Free jazz in the world

Outside of North America, free jazz scenes have become established in Europe and Japan. Saxophonists Peter Brotzmann, Evan Parker, trombonist Conny Bauer, guitarist Derek Bailey and drummer Han Bennink were among the most well-known early European free jazz performers, and all continue making music in the 21st century. European free jazz can generally be seen as approaching [free improvisation](#), with an ever more distant relationship to jazz tradition. That being said, specifically Brotzmann has had a significant impact on the free jazz players of the U.S. Japanese guitarist Masayuki Takayanagi and saxophonist Kaoru Abe, among others, took free jazz in another direction, approaching the energy levels of noise. Some international jazz musicians have come to North America and become immersed in free jazz, most notably Ivo Perelman from Brazil and Gato Barbieri of Argentina (this influence is evident in Barbieri's early work, but fades in his more commercially successful efforts). American musicians like Don Cherry, John Coltrane, and Pharoah Sanders integrated elements of the music of Africa, India, and the Middle East for a sort of [World music](#)-influenced free jazz.

See also

- [Free improvisation](#)

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - **Free jazz** - Gypsy jazz - [Hard bop](#)

[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz](#) | [Jazz genres](#)

Free music

Free music, like free software, is music that can freely be copied, distributed and modified for any purpose. Thus free music is either in the public domain or licensed under a public license. It does not mean that there should be no fee involved. The word free refers to freedom (as in free software), not to price.

Some free music is licensed under licenses that are intended for software (like the GPL) or other written media (the GFDL). But there are also licenses especially for music and other works of art, such as EFF's Open Audio License, the Ethymonics free music license ([1]), LinuxTag's OpenMusic License ([2]), the Free Art license and the Creative Commons Licences.

Some record labels distributing free music:

- Jamendo
- Kahvi
- Krayola Records
- LOCA Records
- Magnatune
- Opsound

Category: [Music industry](#).

Free reed aerophone

A **free reed aerophone** is a [musical instrument](#) where sound is produced as air flows past a vibrating reed in a frame. Air pressure is typically generated by breath or with a bellows.

Operation

The following illustrations depict the type of reed typical of [harmonicas](#), [accordions](#) and reed organs as it goes through a cycle of vibration. One side of the reed frame is omitted from the images for clarity; in actuality, the frame surrounds the reed on four sides.

Each time the reed passes through the frame, it interrupts air flow. These rapid, periodic interruptions of the air flow initiate the audible vibrations perceived by the listener.

In a free-reed instrument, it is the physical characteristics of the reed itself, such as mass, length, cross-sectional area and stiffness, that primarily determine the pitch (frequency) of the musical note produced. Of secondary importance to the pitch are the physical dimensions of the chamber in which the reed is fitted, and of the air flow.

History

The most likely precursor to free reed aerophones is the Jew's harp, an instrument known to many cultures throughout the world, and by many names. In this instrument, the main sound producer is the vibrating reed tongue itself, rather than the air flow.

Various free reed instruments appear to have been invented since antiquity, but were unknown in the West until comparatively recently. Among the ancient instruments, the Khene of Laos and the Sheng of China have survived to modern times. It has been claimed that the Sheng was brought to Saint Petersburg, Russia near the end of the 18th century, inspiring a series of inventions in the early 19th century that were the foundation of the development of the modern free reeds; Cyrill Demian's (*see below*) patent of 1829 however states that the reeds in his instrument "were known for more than 200 years as Regale, Zungen, Schnarrwerk, in organs."

Some notable early modern free reed instruments:

- Querhammerflügel with Aoline, circa 1810, made by Johann Kasper Schlimbach at Königshofen Bayern, using steel reeds and frames made in one part.
- The hand-aeoline, by Christian Buschmann, 1822.
- The [accordion](#), patented in 1829 by Cyrill Demian.
- The [concertina](#), patented in two forms (perhaps independently):
 - Sir Charles Wheatstone, 1844.
 - Carl Friedrich Uhlig, 1834.

Other examples

- The [harmonica](#).

Related instruments

In the related [woodwind instruments](#), a vibrating reed is used to set a column of air in vibration within the instrument. In such instruments, the pitch is primarily determined by the effective length of that column of air.

Categories: [Musical instruments](#)

Freestyle battle

Freestyle battles are usually contests (though they can occur spontaneously) where [rappers](#) compete or *battle* each other in the form of [freestyle rap](#) or cypher. The intention is for each rapper to insult their opponents more cleverly than he or she insults the others. Winners are often judged by simple audience response, though more structured battles can involve appointed judges.

In freestyle battles, it is often considered an act of dishonor to recite (or "spit") any written raps, because it shows that the rapper who does so is incapable of spitting spur-of-the-moment lyrics.

Freestyle battling is expressed in many forms in rap culture, such as the popular movie *8 Mile*, where actor Eminem uses freestyle battling to win money and respect.

Venue

Traditionally, a battle usually takes place before live audiences. Recently, however, the Internet has been used as a forum to hold online battles. Proponents of this developing artform that some call "text" or script say that the Internet provides a safe environment for artists to practice their skills. Without being hindered by beats, an online writer may use the full range of his or her imagination and vocabulary in a battle. The boundary is stressed even more so as many MCs or groups may record a "Diss Track" to spread and send throughout an audience or directly to another MC or group via the internet, CDs, or radio. Critics however, argue that true battles can only be held before a live audience.

The live audience involved in a freestyle battle is critical. In a battle rap the MC is downgrading his opponent and all of his words are aimed to his opponent, but he is really playing to the crowd. The crowd can serve as a way to breakdown the opponent by making him look inferior in front of his peers. The crowd's response is what drives the two battling rappers. And in most cases, it is the crowd that determines the winner of the battle.

Battle raps

Battle raps are raps written about **freestyle battles**. They often incorporate the same self-glorification, insulting language, and violent metaphors as a real freestyle battle, but they are written beforehand, allowing the rapper to create much more complex, wittier verses than he or she would be able to in a freestyle battle. These raps romanticize real freestyle battles, express machismo and/or disgust with other rappers (sometimes referred to as wack MCs), or are sometimes created just as a fun exercise of lyrical skill. Some of the most significant Hip hop rivalries have been the result of the battle rap.

Battle raps are closer to the original form of MCing than concept raps, which are more essayic or narrative in form. This is because they feature 'shout outs' and insulting language, which are actually an evolved form of the roasting that was part of the original MC's craft (or toasting as it was called in Jamaica by Ragga and other dub artists).

Battle rappers

Some of the best-known battle rappers are:

- Big L
- Hieroglyphics (hip hop)
- Chester P (British)
- Eminem
- Eyedea
- Jin
- Juice
- Rhymefest
- Sirius Jones
- Supernatural
- Papoose

See also

- [Freestyle rap](#)

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - **Mafioso** - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Rapping](#)

Freestyle music

Freestyle or **Latin Freestyle**, also called **Latin Hip Hop** in its early years, is a form of [electronic music](#) that is heavily influenced by Hispanic (Cuban, Dominican, Puerto Rican, & Mexican) and African-American culture. Freestyle emerged around 1982 and hit its peak in 1987. It continues to be produced today and enjoys some degree of popularity, especially in urban Latino population centers. Another popular modern genre Florida breaks evolved from this sound.

The music first developed primarily in New York City and Miami in the mid-1980s. It eventually grew to other cities with a Hispanic population which include Chicago, Philadelphia, Union City and Los Angeles. Initially, it was a fusion of the vocal styles found in 1970s disco music with the syncopated, synthetic instrumentation of 1980s electro, as favored by fans of breakdancing. It was also influenced by sampling, as found in [hip hop music](#). In the 1990s, the electro and hip hop influences were supplanted by [house music](#). Freestyle music based on house rather than electro is sometimes referred to as **Freestyle-House**.

Term usage

Why freestyle is actually called freestyle is subject to speculation.

Some feel the term *freestyle* may refer to the difference between the mixing techniques used by DJs spinning this form of music (at least in its pre-house incarnations) and those who were spinning disco, the only other widely played dance music that incorporated sung vocals. Disco, with its relatively predictable beat structure, could be mixed with smooth, slow, and consistent techniques, but freestyle's syncopated beat structures demanded that DJs get creative, incorporating aspects of both disco and [hip_hop](#) techniques; they often had to (or had more freedom to) mix more quickly and more responsively to the individual pieces of music.

Others believe it refers to the vocal technique: singing melodic pop vocals over the kind of beats that were previously used only with rap and semi-chanted electro-funk vocal styles was a form of "freestyling" —getting creative by mixing up the styles— somewhat akin to the use of the term in reference to competitive, "freestyle rap."

Another explanation is that the dancing associated with this music allows for a great degree of freedom of expression than the other music that was prevalent at the time. Each individual dancer is "free" to create his or her own "style."

Musical heritage

Before 1982, hip hop was based on rather traditional genres, typically funk and disco tracks such as Good Times by CHIC. It was only the rapping that clearly made the distinction as to what constituted a rap track.

The music of early rap records was performed live in the studio and then mixed with the rapping, whereas live hip hop was two turntables and a microphone with DJs such as Kool DJ Herc, Afrika Bambaataa and Grandmaster Flash. Herc was a Jamaican, and in the beginning he brought the Jamaican tradition of dee jaying (toasting) and mixing to the Bronx, NY. In the end, Jamaican and African American traditions merged into the new music called hip hop.

Planet Rock

Herc first tried to make people listen to the [reggae](#) tracks from Jamaica but it didn't work. Then he started using [funk](#) and [soul](#) records, focusing on the instrumental breaks. The *Ultimate Breaks and Beats* series includes tracks from "Mary Mary" to "Apache" which have been sampled many times and are still used today by hip hop DJs. Of course, this music was organic rather than electronic. But hip hop DJs discovered weird sounds from Europe such as Kraftwerk's Numbers, Art of Noise's "Beatbox" and Trans Europe Express, which, although electronic, were funky and danceable. Back then, this music was called [techno](#).

With Baker and Robie, Afrika Bambaataa mixed famous samples from Kraftwerk's Trans Europe Express and Numbers with funkier sounds inspired by Captain Sky's Super Sperm and taking melodic elements from a rock version of Ennio Morricone's The Mexican. The result: Planet Rock (1982) by Afrika Bambaataa and the Soul Sonic Force, a track that transformed hip hop music.

This new style of hip hop came to be called Electro Funk. A group of young singers named Planet Patrol recorded a sung version of Planet Rock, Play at your own risk, also produced by Baker and Robie. Electro Funk was to rule hip hop for the next few years, both in NY and LA (Egyptian Lover, World Class Wreckin Cru), and in Miami, a new kind of hip hop called Miami Bass would emerge. House music was also heavily influenced by Electro Funk. John Robie and Arthur Baker realized the potential of the new genre and went on mixing the sound with [R&B](#) Vocals: *I.O.U.* by Freeez featuring John Rocca was an instant club hit, charting high and becoming an instant classic on numerous compilations.

The music

It is a genre with rather clear features: a dance tempo with stress on beats 2 & 4; syncopation on a bassline, lead synth, or [percussion](#), with optional stabs (provided as synthesized brass or orchestral samples); 16th beat high-hat; a [chord progression](#) which lasts 8, 16, or 32 beats and is usually in a minor key; relatively complex, upbeat melodies with singing, verses, and a chorus, with themes about love or dancing. Freestyle music in general is heavily influenced by Latin music, especially with respect to rhythms and brass/horn and keyboard parts. The Latin "clave" rhythm can be felt in many songs (such as in the defining Clave Rocks by Amoretto). The tempo of Freestyle music is almost always between 110 and 130 beats per minute (BPM), typically around 118 BPM. The keyboard parts are often elegant and clever, with many short melodies and countermelodies, again a strong influence from Latin music.

Early cultural effects

The new exciting sounds rejuvenated the funk, soul and hip hop club scenes. While most of the neighborhood clubs were closing their doors for good, some Manhattan clubs were suddenly thriving. Places like the Roxy, the Funhouse, Broadway 96, Gothams West, and Roseland that played this were packed. Records like "Play At Your Own Risk" by Planet Patrol, "One More Shot" by C Bank, "Numbers" by Kraftwerk, "Al-Naafiyish (The Soul)" by Hashim and "I.O.U." by Freeez became huge hits. Some producers wisely copied the sound and made songs that were more melodic. Records like "I Remember What You Like" by Jenny Burton, "Running" by soon-to-be pop stars Information Society, and "Let The Music Play" and "Give Me Tonight" by Shannon were all over New York radio. Many people list Let the Music Play as the first freestyle track. Indeed, Let the Music Play became freestyle's biggest record, still getting heavy airplay through radio and other venues. The song was produced by Chris Barbosa, a Latino from NY. Barbosa changed and refined the electro funk sound, adding Latin American rhythms and a totally syncopated drum sound. That was definitely a reason why the style came to be very popular among Latinos as well as Italian Americans. Furthermore, many DJs who played the music, such as Jellybean, Tony Torres, Raul Soto and Roman Ricardo were Hispanic. However, those on stage performing the songs were not, neither were most of the producers making the music. For example, Information Society's notable hit "Running", was written by Murat Konar, whom is of Indian descent, and produced by the band, which is of Scandinavian descent. This marks a notable merging of underground Hispanic and African-American urban cultures, hence, the names *Latin Hip Hop* or *Latin Freestyle*. Now, the more neutral term *Freestyle* is generally preferred.

KPWR (Power 106) in Los Angeles, WQHT-FM (Hot 97) in New York, and XHRM-FM (Hot 92.5) in San Diego began playing hits by artists like TKA, Sweet Sensation, and Expose on the same playlists as Pop superstars like Michael Jackson and Madonna. Tracks like TKA's One Way Love and Sweet Sensation's Hooked On You received new life and the success of these tracks as well as the just-released Show Me by the Cover Girls helped get them added to stations around the country. "(You Are My) All and All." by Joyce Sims became the first Freestyle record to cross over into the [R&B](#) market. It was also one of the first Freestyle records to crack the European market. Although still in its early stages, Freestyle was now getting national attention, and was fast becoming dance music for the 80s.

The Miami scene

Not only electro was very popular in Miami, also freestyle was embraced with the southern Latin capital of the US. Pretty Tony, a.k.a. Tony Butler, actually first made electro, then bass and finally freestyle. He had a one man group called Freestyle and his success would begin in 1983 with the hit single 'Fix it in the Mix' and later that year a strong showing with artist Debbie Deb singing "When I Hear Music". Joining him in early 1984 New York rapper TK Rodriguez fronted the group Fastlane and would release the single 'Young Ladies' Hip hop's first southern track. That year TK introduced Pretty Tony to Arthur Baker, Kurtis Blow and Afrika Bambaataa and he worked alongside Butler on Debbie Deb's 'Look Out Weekend'. Rodriguez' introduction of freestyle singer Trinere would become Butler's most successful artist and production.

Company B, Stevie B, Paris By Air, Linear, Will To Power, and Exposé's later hits defined Miami Freestyle. Many labels confused New York Freestyle and Miami Freestyle, thinking they had the same audience. They thought their promotional strategy would work for both genres, which resulted in skipping the all too important step of cultivating a record at the street and club level before going to radio. This often led to poor results for the New York-based Freestyle. New York Freestyle, even in its most polished forms, retained a raw edge and underground sound, using minor chords that made the tracks darker and more moody. The lyrics also tended to be about unrequited love or other more somber themes, dealing with the reality of what inner city teens were experiencing emotionally.

Miami records on the other hand, tended to be more optimistic, using major chords similar to those used in early disco giving them a more upbeat sound. This is probably why the Miami records fared better at mainstream Pop radio than New York Freestyle. Some Miami artists like Stevie B, after doing their first shows in the New York market, saw the difference and began using the Miami sound combined with New York Freestyle, often with successful results.

Freestyle as a pop-crossover genre

By 1989, [Freestyle](#) was at its peak as an underground genre. Around this time, Lisa Lisa and Cult Jam, one of the first Latino freestyle acts to get behind the microphone, began to make it big on the freestyle scene. Their records were produced by Full Force, who also made UTFO's music and even once worked together with James Brown. The music of Lisa Lisa and Cult Jam was less electro and more pop, and that was also probably the reason why groups such as Lisa Lisa and Cult Jam, TKA, Sweet Sensation and especially the Cover Girls were able to crossover into the pop market at the end of the 1980s.

Soon thereafter, however, freestyle was seemingly swallowed up by the mainstream pop industry: MC Hammer, Paula Abdul, Bobby Brown, New Kids On The Block and Milli Vanilli had definite freestyle influences, with their hip hop beats and electro samples, but were undoubtedly a new pop-mainstream form of the underground dance music of the 1980s, repackaged with catchier tunes, slicker production and MTV-friendly videos. Along with this pop appropriation of the genre and the success of these artists, not only on crossover stations but R&B stations as well, freestyle ceased to be as important as an underground genre, giving way to newer genres, such as [Gangsta rap](#) and new forms of [Dance music](#) coming from Europe and Detroit, such as [House](#), [Trance](#) and [Rave](#), which seemed younger, fresher and newer than their freestyle influences.

The Freestyle Comeback

Freestyle, staying largely an underground genre with still a sizeable following in New York, has seen a recognizable comeback in the cities the music once dominated. In Miami, a Latin radio station shoved aside their Reggaeton music blocks to make room for Freestyle playlists. A recent Madison Square Garden concert showcasing Freestyle's greatest performers went very well-received, and new Freestyle being released appears to be well-taken by longtime Freestyle enthusiasts and newcomers alike.

Selected freestyle hits

1980s

Alisha - Baby Talk
C-Bank - I Won't Stop Loving You
Carmen - You & Me
Company B - Fascinated
Coro - Where Are You Tonight
Cover Girls - Show Me
Cynthia - Change On Me
Debbie Deb - When I Hear Music
Exposé - Point Of No Return
Fascination - Don't You Think It's Time"
Freeez - I.O.U.
Freestyle - Don't Stop The Rock
Hanson and Davis - Hungry For Your Love
Information Society - Running
Jaya - If You Leave Me Now
Joyce Sims - (You Are My) All And All
Jellybean - The Mexican
Johnny O - Fantasy Girl
Judy Torres - No Reason To Cry
Leather & Lace - Tender Heart
Lisa Lisa & Cult Jam - Can You Feel The Beat
Nancy Martinez - For Tonight
Nayobe - Please Don't Go
Nice N Wild - Diamond Girl
Nocera - Summertime, Summertime
Noel - Silent Morning
Nolan Thomas - Yo, Little Brother
Pajama Party - Yo No Sé
Planet Patrol - Play At Your Own Risk
Pretty Poison - Catch Me (I'm Falling)
Sa-Fire - Boy, I've Been Told
Shannon - Let The Music Play
Stevie B - Dreaming Of Love
Sweet Sensation - Hooked on You
Trinere - How can we be wrong
Timex Social Club - Rumors
Tina B - Honey To A Bee

1990s

Alisha - Bounce Back
Angelina - Release Me
Angelique - I Can't Live Without You/No Puedo Vivir Sin Ti
Bernardo - Why Did You Quit On Me
Bomfunk Mc'S - Freestyler
Buffy - Give Me a Reason
Chase - Forget Me Not
Collage - I'll Be Loving You
Corina - Temptation
Coro - Do Unto Me
Clear Touch - Cherish
Cynthia - How I Love Him
Daize - "Misery"
George Lamond - It's Always You
Jocelyn Enriquez - I've Been Thinking About You
Lil' Johanna - Real Love
Lil' Suzy - Take Me In Your Arms
Lina Santiago - Feel So Good
Joi Mae - He's My Baby
Lisette Melendez - A Day In My Life (Without You)
Nina Bena - Sweetheart
Planet Soul - Set You Free
Rare Arts - Boricua Posse
Rochelle - Holding On to Love
Rockell - In A Dream
Rockell & Collage - Can't We Try
Samantha - Be Sure
Spanish Fly - "Treasure Of My Heart"
Timmy T - "Time After Time"
TKA - Maria
Two In A Room - El Trago
Voyce - Here We Are

TKA - Scars of Love
Voice In Fashion - Only In The
Night
Will To Power - Dreamin'

Freestyle rap

Freestyle rap is an improvisational form of [rapping](#), that is with no previously composed lyrics, and reflecting a direct mapping of the mental state and performing situation of the artist. It is similar in this sense to improvisational music or acting and draws comparisons to improvisational [Jazz](#) in particular. Freestyle Rap is generally believed to have originated in the [East Coast hip hop](#) scene in the mid to late 1980s.

Due to the improvised nature of freestyle, rules for meter and rhythm are usually relaxed relative to conventional rap. Many artists base their set on the situation and mental state, but have a ready supply of prepared lyrics and rhyme patterns they can use as filler or even around which they can build their set. Often, freestyling is done in a group setting (called a cypher) or as part of a freestyle battle. In these cases, freestyle verses are often prepared in the rapper's head as the other rappers in the cypher or the opponent in the battle take their turn. Freestyling is also often used by many rappers when beginning to write a song, in order to get a feel for the beat and to brainstorm lyrical ideas.

Freestyles have been mostly an underground phenomenon since the early nineties, partly due to rap lyrics becoming considerably more complex in terms of rhyme scheme and meter. Furthermore, many rappers often deliver standalone written verses on radio shows that are referred to or labelled on records or on filesharing programs as freestyles, which has somewhat distorted the meaning of the term. There is often confusion as to whether or not "freestyle verses" are in fact freestyled, with many rappers' written lyrics being simple enough to seem freestyled and many of the best freestylers' improvised lyrics being complex and confident enough to seem written. In the early 21st century, freestyling (particularly freestyle battling) experienced a resurgence in popularity of sorts as successful freestyle battle competition TV shows were shown by both BET and MTV, and Eminem's movie 8 Mile brought the excitement of the freestyle battle to mainstream movie audiences.

See also

- [Freestyle battle](#)
- [Gangsta rap](#)

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History \(Roots - Old school - Golden age - Modern\)](#) - [Production](#) - [Rapping](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Freetekno

Type of illegal party

Free party / Squat Party

Teknival

Freetekno

Sound system

Music Played at the Parties

Also see [Rave music](#)

[breakcore](#) - free tekno - [gabba](#) - [jungle](#) - [psychedelic trance](#) - [speedcore](#) - [terrorcore](#) - [acid techno](#) and [techno](#)

Freetekno is the name for both a type of music (also known as hardtek) and a cultural movement that is present in both Europe and North America. Freetekno sound systems or tribes form in loose collectives, frequently with anarchist philosophies. These sound systems join together to hold parties wherever a viable space can be found - typical locations include warehouses (also known as squat parties), fields, abandoned buildings or forests. Because freetekno parties are usually held illegally this sometimes leads to clashes with the police, as was the case at both the 2004 and 2005 Czechtek festivals and many other, smaller parties around the world at different times.

London in the United Kingdom plays host to "free parties" (term used by the squat party scene) thrown by an array of sound systems every week. A regular theme is (and always has been) techno, although drum & bass, breakbeat and hardcore can be common. Parties will occur all over London from derelict/deserted buildings in the borough of Hackney Wick to empty office blocks in the City of London.

Music

Free tekno or hardtek is also a style of music which takes elements from both [techno](#) and [hardcore](#) and tends to be very fast and loaded with energy. Speedbass, speedcore and other forms of underground music can be heard at freetekno parties. Freetekno events do not always play spine-crunching, brain melting, ear-drum shattering [hardcore](#), though; [Psychedelic trance](#), [drum and bass](#), [Breakbeats](#), [world beat](#), [house](#), and many types of experimental [fusion](#) music are also popular at freetekno events.

Organization

There is no central organizing body for freetekno sound systems or parties. It is not a specific group of people, but rather a way of living and partying that ties together diverse individuals. Sound systems start up between friends. Trust and respect are key elements of the scene.

Free tekno parties are likely to attract many sorts of people: ravers, punks, squatters, students. In summer, parties are planned which go on for up to one week. All artists are invited to contribute and sometimes up to eighty sound systems attend. These parties are termed teknivals.

The atmosphere is friendly and the party goes police themselves. Racism, sexism and aggression are not tolerated. The freetekno party is a good example of a Temporary Autonomous Zone.

How To Host a Freetekno Party

Freeteknitians share a Do It Yourself attitude. Let this section be a guide on how you can throw your own Freetekno party. There are several things that you will need if you are planning a freetekno party. Have these items arranged and confirmed (to the hour) well in advance, as it is a big stress to try and arrange them the day of the event.

Location

Scout out your location well in advance. If it's an urban party, check the place out first, maybe during the day time. Consider how easily and covertly you can get possibly hundreds of ravers inside the place. Check it out for dangerous drops, equipment, electrical and fire hazards. If you can deal with them, do so, otherwise use caution tape to secure them. If your location is in a forest or park, scout it out to make sure it's not all muddy.

Map Point

Arrange a map point for people to meet at on the way to the party. Consider accessibility, perhaps place your map point along a transit route. Provide a link to Mapquest or Google Maps. Don't release your location or map point until 24 hours before the event. This discourages pushers and police from showing up and ruining your fun.

Power Source

The most popular power sources are gas-fired generators, like the kind a person may buy for use at a cottage. Gas generators typically provide the most power, and are thus preferred by most soundsystems. They are not the only alternative, though, many soundsystems run off of discarded car batteries. The downside to this is the weight and bulk of your power source. There are even some soundsystems out there that are run by bicycle power

Speakers

Obviously if you want to make noise, you'll need speakers. Powered speakers are ideal as they don't require an amp, but old amps are easy to

come by anyways. If you don't have speakers you can rent them from music stores in your area. Be on the lookout for discarded speakers, as well. They may still be salvageable.

DJ equipment

If you want DJs to play, you'll need at least two turntables, a mixer (use a durable one) and all the necessary cables

Transportation

You'll need to haul all this stuff around, somehow. Arrange a ride well in advance. Be certain that your ride is available to haul the equipment to the party and back the next morning. Know your driver. Make sure the driver isn't intoxicated.

Decoration

Good decorations make the difference between a good party and a great party. Don't let this slip past you. Make your decorations weeks in advance.

Teknival

Massive parties called teknivals are held across Europe and in Ontario every year, many of which attract thousands of people and can last a week or longer. Some feel that teknivals echo prehistoric rituals, and provide an experience greater than the sum of its parts.

History

The freetekno movement appeared in first half of the 1990s and is currently very strong in France, Czech Republic, Slovak Republic, Italy, Netherlands, Great Britain, Spain, Italy, Germany, Austria, Poland and Canada.

Police Clashes

More recently, the 12th annual tekival in the Czech Republic, known as Czechtek, was broken up by Czech police, leaving 50 citizens and police injured. The organisers of the festival are going to appeal to the Czech courts and protests were held in the aftermath in Prague. It was reported by various press that Czech Police were refusing entry at their borders to people suspected of going to the Tekinival. This refusal of entry was based upon looks, clothing and what car was being driven. Clearly breaching an array of European Law in the process.

Spirit

Freetekno parties are known for their strong community and positive attitude. The people who throw these parties are usually putting themselves at great financial and legal risk, and are expecting nothing but a good time in return.

The majority of freetekno attendees understand this, and attempt to make the party as safe, comfortable and enjoyable as they can. There are exceptions to this, however, but the general attitude of freeteknitians is to allow people to be themselves.

Freeteknitians come from a wide variety of backgrounds. They have diverse political and religious beliefs and economic resources. Some generalities can be observed: Freeteknitians are often anarchists

Categories: [Techno music genres](#) | [Music festivals](#) | [Electronic music](#)

French house

French House is a late 1990s form of [house music](#), greatly influenced by 1970s and 1980s [disco](#) and [funk](#), as well as the productions of Thomas Bangalter. The music can be noted by the infamous "filter effect" (e.g. Daft Punk). French house may have vocal samples. French House is also known as "filter house" or "tekfunk".

Examples:

Stardust - Music Sounds Better With You

Onira - Tight Leather

Thomas Bangalter & DJ Falcon - So Much Love To Give

Benjamin Diamond - Little Scare

Bel Amour - Bel Amour

Other French house artists: Demon, School, Jean Jaques Smoothie

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Front ensemble

In a [marching band](#) or [drum corps](#), the **front ensemble** or **pit** is the stationary [percussion](#) ensemble typically placed in front of the football field. Originally, the front ensemble consisted of keyboard percussion and [timpani](#), the marching versions of which are heavy and awkward. Groups began adding more and more traditional percussion instruments to the pit, and in its modern form, the ensemble may contain any type of percussion instrument from [cymbals](#) to Afro-Cuban percussion such as [congas](#) to world percussion such as djembes. The main emphasis of the pit in drum corps style groups are the mallet instruments: marimba, [vibraphone](#), and [xylophone](#). Some marching band circuits also allow non-standard instruments (such as the [violin](#)) or electronic instruments (such as [synthesizers](#) and [electric guitars](#)) in the pit. However, this is extremely controversial and divisive within the drum corps community.

In Indoor Drumline, the front ensemble may not necessarily be placed at the "front" as the name suggests. The show designers can place the, where it would be most effective for the show. The ensemble still consists of the same instruments however, and can vary in size from as few as 1 or 2 people to as big as 20 or more people.

In a [stage musical](#), the accompanying [orchestra](#) sits in the orchestra pit. It is from this type of front ensemble that the term "pit" became used for a marching band/drum corps front ensemble.

See also: [Marching percussion](#)

Categories: [Percussion ensembles](#) | [Drum Corps](#)

Frottola

The **frottola** was the predominant type of Italian popular, secular song of the fifteenth and early sixteenth century. It was the most important and widespread predecessor to the [madrigal](#). The peak of activity in composition of frottolas was the period from 1470 to 1530, at which time the form was replaced by the madrigal.

While "frottola" is a generic term, several subcategories can be recognized, as would be expected of a musical form which was used for approximately a hundred years, maintaining immense popularity for more than half of that time. Most typically, a frottola is a composition for three or four voices (more towards the end of the period), with the uppermost voice containing the melody: instrumental accompaniments may have been used. The poem usually has a rhyme scheme of abba for a ripresa (reprise), and a stanza of *cdcdda* or *cdcdeea*, though there is much variation between subtypes of frottola. Most likely the poetic forms are descended from the fourteenth-century ballata, though the music shows a startling simplification from late fourteenth-century practice.

Musically, the frottola avoids [contrapuntal](#) complexity, preferring homophonic textures, clear and repetitive rhythms, and a narrow melodic range. It was an important predecessor not only to the madrigal, but to much later practices in the [Baroque](#) era such as monody, since it anticipates chordal accompaniment, has the melody in the highest voice, and shows an early feeling for what later developed into functional harmony.

Very little is known about performance practice. Contemporary editions are sometimes for multiple voices, with or without lute tablature; occasionally keyboard scores survive. Frottolas may have been performed as solo voice with [lute](#) accompaniment—certainly Marchetto Cara may have performed them this way at the Gonzaga court, as is implied by his renown as lutenist, singer, and composer of frottolas—and they also may have been performed by other combinations of singers and instruments as well.

The most famous composers of frottola were Bartolomeo Tromboncino and Marchetto Cara, although some of the popular secular compositions of Josquin (for example *Scaramella* and *El Grillo*) are stylistically frottolas, though not in name.

The frottola was a significant influence not only on the madrigal, but on the French chanson, which also tended to be a light, danceable, and popular form. Many French composers of the period went to Italy, either to work in aristocratic courts or at the papal chapel in Rome. While in Italy they encountered the frottola, and incorporated some of what they heard in their native secular compositions.

Composers

Composers of frottolas include:

Bartolomeo Tromboncino
Marchetto Cara
Filippo de Lurano
Michele Pesenti
Michele Vicentino
Giovanni Brocco
Antonio Caprioli
Francesco d'Ana
Lodovico Fogliano
Giacomo Fogliano
Erasmus Lapidida

Except for Tromboncino and Cara, who were extremely famous, very little is known about most of these composers; in many cases only their names survive, and those because Petrucci, the prominent Venetian publisher, included their names in collections containing their music.

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Funk

Funk

Stylistic origins: [Soul music](#) with a more pronounced beat and influences from [Rhythm & Blues](#), [Jazz](#), [Rock and Roll](#) and [Psychedelic music](#)

Cultural origins: mid to late 1960s US

Typical instruments: [Guitar](#) - prominent [Bass](#) - [Drums](#) - [Horns](#)

Mainstream popularity: High in the 1970s, later revival of funk beats in metal and hip hop

Subgenres

Go go - [P-Funk](#)

Fusion genres

[Afrobeat](#) - [Funkcore](#) - [Funk metal](#) - [G-Funk](#)

Funk is a distinct style of [music](#) originated by African-Americans, e.g., James Brown and his band members (especially Maceo and Melvin Parker), and groups like The Meters. Funk best can be recognized by its syncopated three against four rhythms; thick bass line (often based on an "on the one" beat); razor-sharp rhythm guitars; chanted or hollered vocals (as that of Marva Whitney or the Bar-Kays); strong, rhythm-oriented [horn sections](#); prominent [percussion](#); an upbeat attitude; African tones; danceability; and strong jazz influences (e.g., as in the music of Miles Davis, Herbie Hancock, George Duke, Eddie Harris, and others).

Characteristics

Compared to funk's predecessor, the [soul music](#) of 1960s, funk typically uses more complex [rhythms](#), while song structures are usually simpler. Often, the structure of a funk song consists of just one or two riffs. Sometimes the point at which one riff changes to another becomes the highlight of a song. The soul [dance](#) music of its day, the basic idea of funk was to create as intense a groove as possible.

One of the most distinctive features of funk music is the role played by [bass guitar](#). Before soul music, bass was rarely prominent in [popular music](#). Players like the legendary Motown bassist James Jamerson brought bass to the forefront, and funk built on that foundation, with melodic basslines often being the centerpiece of songs. Notable funk bassists include George Porter, Jr., Bootsy Collins and Larry Graham of Sly & the Family Stone. Graham is often credited with inventing the percussive "slap bass technique," which was further developed by later bassists and became a distinctive element of funk.

Some of the best known and most skillful soloists in funk have [jazz](#) backgrounds. Trombonist Fred Wesley and saxophonist Maceo Parker are among the most notable musicians in the funk music genre, both having worked with James Brown and George Clinton. Many funk musicians were

directly reacting to the increasingly complex structure of Bebop and Modern Jazz. Modern Jazz was becoming so complicated that there could be 4 chord changes per measure, creating a dizzying rapidfire movement through key centers and themes. Funk virtually abandoned chord changes, creating static single chord vamps with little harmonic movement, but with a complex and driving rhythmic feel. Jazz was, in turn, strongly influenced by funk in the 1970s, beginning with Miles Davis, the founder of the [jazz fusion](#) movement.

In funk bands, guitarists typically play in a percussive style. "Dead" or muted notes often are used in riffs to strengthen percussive elements. Jimi Hendrix was the pioneer of funk rock and his improvised other-worldly solos influenced Eddie Hazel of Funkadelic. Eddie Hazel, who later worked with George Clinton is one of the most notable guitar soloists in funk. Jimmy Nolen and Phelps Collins are famous funk rhythm guitarists who both worked with James Brown.

History

Origin of funk

The word "funk", once defined in dictionaries as body odor or the smell of sexual intercourse, commonly has been regarded as coarse or indecent. African-American musicians originally applied "funk" to music with a slow, mellow groove, then later with a hard-driving, insistent rhythm because of the word's association with sexual intercourse. This early form of the music set the pattern for later musicians. The music was slow, sexy, loose, riff-oriented and danceable. *Funky* typically described these qualities. In jam sessions, musicians would encourage one another to "get down" by telling one another, "Now, put some *stank* ('stink'/funk) on it!" At least as early as the 1930s, [jazz](#) songs carried titles such as Buddy Bolden's *Funky Butt*. As late as the 1950s and early 1960s, when "funk" and "funky" were used increasingly in the context of soul music, the terms still were considered indelicate and inappropriate for use in polite company.

The distinctive characteristics of African-American musical expression are rooted in West African musical traditions, and find their earliest expression in spirituals, work chants/songs, praise shouts, gospel and blues. In more contemporary music, gospel, blues and blues extensions and jazz often flow together seamlessly. Funky music is an amalgam of [soul music](#), [soul jazz](#) and [R&B](#).

James Brown and funk as a genre

Only with the innovations of James Brown in the late 1960s was funk regarded as a distinct genre. In the R&B tradition, these tightly rehearsed bands created an instantly recognizable style, overlaid with catchy, anthemic vocals. Often cueing his band with the command, "On the one!" Brown changed the rhythmic emphasis from the two-four beat of traditional soul music to a one-three emphasis previously associated with white musical forms -- but with a hard-driving, brassy swing. This pumping, one-three beat became a signature of classic funk. While James Brown's 1965 Top 10 King Records hit "Papa's Got a Brand New Bag" is widely presumed to be the song that paved way for the funk genre, much of Brown's work in 1965 and 1966, though remarkable, still maintained the rhythms and approach found in earlier records. It was the #1 R&B hits "Cold Sweat" in 1967, "I Got The Feelin'" and "Say It Loud, I'm Black And I'm Proud" in 1968 that further defined the feel of funk. R&B #1's "Give It Up Or Turn It Loose" and "Mother Popcorn" in 1969 continued to solidify the tight rhythms, riffs and grooves for which funk music is known, setting the standard for James Brown's future work and the rising wave of funk to come in the 1970s.

Other musical groups picked up on the riffs, rhythms, and vocal style innovated by James Brown and his band, and the style began to grow. Dyke &

the Blazers based in Phoenix, Arizona released "Funky Broadway" in 1967, perhaps the first record to have "funky" in the title. Meanwhile, on the West Coast, Charles Wright & the Watts 103rd Street Rhythm Band were releasing funk tracks beginning with their first album in 1967, culminating in their classic single "Express Yourself" in 1970. The Meters defined funk in New Orleans starting with their Top Ten R&B hits "Sophisticated Cissy" and "Cissy Strut" in 1969. Another group who would define funk in the decade to come were The Isley Brothers whose funky 1969 #1 R&B hit, "It's Your Thing", signaled a breakthrough in black music bridging the gaps of the rock of Jimi Hendrix and the upbeat soul of Sly & the Family Stone.

1970s and P-Funk

In the 1970s, a new group of musicians further developed the "funk rock" approach innovated by Jimi Hendrix. George Clinton, with his bands Parliament and, later, Funkadelic, produced a new kind of funk sound heavily influenced by [jazz](#) and [psychedelic music](#). The two groups had members in common and often are referred to singly as "Parliament-Funkadelic." The breakout popularity of Parliament-Funkadelic gave rise to the term "[P-Funk](#)," which both referred to the music by George Clinton's bands and defined a new subgenre.

"P-funk" also came to mean something in its quintessence, of superior quality, or *sui generis*, as in the lyrics from "P-Funk," a hit single from Parliament's album "Mothership Connection":

"I want the bomb. I want the P-Funk. I want my funk uncut."

The 1970s was probably the era of highest mainstream visibility for funk music. Other prominent funk bands of the period included Earth, Wind & Fire, Bootsy's Rubber Band, The Meters, Tower of Power, Ohio Players, The Commodores, War, Kool & the Gang, Confunkshun, Slave, Cameo, Midnight Star, Lakeside, the Bar-Kays, Betty Davis, Zapp, and many more.

Two bands in particular, Earth, Wind & Fire and Tower of Power, took the rhythmic power of funk and added to it more complex song forms, combined with large scale instrumentation -- large horn sections, latin percussion, numerous capable soloists. These bands sold many records and brought the funk ethos to a larger audience.

Already, in late 1960s, many jazz musicians — among them Horace Silver, Herbie Hancock (with his Headhunters band), Grover Washington, Jr., and Cannonball Adderley, Les McCann and Eddie Harris — had begun to combine jazz and funk. Sometimes this approach is called "jazz-funk". Additionally, in the late 1960s work of Miles Davis (with girlfriend/wife Betty Davis) and Tony Williams helped to create [Jazz fusion](#) and influenced funk.

Funk music was exported to Africa in the late 1960s, and melded with African singing and rhythms to form Afrobeat. Fela Kuti was a Nigerian musician who is credited with creating the music and terming it "Afrobeat".

[Disco](#) music owed a great deal to funk. Many early disco songs and performers came directly from funk-oriented backgrounds.

1980s and stripped-down funk

In the 1980s, many of the core elements that formed the foundation of the P-Funk formula began to be usurped by machines. Horns were replaced by

[synths](#), effectively phasing out horn sections, and the horns that remained were simplified from the patterns and hooks of the earlier funk sound. Horn solos were out. The classic keyboards of funk, like the Hammond B3 organ and the Fender Rhodes piano began to be replaced by the brash sound of new digital synthesizers like the Yamaha DX7. Drum machines began to replace the "funky drummers" of the past, and the slap and pop style of bass playing began to fall out of favor, often replaced by thinner sounding and rhythmically simpler keyboard bass. The lyrics and hooks of funk began to change from often suggestive and using double entendre to more graphic and sexually explicit. Rick James was the first funkateer of the 80s to assume the funk mantle dominated by P-Funk in the 70s. His 1981 album *Street Songs* with the singles "Give It To Me Baby" and "Super Freak" resulted in James becoming a bit of a rock star, and paved the way for the future direction of explicitness in funk. Prince, using a stripped-down instrumentation similar to Rick James, went on to have as much of an impact on the sound of funk as any one artist since James Brown. Prince combined eroticism, technology, an increasing musical complexity, and an outrageous image and stage show to ultimately create a musical world as ambitious and imaginative as P-Funk or The Beatles. The Time, originally conceived as an opening act for Prince and based on his "Minneapolis sound", went on to define their own style of stripped-down funk based on tight musicianship and sexual themes.

Bands that began during the 1970s P-Funk era incorporated some of the uninhibited sexuality of Prince and state-of-the-art technological developments to continue to craft funk hits. Cameo, Zapp, The Gap Band, The Bar-Kays, and The Dazz Band all found their biggest hits in the 80s, but by the latter half of the 80s, funk had lost its commercial impact.

Afrika Bambaataa influenced by Kraftwerk created "Electro Funk", a minimalist machine-driven style of funk with his single "Planet Rock" in 1982. Also known simply as Electro, this style of funk was driven by synthesizers and the electronic rhythm of the TR-808 drum machine. The single "Renegades of Funk" followed in 1983.

Recent developments

While funk was all but driven from the radio by slick commercial [R&B](#) and [New Jack Swing](#), its influence continued to spread. Rock bands began adding elements of Funk to their sound, creating new combinations of "funk rock" and [funk metal](#). Jane's Addiction, Prince, Primus, Fishbone, Faith No More and the Red Hot Chili Peppers spread the approach and styles garnered from funk pioneers to all new predominantly white audiences in the mid-to-late 1980s and the 1990s. These bands later inspired the underground mid-1990s [funkcore](#) movement.

Artists like The Brand New Heavies and Me'shell Ndegeocello carried on with strong elements of funk in the 1990s, but never came close to reaching the commercial success of funk in its heyday.

Today, [hip hop](#) artists regularly sample old funk tunes. James Brown is said to be the most sampled artist in the history of hip hop. P-Funk also is sampled frequently—samples of old Parliament and Funkadelic songs formed the basis of West Coast G Funk. Dr. Dre (considered the progenitor of the [G-Funk](#) genre) has freely acknowledged to being heavily influenced by George Clinton's psychedelic funk: *"Back in the 70s that's all people were doing: getting high, wearing Afros, bell-bottoms and listening to Parliament-Funkadelic. That's why I called my album "The Chronic" and based my music*

and the concepts like I did: because his shit was a big influence on my music. Very big".

Funk is a major element of certain artists identified with the Jam band scene of the late 1990s and 2000s. Medeski Martin & Wood, Galactic, Soulive, and Karl Denson's Tiny Universe all drawing heavily from the funk tradition. Vermont-based Phish went through a period of funky jams which fans refer to as their "cow funk" stage.

Since the mid 1990s the New Funk scene, centered around the Deep Funk collectors scene, is producing new material influenced by the sounds of rare funk 45's. Labels include Desco, Soul Fire, Daptone, Timmion, Neapolitan, Kay-Dee, and Tramp. Bands include Sharon Jones and the Dap Kings, The Soul Destroyers, Speedometer, The Poets of Rhythm, The Neapolitans, Quantic Soul Orchestra, The New Mastersounds and Lefties Soul Connection. These labels often release on 45 rpm records. Although specializing in music for rare funk DJ's there is beginning to be cross over into the mainstream such as Sharon Jones' 2005 appearance on Late Night with Conan O'Brien.

See also

- [African American music](#)

Further reading

- *Vincent, Rickey (1996). Funk: The Music, The People, and The Rhythm of The One. St. Martin's Press. ISBN 0-312-13499-1.*
- *Thompson, Dave (2001). Funk. Backbeat Books. ISBN 0-87930-629-7.*

Funk dance

Funk dance or **funk styles** refer to [dance](#) styles that are primarily danced to [funk](#) music. More specifically they can be used for a group of street dance styles that originated in California in the 1970s, mainly [popping](#) and locking. Though these specific dance styles have today been incorporated into the hip hop culture to some extent, and are often seen danced to [hip hop music](#) and [electronica](#) as well, they were originally and are still commonly danced to funk music. One of the reasons that the term *funk styles* first appeared was to give these dances their own identity and avoid them being primarily associated with hip hop and breakdancing.

References

Electric Boogaloos. What is "Funk Styles"?. "Funk Styles" History & Knowledge. URL accessed on 2005-12-27.

Funk metal

Funk metal is a type of [music](#) that incorporates hard-driving [heavy metal guitar](#) riffs, the pounding [bass](#) rhythms characteristic of [funk](#), and sometimes, [hip hop](#)-style rhymes. The style emerged in the mid-1980s pioneered by Extreme in the mid-1980s, and later popularized by the Red Hot Chili Peppers, Prince, Primus, and Faith No More.

Bands

24-7 Spyz
The Alter Boys
Big Chief
Bootsauce
Buckethead
Catfish
Codename
Chronic Future
Dink
Extreme
Faith No More
Farmakon
F.F.F.
Fishbone
Gargamel! (band)
Guano Apes
Heads Up! (band)
I Mother Earth
In-Cyde
Incubus
In Delirium
Infectious Grooves
Jane's Addiction
Jimmie's Chicken Shack
Le Shed
Les Claypool's Fearless Flying Frog Brigade
Living Colour
Mind Funk
Mind Heavy Mustard
Mr. Bungle
Mordred
Mucky Pup
M.V.P.
New Kingdom
Nuclear Rabbit
O'funk'illo
Orange 9mm
Phunk Junkeez
Primus
Prince
Red Hot Chili Peppers
Rage Against The Machine
Senser
Shootyz Groove
Skunk Anansie
Smokin' Suckaz wit Logic

Snot
Suicidal Tendencies (funk influences on Lights...Camera...Revolution!
and Art of Rebellion)
Tugnut
White Trash
Zebrahead
Zygoté

See also

- [nu metal](#)
- [rapcore](#)
- [Crossover thrash](#)
- [Funkcore](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Funk](#) | [Metal subgenres](#) | [Crossover](#)

Funkcore

Funk

Stylistic origins: [Soul music](#) with a more pronounced beat and influences from [Rhythm & Blues](#), [Jazz](#), [Rock and Roll](#) and [Psychedelic music](#)

Cultural origins: mid to late 1960s US

Typical instruments: [Guitar](#) - prominent [Bass](#) - [Drums](#) - [Horns](#)

Mainstream popularity: High in the 1970s, later revival of funk beats in metal and hip hop

Subgenres

Go go - [P-Funk](#)

Fusion genres

[Afrobeat](#) - **Funkcore** - [Funk metal](#) - [G-Funk](#)

Funkcore is a [musical genre](#), or perhaps movement, derived from a fusion of American-styled [hardcore punk](#) and [funk](#). Most often, hard, loud, fast [guitars](#) are featured, but unlike in [rock music](#), it does not overpower the [bass](#), which is heavy and driving. [Drums](#) are often funk-influenced, but with intense [metal](#)-styled pounding. [Synthesizers](#) or [trumpets](#) sometimes make an appearance, although they are not integral.

Origins

Since the early days of punk, some bands had taken a funk and [soul](#) influence. Rock legends the Clash, famed for their musical experimentation, briefly adopted a funky sound for some tracks on their album *Sandinista!*. Later, groundbreaking post-punk group Gang of Four took a punk sound and attitude and coupled it with funky bass licks and groove-driven tunes. However, the first punk band to create a true funk fusion was the seminal Austin, Texas band, The Big Boys, who could be seen as the first truly "funkcore" band. The Big Boys, which lasted from 1978 to 1984, became known for explosive and funky live shows. They slowed down punk tempos to allow for syncopated rhythms and played with non-punk bands such as the Washington, D.C., go-go act Trouble Funk as well as seminal punk bands such as Minor Threat and Black Flag. The Big Boys can be seen as a direct precursor to funky rock acts such as the Red Hot Chili Peppers and Fishbone. The Red Hot Chili Peppers especially epitomise funkcore, and inspired many modern funkcore bands. Their fusion of funky bass-heavy rhythms and punk rock leads became the basis of all funkcore.

The genre may be in its infancy, but a number of bands have embraced this style. (Liberty Spike have dubbed themselves "the definitive funkcore band" in jest). The label *funkcore* is somewhat ambiguous, with some [rapcore](#) bands (Korn have been labelled "[emo-funk-core](#)" by OnlineSeats.com) sometimes using the term. Again, many bands fit the loose definitions of funkcore, but also include elements of [electronica](#), most often because of influence by [industrial metal/industrial rock](#) artists.

Funkcore bands

Many bands claim to be inspired largely by Faith No More's funk-metal sound. In the nineties, popular bands such as Rage Against the Machine, Red Hot Chili Peppers and Primus comprised the funk-metal scene, another major influence for many bands. Some funkcore bands, often those influenced heavily by punk rock or Rage Against the Machine, are highly political like their inspiration, such as Australia's Liberty Spike or the UK's James Brown's Corpse. The most popular bands in America tend to be more commercial. Xashinto Fwong, The Quartermass Experiment and The New Imprint are good examples of American funkcore. Early Incubus tracks are considered to be funkcore, as the band stated that their original influences include Red Hot Chili Peppers, Primus, and Mr. Bungle. (See Fungus Amongus and S.C.I.E.N.C.E.)

_____ | _____
[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - **Funkcore** - [Grindcore](#) - [Mathcore](#) -
[Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge -
[Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#) - Brazil - Canada - Europe: Italy - South Wales -
Scandinavia: Umeå - Japan - USA: Boston - Chicago - Detroit - Los Angeles -
Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle -
San Francisco - Southern California - Texas - DC

Categories: [Funk genres](#) | [Hardcore punk](#)

Funky drummer

The "**funky drummer**" [break](#) is one of the most used sampled [drum](#) loops in [hip hop](#) and [drum and bass](#) music, together with the [Amen break](#), which is more related to drum-and-bass.

The original song from which the break is sampled is James Brown's song "Funky Drummer" (recorded November 20, 1969 in Cincinnati, Ohio). The drums on the original song are played by Clyde Stubblefield, who was the drummer for Brown's band at that time. Rapper and producer Edan's mix-tape "Sound of the Funky Drummer" features only tracks which use the "Funky Drummer" beat.

Rappers who sample James Brown have included references to him and even this song in their lyrics, two examples being LL Cool J in "Boomin' System" ("The girlies, they smile, they see me comin, I'm steady hummin, I got the Funky Drummer drummin") and Public Enemy in "Fight the Power" ("1989 the number, another summer, sound of the funky drummer.")

Track list

The following is an incomplete list of tracks that employ the funky drummer break.

100th Monkey - "I Don't Know"
2 Live Crew - "Coolin'"
808 State - "Pacific 202"
A Tribe Called Quest - "Separate / Together"
Atari Teenage Riot - "Start The Riot"
Beastie Boys - "Shadrach"
Big Daddy Kane - "Mortal Combat"
Biz Markie - "Spring Again"
Bone Thugs-N-Harmony - "Fuck tha Police"
Candy Flip - "Strawberry Fields Forever"
Chumbawamba - "The Wizard of Menlo Park"
Coldcut - "Say Kids, What Time Is It?"
Credit To The Nation - "Call It What You Want"
De La Soul - "Oodles of O's"
Depeche Mode - "My Joy"
DJ Jazzy Jeff & the Fresh Prince - "2 Damn Hype", "Hip Hop Dancer's Theme", "Jazzy's Groove", "Magnificent Jazzy Jeff", "Pump Up the Bass"
DJ Teh Cheat (Homestar Runner) - "Everybody to the Limit" -
Dr. Dre - "Let Me Ride"
The Dream Academy - "Love"
Enigma - "Carly's Song"
Eric B. & Rakim - "Lyrics of Fury", "Relax With Pep"
Fine Young Cannibals - "I'm Not the Man I Used to Be"
Gang Starr - "2 Deep"
George Michael - "Waiting For That Day"
Geto Boys - "Read These Nikes", "Mind of a Lunatic"
GusGus - "Purple"
Heavy D - "Flexin'"
Ice Cube - "Jackin' For Beats", "Endangered Species"
Ice T - "Radio Suckers", "Original Gangster", "I Ain't New Ta This"
Jam & Spoon - "Kaleidoscope Skies"
Kid 'n Play - "Slippin'", "Foreplay"
Kool G Rap - "It's a Demo"
K-Os - "B-Boy Stance"
Kris Kross - "Jump", "Lil' Boys in Da Hood"
Lassigue Bendthaus - "Re-Cloned"
LL Cool J - "Mama Said Knock You Out"
Masters At Work - "Jus' a Lil' Dope"
MC Frontalot - "Good Old Clyde"
Mobb Deep - "Flavor For the Non-Believers"
My Bloody Valentine - "Instrumental B"
Nas - "Get Down"
Naughty by Nature - "Hot Potato", "Ready For Dem"

NWA - "Fuck tha Police", "Quiet on tha Set"
Pete Rock & CL Smooth - "Go With the Flow"
The Pharcyde - "Officer"
Pizzicato Five - "Baby Love Child"
Prince - "Gett Off", "My Name is Prince"
Public Enemy - "She Watch Channel Zero", "Bring the Noise", "Rebel
Without a Pause", "Fight the Power"
Redman - "Rated R"
Run-DMC - "Beats to the Rhyme", "Back From Hell", "Word is Born",
"Run's House"
Salt-N-Pepa - "Let the Rhythm Run"
Scarface (rapper) - "Born Killer"
Scorn (band) - "The Wizard" (Black Sabbath cover)
Sinéad O'Connor - "I Am Stretched On Your Grave"
Sir Mix-A-Lot - "No Holds Barred"
Slick Rick - "The Moment I Feared"
Snap! - "Blasé Blasé"
Sublime - "Scarlet Begonias"
TLC - "Shock Dat Monkey"
Ultramagnetic MC's - "Give the Drummer Some"
US3 - "An Ordinary Day in an Unusual Place (Pts. 1 & 2)"
Vanilla Ice - "Stop That Train"

Furniture music

Furniture music, or in French *musique d'ameublement* (sometimes more literally translated as *furnishing* music), is [background music](#) originally played by live performers. The term was coined by Erik Satie, apparently in 1917, that is a few years before muzak was invented - this term rather indicating background music from *recorded* resources.

Satie's compositions

The music

Although many other music by Erik Satie can be experienced (and is sometimes indicated as) furniture music, Satie applied the name only to five short pieces, composed in three separate sets:

- 1st set (1917), for [flute](#), [clarinet](#) and [strings](#), plus a [trumpet](#) for the first piece:
 - 1. **Tapisserie en fer forgé** - pour l'arrivée des invités (grande reception) - A jouer dans un vestibule - Mouvement: *Très riche* (Tapestry in forged iron - for the arrival of the guests (grand reception) - to be played in a vestibule - Movement: Very rich)
 - 2. **Carrelage phonique** - Peut se jouer à un lunch où à un contrat de mariage - Mouvement: *Ordinaire* (Phonic tiling - Can be played during a lunch or civil marriage - Movement: Ordinary),
- 2nd set, **Sons industriels** (Industrial sounds, February/March 1920), for [piano](#) duet, 3 clarinets and [trombone](#):
 - Premier Entr'acte: **Chez un "Bistrot"** (First Entr'acte: At a "Bistro")
 - Second Entr'acte: **Un salon** (Second Entr'acte: A drawing room)
- 1923, commissioned by Mrs Eugène Meyer jr. (living in Washington DC), for small orchestra:
 - **Tenture de cabinet préfectoral** (Wall-lining in a chief officer's office)

The first set was apparently never performed (nor the score published) during Satie's lifetime.

The second set contained reminiscences of popular tunes by, amongst others, Camille Saint-Saëns and Ambroise Thomas. It was premiered in Paris the year it was composed, as intermission music to a lost comedy by Max Jacob. During these intermissions the audience was invited to visit an exposition of children's drawings in the gallery hosting the premiere.

Indications of the intentions of the artists giving the first performance are found in the manuscript of the score:

Furnishing divertissement organised by the group of musicians known as the "Nouveaux Jeunes"
Furnishing music replaces "[waltzes](#)" and "[operatic](#) fantasias" etc.
Don't be confused! *It's something else!!!* No more "false music"
Furnishing music completes one's property;
it's new; it doesn't upset customs; it isn't tiring; it's French; it won't wear out; it *isn't boring*
--quoted in Gillmor, 1988, p 325-326

See also Entr'acte article for more details regarding the circumstances of this first, and only documented, public performance of furniture music during Satie's lifetime, assisted by the composer himself.

The separate commissioned piece was sent to America. There are no known public performances or publications of this music prior to leaving the European continent. This piece is sometimes presented as *furniture music No. 3*.

As Satie's pieces of *furniture music* were, unlike *Muzak*, very short pieces, with an indefinite number of repeats, this kind of furniture music later became associated with repetitive music (sometimes used as a synonym of [minimal music](#)), but this kind of terminology did not yet exist in Satie's time.

Publication

For a quarter of a century after the composer's death, all of the *furniture music* pieces remained hidden for the general public, apart from being mentioned in early Satie biographies. By the end of the 1960s parts of the furniture music started to appear as facsimile illustrations to press articles and new Satie biographies. The first full publication of sets 1 and 3 followed in the early 1970s. There was no full publication of the 2nd set before the last years of the 20th century.

Revival

Several decades after Satie's death *furniture music* was revived, largely due to the American composer John Cage, as the composer's theory of [minimalist](#) background music. Furniture music appeared as the launchpad for minimalist/experimental/avant-garde musics since it was the first instance of music being played or produced out of context. Music not as a centerpiece but as a cerebral backdrop.

These and other related ideas were picked up by several composers of the neo-Classical/20th Century school of music, accentuating atmosphere and texture over traditional form and movement. The minimalist references and anachronisms weren't solidified until composer John Cage performed Satie's "hidden" piece Vexations 840 times as per requested by Satie's own scribbled notes on the original sheet music.

Categories: [Music genres](#) | [Chamber music](#)

Futurepop

Futurepop

Stylistic origins: [Electronic body music](#), [Trance](#), [Synthpop](#)
Cultural origins: Mid 1990s, Norway, United Kingdom, United States, Germany, Canada
Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#)
Mainstream popularity: Medium
Derivative forms: Technopop

[Subgenres](#)

none

Other topics

[Subgenres of industrial](#)

Futurepop is a recently-emerging electronic dance music genre, an outgrowth of [electronic body music](#) incorporating influences from [synthpop](#) (such as [song structure](#) and vocal style) and [uplifting trance](#) (grandiose and arpeggiated [synthesizer](#) melodies). The term was coined by Ronan Harris (of VNV Nation) and Stephan Groth (of Apoptygma Berzerk) while attempting to describe the style of music their bands produced.

In recent years the basic futurepop concept has been expanded upon in various ways, with bands like mind.in.a.box and Rotersand pushing the progressive trance aspect of the genre, while others such as XPQ-21 have incorporated further influences from [industrial](#) and [synthpop](#). Further, traditionally harder [aggrotech](#) bands are using futurepop-style melodic hooks in their songs, such as Suicide Commando and SITD.

Futurepop music is popular in the cyber, [goth](#) and general alternative electronic scenes. Music festivals that feature futurepop bands include Infest, Wave Gotik Treffen and M'era Luna.

List of Futurepop bands

Apoptygma Berzerk
Assemblage 23
Bruderschaft
Code 64
Colony 5
Covenant (later works)
Cry Pandora
Dekoy
Icon of Coil
Lost Signal
Melotron
Mind.in.a.box
Monofader
Namnambulu
Neuroticfish
Pride & Fall
Rotersand
Solitary Experiments
The Thought Criminals
T.O.Y.
Seabound
S.P.O.C.K
VNV Nation

See also

- [List of industrial music subgenres](#)

Gabber music

Gabber, **gabba** (pronounced *gahba* or *gahbuhr* in Dutch), or **hardcore**, is a subgenre of [electronic music](#) that is a subgenre of [hardcore techno](#). The style was born in the Dutch city of Rotterdam in the early 1990s. The essence of the gabber sound is a distorted kick sound, overdriven to the point where it becomes a square wave and makes a recognizably melodic tone. Gabber tracks typically also include samples and synthesised melodies with the typical tempo ranging from 160 to 220 bpm.

Origins

The term 'gabber'

The term traces its roots back to the Hebrew word for 'mate' or 'friend'. Apocryphally, one of these gabbers wanted to enter the Roxy in Amsterdam, where the bouncer said, "No, gabber, you can't come in here." Source of the Dutch term for the genre, "gabberhouse", was DJ "Hardy" Ardy Beesemer.

The origins of the gabber sound

In general the track We Have Arrived (1990) by Mescalinum United is considered to be the first gabber track. The first Dutch gabber track is Rotterdam Termination Source's Poing (1992). The record shop Midtown in the Nieuwe Binnenweg of Rotterdam is one of the shrines of Gabber music. Fans dressed in Australian and Cavello tracksuits, Nike Air Max sport shoes, bomber jackets, and the majority of them would have shaven heads. The bald gabbers did not see male gabber fans with a head of hair as real gabbers and referred to them as "swabbers", comparing their head of hair to a mop. Female fans often shaved the sides and back of their head and wore their hair in a pony tail. Later, in 1999 and beyond, their clothing style more and more changed and brands like Fred Perry, Lonsdale and Ben Sherman were added to their outfits.

The style began in the late 1980s, but some claim that it was diluted by happy hardcore and, for hardcore fans, by commercialisation which resulted in a younger crowd being attracted to the scene. The commercial organisation ID&T helped a lot in making the music popular by organising parties and selling merchandise. After the airing of what were felt by many hardcore fans as humiliating video clips, notably Hakke en Zage (1996) by Gabber Piet, some gabbers felt they were being made fun of. The name gabber is somewhat less used these days to describe this music style. Many would now prefer to call the style 'hardcore'. After surviving underground for a number of years, in 2002 the style has become more popular again in the Netherlands.

Nu style gabber

There was a somewhat divisive split in the hardcore scene starting in the late 1990s. Some producers started embracing a slower style characterized by a deeper, harder bass drum that typically had a longer envelope than was possible in the traditional, faster style. This newer sound was referred to as "New Style" (or "Nu Style") and "New Skool" and as the tempo got slower and slower it began to become similar to hard house. Many hardcore enthusiasts hated hard house and the club scene it typifies, and frequently DJs would be

booed by one group of fans and cheered for by another at the same party, depending on the tempo and style of music they were playing. This is similar to the rivalry and mutual dislike that surfaced earlier between fans of "regular" hardcore and happy hardcore. Eventually the two styles met in the middle, and most gabber today is produced in a bpm range of 160-170. This is typically a little bit slower than the Rotterdam style of the mid-90's and somewhat faster than the slowest Newstyle tracks that emerged.

Style

Gabber is characterised by its bassdrum sound. Essentially, it comes from taking a normal synthesized bassdrum and overdriving it heavily. The approximately sinusoidal sample starts to clip into a squarewave with a falling pitch. This results in a number of effects: the frequency spectrum spreads out, thus achieving a louder, more aggressive sound. It also changes the amplitude envelope of the sound by increasing the sustain. Due to the distortion, the drum also develops a melodic tone. It is not uncommon for the bassdrum pattern to change pitch throughout the song to follow the bassline.

The second frequently used component of gabber tracks is the "hoover", a patch of the Roland Alpha Juno synthesizer. A "hoover" is typically a distorted, grainy, sweeping sound which, when played on a low key, can create a dark and brooding bassline. Alternatively, when played at higher pitches, the hoover becomes an aggressive, shrieking lead. Faster gabba tracks often apply extremely fast hoover-patterns - gapping (changing the volume rapidly between the maximum and silence) is often used. Common elements also include guitar riffing (often done live at gabber parties) and MCing (more often than not also distorted).

Lyrics and themes of gabber usually deal with self-indulgence, sex, violence and anti-establishment. However, it must be noted that gabber songs usually carry a hint of irony in themselves - although some songs are meant to be taken seriously, this is by no means a trend.

The aforementioned two subgenres of gabba differ in essentially one thing: the tempo.

- **Oldskool gabba**, staying true to its mentality, defines "hardness" in speed: tracks rarely go under 160 BPM, and bassdrum rolls often go up to a speed where the beats themselves are hardly distinguishable from each other.
- **Nuskool gabba**, however, slows the speed down to 150 BPM, but extends the length of the bassdrum so the bass-frequency resonance keeps on longer. (In this aspect, "nugabba" obviously cannot be considered less powerful than its precursor, although slower hardcore is often less energetic.) A typical style in the subgenre is what fans apostrophe as *shuffle gabba* or *triplet gabba*, a style best made known by Rotterdam Terror Corps: the beats are divided into triplets and all hoover notes are played in a short, staccato-like fashion, giving the song a march-like feel.

Subdivisions

The gabba genre has a number of different styles related to it, including [speedcore](#), [terrorcore](#), [hardcore](#), [breakcore](#), [darkcore](#), frenchcore, [hardstyle](#), jumpstyle, [bouncy techno](#), nu style gabba, extratone and noizecore.

Misconceptions

It is a misconception that all gabber is simple and loud music. The style later became (somewhat limited by the fans' taste) a creative style, in which complex [rhythmic](#) and [melodic](#) combinations are very common. In much of gabber, melodies and drums are overlaid with a number of filter effects, which adds richness to the music. Gabber has grown into a serious style of music where producers are encouraged to experiment.

Because of the extreme tempo of the music, and the shaven heads and clothing preference being associated with skinheads or neo-nazis, some generalize that gabber fans are all members or supporters of neo-rightist or neo-Nazi groups. For example, in the early 1990s, gabber gained a following in the very small neo-fascist rave scene in the American Midwest and in Germany.^[1] Yet most gabber fans are opposed to racism, fascism, and sexism.

The gabber scene is often associated with the use of speed, ecstasy, ketamine and other drugs. This, of course, is also just generalization - while it is true that many drug-user gabber fans exist, it is no way required.

While this music style is very distinct, some sampling from the UK rave music scene is apparent. Gabber events follow the same DJ and MC format, and many of the same philosophies of unity.

Notable artists

3 Steps Ahead
Angerfist
Art of Fighters
Bass-D & King Matthew
Catscan
DJ Buzz Fuzz
Danger Trance Incorporated
The Darkraver
Delta 9
DJ Gizmo
DJ Dano
DJ Neophyte
DJ Promo
DJ Ruffneck
DJ The Blade
Drokz
DTI Terror Department
Ebola (wrong music)
Endymion
Evil Activities
Hammerdamage
The Headbanger a.k.a. DJ Waxweazle
Hellfish
Korsakoff
Lenny Dee
Masters of Ceremony
Meagashira
Neophyte
Nosferatu
Omar Santana
Ophidian
Outblast
DJ Paul
Rotterdam Terror Corps
Scotch Egg
Scott Brown
Shitmat
Stunned Guys
Teranoid
The Gnat & Mad_Line
The Prophet
Tommyknocker

Record labels

- Sensory Violation
Mokum Records
Industrial Strength Records
Traxtorm Records
Rotterdam Records
Enzyme Records
Neophyte Records
N.e.Tunes Records
Masters of Hardcore Records
Mid-Town Records
Thunderdome Records
Audiogenic Records
H2Oh Recordings
Evolution Records
The Third Movement
Ruffneck Records
TranceFusion Records
Wrong music

Notes

1. Silcott, Mireille. *Rave America: New School Dance Scapes*. (Toronto: ECW Press, 1999), 114-117.

Gaelic punk

Gaelic Punk is a subgenre of [punk rock](#) consisting of groups and bands singing in Scottish Gaelic as an effort to preserve and spread knowledge of the minority language. The term has also been used to retrospectively describe the Irish Celtic influenced Pogues. Other bands labelled as such include Flogging Molly, The Real Mackenzies and Dropkick Murphys, who while singing in English, make use of traditionally Gaelic musical instruments such as [bagpipes](#) and fiddle.

Gaelic punk has gained recent media attention, both through Gaelic and English channels in Scotland by coverage of bands such as Oi Polloi and Mill a h-Uile Rud, who have started writing and recording in the Scottish Gaelic language.

History

Runrig is the best known Gaelic rockband, but there was certainly a history of other rock bands singing in Scottish Gaelic, including Ultravox (Man of Two Worlds). However most rock music in Gaelic pre-Gaelic punk was of the folk rock variety. The exception may be Scatha, a band from Tomintoul (not to be confused with a Brazilian band of the same name), who were playing music classed as [thrash metal](#) (sometimes [grindcore](#)) in Gaelic during the mid-1990s.

The Scottish Gaelic language first appeared on the punk scene with *Gaelic for Punks* classes at the Edinburgh European City of Punk festival, held in 1997. The event was covered by Scottish Gaelic news programme Telefios, which helped spread the word and spark an interest in this alternative Scottish Gaelic music. The bands who took it upon themselves to promote Scottish Gaelic see it as a political effort to spread and promote the Scottish Gaelic language, as well as other minor languages internationally in order to preserve biocultural diversity.

Punk in the Welsh language, by bands such as Anhrefn, was also an inspiration, being in existence for much longer, and also having met with success. However, a chief difference, is that Welsh punk has emerged from the language's heartlands, whereas Gaelic punk has often been by learners and outsiders.

Notable bands

There are currently three punk bands that use the Scottish Gaelic language in their music:

Oi Polloi from Edinburgh, Scotland
Mill a h-Uile Rud, Seattle, United States
Atomgevitter, Glasgow, Scotland

Another group, although not falling into the Gaelic punk genre, is Nad Aislingean which record their [pop](#)/techno music in Scottish Gaelic.

Mill a h-Uile Rud were the feature of a documentary made by "BBC Alba"'s arts series Ealtainn, which followed them on a tour of Europe as well as filming them at gigs in the "Gaelic-speaking heartland" of the Isle of Lewis. Both national and local radio has featured the bands, as has national and international printed media. Recently both the widely read Maximum Rocknroll and Punk Planet carried features on this new sub-genre of punk.

Oi Polloi have recently completed recording a full length LP - **Ar Cànan, Ar Ceòl, Ar-a-mach** - entirely in Gaelic. This makes it the first full-length rock LP sung entirely in Gaelic since Runrig released their *Play Gaelic* LP in the late 1970's. Lyrics and sleeve-notes are entirely in Gaelic and English translations are only available on their website. The LP has also marked a musical change with an emphasis on more melodic, radio-friendly songs. The LP was supported by a five-week European tour which took in several countries as well as minority cultures such as Brittany and Catalonia.

Categories: [Punk](#) | [Gaelic punk](#) | [Celtic music](#)

Galant

In music, **Galant** was a term referring to a style, principally occurring in the third quarter of the 18th century, which featured a return to [classical](#) simplicity after the complexity of the late [Baroque](#) era. This meant (in some implementations) simpler music, with less ornamentation, decreased use of polyphony (with increased importance on the [melody](#)), musical phrases of regular length, a reduced harmonic vocabulary (principally emphasizing tonic and dominant), and a less important bass line. It was, in many ways, a reaction against the showy [Baroque](#) style. Probably the most famous composer in the Galant style was Johann Stamitz.

Movement toward the preponderance of a homophonic texture in music had begun more than two centuries earlier, when composers started to insert sustained passages of homophony in their [masses](#) and [motets](#) to underline important portions of the text. It proceeded through the 16th century with the development of such generally homophonic vocal genres as the [frottola](#) and [villanella](#) in Italy, which led to monody and [opera](#), the [air de cour](#), air a boire and other continuo-accompanied songs in France, and the English [lute song](#). Homophony grew popular during these years in instrumental music as well. Composed instrumental music seems to have consisted almost exclusively of transcribed [chansons](#) and other vocal works, or else the mere playing of such on instruments rather than singing them, until fairly late in the 15th century. In addition to this, however, existed a tradition of improvised dance-accompaniment music, and what early surviving instrument-specific compositions that are not of liturgical function follow in that vein. Indeed, a gulf between liturgical and non-liturgical instrumental music soon grew which was similar to that between the two vocal categories, though this was manifested more in form than texture.

During the 17th century, local schools of keyboard, plucked-instrument, and ensemble styles arose in France, England, and Italy, while the Germans tended to take stylistic elements from various sources. The stratification of melody and accompaniment that had been developing in vocal music also greatly influenced the instrumental; the two treble-plus-basso continuo texture of the Corellian trio sonata late in the century, for example, clearly derives from that of the earlier Monteverdian "concerto" for a few voices and continuo. It was in these local schools that emerged and congealed the characteristics called "galant," a style which was fully-fledged by the 1720s, and which, it is important to note, was recognised and referred to by this name in the writings of such contemporary commentators as Johann Mattheson (an important German theorist and composer), and Johann Joachim Quantz (composer and flute pedagogue).

Composers at least some of whose work can be described as galant include Francois Couperin, Jean-Philippe Rameau, and Jean-Fery Rebel of France, Giovanni Battista Sammartini, Baldassare Galuppi, and Antonio Vivaldi of Italy, the three most important Bach sons, Georg Philipp Telemann, and Johann Gottlieb Graun of Germany, and in England Thomas Augustine Arne, William Boyce, and John Stanley. As can be seen, perhaps, from some of these names, the galant style existed alongside of others, such as the lingering but increasingly retrospective high Baroque in all its national forms. As can equally

be seen, the galant style was a driving force leading to the incipient "classical," or "Viennese classical" style to which point some works of Sammartini, Vivaldi, and C.P.E. Bach in particular among the above-mentioned composers. The German mid-18th century style arising from and sometimes synonymous with the galant is the *Empfindsamer Stil*, which in part led to the tendencies often called *Sturm und Drang*.

References

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- Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 5th edition. (New York: W.W. Norton, 1996.)

Category: [Classical music era](#)

Galante music

History of European art music

<u>Medieval</u>	(476 – 1400)
<u>Renaissance</u>	(1400 – 1600)
<u>Baroque</u>	(1600 – 1760)
<u>Classical</u>	(1730 – 1820)
<u>Romantic</u>	(1815 – 1910)
<u>20th century</u>	(1900 – 2000)

Contemporary classical music

A new style of European classical music, fashionable from the 1720s to the 1770s, was called **Galante music**. It consciously simplified contrapuntal texture and intense composing techniques that realized a pattern on the page and substituted a clear leading voice with a transparent accompaniment. Progressive musicians of Bach's own generation were seeking a fresh, immediate emotional appeal.

As early as 1721, the German theorist Johann Mattheson recognized a modern style, *einem galanten Stylo* and named among its leading practitioners Giovanni Bononcini, Antonio Caldara, Georg Philipp Telemann and operatic composers we might consider baroque: Alessandro Scarlatti, Antonio Vivaldi and Handel (Hertz 2003). All were composing Italian opera seria, a voice-driven musical style, and opera remained the central form of galante music. The new music was not as essentially a court music as it was a city music: the cities emphasized by Daniel Hertz, a recent historian of the style, were first of all Naples, then Venice, Dresden, Berlin, Stuttgart and Mannheim, and Paris. Many galante composers spent their careers in less central cities, ones that may be considered consumers rather than producers of the style galante: Johann Christian Bach and Karl Friedrich Abel in London, Paisiello in St Petersburg, Telemann in Hamburg and Boccherini, quite isolated, in Madrid.

The rejection of so much accumulated learning and formula in music is paralleled only by the rejection in the early 20th century of the entire structure of key relationships. Not every contemporary was delighted with this revolutionary simplification: Johann Samuel Petri, in his *Anleitung zur Praktischen Musik* (1782) spoke of the "great catastrophe in music" (Blume 1970).

The change was as much at the birth of Romanticism as it was of Classicism. The folk-song element in poetry, like the singable *cantabile* melody in galante music, was brought to public notice in Thomas Percy's *Reliques of Ancient Poetry* (1765) and James Macpherson's "Ossian" inventions during the 1760s.

Telemann's later music, Bach's sons, Quantz, Hasse, Giovanni Battista Sammartini, Giuseppe Tartini, Galuppi, Stamitz, Domenico Alberti, and early Mozart are exemplars of Galante style.

This simplified style was melody-driven, not constructed, as so much classical music was to be, on rhythmic or melodic motifs: "It is indicative that Haydn, even in his old age, is reported to have said, 'If you want to know whether a melody is really beautiful, sing it without accompaniment.'" (Blume 1970 p. 19)

The affinities of Galante style with Rococo in the visual arts are easily overplayed, but characteristics that were valued in both genres were freshness, accessibility and charm. Watteau's *fêtes galantes* were rococo not merely in subject matter, but also in the lighter, cleaner tonality of his palette, and the glazes that supplied a galante translucency to his finished pictures often compared to the orchestrations of galante music (Hertz 2005).

References

- Blume, Friedrich, *Classic and Romantic Music : a Comprehensive Survey*, translated by M.D. Herter Norton, 1970

Further reading

- Daniel Hertz, 2003. *Music in European Capitals : the Galante Style, 1720–1780* (Norton)

Categories: [Classical music era](#) | [Musical movements](#)

Gallican chant

Gallican chant refers to the liturgical [plainchant](#) repertory of the Gallican rite of the Roman Catholic Church in Gaul, prior to the introduction and development of elements of the Roman rite from which [Gregorian chant](#) evolved. Although the music was largely lost, traces are believed to remain in the Gregorian corpus.

References

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- *Hoppin, Richard (1978). Medieval Music. W. W. Norton & Company. ISBN 0-393-09090-6.*
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Gametrack

Gametrack is a genre of music. It is soundtrack from video games, hence the name.

The name of the genre was found on a few files found on the Gnutella Network (Limewire and BearShare run on this network). Naturally, the files were shared over the network and more and more people downloaded them. The name could well have been a spelling mistake!

Gametrack is also the name of a set of motion sensor gloves available for the Playstation 2. An Xbox version release is planned.

Gamewave

Gamewave is primarily classified as an [electronic music](#) genre that was born in the early 90s with the idea of creating a musical style influenced by [video game music](#).

Welle:Erdball, a new-wave band from Germany, are considered pioneers of the genre. Aside from Welle:Erdball, the genre was mostly dormant until 1998 and the appearance of Japanese group Metronome, their debut release (circa 2000) titled Yapuu ga Shoukansareta Machi. During the same year, Swedish group Machinae Supremacy were founded. Machinae Supremacy did not draw influences from Metronome and played in a considerably different vein, but both bands paralleled each other by combining [chiptune](#) music with the [rock](#) and [orchestra](#) genres.

By 2004-05, Metronome had already released dozens of singles, 5 albums, and 1 DVD. Machinae Supremacy had been allowing their fans to download a line of free MP3s which eventually encouraged the band to release *Deus Ex Machinae*, their first album. During this period several similar bands sprung up in Japan including MOSAIC.WAV and YMCK. The Western (mostly North American) scene did not possess many gamewave artists, aside from some groups like Colorado's Mr. Pacman. Game-music cover bands like The Advantage, The NESkimos, and The Minibosses were abundant, as were such bands in Japan. Groups like the 14 Year Old Girls and HORSE the band were considered game-related artists but not gamewave bands.

Gamewave music and lyrics have strong links with the video game community. Many gamewave bands have somehow been involved with games or game music - Machinae Supremacy composed the OST for *Jets N Guns*, a PC shooting game, while MOSAIC.WAV were well known for performing Hentai game theme songs.

Essentially, the genre loosely combines rock, orchestral, and most importantly chiptune elements. Although gamewave always drew from many other genres as well, the 3 mentioned are almost always present. At the same time, each band plays their own niche of music. Machinae Supremacy have a strong emphasis on SID/Metal, YMCK uses classical/jazz melodies, MOSAIC.WAV uses Akihabara Pop culture references (a.k.a. Akiba-Pop as their primary basis).

Examples of Gamewave Albums

- Nyntändo-Schock by Welle: Erdball - 1993
- Yappu ga Shoukansareta Machi by Metronome - 2000
- 1Metronome by Metronome - 2003
- Deus Ex Machinae by Machinae Supremacy - 2004
- We Love Akiba-Pop! by MOSAIC.WAV - 2004
- Family Music by YMCK - 2004

Category: [Electronic music genres](#)

Gangsta rap

Gangsta rap is a [subgenre](#) of [hip-hop music](#) which involves a lyrical focus on the lifestyles of inner-city criminals.

Although crime and violence in the inner city have always been part of [hip hop](#)'s lyrical canon, before the rise of gangsta rap the subject was not embraced or addressed so blatantly. Gangsta rap also signalled an end to the mainstream popularity of socially conscious lyrics put forward by [golden age](#) artists. Gangsta rap was pioneered by Ice-T, who was influenced by Schooly D's Hardcore rap but still mixed in a lot of social commentary in his lyrics. Crews such as N.W.A would go on to set the stage for gangster rap to be the norm.

With the popularity of Dr Dre's The Chronic in 1992, gangsta rap became the most commercially lucrative subgenre of hip-hop. Since then, many gangsta rap artists have moved towards a more pop-friendly mainstream sound.

Controversy over subject matter

The subject matter inherent in gangsta rap has caused a great deal of controversy, with many observers criticizing the genre for the messages it espouses including homophobia, misogyny, racism, and materialism. Gangsta rappers generally defend themselves by pointing out that they are describing the reality of inner-city life and claim that when rapping, they are simply playing a character.

Given that the audience for gangsta rap has become predominately white, some commentators (for example, Spike Lee in his satirical film *Bamboozled*) have even criticized it as analogous to black minstrel shows and blackface performance, in which performers, both black and white, were made up to look African American, acted in a stereotypically uncultured and ignorant manner for the entertainment of white audiences. Some performers, such as The Geto Boys, are even accused of being cartoonish and over-the-top (though many artists, particularly the Geto Boys, would be the first to freely admit this).

More recently, gangsta rappers are endorsing a controversial tactic to avoid talking with police. It called "no snitching" and usually enforced in the lyrics of a certain rapper's songs. Others formed an underground campaign reportedly using *Stop Snitchin* shirts to encourage witnesses not to testify against drug dealers and gang members. Or to whereas frighten anyone with information about their crimes from snitching, or reporting to the police. The perceived response to such reporting is retaliatory violence against the snitcher.

Gangsta rap in the 1980s

Los Angeles' Ice T is the first gangsta rapper due to his influential "Six n' da Mornin'" and other aggressive, gritty recordings (like Rhyme Pays, 1987); his first rap in 1982 included references to guns, "hoes" and "niggers", but he remained a low-key rapper until 1987. The N.W.A are crucial to the foundations of the genre by upgrading Ice T's lyrics to more violent lyrics. Gangsta rap is usually credited as being an originally West Coast phenomenon, due to the influence of Ice-T and N.W.A, as acts such as Schoolly D, BDP, and Public Enemy are usually considered hardcore rappers. Ice T's Gangsta Rap is based on Schoolly D's Hardcore Rap and it's a subgenre of the Hardcore Rap. After the disbandment of the N.W.A, Dr. Dre (one of the crew's formers) pioneered a new style of Gangsta Rap called G-funk (Gangsta Funk) based on George Clinton's [P-funk](#) (Parliament Funkadelic).

Hip hop moves west and gangsta rap appears

Until the very late 1980s, hip hop had been dominated by the East Coast (essentially New York City, though Philadelphia and New Jersey also had vital scenes), with West Coast hip hop a curiosity dominated by dance-heavy and critically reviled [electro hop](#) artists like Egyptian Lover and World Class Wreckin' Cru. The latter crew included Dr. Dre before he joined N.W.A.

Aside from electro hop, early pioneer gangsta rap artists, including most notably Ice-T, gained underground fame in the Los Angeles area during the mid 1980s. Ice-T is often considered the earliest gangsta rapper, though paradoxically, he is most well known to mainstream America for the controversy regarding "Cop Killer", a song from his [heavy metal](#) band Body Count's self-titled debut album which bears virtually no resemblance to modern forms of gangsta rap. Aside from N.W.A and Ice-T, early West Coast rappers include Too \$hort (from Oakland, California) turned from an Old School rapper to a gangsta rapper through the new [golden era](#) and others from Compton and Watts, Los Angeles, as well as Oakland, San Francisco and San Diego.

By the late 1980s, gangsta rap began to become a major force in hip hop. The first blockbuster hip hop album was N.W.A's Straight Outta Compton first released in 1988. Straight Outta Compton also established West Coast hip hop as a vital genre, and a rival of hip hop's long-time capital, New York City. Straight Outta Compton sparked the first major controversy regarding hip hop lyrics when their song "Fuck Tha Police" earned a letter from the FBI strongly expressing law enforcement's resentment of the song.

Gangsta rap in the 1990s

G funk and Death Row Records

In 1992, former N.W.A member Dr. Dre released *The Chronic*, which further established the dominance of West Coast gangsta rap and Death Row Records, and is also the beginning of [G-funk](#), a slow, drawled form of hip hop that dominated the charts for some time. Extensively sampling [P-Funk](#) bands, especially Parliament and Funkadelic, G-funk was multi-layered, yet simple and easy to dance to, with anti-authoritarian lyrics that helped endear it to many young listeners. Another G-Funk success was Ice Cube's *Predator* album released on the same time as *The Chronic* in 1992. It sold over 5 million copies and was #1 in the Charts. Despite the fact that Ice Cube wasn't a Death Row artist. One of the genre's biggest crossover stars was Dre's protégé Snoop Doggy Dogg (*Doggystyle*, 1993), whose exuberant party-oriented themes made songs such as "Gin and Juice" club anthems and top hits nationwide. Tupac Shakur (*Me Against the World*, 1995) has endured as one of the most successful West Coast hip hop artists of all time. Snoop and Tupac were both artists on Death Row Records, owned by Dre and Marion "Suge" Knight. Many of Tupac's greatest hits sampled or interpolated earlier music by Zapp & Roger.

Mafioso rap

'**Mafioso rap**' is a hip hop sub-genre which flourished in the mid-1990s. It is the pseudo-Mafia extension of [East Coast hardcore rap](#), and was the counterpart of West Coast [G-Funk](#) rap during the 1990s. In contrast to [West Coast](#) Gangsta rappers, who tended to depict realistic urban life on the ghetto streets, Mafioso rappers' subject matter included self-indulgent and luxurious fantasies of rappers as Mobsters, or *Mafiosi*, while making numerous references towards notorious crime organizations of the Italian underworld, including the Gambino crime family and Cosa Nostra. Fantasized and fictional narratives told by Mafioso rappers are often adapted versions of classic crime thrillers, most notably *Bonnie and Clyde*, *The Godfather*, *Goodfellas*, *Casino*, *King of New York*, and *Scarface*. Another trademark feature of Mafioso rap is the idolizing of high profile organized crime figures. These crime kingpins range from legendary gangsters of the 1920s and 1930s such as Al Capone, Frank Costello, and Lucky Luciano, to the druglords of Latin America (including Pablo Escobar).

Kool G Rap was one of the first rappers to embrace the Mafioso theme in his subject matter. On his debut album, *Road to the Riches* (1989), Kool G Rap showcases graphic narratives about the "*glamorous life*" of a criminal:

*Gettin' richer and richer, the police took my picture
But I still supplied, some people I knew died*

*Murders and homicides for bottles of suicide
Money, jewelry, livin' like a star
And I wasn't too far from a Jaguar car
In a small-time casino, the town's Al Pacino
For all of the girls, the pretty boy Valentino
I shot up stores and I kicked down doors
Collecting scars from little neighborhood wars
Many legs I broke, many necks I choked
And if provoked I let the pistol smoke
Eyes of hate and their hearts get colder
Some young male put in jail
His lawyer so good his bail is on sale
Lookin' at the hourglass, how long can this power last?
Longer than my song but he already fell
He likes to eat hardy, party
Be like John Gotti, and drive a Maserati*

Kool G Rap's epic tales, chronicling the crime underworld of drug trafficking and the luxurious pleasures of the high-end illegal business, helped inspire the related Mafioso rap phenomenon of the mid-1990s, which later achieved some mainstream success and great critical acclaim with albums such as Raekwon's *Only Built 4 Cuban Linx*, AZ's *Doe or Die*, and Jay-Z's *Reasonable Doubt*. At the genre's zenith in the mainstream music industry, mafioso-inspired albums, including Nas's *It Was Written* and Biggie's *Life After Death*, went on to become multi-platinum commercial successes.

The rise of Bad Boy records

Meanwhile, [East Coast rappers](#) like Black Moon (*Enta da Stage*, 1993), Mobb Deep (*The Infamous*, 1995), Nas (*Illmatic*, 1994) and the Notorious B.I.G. (*Ready to Die*, 1994) pioneered a grittier sound in East Coast gangsta rap or known as hardcore rap. B.I.G. and the rest of Puff Daddy's Bad Boy Records roster paved the way for New York City to take back chart dominance from the West Coast as gangsta rap continued to explode into the mainstream. The "East Coast/West Coast" battle between Death Row Records and Bad Boy Records resulted in the deaths of Death Row's Tupac Shakur and Bad Boy's Notorious B.I.G. This had a knock-on effect on Death Row itself, which sank quickly when most of its big name artists like Dr. Dre and Snoop Dogg left and it found itself on the receiving end of multiple lawsuits. Dr. Dre, at the MTV Video Music Awards, claimed that "gangsta rap was dead", which proved untrue. Bad Boy Records survived, though not untarnished. Puff Daddy's commercial empire continued to lose the support of the hip hop fan base with a mainstream sound aimed at middle-class America, and challenges from Atlanta and, especially, Master P's No Limit stable of popular rappers.

Southern and Midwestern gangsta rap

After the deaths of Biggie and Tupac, gangsta rap remained a major commercial force. However, most of the industry's major labels were in turmoil, or bankrupt, and new locations sprang up.

Atlanta had been firmly established as a hip hop center by artists such as Goodie Mob and Outkast and many other Southern hip hop artists emerged in

their wake, whilst gangsta rap artists achieving the most pop-chart success. Jermaine Dupri, an Atlanta-born record producer and talent scout, had great success after discovering youthful pop stars Kris Kross (Totally Krossed Out, 1992) performing at a mall, and later masterminded a large roster of commercially successful acts on his So So Def label which although mostly weighted towards pop-rap & R&B, also included rap artists such as Da Brat (Funkdafied, 1994), and himself. Perhaps the most famous gangsta rapper from the South is Scarface for Rap-A-Lot Records.

Master P's No Limit Records label, based out of New Orleans, also became quite popular, though critical success was very scarce, with the exceptions of some later additions like Mystikal (Ghetto Fabulous, 1998). No Limit had begun its rise to fame with Master P's The Ghetto Is Trying to Kill Me! (1994, 1994 in music), and subsequent hits by Rappin' 4-Tay (Don't Fight the Feeling, 1994), Silkk the Shocker (Charge It 2 Da Game, 1998) and C-Murder (Life or Death, 1998). Cash Money Records, also based out of New Orleans, had enormous commercial success with a very similar musical style and quantity-over-quality business approach to No Limit but achieved even less critical acclaim and were widely ridiculed.

Cleveland based rap group Bone Thugs-N-Harmony also had a monumental impact on the Midwestern gangsta rap scene. The mid-1990s saw Bone metamorphose into an extremely popular commercial rap assemblage with the release of their critically acclaimed album E 1999 Eternal. Their fast, harmonizing vocals (coupled with their fast rap delivery) changed the limitations of gangsta rap.

Houston, TX The Geto Boys were the first rappers from H-Town, and the first dirty douth rappers. But Today music from Houston is much more mainstream then it was when Geto Boys were rapping. With mainstream rappers from Houston such as Lil Flip, Mike Jones, Chamillionaire, Paul Wall, Slim thug, and Micheal "5000" Watts production. Yet there is still underground music in Houston such as Bun b, Pimp C, UGK, Z-Ro, Scarface and the Geto Boys

The mainstream era

Before the late nineties, gangsta rap and hip hop in general, while being extremely popular, had always been seen as a fringe genre that remained firmly outside of the pop mainstream. However, the rise of Bad Boy Records signaled a major stylistic change in gangsta rap (or as it is referred to on the East Coast, hardcore rap), as it morphed into a new subgenre of hip hop which would become even more commercially successful. Notorious B.I.G. is seen by many to have initiated gangsta rap's move towards conquering the pop charts, as he was the first hardcore gangsta rapper to produce albums as a calculated attempt to include both gritty gangsta narratives and polished, catchy, danceable pop productions entirely aimed at the clubs and at the mainstream pop charts. Between the release of Biggie's debut album Ready to Die in 1994 and his follow-up Life after Death in 1997, his sound changed from the darker, sample-heavy production to a cleaner, more upbeat sound fashioned for popular consumption (though the references to guns, drug dealing and life as a thug on the street remained). [R&B](#)-styled hooks and instantly recognizable samples of well-known [soul](#) and [pop](#) songs from the 1970s and 1980s were the staples of this sound, which was showcased primarily in his latter-day work for The Notorious B.I.G. ("Mo Money, Mo Problems"), Ma\$e ("Feels So Good"), and non Bad Boy artists such as Jay-Z ("Can I Get A...") and Nas ("Street Dreams"). Very little of this commercially minded music was met with acclaim from hip hop enthusiasts or critics, however - Puff Daddy's "loop it and leave it"

style of sampling, which most of the time just consisted of rapping over someone else's instrumental, was criticized heavily. Generally, the era in which this sound prospered (called the "Shiny Suit Era" by some due to Puffy and Ma\$e's tendencies to wear expensive clothing that would literally shine) is not fondly remembered, and it is no coincidence that its rise to prosperity was virtually paralleled by a surge of activity in underground and alternative hip hop scenes.

Also achieving similar levels of success with a similar sound at the same time as Bad Boy was Master P and his No Limit label in New Orleans, as well as the New Orleans upstart Cash Money label. A Cash Money artist, The B.G., popularized a catch phrase in 1999 that sums up what the majority of late-nineties mainstream hip hop focused on subject-wise: "Bling-Bling." Whereas much gangsta rap of the past had portrayed the rapper as being a victim of urban squalor, the persona of late-nineties mainstream gangsta rappers was far more weighted towards hedonism and showing off the best jewelry, clothes, liquor, and women. Many of the artists who achieved such mainstream success in fact started out as straight gangsta rappers - artists such as Ma\$e, Jay-Z and Cam'Ron are straight out of the mid-90s New York school of gritty gangsta rap, influenced by artists such as the Notorious B.I.G, Mobb Deep, and Nas. Ma\$e, Jay-Z and Cam'Ron are also typical of the more relaxed, casual flow that became the pop-gangsta norm. However many of these artist are not considered to be gangster like their contemporary peers of the west coast.

Pop-inflected gangsta rap continues to be successful into the 21st century, with many artists deftly straddling the divide between their hip hop audience and their pop audience, such as Ja Rule and Jay-Z. The influence of West Coast gangsta rapper 2Pac on the East Coast rap scene has also become increasingly apparent in the new century.

Hardcore East Coast gangsta rap after 1997

Although the "softer" pop/R&B-inflected artists received the most commercial success, hardcore gangsta rap continued to thrive on the East Coast. Baltimore-born DMX is often credited with reviving New York's hardcore scene with *It's Dark and Hell Is Hot*, his 1998 debut, which entered the charts at #1. DMX's work was clearly inspired by that of Nas (*Illmatic*, 1994), The Wu-Tang Clan (*Enter the Wu-Tang (36 Chambers)*, 1993), and 2Pac (*All Eyez On Me*, 1996). DMX's management company, Ruff Ryders Entertainment, ran a record label by the same name which also featured Eve (*Scorpion*, 2001) and The Lox, defectors from Bad Boy (*We Are the Streets*, 2000).

However, the biggest success for post-Bad Boy East Coast gangsta was 50 Cent, who achieved worldwide superstardom after jointly signing with Eminem's Shady Records and Dr. Dre's Aftermath Entertainment and releasing the album *Get Rich or Die Tryin'*, before launching numerous similarly styled affiliate artists such as Lloyd Banks, Young Buck and Tony Yayo. 50 Cent's music was harder-edged than most artists who had achieved similar levels of success, though he made occasional concessions to a more mainstream sound, particularly in his single releases.

See also

- [G-Funk](#)
- [Hip hop music](#)
- [History of hip hop music](#)
- [Rapping](#)

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African - American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - **Gangsta** - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Categories: [Hip hop genres](#)

Garage

Garage is any of several different varieties of modern electronic dance music generally connected to [house](#) or [disco](#). Usage is different in the US and UK.

The term was first used in the US to describe records in the late 70s and early 80s that formed the eclectic playlist of the "Paradise Garage" [nightclub](#) in New York City. Over time, the term in the US came to mainly describe the more [soulful](#), [gospel](#)-inspired styles of disco and house music first made popular by Tony Humphries at club Zanzibar in Newark, NJ.

The evolution of house music in the UK in the late 1990s led to the term being applied to a new form of music also known as speed garage or *UK Garage*. This style is now frequently combined with other forms of music like [hip hop](#), [rap](#) and [R&B](#), all broadly filed under the description urban music. The correct pronunciation of UK Garage is "GARR-idge" (rather than the American pronunciation "grr-AHGE"), as this is the most common pronunciation of the word in the British Isles.

Artists like Shanks & Bigfoot and The Artful Dodger have made Garage music mainstream in the UK, whilst Dizzee Rascal's arrival raised the profile of Grime, an offshoot of Garage. However on the East London underground scene Garage is distinctly different, it has a much more raw sound, placing a greater emphasis on electronic beats and rhythms.

"'Garage' is one of the most mangled terms in dance music. The term derives from the Paradise Garage itself, but it has meant so many different things to so many different people that unless you're talking about a specific time and place, it is virtually meaningless. Part of the reason for this confusion (aside from various journalistic misunderstandings and industry misappropriations) is that the range of music played at the Garage was so broad. The music we now call 'garage' has evolved from only a small part of the club's wildly eclectic soundtrack." -- Frank Broughton/Bill Brewster in Last Night A DJ Saved My Life

UK Garage

2step

2Step (also known as **2 step**, **two step** or **2 step garage**) is a typically British style of modern [dance music](#), and one of the two major sub-genres of UK Garage (although UK Garage is sometimes imprecisely used as a synonym for 2Step), together with its brother 4x4 Garage.

History

The roots of 2Step are embedded in **(US) garage**, a form of [house music](#) named after the legendary New York club Paradise Garage, where some DJs (e.g. Larry Levan) started playing this style of dance music during the 1980s.

In the UK, where [jungle](#) and [techno](#) were strong at the time, Garage was played in the second room at Jungle parties (as counterpart to chill-out rooms at [techno parties](#)). As Jungle tracks are usually much faster compared to (US) Garage, DJs in the UK started to speed up Garage tracks to make them more suitable for the jungle audience in the UK. The media started to call this fast-played garage music "Speed Garage", 2Step's predecessor. DJs usually played dub versions (arrangements without vocals) of Garage tracks, which do not sound odd when played faster. The absence of vocals left a lot of empty space for MCs, who started rhyming to the records. Since then MCs became one of the vital aspects of Speed and UK Garage parties and records. Early promoters of Speed Garage included the Dreem Team and Tuff Jam and many pirate radio stations like Magic FM, Deja Vu, Erotic FM or Kiss FM. The Speed Garage scene was also called the "Sunday Scene". The reason behind this was that it was difficult to hire a club at that time for a party playing any other sound than the predominant Jungle or Hardcore. So the only available night for Speed Garage was Sunday night. Popular party labels who focused on this kind of music were Deja Vu, Spread Love and Twice as Nice.

Speed garage already incorporated many aspects of today's UK Garage (and 2Step) sound like sub-bass lines, [ragga](#) vocals, spin backs and reversed drums. What changed over time, until the so called 2Step sound emerged, was the addition of further [funky](#) elements like [RnB](#) vocals, more shuffled beats and a different drum pattern. The most radical change from Speed Garage to 2Step was the removal of the 2nd and 4th bass kick from each bar (see "Characteristics" for more details). So you could say that 2Step actually has taken the speed out of Speed Garage. This energy-deficit is compensated by syncoping bass lines and the percussive use of other instruments like pads, strings and pizzicatos.

While there were many key players involved in making UK Garage the most hyped dance music genre around the turn of the century, some of them really stand out. Among those Todd Edwards, who is sometimes cited as the most influential person on the whole UK Garage scene. The producer from New

Jersey, who never actually made any 2Step track, changed the whole way of working with vocals. Instead of having full verses and choruses, he picked out vocal phrases and played them like an instrument. This became possible through the use of [sampling technology](#). Edwards' way of chopping vocals and using them in a very unusual manner was adopted by many UK Garage producers and is still a very characteristic element of the whole UK Garage vibe.

The UK's "answer" to Todd Edwards was MJ Cole, a classically trained oboe and piano player, who became very successful with his own songs "Sincere" and "Crazy Love". Even more successful became the producer duo The Artful Dodger, aka Pete Dinklage and Mark Hill, who (together with Craig David) were very successful with the track "*Re-rewind*", which became an anthem for the whole 2Step scene.

Recent developments are showing an evolution into two main directions: firstly, 2Step is moving away from its glamorous appeal into a darker direction called [Grime](#). This sound is much harder and rougher than its predecessor. This is one of the reasons why 2Step is being pushed back underground again, as more and more people turn away from the "negative" sound. Secondly, you see *4x4 Garage* gaining popularity, which is a convergence towards UK Garage's mother House music. This sound abandons the classical 2Step patterns used for UK Garage, as it employs the old "4 to the floor" drum pattern (see "Characteristics") as it is used in many forms of electronic music.

Characteristics

2Step is a melting pot of ideas incorporating elements from a wide field of different styles (mainly house, jungle, [rhythm and blues](#) and [Hip Hop](#)) and has produced a large spectrum of different sounding songs/tracks over the last few years. What holds all 2Step productions together is the basic logic of the drum patterns, which also denominated the name of this style of electronic dance music.

Bass kick and snare drum

Different from other styles of electronic dance music (e.g. most forms of house and techno), 2Step does not use a so called "4 to the floor" bass drum, which hits strictly on every beat of a bar (usually those types of music have 4/4 bars and therefore you will have 4 bass kicks per bar, which explains the name of this bass drum pattern). 2Step differs from this scheme as its bass kicks basically skip the 2nd and the 4th beat of each bar. Additionally, besides the first bass kick (which usually rests on the first beat), the other kicks are also moved away from the main beats of the bar and create a busy and skippy feeling. What holds the pattern together is a powerful snare drum on the 2nd and the 4th beat. There may be additional snare drums to add further groove and drive to the pattern, but you will always have a snare drum which emphasizes the 2nd and 4th beat of any bar.

Other drum sounds

Alongside the basic kick and snare, the drum kit used for 2step consists of closed and open hi-hats which give the pattern the needed drive to create a busy groove. Furthermore you will find additional snare drums, and other kinds of [percussion](#), which will vary from song to song. The sound of the drum elements is often slightly distorted, as most of them are "second-hand", which

means, that they are manipulated by various kind of sound-modifying techniques and are difficult to classify.

Bass

As 2step was heavily influenced by Jungle, the bass lines play a strong role for the 2step sound. Often you have very dominant sub-bass lines, which generate heavy pressure if heard in the club or on a sound system which is able to play low frequencies. Sometimes these bass lines are doubled with an organ. Mostly you will find bass melodies of two bars length, which are interacting with the drum pattern.

Heavy shuffle

All 2Step tracks are heavily shuffled, which gives the tracks a swing feeling. This means that you move away from a metronomic and strict to a more natural sounding drum pattern, which creates a very busy and nervous feeling. This swing beat is quickly applied to the whole track, as the "quantisation function" of modern music production programs (e.g. Cubase or Logic) allows the application of a shuffle feeling with the push of a button.

Tune

Basically you will find two different kinds of tunes among 2step tracks. Firstly, you will find tracks that are very upbeat and create a positive vibe. Mostly these tracks contain full vocal arrangements and are very bright and crisp sounding. Many R'n'B [bootlegs](#) and remixes go into this direction. Secondly, there are tracks that have a more bass oriented composition. There the main focus is on a heavy bass line that is already meant to be the hook of the track. Sometimes there exist many different versions of the same track to cover both aspects of 2step music and it's the listener's (or the DJ's) choice which track he prefers.

DJs

The first commercial Garage (UKG) album was "Pure Garage" produced and mixed by the now legendary DJ EZ. There are now half a dozen Pure Garage albums available, and you can still hear DJ EZ on Kiss 100, 10pm –12pm on Friday nights.

MCs

As described in the history part, you will find tons of 2step records with MCs rhyming to the music. This is very characteristic for 2step tracks. Often you will find separate versions of the same tune, one with the MC's rhymes and one without it. The reason for this is that at 2step parties you mostly have live MCs rhyming to the music and DJs will therefore play versions without the recorded MCs to leave enough space for the live MC's voice.

Notable tracks

The Artful Dodger feat. Craig David - "Re-Rewind"
MJ Cole - "Sincere"
Monsta Boy - "I'm Sorry"
N'n'G - "Liferide"

So Solid Crew - "21 Seconds"
Sisqó - "Thong Song" (The Artful Dodger Remix)
Sunship - "Try Me Out (Let Me Lick It)"
Underdog Project - "Summer Jam"
Wideboys - "Sambucca"
N'n'G - "Right Before My Eyes"
Shola Ama - "Imagine (Club Asylum Remix)"
Sweet Female Attitude - "Flowers"
Amar - "Sometimes It Snows In April"

4x4 Garage

4x4 Garage is a variety of UK garage with a 4/4 time signature and drums consisting of a bass drum on each beat in the bar, similar in style to [house music](#).

4x4 garage was the most common form of garage before 2 step garage became more popular. Since the "death" of garage in the mainstream and the increased popularity of [grime](#), 4x4 has once again become the favoured drum pattern for producers of UK garage.

The terms "4x4", "Speed Garage" and "Bassline House" have become interchangeable in today's 4/4 garage scene, although speed garage is often used to falsely identify 2 step or UK garage. Bassline House and 4x4 Beats will sound the same to most people, unless they listen to it often, in which case it is easy to distinguish these two different styles.

Since the turn of the new millennium, this brand of garage has re emerged as a firm favourite with UK clubbers, resulting in the return of the term "raving" among clubbers. A number of new producers, DJ's and nightclubs have also emerged of the back of its success, including DJ Joe Hunt, Danny Bond, Naughty Nick, and big ang. Many major clubs such as Air, Moonlounge and Radius have hosted speed garage nights and promotions, while the longstanding champion of the 4x4 garage sound Niche Nightclub from sheffield has now sadly shutdown, it was the original home of Speed Garage.

Notable Artists

DJ EZ
Todd Edwards
MJ Cole
Matt "Jam" Lamont
Karl "Tuff Enuff" Brown
Delinquent
Artifact
Qualifide
Big Ang
Danny Bond
DJ Booda
DJ Veteran
D-Tox
Danny Wynn
Joe Hunt
Davey boy
Kid Dynamite

Garage punk

Stylistic origins: 1950s [R&B](#), [rock and roll](#), [country](#), and [rockabilly](#), 1960s [garage rock](#), frat rock, [psychedelic rock](#), pub rock, [glam rock](#), and proto-punk

Cultural origins: Mid 1970s United States, Australia and United Kingdom.

Typical instruments: Vocals – [Guitar](#) – [Bass](#) – [Drums](#)

Mainstream popularity: Chart-topping in the UK, less success elsewhere. Some success for [pop punk](#), especially [ska punk](#) and [Two Tone](#)

Derivative forms: [Alternative rock](#) – [Emo](#) – [Gothic rock](#) – [Grunge](#) – [Math rock](#) – [New Wave](#) – [Post-punk](#) – [post-punk revival](#)

[Anarcho-punk](#) – [Christian punk](#) – [Crust punk](#) – **Garage punk** – [Hardcore](#) – [Horror punk](#) – [Oi!](#) – [Pop punk](#)

[Anti-folk](#) – Chicano punk – [Death rock](#) – [Funkcore](#) – Jazz punk – [Psychobilly](#) – [Queercore](#) – [Ska punk](#) – [Two Tone](#)

[History](#) – [Cassette culture](#)

Garage punk is a subgenre of [punk rock](#). However, as with many terms applied to popular culture, the precise meaning can be hard to define. Garage punk is often used to refer to garage bands that are on small independent record labels or that aren't on labels at all (unsigned) and that happen to play some variety of [punk](#). In that sense, garage punk (and likewise, [garage rock](#)) can be seen as a descendent of the [punk](#) and [new wave](#) movements of the late 1970s and early 1980s, as a counter-culture movement opposed to mainstream [corporate rock](#).

In the late 1980s and into the 1990s, a new breed of revivalist [punk](#) began to fester in the [indie rock](#) underground that became known as “garage punk.” Garage punk is obviously closely related to garage rock revival, although most of these modern garage punk bands took their influences from some of the proto punk bands of the 1960s garage rock genre, such as The Sonics, The Monks, through the early 1970s (The Stooges, MC5, New York Dolls) as well as raw, simplistic “Killed By Death”-era punk rock, British pub rock, power pop and early, hard-edged new wave, rather than the British Invasion bands and their imitators. Most garage punk bands also drew heavy influences from 1950s and early '60s R&B and primitive rock'n'roll, which further helped to separate this genre from other, more common styles of punk music. Some of the first garage punk bands to appear on the scene included DMZ, The Dwarves, The Stomachmouths, Thee Mighty Caesars, Poison 13, Pussy Galore, The Gories, The Devil Dogs, Supercharger, The Mummies, The Makers, Teengenerate, The New Bomb Turks, and The Oblivians. Attitude and primitive, lo-fi, “budget rock” aesthetics were far more important to the

development of garage punk than catchy melodies and fancy '60s mod-style clothes, and that attitude was reflected in the sound of the music: primitive, dirty, raw, sleazy, sexy, menacing, noisy, and just flat-out ugly. The garage punk movement is not as interested in copying the sounds and looks of the '60s so much as just trying to bash out some unpretentious, wild and wooly three-chord punk/rock'n'roll with a strong back beat. Some of these bands (like The Mummies, Phantom Surfers, Man or Astro-Man?, and The Bomboras) also dabbled in instrumental [surf rock](#).

Primary garage punk artists of this era

Black Lips
Boss Hog
The Briefs
Cheater Slicks
Billy Childish
The Devil Dogs
The Drags
The Gories
Guitar Wolf
Thee Headcoats
The Hives
The Hunches
Lost Sounds
The Makers
The Mummies
New Bomb Turks
Oblivians
Reatards
The Reigning Sound
The Rip Offs
Les Sexareenos
The Spits
Supercharger
The Supersuckers
Teengenerate
The Trashwomen
The Young Werewolves

Related Genres

- [Punk blues](#)
- [Punk Rock](#)
- [Hardcore Punk](#)
- [Indie Rock](#)
- [Garage Rock](#)
- [Swamp rock](#)
- [Surf Rock](#)
- [Psychobilly](#)
- [Stoner Rock](#)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - [Ska punk](#) - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Categories: [Rock music genres](#) | [Punk](#)

Garage rock

Stylistic origins: Early [Rock'n'roll](#), [R&B](#), British Invasion, [Blues](#), [Surf Rock](#)

Cultural origins: late 1950's United States

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Keyboards](#)

Mainstream popularity: Mid 1960's United States, but has enjoyed a resurgence in recent years.

[Punk rock](#), [Hardcore punk](#), Proto-punk, Paisley underground, Frat rock, [Psychedelic rock](#), [Power pop](#), [Indie rock](#), [Britpop](#), [Mod revival](#), [Psychobilly](#), [Surf rock](#), [Garage punk](#)

Seattle, Detroit, and Texas

[Timeline of alternative rock](#)

"**Garage rock**" is a raw form of [rock and roll](#) that enjoyed wide success in the United States and Canada from 1963 to 1967.

History

The style had been evolving from regional scenes in the USA as far back as 1959. "Dirty Robber" by the Wailers, from Tacoma, Wash., is often cited as the first "garage rock" song. Aside from the Wailers, in these early years very few American bands could truly be called garage artists. The Rumlbers, from Downey, Calif., came close in 1962 with their grungy take on [surf music](#) with "I Don't Need You No More" released on Dot (a national label).

In 1963 garage bands crept into the national charts. These bands were all products of local scenes, and included: The Kingsmen (Portland), Paul Revere and the Raiders (Portland), The Trashmen (Minneapolis) and the Rivieras (South Bend, Ind.). This was before the Beatles played on the Ed Sullivan Show (Feb. 1964), which mitigates somewhat the theory that the British Invasion was solely responsible for the emergence of garage bands.

Nevertheless, the British Invasion of 1964-1966 did greatly influence the garage band sound as many local American bands (often surf or hot rod groups) began augmenting a British Invasion sound. The British Invasion also inspired new, and often very amateurish, bands to form. Garage rock peaked both commercially and artistically in 1966. It went into a slow, but irreversible, decline beginning in the Fall of 1967.

One reason, perhaps, it declined is that it was not an identified genre in its own time. The style was first identified in the early 1970s by record collectors. Originally it was called "[punk rock](#)." However, when the Sex Pistols/Ramones era dawned, it was renamed "1960's punk" to avoid confusion. Eventually, likely in the 1980s, the punk rock tag was dropped altogether in favor of "garage rock."

"Garage rock" comes from the perception that many such performers were young and amateurish, and often rehearsed in a family garage. This connotation also evokes a suburban, middle-class setting. It is, of course, quite simplistic to conclude that all garage bands met this demographic dynamic.

The best songs of the genre conveyed great passion and energy. The performances were often amateurish or naïve. Typical themes revolved around the traumas of high school life, and lyin' and cheatin' girls. Superficially, this implies that the music was very limited. In reality, "Garage rock" performers were quite diverse in both musical ability and in style. Bands ranged the gamut from one-chord musical crudeness (e.g., The Seeds, The Keggs) to near-studio musician quality (e.g., The Knickerbockers, The Remains). There were also regional variations in many parts of the country with the Pacific Northwest states of Washington and Oregon having the best defined regional sound.

Thousands of garage bands were extant in the USA and Canada during the era. Several dozen of these produced national hit records, including "Psychotic Reaction" by The Count 5 (1966), "Pushin' Too Hard" by The Seeds (1966), "Gloria" by the Shadows of Knight (1966), "96 Tears" by Question Mark and the Mysterians (1966), "Talk Talk" by The Music Machine (1966), "Louie, Louie" by The Kingsmen (1963-64), and "Dirty Water" by The Standells (1966).

A larger number produced regional hits. Examples include: "Where You Gonna Go" by the Unrelated Segments in Detroit (1967), "The Witch" by the Sonics in Seattle (1965) and "Girl I Got News for You" by the Birdwatchers in

Miami (1967). As one would expect, the vast majority of garage bands were commercial failures. This is despite most of the better bands being signed to major or large regional labels.

By 1968 the style largely disappeared from the national charts ("Question of Temperature" by the Balloon Farm was a notable exception), and was only being played as a trace element at the local level as new styles had evolved to replace garage rock (e.g., [progressive rock](#), [country rock](#), [Bubblegum](#), etc.) and as the music industry withdrew its support.

Record collectors began to document this music beginning in 1970 as first reported in Greg Shaw's Bomp Magazine. In 1972, rock critic Lenny Kaye assembled a collection of some of the more commercially successful songs of the era on a compilation LP called "Nuggets." This record, with decent record sales, reacquainted many of these mid-sixties bands to the attention of collectors and mainstream rock fans for the first time. It also helped to coalesce an identity for the genre.

In the later 1970s and early 1980s, compilation LPs surfaced which more deeply explored the extent of garage rock than Nuggets ever did. These records became widely known to record collectors. The better of these are the Pebbles, Boulders and Back from the Grave series. Largely because of the success of these compilations beginning in the late 1970s a full-scale revival of the music occurred. This revival peaked around 1987, but the garage rock revival continues into the present, and has helped influenced a similar form of music, [garage punk](#).

Revivals

The first garage rock revival occurred in the mid-1970s, when bands such as The Dictators, DMZ, The Hypstrz and The Fleshtones emulated the look and sound of sixties garage rock. Several of the ["punk"](#) bands that emerged in the later seventies, notably The Ramones, were heavily influenced by the sixties garage acts, as were proto punk bands of the early '70s like Iggy and The Stooges and The New York Dolls. Iggy had even been in a mid-sixties garage band, The Iguanas, who released a fab version of "Mona" in 1966.

In the 1980s, another garage rock revival saw a number of bands earnestly trying to replicate the sound, style, and look of the '60s garage bands (see The Chesterfield Kings, The Fuzztones, The Milkshakes, and The Cynics as examples of this); this trend coincided with a similar [surf rock](#) revival, and both styles fed in into the [alternative rock](#) movement and future [grunge music](#) explosion, which some say was partially inspired by garage rock from Seattle like The Sonics and The Wailers, but was largely unknown by fans outside the immediate circles of the bands themselves.

This movement also evolved into an even more primitive form of garage rock that became known as [garage punk](#) by the late 1980s, thanks to bands such as Thee Mighty Caesars, The Gories, The Mummies, and The Devil Dogs. Bands playing garage punk differed from the garage rock revival bands in that they were less cartoonish caricatures of '60s garage bands and their overall sound was even more loud, obnoxious, and raw, often infusing elements of proto punk and 1970s punk rock (hence the "garage punk" term). Garage rock and garage punk coexisted throughout the 1990s and into the 2000s with many independent record labels releasing thousands of records by bands playing various styles of primitive rock and roll all around the world. Some of the more prolific of these independent record labels included Estrus, Hangman, Rip Off, In The Red, Telstar, Crypt, Dionysus, Get Hip, Bomp! and Long Gone John's Sympathy for the Record Industry. Also in the early 2000s, a few bands playing garage rock actually gained mainstream appeal and commercial airplay, something that had eluded garage rock bands of the past. These included The Strokes, The White Stripes, The Vines, The (International) Noise Conspiracy and garage-punkers The Hives. Other lesser-knowns such as The Detroit Cobras, The Young Werewolves, The 5.6.7.8's, The Dirtbombs, The New Bomb Turks, the Oblivians, Teengenerate, The Makers, Guitar Wolf, Lost Sounds, and others enjoyed moderate underground success and appeal.

In the late '90s, Steven van Zandt ("Little Steven") became a torchbearer, spokesperson, and proponent for garage rock, promoting concerts and festivals in New York City and also, in 2002, starting a syndicated radio program called Little Steven's Underground Garage and also launching an Underground Garage channel on the Sirius Satellite Radio network.

See also

- [Garage punk](#)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | **Garage rock** | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)
Categories: [Rock music genres](#)

Gatefold

A **gatefold cover** or **gatefold LP** is a form of packaging for LP records which was popular in the late 1960's and early 1970's. A gatefold cover, when folded, is the same size as a standard LP cover (i.e., a 12 inch, or 30 centimetre, square). The technique has been used for many notable LPs, in particular The Beatles' Sgt. Pepper's Lonely Hearts Club Band. The larger gatefold cover provided a means of including artwork, liner notes, and/or song lyrics that would otherwise not have fit on a standard record cover. Gatefold sleeves were also used when an album contained more than one record (for example, a [double-album](#) would include one record in each half of the cover).

Gatefold packaging was invented, and first used by, band leader and studio recording pioneer Enoch Light, so he could fit prose he had written describing the sounds in each song on the album sleeve.

Gay anthem

A **gay anthem** is a [song](#), usually of the [dance music](#) genre that has become widely popular among or has been associated with the gay community; usually gay men. Gay anthem lyrics are usually marked with pride, defiance or hope against the odds.

Typical examples include I Will Survive and I Am What I Am, both sung by Gloria Gaynor. However, there have been gay garage rock, punk and hardcore anthems, such as "Gay Rude boys unite" by Leftover Crack (see [Queercore](#)).

Gendhing

The **gendhing** (also written, as in the old orthography, **gending**) is a class of gendhing structures used in Javanese gamelan music. **Gendhing** can also be used to refer to gamelan compositions in general.

Gendhing is the longest and most complicated of the gendhing structures. It is typically played in a slow irama, although it may have faster sections. Gendhing are sometimes classified by which elaborating instrument is most prominent, called gendhing bonang or gendhing rebab. Gendhing never use the kempul or gong suwukan.

Gendhing have two parts, a merong and a minggah (or "inggah"). Both consist of a single gongan lasting four nongan, but the nongan can be of different lengths. Gendhing are then classified according to the number of kethuk strokes in a nongan in each section. The merong section does not use the kempyang, but the minggah section does. There are two patterns for the kethuk in the merong, arang ("infrequent, sparse") and kerep ("frequent"). Both have the kethuk play only at the end of a gatra, but in the kerep pattern, it is at the end of all odd-numbered gatrak, whereas in the arang, it is at the end of the gatrak of doubled odd numbers (that is, gatrak 2, 6, 10, 14, etc.). In the minggah section, the kempyang and kethuk play in the same pattern as in the ketawang, but with no other interpunctuating instruments.

For an example of the gendhing structure, consider "gendhing kethuk 2 kerep minggah kethuk 4." This means that in the merong, there will be two kethuk strokes that happen on odd-numbered gatra, and in the minggah, there will be four gatrak per nongan. The structure would then look like:

Merong:

```

...T .....T ...N
...T .....T ...N
...T .....T ...N
...T .....T ...G

```

Minggah:

```

pTp. pTp. pTp. pTpN
pTp. pTp. pTp. pTpN
pTp. pTp. pTp. pTpN
pTp. pTp. pTp. pTpG

```

where "." indicates no interpunctuating instrument plays, p indicates the stroke of the kempyang, T the kethuk, N the kenong, and G the simultaneous stroke of the gong and kenong. Thus, in each section, the gong plays once, the kenong divides that into four parts, and then that is divided into parts according to the given structure. Here, in each part, each nongan lasts 16 beats (*keteg*), and thus the gongan lasts 64.

That was a fairly short example; a "kethuk 4 arang" merong, for example, would look like:

```

.....T .....T .....T .....
.....T .....N
.....T .....T .....T .....
.....T .....N

```

.....TTT
.....TN
.....TTT
.....TG

and thus a nongan would last 16 gattras (64 beats), and a gongan 64 gattras (256 beats). Obviously, in a long structure like that, especially at a slow tempo, a single gongan may last many minutes.

The merong section may include a ngelik, which would also have the length of a single gongan. The minggah section may also use one of the other structures, especially the ladrang. If that is the case, the piece will be noted something like "minggah ladrang". If the other section has a different name, that will be given as well.

Between the merong and inggah is a bridge section called the ompak. Typically it has the length of one nongan, and a contrasting balungan melody to the merong.

Generative music

Generative music. There are four primary perspectives on generative music that have slightly different but related meanings (Wooller et. al., 2005):

1. *Linguistic/Structural*: music composed from analytic theories that are so explicit as to be able to generate structurally coherent material (Loy and Abbott 1985; Cope 1991). This perspective has its roots in the generative grammars of language (Chomsky 1956) and music (Lerdahl and Jackendoff 1983), which generate material with a recursive tree structure.

2. *Interactive/Behavioural*: music generated by a system component that ostensibly has no inputs. That is, 'not transformational' (Rowe 1991; Lippe 1997:34; Winkler 1998).

3. *Creative/Procedural*: music generated by processes that are designed and/or initiated by the composer. Steve Reich's *Its gonna rain* and Terry Riley's *In C* are examples of this (Eno 1996).

4. *Biological/Emergent*: non-deterministic music (Biles 2002), or music that cannot be repeated, for example, ordinary wind chimes (Dorin 2001). This perspective comes from the broader generative art movement.

- Lerdahl and Jackendoff's publication described a generative grammar for tonal music, based mostly on a Schenkerian model, that could be automated to produce tonal counterpoint of any length which obeys certain structural principles at many levels.
- In *Its gonna rain*, overlapping tape loops of the spoken phrase "it's gonna rain" are played at slightly different speeds, generating different patterns through phasing.
- Brian Eno has used generative techniques on many of his works, starting with *Discreet Music* (1975) up to and including (according to *Sound on Sound Oct 2005*) his latest album 'Another Day on Earth'. His works, lectures, and interviews on the subject have done much to promote generative music in the avant-garde music community.
- Many software programs are now available to create generative music, such as SSEYO's *Koan Pro* (1994-2005) (used by Brian Eno to create his hybrid album 'Generative Music 1'), Karlheinz Essl's *Lexikon-Sonate* (1992-2004) and *MusiGenesis* (2005), a program that evolves music. In 2004, software such as SSEYO's *miniMIXA* started to appear that allows users of connected devices such as mobile phones and PDAs to create and experience generative music 'on-the-move'. Lauri Gröhn has developed *Synesthesia* software that generates music from any pictures in a few seconds.

- The madplayer uses generative techniques to create electronic music, as does LEMu (Live Electronic Music). Many algorithmic music projects are also considered to be generative. algorithmic.net comprehensively maps them.

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- Categories: [Music genres](#) | [Musical techniques](#)

Genus

In ancient Greek [music theory](#), a **genus** is a family of divisions of the tetrachord (four notes spanning a perfect fourth) used to create [musical scales](#). The three genera are distinguished by their characteristic largest intervals, between the upper two notes. The diatonic genus has a characteristic interval of a major second, the chromatic genus has a minor third, and the enharmonic genus has a major third. (Note that this original Greek usage of diatonic ("stretched out"), chromatic ("colorful"), and enharmonic ("harmonious") does not generally correspond to the modern definitions of these terms.) The term *pyknon* ("compression") refers to the remainder of the tetrachord in the chromatic and enharmonic genera, where two adjacent intervals are a semitone or smaller.

In contrast to modern scales, the tetrachord was perceived as descending from its highest pitch (here *mese*). Thus the pitches are given in terms of their ratios downward from mese, or as negative cents.

Here are the traditional Pythagorean tunings of the diatonic and chromatic tetrachords:

Diatonic hypate parhypate lichanos mese 4/3 81/64 9/8 1/1 | 256/243 | 9/8 | 9/8 | -498 -408 -204 0 cents

Chromatic hypate parhypate lichanos mese 4/3 81/64 32/27 1/1 | 256/243 | 2187/2048 | 32/27 | -498 -408 -294 0 cents

Since there is no reasonable Pythagorean tuning of the enharmonic genus, here is a representative tuning due to Archytas:

Enharmonic hypate parhypate lichanos mese 4/3 9/7 5/4 1/1 | 28/27 | 136/35 | 5/4 | -498 -435 -386 0 cents

Originally, the [lyre](#) had only four strings, so only a single tetrachord was needed. Larger scales are constructed from conjunct or disjunct tetrachords. Conjunct tetrachords share a note, while disjunct tetrachords are separated by a *disjunctive tone* of 9/8 (a Pythagorean major second). Alternating conjunct and disjunct tetrachords form a scale that repeats in octaves (as in the familiar diatonic scale, created in such a manner from the diatonic genus), but this was not the only arrangement.

The Greeks analyzed genera using various terms, including diatonic, enharmonic, and chromatic, the latter being the color between the two other types of modes which were seen as being black and white. Scales are constructed from conjunct or disjunct tetrachords: the tetrachords of the chromatic genus contained a minor third on top and two semitones at the bottom, the diatonic contained a minor second at top with two major seconds at the bottom, and the enharmonic contained a major third on top with two quarter tones at the bottom, all filling in the perfect fourth (Miller and Lieberman, 1998) of the fixed outer strings. However, the closest term used by the Greeks to our modern usage of chromatic is *pyknon* or the density ("condensation") of chromatic or enharmonic genera.

Didymos chromatic tetrachord 16:15, 25:24, 6:5

Eratosthenes chromatic tetrachord 20:19, 19:18, 6:5

Ptolemy soft chromatic	28:27, 15:14, 6:5
Ptolemy intense chromatic	22:21, 12:11, 7:6
Archytas enharmonic	28:27, 36:35, 5:4

(ibid)

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G-funk

G-funk (**Gangsta-funk** or **Ghetto-funk**) is a type of [hip hop music](#) that emerged from [West Coast gangsta rap](#) in the early 1990s. G-funk (largely derived from slowing the tempo down of [funk music](#)) incorporates multi-layered and melodic [synthesizers](#), slow hypnotic grooves, a deep bass, background female vocals, the extensive sampling of [P-funk](#) tunes, and a high portamento sine wave keyboard lead—a feature that became the genre’s notable trademark. This genre was characterized by a predictable and rather hedonistic subject matter (typically violence, sex, and endless drug-use) and a slurred “*lazy drawl*” that sacrificed [lyrical](#) complexity for clarity and rhythmic cadence. G-funk became the premier subgenre of mainstream hip hop for a span of nearly four years (from the release of Dr. Dre’s landmark debut, *The Chronic*, in 1992, to the collapse of the Los Angeles-based label Death Row Records in 1996).

Origins

There has been some debate over who should be considered the "father of G-funk." Some consider N.W.A leader Eazy-E to be the originator of the subgenre; however, while N.W.A was undoubtedly a gangsta rap group, their beats (produced by Dr. Dre and DJ Yella) were much rawer and grittier than the G-funk sound Dr. Dre popularized with *The Chronic*. Others argue that Above The Law are the originators of the sound (the sound being present in one of their tracks titled "Call it what you want", being recorded before *The Chronic*). Since *The Chronic* was the first G-Funk album to go mainstream and gain nation wide attention, it is generally agreed that G-funk started with Dr. Dre. Some have drawn comparisons between G-funk and San Francisco-based Mobb Music, which has never gained widespread mainstream success but incorporates elements similar to G-funk, with more tempo variations, less portamento, synthesizers, Moog bass lines, and more live [instruments](#).

Criticism and Backlash

Prior to the success of *The Chronic*, prominent groups of the [golden age of hip hop](#) such as Public Enemy and Native Tongues Posse, embraced more socially aware issues such as drug abuse, poverty, racism, and African American empowerment. Whereas rappers utilizing the G-funk sound essentially rapped about the [gangsta](#) subject matter that Dre's former group, N.W.A, had helped bring to the mainstream in the late 1980s. This led to some criticism from hip hop purists, who accused these rappers of "dumbing down" rap (as demonstrated by Common's *I Used to Love H.E.R.*). Furthermore, because of its mainstream appeal and popularity, G-Funk was regarded by hip hop purists, as a watered down form of music. This was a view that was particularly prevalent among several [East Coast](#) critics, [DJs](#), and radio personalities. It was this disillusionment with mainstream hip hop that led certain hip hop critics to enthusiastically embrace East Coast albums such as Black Moon's *Enta Da Stage*, The Wu-Tang Clan's *Enter the Wu-Tang (36 Chambers)* (see 1993 in music), and Nas's and The Notorious B.I.G.'s respective debuts: *Illmatic* and *Ready to Die*. These successive releases were hailed as the beginning of an East Coast hip hop renaissance, that later included albums such as *Only Built 4 Cuban Linx*, *The Infamous*, *Doe Or Die*, and *Reasonable Doubt*.

Despite such criticism and mounting pressure from censorship groups opposed to gangsta rap, *The Chronic* and to a lesser extent, *Doggystyle*, were both critically-acclaimed as well as commercially successful. The singles "Nuthin' But a "G" Thang" (*The Chronic*) and "Gin and Juice" (*Doggystyle*) became the most famous examples of G-funk in this era. The G-funk sound could also be heard in rapper 2Pac's most popular releases, including *Me Against the World* and most notably the song "Cant C Me" (produced by Dr. Dre) featured on *All Eyez on Me*, the latter of which was released on the Death Row label.

End of the G-funk era

In 1996, following Dr. Dre's departure from Death Row Records, Tupac Shakur's murder, and Suge Knight's imprisonment for racketeering, the G-funk era effectively came to an end. Dr. Dre attempted to update and expand on the sound with his 1996 release *Dr. Dre Presents...The Aftermath* as well as 1997's *Nas, Foxy Brown, AZ, and Nature Present The Firm: The Album*, the latter of which he partially produced. While both albums went platinum, they were unsuccessful by Dre's standards, and had little impact on the hip-hop scene.

However, the G-funk sound has had a lasting impact on hip hop, and its influence can be heard in albums such as Dre's successful 1999 comeback *2001*, which features a significantly different production style from *The Chronic* but has its roots in the G-funk sound he helped pioneer.

Categories: [Hip hop genres](#)

Ghetto house

Ghetto house or **booty house** is a type of [Chicago House](#) which started being recognised in its own right from around 1994 onwards. It features minimal 808 and 909 [drum machine](#)-driven tracks, and sometimes sexually explicit [lyrics](#).

Using the template of classic Chicago [House music](#) (primarily, *Percolator* by Cajmere), and adding the smut perceived by casual fans of [Miami Bass](#), it is usually made on very minimal equipment with little or no effects. It usually features a "4-to-the-floor" kick drum (full sounding, but not too long or distorted) along with Roland 808 and 909 synthesised tom-tom sounds, minimal use of analogue synths, and short, slightly dirty sounding (both sonically and lyrically) vocal samples, often repeated in various ways. Also common are 808 and 909 clap sounds, and full "[rapped](#)" [verses](#) and [choruses](#).

[House](#)

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - [Dream](#) - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - [Italo](#) - [Latin](#) - [Minimal](#) - [Microhouse](#) - [Progressive](#) - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Ghettotech

Ghettotech is a form of electronic dance music originating from Detroit. It combines elements of Chicago's [ghetto house](#) with [electro](#), [hip hop](#), [techno](#), and grafts the perceived raunch of [Miami Bass](#) as the vocal stamp of the music. It is usually faster than most other dance music genres, at roughly 145 to 170 bpm, and features often pornographic lyrics.

The spelling and indeed the use of the word *Ghettotech* is contentious. Other spellings include **Ghetto Tech**, **GetoTek**, **Ghettotec**, and other names include **Detroit Bass** (sharing the title with Detroit area Electro), **Booty Bass** (sharing the title with [Miami Bass](#)), **Booty Music** (an umbrella term to which the genre falls under), **Tech**, **Ghetto**, **Ghetto Shit** or **Accelerated Funk**.

The Ghettotech style was created by a few [DJs](#) and producers mostly working in Detroit, with a strong influence from [Miami Bass](#) and continuing influence from Chicago's [ghetto house](#). It has existed in Detroit since approximately 1994.

Some GhettoTech artists are DJ Assault, DJ Godfather, DJ Bam Bam, Ignition Technician, Sole Tech, DJ Nasty, Erik Travis, Disco D, Mr. De', Starski & Clutch, 12 Tech Mob, 313 Bass Mechanics, DJ Omega, DJ Shortstop, The Detroit Grand Pubahs, DJ Funk, DJ Deeon, DJ Nehpets, DJ Slugo and Dump Emergency.

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African - American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - **Ghettotech** - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) - [Urban Pasifika](#)

[Techno](#)

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - **Ghettotech** - [Hardcore](#) - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - [Schranz](#) - [Tech house](#)

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Hip hop genres](#) | [Techno music genres](#)

Ghost Dance

Noted in historical accounts as the **Ghost Dance of 1890**, the Ghost Dance was a religious movement incorporated into numerous Native American belief systems. The traditional ritual used in the Ghost Dance, the circle dance, has been used by many Native Americans since pre-historic times, but was first performed in accordance with Jack Wilson's teachings among the Nevada Paiute in 1889. The practice swept throughout much of the American West, quickly reaching areas of California and Oklahoma. As the Ghost Dance spread from its original source, Native American tribes synthesized selective aspects of the ritual with their own beliefs often creating change in both the society that integrated it and the ritual itself. At the core of the movement was the prophet of peace Jack Wilson, known as Wovoka among the Paiute, who prophesized a nonviolent end to Euro-American expansion while preaching messages of clean living, an honest life, and cross-cultural cooperation. Perhaps the best known facet of the Ghost Dance movement is the role it reportedly played in instigating the Wounded Knee massacre in 1890 that killed 391 Lakota Sioux.[1] The Ghost Dance is most vividly remembered for this Sioux sect, which displayed extensive distortion toward millenarianism, thus driving it away from the religion's core principles.

Historical foundations

Paiute background

Paiutes living in Mason Valley, at the time of settlement by Euro-American homesteaders, are collectively known as the Tövusi-dökadö, "Cyperus-bulb Eaters." The Northern Paiute community thrived upon a subsistence pattern of foraging through this locally plentiful food source for a portion of the year; while also augmenting their diets with fish, pine nuts, and the occasional clubbing of wild game.

The Tövusi-dökadö lacked any permanent political organization or officials, instead operating within a less stratified social system of self-proclaimed spiritually blessed individuals organizing events or activities for the betterment of the group as a whole. Usually, a community event organized was centered on the observance of a ritual at a prescribed time of year or was intended to organize activities like harvests or hunting parties. One such extraordinary instance illustrating this system occurred in 1869 when a Paiute named Hawthorne Wodziwob organized a series of community dances as a way to announce his vision. He told the Paiutes that he had traveled to the land of the dead, and about the promises that the souls of the recently deceased made to him there. They promised to return to their loved ones within a period of 3-4 years. Wodziwob's peers accepted this vision, probably due to his already reputable status as a healer, as he also urged the populace to dance the common circle dance as was customary during a time of festival. He continued preaching this message for 3 years with the help of an admiring local weather doctor named Tavibo, Jack Wilson's father.

Previous to Wodziwob's religious movement, a devastating typhoid epidemic struck in 1867, coupled with other European diseases one tenth of the population was killed.[3] Not taking into consideration the excessive individual psychological stress this event placed on community members, it more importantly caused grave disorder in the economic system by preventing many families from being able to continue their nomadic lifestyle following pine nut harvests and wild game herds. Without any other options, most of these partial families ended up in Virginia City seeking wage work.

Round dance precursors

The physical form of the ritual associated with Ghost Dance can neither be claimed to have originated from Jack Wilson, or to have died with him. Referred to as the round dance, it characteristically includes a circular community dance held around an individual that leads the ceremony. Often accompanying the ritual are intermissions of [trance](#), exhortations, and prophesying.

The term "prophet dances" was applied during an investigation of Native American rituals carried out by anthropologist Leslie Spier, a student of Franz

Boas. He discovered that types of round dances were present throughout much of the Pacific Northwest including the Columbia plateau (including Washington, Oregon, Idaho, and parts of western Montana). However Spier's study was conducted at a time when most of these rituals had already incorporated Christian elements, further clouding the issue of the round dance's origin.

Difficulty in acquiring absolute pristine data concerning North America societies during its pre-historic or proto-historic eras has presented itself due to Europeans impact on native populations long before they ever physically reached more remote areas of the continent. Changes in Native American society before physical contact can be attributed to severe disease epidemics, an increased frequency and volume in trade caused by the introduction of European goods or from Europeans purchasing local resources, and the introduction of the horse which revolutionized the foraging lifestyle for some aboriginal societies.

Enculturation and diffusion (anthropology) are not the only explanations for the common circle dance rituals. Anthropologist James Mooney was one of the first to study circle dances and observed striking similarities in rituals between tribes. However he also claimed that "a hope and longing common to all humanity, manifests through behavior rooted in human physiology and common experience"; therefore alluding to either the notion of universal imprints on the human mind, or a ubiquitous behavior drawn from universal life course events.

Jack Wilson's vision

Jack Wilson, the prophet formerly known as Wovoka until his adoption of a Euro-American name, experienced a vision on 1889 January 1. Received during a solar eclipse, it was not his first time experiencing a vision directly from God, but now as a young adult he was better spiritually equipped to handle his profound message. Jack had received training from an experienced shaman in his community under his parent's guidance after realizing that he was having difficulty interpreting his first vision. Jack was also training to be a weather doctor, following in his father's footsteps, and had established himself throughout Mason Valley as a gifted and blessed young leader. He often presided over circle dances symbolizing the sun's heavenly path across the sky while his captive audience listened to his preaching of universal love.

Anthropologist James Mooney conducted an interview with the charismatic messiah in 1892. Stories and beliefs that Jack talked about with him were later validated as the same preachings given to his fellow Native Americans.[4] This has been documented by letters between tribes and by notes that Jack asked his pilgrims to take upon their arrival at Mason Valley. Jack told Mooney that when in heaven he was before God, amongst of his ancestors who were engaged in their favorite pastimes. The land was filled with wild game and God showed it to him before instructing him to return home to tell his people that they must love each other, not fight, and live in peace with the whites. God continued that Jack's people must work, not steal or lie; and that they must not engage in the old practices of war. God said that if his people abide by these rules, they would be united with their friends and family in this other world. With God, he proclaimed, there will be no sickness, disease, or old age. Jack continues that he was then given a dance and commanded to bring it back to his people. If his people performed this dance, which lasted for five days, in the proper intervals the performers would secure their happiness and hasten the reunion of the living and deceased. Lastly, God gave Jack powers over weather and told him that he would be the deputy in charge of affairs in the Western United States leaving current President Harrison as God's deputy in the East. Jack was then told to return home and preach God's message.

Jack Wilson left the presence of God convinced that if every Indian in the West danced the new dance to "hasten the event", all evil in the world would be swept away leaving a renewed earth filled with food, love, and faith. Quickly accepted by his Paiute brethren, the new religion was termed "dance in a circle". Although the first time Euro-Americans encountered the practice it was through contact with the Sioux, their expression "spirit dance" was used which was translated into ghost dance.

Role in Wounded Knee Massacre

Through a parade of Native Americans and some Euro-Americans, Jack Wilson's message spread across much of the western portion of the United States. Early in the religious movement many tribes sent members to investigate the self-proclaimed messiah, other communities sent delegates only to be cordial. Regardless of why people were coming to visit Jack, many left believers and returned to their homeland preaching his message. The Ghost Dance was even incorporated by many Mormons who, residing in Utah, traveled to Jack to evaluate whether or not he was the messiah that Joseph Smith Jr predicted would arrive in the year 1890.

While most followers of the Ghost Dance understood the messiah as a teacher of pacifism and peace, others, whom the ideals eluded, did not.

A representation of the Ghost Dance's misinterpretation is the image of the Ghost Shirt, a special garment rumored to repel bullets through spiritual power. While it is uncertain where the belief originated, James Mooney pointed out that the most likely source is the Mormon endowment robe, which members of the Mormon Church believed would protect the pious wearer from danger. Despite the uncertainty of who created the belief, it is certain that chief Kicking Bear brought the concept to his own people, the Lakota Sioux in 1890. Another Lakota interpretation of Jack's religion, that strays from his core concept, is drawn from the original idea of a "renewed earth" in which "all evil is washed away". The Lakota understanding of this included the removal of all Euro-Americans from their lands. The same cannot be said of Jack's order of the Ghost Dance which would teach accepting Euro-Americans.

In 1890 February, the United States government broke a Lakota treaty by adjusting the Great Sioux Reservation of South Dakota, an area that formally encompassed the majority of the state, into five relatively smaller reservations. This was done to accommodate homesteaders from the east and was in accordance with the government's clearly stated "policy of breaking up tribal relationships" and "conforming Indians to the white man's ways, peaceably if they will, or forcibly if they must." Once on the half-sized reservations, tribes were separated into family units on 320 acre plots, forced to farm, raise livestock, and send their children to boarding schools that forbid any inclusion of Native American traditional culture and language.

To help support the Sioux during the period of transition, the Bureau of Indian Affairs (BIA), was delegated the responsibility of supplementing the Sioux with food and hiring Euro-American farmers as teachers to the once proud hunters. By the end of the 1890 growing season, the Sioux farmer's hard work trying to cultivate crops in the semi-arid region of South Dakota failed due to the inability of the land to produce agricultural yields during a time of intense heat and lack of rain. Unfortunately for them, this was also the time when the government's patience supporting the "lazy" Indians also failed resulting in rations to the Sioux being cut in half. With the bison virtually eradicated from the plains a few years earlier, the Sioux had no option but to starve. Increased performances of the Ghost Dance ritual ensued frightening the supervising agents of the BIA, who successfully requested thousands more troops deployed to the reservation.

By 1890 December 15 a leader of the Hunkpapa Sioux named Sitting Bull was arrested on the reservation for failing to stop his people from practicing the Ghost Dance. During the incident, a Sioux witnessing the arrest fired at one of the soldiers resulting in an immediate retaliation. Deaths on both sides resulted included the loss of Sitting Bull himself.

Another Sioux leader, Big Foot, was stopped while in route to convene with the remaining Sioux chiefs. U.S. Army officers forced him and his people to relocate to a small camp close to the Pine Ridge Agency in order for the soldiers to be able to more closely watch the old chief who was on the U.S. Army's list of troublemaking Indians. That evening, December 28th, the small band of Sioux erected their tipis on the banks of Wounded Knee Creek. The following day during an attempt to collect any remaining weapons from the band, one young Sioux warrior refused to relinquish his arms resulting in a struggle in which his weapon discharged into the air. Other young Sioux warrior, protected by their ghost shirts, responded by brandishing their previously concealed weapons to which the U.S. forces responded with carbine firearms. Two bands of Native American reinforcements arrived at the creek, Oglalas and Brules, after hearing the gunshots. After the fighting had concluded 39 U.S. soldiers lay dead amongst the 153 dead Sioux, 62 of which were women and children.

Following the massacre, chief Kicking Bear official surrendered his weapon to General Nelson A. Miles. Outrage in the Eastern United States emerged as the general population learned about the events that had transpired. Many Americans felt U.S. Army actions were harsh and the related the massacre at Wounded Knee Creek to an ungentlemanly act of kicking a man when he is already down. Americans had been told on numerous occasions that the Native American had already been successfully pacified. Public uproar played a role in the reinstatement of the previous treaty's terms including full rations and more monetary compensation for lands taken away.

Anthropological perspectives

Religious revitalization model

Anthropologist Anthony F. C. Wallace's model (1956) describing the process of religious revitalization. It is derived from studies of another Native American religious movement, The Code of Handsome Lake, which led to the formation of the Longhouse Religion.

I. *Period of generally satisfactory adaptation* to a group's social and natural environment.

II. *Period of increased individual stress*. While the group as a whole is able to survive through its accustomed cultural behavior, however changes in the social or natural environment frustrate efforts of many people to obtain normal satisfactions of their needs.

III. *Period of cultural distortion*. Changes on the group's social or natural environment drastically reduce the capacity of accustomed cultural behavior to satisfy most persons' physical and emotional needs.

IV. *Period of revitalization*: (1) reformulation of the cultural pattern, (2) its communication, (3) organization of a reformulated cultural pattern, (4) adaptation of the reformulated pattern to better meet the needs and preferences of the group, (5) cultural transformation, (6) routinization- the adapted reformulated cultural pattern becomes the standard cultural behavior for the group.

V. *New period of generally satisfactory adaptation* to the group's changed social and/or natural environment.

Ghost Dance within revitalization model

In Alice Beck Kehoe's ethnohistory of the Ghost Dance, she presents the movement within the framework of Wallace's model of religious revitalization. The Tövusi-dökadö's age of traditional subsistence patterns constitutes a period of generally satisfactory cultural adaptation to their environment which lasted until around 1860. Corresponding with an influx of Euro-American settlers begins the second phase of Wallace's model hallmarked by increased individual stress placed on some members of the community. Almost the entire 1880s are placed into the model's third period, that of cultural distortion, due to the increased presence of Euro-American agribusiness and the United States' government. With the introduction of Jack Wilson's Ghost Dance, the fourth period of revitalization is ushered which characteristically occurs after sufficient changes accrue to significantly warp the society's cultural pattern. Following the revitalization is yet another period of satisfactory adaptation which is dated to about 1900. By this time almost all sources of traditional food were eradicated from the Tövusi-dökadö's long-established homeland, leading to the adoption of Euro-American subsistence methods while still maintaining a Paiute culture.

Reason for rejection

“Worthless words” was the description given to the Ghost Dance in 1890 by Navajo leaders. Three years later James Mooney arrived at the Navajo reservation in northern Arizona during his study of the Ghost Dance movement, only realize that the ritual was never incorporated into Navajo society even during the brief period of its widespread acceptance in western portions of the United States. Kehoe describes why the movement never gained fervor in 1890, according to the revitalization model, among the Navajo and illuminates the circumstances of the Navajo’s later acceptance of the Peyote Religion.

Movements with similarities

1856-1857 Cattle-Killing in South Africa in which perhaps 60,000 of the Xhosa people died of self-induced starvation. They destroyed their food supplies based on a vision that came to Nongqawuse. The Righteous Harmony Society was a Chinese movement which also believed in magical clothing, reacting against Western colonialism.

The Maji Maji Rebellion where an African spirit medium gave his followers war medicine that he said would turn German bullets into water.

The Melanesian Jon Frum cargo cult believed in a return of their ancestors brought by Western technology (see Vailala Madness).

The Spanish Carlist troops fought against secularism and believed in the detente bala — pieces of cloth with an image of the Holy Heart of Jesus — would protect them against bullets.

Burkhanism was an Altayan movement that reacted against Russification.

Child soldiers in the civil wars of Liberia wore wigs and wedding gowns to confuse enemy bullets by assuming a dual identity. (see <http://slate.msn.com/id/2086490/>)

Further reading

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- Du Bois, Cora. *The 1870 Ghost Dance*. University of California Press; Berkeley, 1939.
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Categories: [American Indian music](#)

Girl group

A **girl group**, as the name implies, is a [musical group](#) featuring a group consisting usually of young female [singers](#), singing mostly [pop](#) and [R&B](#) songs. It is essentially the female equivalent of a [boy band](#). They are distinct from girl bands and All-women bands, where the women sing *and* play instruments.

Early girl-groups

Girl groups date back to the late 1950s and the beginning of the 1960s, when they were often manufactured by producers or record companies. Often in these times, the girl group was used as a vehicle for the latest work by a label's resident songwriters, such as the work of Phil Spector and the early days of Motown. Even earlier, female [pop music](#) singing groups were popular; "Sister groups" like the Andrews Sisters and the Boswell Sisters were composed of sisters or relatives. Groups such as the Boswells and the Keller Sisters and Lynch were pop recording artists dating as far back as the 1920s.

The sound of many early [rock and roll](#) girl groups was engineered by a producer. For instance, Phil Spector's Wall of Sound production featured a thick layer of instrumentation ([drums](#), [guitar](#), [bass](#), a [horn section](#) and often something more exotic, such as *Glockenspiel* or [vibraphone](#)). Amidst the musical accompaniment, there was a lead vocal, often deliberately girlish in tone, singing deceptively simple, naïve lyrics which artfully and eloquently expressed the emotions of teenagers of the time. An example would be The Shirelles' "Will You Still Love Me Tomorrow", which doubles as both a charming love song and, implicitly, a portrayal of adolescent sexual mores. Other groups, including some New York City-based ones like The Chiffons, used more conventional [pop music](#) arrangements, while the Motown groups used typical driving Motown arrangements of the period.

By the mid-late 1960s, in the face of the British Invasion and the increasing popularity of rock music, the popularity of girl groups began to wane. During this time, only a few all-female groups, such as The Supremes and Martha and the Vandellas, made the transition to an earthier, soulful sound and success. Fanny was among the first all-female rock act to gain success in the United States and Europe. This group was among the first to sign with a major recording company (1969, Warner Brothers) and record albums released by major labels.

Later girl groups

In recent times, the sound of girl groups has been defined, and has helped to define, the popular musical styles of the period.

While the 1980s saw the emergence of rock and punk-rock girl groups such as The Go-Go's, the girl groups of the 1990s returned to a manufactured pop style marketed as clean-cut and aimed at young, predominantly female, audiences. The Spice Girls were one of the most influential girl group of this time, bringing their slogan "Girl Power" to popular use through several number one pop singles, sold-out concerts, and even a popular motion picture. In the early 2000s, girl groups again increased in popularity, spawning such bands as California-based Dream, the Swedish quartet Play, the Russian duo t.A.T.u..

Today's most notable girl groups include American bands such as Destiny's Child and British bands such as Atomic Kitten, Girls Aloud and the Sugababes.

[_____](#) | [_____](#) | [_____](#)
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | [Chicano rock](#) | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | **Girl group** | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

[Soul music](#)

[Girl group](#) - [Motown Sound](#) - [Northern soul](#) - [Psychedelic soul](#) - [Memphis soul](#) - [Neo soul](#) - [Funk](#) - [Hip hop soul](#) - [Disco](#)

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#) - [Synthpop/Electropop](#) - Teen pop - [Traditional pop](#)

Other topics

[Boy band](#) - **Girl group** - [Popular music](#)

Categories: [Soul music](#) | [Music genres](#) | [Musical groups](#)

Glam metal

Stylistic origins: [Heavy metal](#), [Glam rock](#), [Punk rock](#)

Cultural origins: Late-1970s–Early- 1980s, United States

Typical instruments: [Electric guitar](#) - [Bass guitar](#) - [Drums](#)

Mainstream popularity: Extremely popular throughout the 1980s

Shock rock

[Timeline of heavy metal](#)

Glam metal is a sub-genre of [heavy metal music](#), that arose in the late 1970s in the United States. It was a dominant genre in popular [rock music](#) throughout the 1980s.

The genre is referred to by detractors as **hair metal** (a term popularized by MTV in the 1990s), due to the bands styling their long hair in a teased fashion. Sometimes, it is referred to by the more derogatory terms [cock rock](#), or **butt rock**. During its heyday the genre was often referred to as **heavy metal** or simply **metal**.

Origins

The genre is influenced heavily by 1970s rock and heavy metal bands, such as Alice Cooper, Black Sabbath, New York Dolls, KISS, The Sweet, Aerosmith, and others.

A few bands experimented with mixing "[Glam rock](#)" and "[Heavy metal](#)" before the 1980s hit. Angel, Starz, and Legs Diamond were prime examples. However, it wasn't until the early 80s that the genre truly began to gather speed.

Some credited Van Halen as the first glam metal band, but others argued that the movement on the Sunset Strip was kick-started largely by Mötley Crüe. Either way, both bands played a prominent part in the genre's direction.

In 1980, a year prior to Mötley Crüe forming, a UK band known as Wrathchild, fronted by Rocky Shades, also emerged playing Glam Metal style music and having a similar image. However, they did not gain the same level of fame as their American contemporaries.

First wave of glam metal

In the early 1980s, heavy metal spawned several sub-genres; glam metal became its most popular manifestation. The first wave of glam metal bands included the likes of Mötley Crüe, Van Halen, Twisted Sister, Ratt, W.A.S.P., Dokken, and Quiet Riot. Their music was less melodic than their younger contemporaries, like Cinderella, whose music and image ultimately became synonymous with the genre.

One of the first massively successful glam metal albums was Def Leppard's *Pyromania*, released in 1983. Under the guidance of producer Mutt Lange, the album was a gritty hard rock record contained within polished mainstream-friendly production. The success of the album influenced much of the hard rock scene of the era to pursue a more mainstream sound than some of their predecessors, and opened the door to what would become the popular era of glam metal.

A year later, Van Halen released *1984*, which was immensely successful, containing hit singles "Jump", "Panama", "Hot For Teacher", and "I'll Wait". Ozzy Osbourne went glam and made the album *The Ultimate Sin*, which hit number six on the Billboard 200 and became his highest charting album up to that point.

Glam metal was aggressive, with lyrics often focusing on girls, drinking, drug use, and the occult. Musically, glam metal songs often featured distorted guitar riffs, "hammer-on" solos, anthemic choruses, frenzied drumming, and complementary bass. Glam metal performers became infamous for their debauched lifestyles, their long, teased hair, and use of make-up, clothing, and accessories, traits somewhat reminiscent of glam rock.

By the mid-1980s, glam metal could be defined by two major divisions. On the mainstream side were bands such as Bon Jovi, whose 1986 album *Slippery When Wet* was a huge success at Top 40 radio and MTV, and Europe, whose single "The Final Countdown" hit number one in 26 countries. On the other side came the more insular Los Angeles scene around the Sunset Strip, which eventually spawned such bands as Poison, Faster Pussycat, L.A. Guns, and Guns N' Roses.

The visual aspects of glam metal made the music appealing to music television, particularly MTV. During the mid-to-late 1980s, glam metal tracks were in heavy rotation on the channel. Glam metal bands often resided at the top of MTV's daily Dial MTV countdown, and bands eagerly appeared on the channel to help promote their music.

While glam metal was highly successful at MTV, the genre found occasional problems at radio. While a handful of major-market radio stations, such as KNAC in Los Angeles, heavily played glam metal music, most medium and small markets lacked stations that specialized in new rock. Even rock stations in markets such as New York tended to focus on classic rock. In many cities, glam metal tracks were often relegated to Top 40 stations, who spun only the most popular tracks. However, even with that limiting factor, the popularity of those tracks meant that glam metal music was virtually ubiquitous by the late 80s.

Glam metal enjoyed widespread success during the 1980s, but bands often found themselves on the wrong end of critics and the music industry. One notable example came in 1987 with the release of Mötley Crüe's *Girls, Girls, Girls*. Before the establishment of Soundscan in 1991, Billboard's album chart was decided by a combination of reports from retailers, wholesalers, and industry professionals, rather than on actual album sales. As the band related on MTV's *Week in Rock*, the week that *Girls, Girls, Girls* peaked at #2 on the Billboard chart, it was actually the highest-selling album of that week. However, the industry professionals gave extra weight to Whitney Houston's sophomore album, allowing it to retain the top spot. In the band's opinion, the industry simply wouldn't allow their album to hold the #1 spot. (The band eventually conquered the top spot with their next album, *Dr. Feelgood*, which became the biggest album of their career.)

Glam metal continued to grow its fanbase as the 80s progressed. Def Leppard's 1987 album *Hysteria* spawned numerous successful singles, and eventually sold more than ten million copies in the US. Poison's second album *Open Up And Say...Ahh!* spawned a huge single in "Every Rose Has Its Thorn", and eventually sold eight million copies worldwide.

As more glam metal bands found success, a discernible formula emerged in the way that glam metal bands were marketed. Labels would start off by releasing a hard-rocking anthem, then follow it with a power ballad. From Poison ("Nothing But a Good Time" and "Every Rose Has Its Thorn") to Warrant ("Down Boys" and "Heaven") to White Lion ("Wait" and "When the Children Cry") to Winger ("Seventeen" and "Heading for a Heartbreak"), the formula became so commonplace that it began to be seen as a glam metal cliché. Fans of the genre balked as well, noting that, of the pair, the power ballad typically received far more airplay on mainstream radio. They feared that the genre would be known only for the ballads.

Sleaze glam

In 1987, Guns N' Roses completely changed the direction of glam metal. They incorporated the sounds of [blues](#) and [punk](#) into the music, while keeping some of the images of glam rock. Other bands arose during this time following a similar musical path, such as Faster Pussycat, L.A. Guns, Roxx Gang, and Dangerous Toys. This offshoot of Glam Metal was dubbed "Sleaze Glam," and more recently, "Sleaze Metal."

In the United Kingdom, a similar movement was emerging although more Hanoi Rocks and Johnny Thunders influenced sound than their American contemporaries, bands included Dogs D'Amour, London Quireboys, Soho Roses, Kill City Dragons, and others. Around this time British band The Cult moved their music away from their post-punk roots and began playing a more AC/DC Sleaze influenced sound and toured the United States with Guns N' Roses.

Decline of glam metal

In the early 1990s, glam metal's popularity rapidly declined, after over a decade of success. While several factors played a role, the most often cited was the surge in popularity of [grunge](#) music from Seattle, such as that performed by Nirvana, Pearl Jam, and Alice in Chains. (Ironically, Alice in Chains started as a glam metal band, and opened for Van Halen on their 1991 tour in support of *For Unlawful Carnal Knowledge*.)

One element in the decline was the significant role that music television played in glam metal's success. While alternative rock was more serious in tone, it contained many of the elements that made glam metal so ideal for music television, including its own visual style in the way of "grunge" fashion. As MTV shifted its attention to the new style, glam metal bands found themselves relegated more and more often to *Headbanger's Ball* and late night airplay, and almost entirely disappeared from the channel by early 1994. Given glam metal's lack of a major format presence at radio, bands were left without a clear way to reach their audience.

Another factor that contributed to the decline of glam metal was the general "out with the old" attitude often held by the status quo whenever a new decade comes around (not unlike the popular hatred of [disco](#) in the early 1980s). With the influx of alternative music as the "new" genre, rock bands that did not adhere to the format were often dismissed as passé. Even bands who altered their style to match the new sound found themselves dismissed as "80s bands".

As grunge grew to greater success, many glam metal bands discovered that their labels were no longer supportive. Many major labels felt they had been caught off-guard by the somewhat surprise success of Nirvana's *Nevermind*, and had begun turning over their personnel in favor of younger staffers more versed in "alternative" music. Jani Lane of Warrant commented on the change in a late-1990s interview with MTV, noting that he knew his band was in trouble when he walked into his label's offices and noticed that the prominent Warrant display had been replaced by one of Alice in Chains. Nearly all of the popular glam metal bands found themselves dropped from their respective labels by the middle of the 1990s.

In a notable irony, many grunge and alternative music bands, who had established their careers by professing anti-corporate attitudes, wound up signing contracts with major record labels. At the same time, many glam-metal bands, once considered proponents of "corporate rock", ended up signing with independent labels. Labels such as CMC International and Perris Records were aware that glam metal had an audience, and were more than willing to help bring the music to its fanbase.

The decline in glam metal was further compounded by many key 80s metal bands, glam or otherwise, coincidentally either breaking up, losing significant band members, and/or releasing new albums that largely displeased existing fans. For example, Ozzy Osbourne announced his retirement, Vince Neil was briefly fired from Mötley Crüe, C.C. DeVille left Poison, and Guns N' Roses released a cover album and essentially disbanded.

Some critics wondered if the state of the country in the early 1990s may have had an effect on glam metal's popularity. Given that the US was going through a major recession at the beginning of the decade, several critics wondered if music fans had simply rejected the high-spirited nature of glam metal for the more serious attitudes put forth by grunge bands. Where glam metal as a genre tended to avoid topics such as politics, new bands such as Pearl Jam placed themselves at the center of the political battles associated with the 1992 US Presidential election.

Revival

During the late 1990s, however, several glam metal bands of the popular era began to assert themselves again. Mötley Crüe reunited with Vince Neil, recorded the 1997 album *Generation Swine*, and embarked on a successful US tour. Poison reunited with C.C. Deville, and embarked on a successful 1999 tour of amphitheaters. A 2000 package tour featuring Poison, Slaughter, Cinderella, and Dokken sold extremely well.

By the early 2000s, a handful of new bands began to revive glam metal. The successful British band, The Darkness, was one example, albeit in a more tongue-in-cheek manner, somewhat reminiscent of early Queen. Newer glam metal bands, such as Murderdolls, Gemini Five, and Private Line, have been growing their fanbase. Until their vocalist died in early 2006, Crashdiet were also gaining popularity and were the first band of the genre to sign to a major label in over a decade. Some unsigned and lesser-known bands of the genre that formed during glam metal's popular years are now being signed to smaller labels such as Perris Records and releasing material. Beautiful Creatures, a band formed by ex-Bang Tango frontman Joe Leste, even signed a major label deal with Warner Brothers Records in 2000. Other bands that have been formed in the late 90's, early millenium have taken a certain amount of influence from Glam Metal, including Buckcherry, Damone, and RCA Records' Bullets and Octane.

And, even as newer bands adopt glam metal, many of the most popular glam metal bands continue to perform. Bands such as L.A. Guns, Ratt, and W.A.S.P. have appeared in package tours together, and Mötley Crüe and Poison are continuing to record material and tour. The *Monster Ballads* compilation series has sold well, with the first volume peaking at #18 on the Billboard 200. Even Guns N' Roses is signalling a return in 2006, given the leaking of new material and the booking of festival dates, potentially leading up to the long-awaited release of *Chinese Democracy*.

Related genres

- [Hard rock](#)
- [Glam rock](#)
- [Classic metal](#)
- [Power metal](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - **Glam metal** - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Glam punk

Glam punk (or **Glitter punk**) is a term used to describe bands who mix elements of [glam rock](#) and protopunk or [punk rock](#) music. Elements of [rock](#) are normally included too.

History

1970s

The first and most potent example of glam punk, is the New York Dolls, they are often considered one of the creators of [punk rock](#) music in general. Though after the [punk](#) explosion in London during the 1970s happened the Dolls were considered "glam" in comparison. Which would lead to them being described as "**Glam-Punk**".

Iggy Pop is also considered by some as "Glam punk" this is most likely due to the protopunk sound of the Stooges which was largely influential on the punk rock movement, coupled with Iggy's angrogynous image and close friendship as well as workings with Glam rock icon David Bowie, who produced some of Iggy Pop's music.

The same could be said for Alice Cooper Band who were one of the first [Glam rock](#) bands and were later influential to the likes of Hanoi Rocks, punk bands such as the Sex Pistols have also cited them as an influence.

Other more obscure groups from around this time such as Hollywood Brats, the Jook, Milk 'N' Cookies, Jet, and others can be heard on the compilation "Glitterbest: 20 Pre Punk 'n' Glam Terrace Stompers".

1980s

The 1980s saw a re-emergence of the "Glam punk" styling with the band Hanoi Rocks. While playing in London the group influenced several other bands who played in a similar style; Soho Roses, Kill City Dragons, Dogs D'Amour, the Babysitters, etc.

Shades of "Glam punk" can also be heard in the "sleaze glam" subgenre of [Glam metal](#), which emerged in the late 1980s. New York Dolls hugely influenced bands in the "sleaze glam" genre, such as Guns N' Roses, Faster Pussycat, L.A. Guns, Shotgun Messiah and others. Though these bands also incorporated "heavy metal" elements, not found in pure Glam punk.

1990s

Swedish band Backyard Babies were the most prominent example of "Glam punk", during the 1990s with their album Total 13. Guitarist Dregen once described the Babies in an interview as "The missing link between KISS and The Ramones." Michael Monroe of Hanoi Rocks guested on one of the band's tracks, guitarist Dregen has also recorded a live acoustic album with the Dogs D'Amour vocalist Tyla.

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-](#)

[hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot.grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Glam rock

Stylistic origins: [rock and roll](#), [garage rock](#)

Cultural origins: 1970s United Kingdom. Detroit and New York in the United States

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Synthesizers](#)

Mainstream popularity: Largely popular in the UK during the 70s and to a lesser extent in the United States

Derivative forms: [Punk rock](#), [Gothic rock](#), [New wave](#), Pub rock

[Glam Metal](#)

Glam rock (less commonly, and mostly in the USA, known also as **Glitter rock**), was a style of [rock music](#) popularised in the early 1970s. It was mostly a British phenomenon, at its peak between the years of 1971 and 1973, made famous by acts such as Slade, David Bowie, Gary Glitter and T. Rex and had influence on groups such as Queen and Kiss. In the USA, Glam made less of an impression and was largely confined to selected music fans in the cities of New York and Los Angeles, although Alice Cooper incorporated a lot of the glam rock style.

Glam was distinguished by the glittery, sparkly costumes of the performers, perceived as glamorous by fans, and its bouncy rock n' roll songs. Lyrical emphasis was often on "teenage revolution" (T. Rex's - "Children of the Revolution", Sweet's - "Teenage Rampage") as well as sexuality, decadence and fame.

Glam performers often dressed androgynously in make up and glittery, florid costumes not dissimilar to costumes that Liberace or Elvis Presley wore when performing in cabaret. An example would be David Bowie during his Ziggy Stardust and Aladdin Sane phases. Sexual ambiguity was briefly in vogue: some bands took to playing in drag outfits for a while and Bowie told the press he was bisexual, although he later denied it, whilst the late Jobriath was among rock's first openly gay stars.

Progenitors

Credit for starting the Glam genre is often given to Marc Bolan of T. Rex or David Bowie. Proponents included Slade, Mud, Gary Glitter, Sweet, Mott The Hoople and early Roxy Music including Brian Eno.

In America, glam rock was most prominently represented by the proto-punk New York Dolls, whose Rolling Stones-influenced rawk-n-roll was matched by the feminine look of the band. Another key American influence on glam rock, although commonly over-looked, Iggy Pop was very important to the development of the genre. Earlier, in 1968-69, Alice Cooper had arguably sketched the first hints of glam rock when they used a transvestite look and an overtly sexual attitude as part of their image.

In Italy, Renato Zero had already (and probably independently from abroad tendencies) used disguisements, androgine appearance and heavy make-up in the late 1960s, but with little success. After he became popular in the late-1970s, he was criticized as having borrowed the look from Bowie and Cooper.

Glam rock in theatre and cinema

Theatre and Cinema played an important role in the Glam rock movement.

The stars of Andy Warhol's stage play *Pork* are considered influential on the movement. Wayne County was in particular an influence on David Bowie.

Another Andy Warhol Superstar, Jackie Curtis, was influential on the look and dress of glam rock.

Some examples of movies that reflect Glam Rock include: Brian DePalma's *Phantom of the Paradise*; *The Rocky Horror Picture Show*; T. Rex's documentary *Born To Boogie*; David Bowie's *The Rise and Fall of Ziggy Stardust*; Alice Cooper's *Good to See You Again*; Gary Glitter's *Remember Me This Way*; Slade's *Flame*; Todd Haynes' *Velvet Goldmine*; and most recently the film version of *Hedwig and the Angry Inch*.

Subsequent influence

Glam rock was a major influence upon the late 1970s UK [punk rock](#) movement, notably the Sex Pistols. It was also an influence on the British [Goth rock](#) movement, particularly the bands who played at the Batcave in London.

The glam rock movement even made the shores of Japan at the turn of the 1970s, with local bands the Sadistic Mika Band and Vodka Collins having successful glam recordings on EMI records.

A trend amongst some Glam rock groups was releasing a Christmas single, examples of this are Slade's "Merry Christmas Everybody", Wizzard's "I Wish It Could Be Christmas Everyday", and Gary Glitter's "Another Rock N' Roll Christmas". These tracks receive heavy rotation in the United Kingdom every Christmas.

Today, the glam rock legacy is carried out by few worldwide; for example, The Darkness.

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | **Glam rock** | [Hard rock](#) | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Glee Club

A **Glee Club** is a [choir](#), historically of men but also of just women or mixed voices, which traditionally specializes in singing short songs. Glee clubs originated in England, but are no longer common in Britain; modern glee clubs are primarily found in North American colleges and universities. Glee in this context does not refer to the mood of the music or its singers, but to a specific form of English seventeenth and eighteenth century part song, the glee. Most American Glee Clubs are choruses in the standard sense and no longer perform *glees*.

Categories: [Singing](#)

Glitch

Glitch (also known as **Clicks and Cuts** from a representative compilation series by the German [record label](#) Mille Plateaux) is a genre of [electronic music](#) that became popular in the late 1990s with the increasing use of digital signal processing, particularly on computers. The music is focused on [rhythm](#) and is sometimes considered a sub-genre of [intelligent dance music](#).

Glitch is often produced on computers using modern digital production software to splice together small "cuts" (samples) of music from already recorded songs, with beats made out of erroneously produced short clicks and bits of noise as well as skipping CDs. The genre is thus named after the use of digital artifacts and noise-like distortions (see "glitch"). These glitches are often very short, and are typically used in place of traditional percussion or instruments. However, not all artists of the genre are working with erroneously produced sounds or even using digital sounds.

Popular software for creating glitch includes Reaktor, Super Collider, Ableton Live, GleetchLAB, MAX/MSP, Miller Smith Puckette's Pure Data, and Chuck. In the hardware realm, glitch music is generated through circuit bending.

History

Though Glitch developed in the 1990s, there were earlier precedents. Glitch is influenced by [Musique concrète](#), [techno music](#), [industrial music](#) and [ambient music](#). Active since the 1970s, turntablist Christian Marclay occasionally scratches or otherwise damages vinyl records to make music from the resulting skips and loops. The fluxus artist Yasunao Tone used damaged CDs in his Techno Eden performance in 1985.

The first proper glitch album is arguably Oval's *Wohnton* (1993). Trumpeter Jon Hassell's 1994 album *Dressing For Pleasure* — a dense mesh of [funky trip hop](#) and [jazz](#) — features several songs with the sound of skipping CDs layered into the mix.

Notable artists

000	Dabrye	Fennesz	Pan sonic
Alva Noto	Daedelus	The Flashbulb	Phonecia
Andreas Tilliander	DAT politics	Funkstorung	Prefuse 73
Aphex Twin	DJ Scud	Hrvátski	Psapp
Autechre	Dntel	Kid 606	Richard Devine
Autopsia	Machine Drum	Lovesliescrushing	Telefon Tel Aviv
Boom Bip	edIT	Murcof	Venetian Snares
Cepia	Erlend Oye	Oval	Vladislav Delay
Coil			

See also

- [Noise music](#)
- [Lowercase](#)

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Go Go

Go-Go is a subgenre of [funk music](#) developed in and around Washington, D.C. in the mid and late 1970s. While its musical classification, influences, and origins are debated, Chuck Brown (b. 1934) is regarded as the fundamental force behind the creation of go-go music.

Go-go is defined by continuous, complex, heavy rhythm arrangements focused through two motifs performed on multiple congas, tumbadoras, and rototoms, interspersed with timbale and cowbell parts, driven by heavy-footed drumming and punctuated by crowd call-and-response. A swing rhythm is often implied (if not explicitly stated).

Some go-go bands have seen varying degrees of success nationally and worldwide, but Washington, D.C. remains the preeminent center for the music.

History

Chuck Brown, a fixture on the Washington music scene with Chuck Brown & the Soul Searchers ("We the People", "Ashley's Roachclip"), inspired other local bands in the mid-1970s to incorporate go-go music more and more into their standard live shows. This included the funk-driven Trouble Funk and the rock-influenced E.U., who became the most popular bands on the go-go music scene by the end of the 70s. Brown's 1979 hit single "Bustin' Loose" was the culmination of go-go music's early success. Trouble Funk briefly signed with New Jersey's Sugar Hill Records, where they released the minor hit "Pump Me Up". E.U. scored a national hit when they performed their song "Da Butt" in the motion picture *School Daze* in 1988.

The next generation of go-go featured The Junk Yard Band and Rare Essence, two enduring bands that gained popularity after go-go had become established. The Junk Yard Band began as a group of children as young as nine years old, performing music on a hodge-podge of discarded items fashioned into musical instruments. They signed and toured with New York's Def Jam Records, where they released the 12-inch single "The Word". Rare Essence, who was mentored at a young age by Chuck Brown, signed briefly with Mercury Records, but both bands' prominence were primarily established in and around Washington and the Mid-Atlantic area.

Many of these bands still perform today, along with successive generations of bands. Go-Go is always performed live at nightclubs, neighborhood parties, and sometimes with famous singers. Go-Go initially spread through the distribution of free cassette tapes, and is now found locally in the Maryland, Washington D.C., and Virginia area for sale on CDs.

Go-go clubs sometimes acquired a reputation for violence, and in some areas of Washington, clubs are not permitted to play go-go or have go-go bands appear. One well-publicized venue with trouble was Club U, located inside a DC government building at the corner of 14th Street NW and U Street NW, where a murder and other incidents happened before the club was closed.

Popular go-go bands and songs

First generation

- Chuck Brown ("Bustin Loose," "That'll Work," "Money")
- E.U. (Experience Unlimited) ("Da Butt," "EU Freeze," "Future Funk")
- Trouble Funk ("Pump Me Up," "Drop the Bomb," "E Flat Boogie")
- Little Benny and the Masters ("Who came to boogie")

Second generation

- Backyard Band ("91 Dope Jam", "Unibomber", "Skillet", "Thug Passion", "Keep it Gangsta", "Pretty Girls", "Fakin Like")
- Junk Yard Band ("Sardines," "Rough it Off," "Go Hard")
- Northeast Groovers ("The Rumble," "Off the Muscle," "The Water")
- Rare Essence ("Lock It," "Work the Walls," "Body Moves," "Overnight Scenario")

Hybrid Go-go and R&B bands

- After Hours Band
- Da Measures Band/Drastic Measures Band
- Familiar Faces
- LISSEN Band
- Soul Patrol
- Suttle Thought

Categories: [American styles of music](#)

Goa trance music

Goa trance

Stylistic origins: [Indian classical music](#), [Industrial/EBM](#), [Acid house](#), [Psychedelic rock](#)

Cultural origins: Late 1980s - Mid/late 1990s, Goa, Europe, Israel (influenced by Hippie culture)

Typical instruments: Roland TB-303, Roland TR-909, [Sequencer](#)

Mainstream popularity: Europe, Israel, Japan, Brazil peaking in the mid/late-1990s

[Subgenres](#)

Psychedelic chillout - [Psybient](#)

Fusion genres

[Psychedelic trance](#)

Goa trance (often referred as *Goa* or by the number 604) is a form of [electronic music](#) and is a style of [trance music](#). It originated in the late 1980's and early 1990's in the Indian state of Goa, which is distinctive as most forms of [trance music](#) were developed in Europe.

Goa trance is closely related to the emergence of [psychedelic trance](#) during the latter half of the 1990s; however, the distinction between the two genres is largely a matter of opinion (and they are considered by some to be synonymous, some say that the psychedelic trance is more "metallic" and the goa is more "organic".) These two are, however, sonically distinct from other forms of trance, largely by the unique sounds they use. In many countries they are generally more underground and less commercial than other forms of trance. The goa sound is more likely to be heard at outdoor parties and [festivals](#) than in clubs. The first compilations or albums where the Goa trance sound could be heard, distinguishable from "normal" [trance music](#), is likely Dragonfly Records "*Project II Trance*" and its successor "*Order Odonata*".

History

The music has its roots in the popularity of the Goa state in India in the late 1960s and early 1970s as a hippie mecca, and although musical developments were incorporating elements of industrial music and EBM with the spiritual culture in India throughout the 1980's, the actual Goa trance style did not officially appear until the early 1990s. As the hippie tourist influx tapered off in the 1970s and 1980s, a core group remained in Goa, concentrating on developments in music along with other pursuits such as yoga and recreational drug use. The music that would eventually be known as Goa trance did not evolve from one single genre, but was inspired mainly by Industrial music/EBM like Front Line Assembly and A Split-Second, acid house (The KLF's "What time is love?" in particular) and psychedelic rock like Ozric Tentacles, Steve Hillage and Ash Ra Tempel. In addition to those, oriental tribal/ethnic music also became a source of inspiration, unsurprisingly considering that it was from Goa in the Orient that Goa trance originated. A very early example (1974) of the relation between psy-rock and the music that would eventually be known as Goa trance is The Cosmic Jokers (a collaboration between Ash Ra Tempel and Klaus Schulze) highly experimental and psychedelic album "Galactic Supermarket", which features occasional 4/4 rhythms intertwined with elements from psy-rock, early analogue synths and occasionally tribal-esque [drum](#) patterns.

The introduction of [techno](#) and its techniques to Goa led to what eventually became the Goa trance style; early pioneers included DJs Laurent, Fred Disko, Goa Gil, and, a bit later Mark Allen. Many "parties" (generally similar to raves but with a more mystic flavour, at least in early 90's) in Goa revolve entirely around this genre of music. In other countries, Goa is also often played at raves, festivals and parties in conjunction with other styles of trance and techno.

Today, Goa trance has a significant following in Israel, brought to that country by former soldiers returning from recreational "post-army trips" to Goa in the early 1990s. A great deal of Goa trance is now produced in Israel, but its production and consumption is a global phenomenon. New "hot-spots" today include Brazil, Japan, South Africa and Mexico. The actual Goa sound/style has changed a lot since 1997. From 1997 till 2000 the Goa Trance scene was without any clear goal. The musicians tried a lot from breakbeats to minimal techno. The main thing in this time was to make anything different than the good old music. So anything could be heard at a Goa party. After 2000 some new styles were born and fixed and have survived till now. Today a lot of music from the Goa trance drawer hasn't anything to do with the original sound of Goa trance, however achieving a psychedelic sound (be it organic or metallic) is still the emphasis that producers are out to accomplish.

There is also one special underground genre called suomisaundi, which originates in Finland. One of its trademark features is reference to early/mid-90's classic Goa trance music, and this genre is often exhibited in Finland's forest party scene. At these parties, mostly Goa trance and Suomi-style psytrance are played.

The sound of Goa trance

Never changing. Forever true. In the name of love. Dance for paradise.

--as sampled by Boris Blenn

Goa is essentially "dance-trance" music (it was referred to as "Trance Dance" in its formative years), and as such has an energetic beat, often in 4/4 and often going into 16th or 32nd notes, especially for the pumping basslines. It is also noted for switching to a 12/8 beat with the same tempo during some parts of the song. A typical track will generally build up to a much more energetic movement in the second half then taper off fairly quickly toward the end. The BPM typically lies in the 130 - 150 range, making goa trance faster than more mainstream trance, although some tracks may have BPMs as low as 110 or as high as 170. Generally 8-12 minutes long, Goa tracks usually have a noticeably stronger bassline than other trance music and incorporate more organic "squelchy" sounds (sounds put through a resonance filter, thought to sound especially good on psychedelic drugs), with equipment used including popular analogue synthesizers such as the Roland TB-303, Roland Juno-60/106, Novation Bass-Station, Korg MS-10, and notably the Roland SH-101, used by one of the most prolific artists of the genre Simon Posford (Hallucinogen, Shpongle, The Infinity Project, Younger Brother). Hardware samplers manufactured by Akai, Yamaha and Ensoniq were also popular for sample storage and manipulation.

A popular element of both Goa trance and the closely related psytrance is the incorporation of strange samples into the tracks, mostly from sci-fi movies. Those samples mostly relates to drugs, parapsychology, Extraterrestrials, existentialism, OBE's, dreams, various fields of science and other things that could be deemed as "mysterious" and "unconventional". For an extensive list of such samples.

Goa trance parties

In the state of Goa, Goa trance parties can take place in unusual locations such as on a beach, in a desert or in the middle of the forest, although it is not uncommon for them to be held in conventional locations like clubs. These days, the need to pay the local police baksheesh means that they're generally staged around a bar, even though this may only be a temporary fixture in the forest or beach. Once the baksheesh is paid, then the party-goers are free to bring out their charas and fill their chillums without fear of getting arrested.

The parties around the New Year tend to be the most chaotic with busloads of people coming in from all Mumbai, Delhi, Bangalore and the world over. Travelers, beggars and sadhus from all over India pass by to join in the fun.

Goa parties also have a definitive visual aspect - the use of "fluoro" (fluorescent paint) is common on clothing and on decorations such as tapestries. The graphics on these decorations are usually associated with topics such as aliens, Hinduism, other religious (especially eastern) images, mushrooms (and other psychedelic imagery), shamanism and technology. Shrines in front of the DJ stands featuring religious items are also common decorations.

Goa trance in popular culture

For a short period in the mid-1990s Goa trance enjoyed significant commercial success with support from DJs like Paul Oakenfold. Only a few artists came close to being Goa trance "stars". The most notable are Astral Projection, Man With No Name, Shpongle, and Infected Mushroom. Juno Reactor had their music featured in many Hollywood movies like Mortal Kombat, The Matrix, and even Once Upon a Time in Mexico; however, whether or not those are actually Goa or psychedelic trance tracks is debatable.

In fact, Goa trance remains very much an underground form of music and except for the more popular artists, such as (Hallucinogen or Juno Reactor), Goa trance albums are usually not sold in mainstream record stores.

At the Mexican Rave Scene in the movie, Man on Fire several relatively famous goa trance songs (G.M.S - Juiced) can be heard in the background.

Typical Goa trance music tracks

- *"Mahadeva"* - Astral Projection
- *"Mystical Experiences in Goa"* - Etnica
- *"Sinai"* - Talamasca
- *"Gift of the Gods"* - Cosmosis
- *"Teleport"* - Man With No Name
- *"Spiritual Healing"* - The Muses Rapt
- *"The Tale of Taketori"* - Ubar Tmar
- *"The Neuromancer"* - Shakta

all in Ogg Vorbis format.

See also

- [Psychedelic trance](#)
- [Trance music](#)
- [Ambient music](#)

Trance

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#) - [Uplifting](#) - [Vocal](#)

Other **electronic music genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Music genres](#)

Gong

A **gong** is any one of a wide variety of metal [percussion](#) instruments. The term is Malayu-Javanese in origin but widespread throughout Asia. The instrument itself appears to have origins in the bronze drums of China, [cymbals](#) of central Asia, and perhaps even in European [bell](#)-casting techniques.

Gongs are broadly of two types. **Suspended gongs** are more or less flat, circular disks of metal suspended vertically by means of a cord passed through holes near to the top rim. **Bowl gongs** are bowl-shaped, and rest on cushions. Gongs are made mainly from bronze or brass but there are many other alloys in use.

Types of gong

Suspended gongs are played with beaters. In general, the larger the gong, the larger and softer the beater. Large gongs may be 'primed' by lightly hitting them before the main stroke, greatly enhancing the sound. Keeping this priming stroke inaudible calls for a great deal of skill. The smallest suspended gongs are played with bamboo sticks, or even western-style drumsticks.

Bowl gongs may be played in many different ways, not all of them strictly percussion. The rim may be rubbed with the finger, for example, or the gong may be struck with a beater. Bowl gongs are used in temple worship, especially in Buddhism.

Traditional suspended gongs

A 10" Chau Gong

By far the most familiar to most Westerners is the *chau gong* or *bullseye gong*. Large chau gongs, called *tam-tams* (not to be confused with tom-tom drums), have become part of the symphony orchestra. Sometimes a chau gong is referred to as a *Chinese gong*, but in fact it is only one of many types of suspended gongs that are associated with China.

The chau gong is made of copper-based alloy, bronze or brass. It is almost flat except for the rim, which is turned up to make a shallow cylinder. On a 10" gong, for example, the rim extends about a half an inch perpendicular to the gong surface. The main surface is slightly concave when viewed from the direction to which the rim is turned. The centre spot and the rim of a chau gong are left coated on both sides with the black copper oxide that forms during the manufacture of the gong, the rest of the gong is polished to remove this coating. Chau gongs range in size from 7" to 80" in diameter.

The earliest Chau gong is from a tomb discovered at the Guixian site in the Guangxi Zhuang Autonomous Region of China. It dates from the early Western Han Dynasty.

Traditionally, chau gongs were used to clear the way for important officials and processions, much like a police siren today. Sometimes the number of strokes on the gong was used to indicate the seniority of the official. In this way, two officials meeting unexpectedly on the road would know before the meeting which of them should bow down before the other.

Uses of gongs in the symphony orchestra

Gustav Mahler was one of the first composers to use the tam-tam in his symphonic works. Within a few decades the tam-tam became an important member of the percussion section of a modern symphony orchestra. Fine examples of its use are demonstrated in the symphonies of Dimitri Shostakovich and, to a lesser extent, Sergei Rachmaninov. Karlheinz Stockhausen used a 60" tam-tam in his *Mikrophonie #1*.

Nipple gongs

Nipple gongs have a raised boss or nipple in the centre, often made of a different metal to the rest of the gong. They have a clear resonant tone with less shimmer than other gongs, and two distinct sounds depending on whether they are struck on the boss or next to it.

Nipple gongs range in size from 6" to 14" or larger. Sets of smaller, tuned nipple gongs can be used to play a tune.

A **Bau gong** is a type of nipple gong used in Chinese temples for worship.

Opera gongs

An essential part of the [orchestra](#) for Chinese opera is a pair of gongs, the larger with a descending tone, the smaller with a rising tone. The larger gong is used to announce the entrance of major players, of men, and to identify points of drama and consequence. The smaller gong is used to announce the entry of lesser players, of women, and to identify points of humour.

Opera gongs range in size from 7" to 12", with the larger of a pair one or two inches larger than the smaller.

Pasi gongs

A **Pasi gong** is a medium-size gong 12" to 15" in size, with a crashing sound. It is used traditionally to announce the start of a performance, play or magic. Construction varies, some having nipples and some not, so this type is more named for its function than for its structure or even its sound.

Pasi gongs without nipples have found favour with adventurous middle-of-the-road kit drummers.

Tiger gong

A **tiger gong** is a slightly descending or less commonly ascending gong, larger than an opera gong and with a less pronounced pitch shift. Most commonly 15" but available down to 8".

Shueng Kwong

A **Sheng Kwong** gong is a medium to large gong with a sharp staccato sound.

Wind gong

Wind gongs are flat and heavy, with a high pitched, heavy tuned overtone and long sustain. Played with a nylon tip drumstick they sound a bit like the coil chimes in a mantle clock. Some have holes in the centre, but they are mounted like all suspended gongs by other holes near the rim. They are lathed both sides and are medium to large in size, typically 15" to 22" but sizes from 7" to 40" are available.

Wind gongs are the type most commonly used by heavy [rock](#) drummers. Traditionally, a wind gong is played with a large soft mallet, which gives a completely different sound to a drumstick.

Modern orchestral gongs

As well as the tam-tam, there are a number of new gong types that were created during the 20th century specifically for orchestral use.

Planet gongs

A series of 14 tuned gongs by Paiste, ranging in size from 24" to 38".

Sound Creation gongs

A series of 13 theme gongs by Paiste, ranging in size from 11" to 60".

Gong - general

In older Javanese usage and in modern Balinese usage, **gong** is used to identify an ensemble of instruments. In contemporary central Javanese usage, the term gamelan is preferred and the term **gong** is reserved for the gong ageng, the largest instrument of the type, or for surrogate instruments such as the gong komodong or gong bumbu (blown gong) which fill the same musical function in ensembles lacking the large gong. In Balinese usage, gong refers to Gamelan Gong Kebyar.

Some primitive [drums](#) are known as Tam Tams, "slit gongs" or slit drums. The people of Vanuatu in particular, cut a large log with 'totem' type carvings on the outer surface and hollow out the centre leaving only a slit down the front. This hollowed out log gives the deep resonance of drums when hit on the outside with sticks.

Gongs - general

A **gong** (| pinyin *luo2*; Malay language or Javanese language: *gong-gong* or *tam-tam*) is a percussion sonorous or [musical instrument](#) of Chinese origin and manufacture, made in the form of a broad thin disk with a deep rim, that has spread to Southeast Asia - a type of flat bell.

Gongs vary in diameter from about 20 to 40 in., and they are made of bronze containing a maximum of 22 parts of tin to 78 of copper; but in many cases the proportion of tin is considerably less. Such an alloy, when cast and allowed to cool slowly, is excessively brittle, but it can be tempered and annealed in a peculiar manner. If suddenly cooled from a cherry-red heat, the alloy becomes so soft that it can be hammered and worked on the lathe, and afterwards it may be hardened by re-heating and cooling it slowly. In these properties it will be observed, the alloy behaves in a manner exactly opposite to steel, and the Chinese avail themselves of the known peculiarities for preparing the thin sheets of which gongs are made. They cool their castings of bronze in water, and after hammering out the alloy in the soft state, harden the finished gongs by heating them to a cherry-red and allowing them to cool slowly. These properties of the alloy long remained a secret, said to have been first discovered in Europe by Jean Pierre Joseph d'Arcet at the beginning of the 19th century. Riche and Champion are said to have succeeded in producing tam-tams having all the qualities and timbre of the Chinese instruments. The composition of the alloy of bronze used for making gongs is stated to be as follows: Copper, 76.52; Tin, 22.43; Lead, 0.26; Zinc, 0.23; Iron, 0.81. The gong is beaten with a round, hard, leather-covered pad, fitted on a short stick or handle. It emits a peculiarly sonorous sound, its complex vibrations bursting into a wave-like succession of [tones](#), sometimes shrill, sometimes deep. In China and Japan it is used in religious ceremonies, state processions, marriages and other festivals; and it is said that the Chinese can modify its tone variously by particular ways of striking the disk. Gongs may have been used on towers in place of place.

The gong has been effectively used in the [orchestra](#) to intensify the impression of fear and horror in melodramatic scenes. The tam-tam was first introduced into a western orchestra by François Joseph Gossec in the funeral march composed at the death of Mirabeau in 1791. Gaspare Spontini used it in *La Vestale* (1807), in the finale of Act II, an impressive scene in which the high pontiff pronounces the anathema on the faithless vestal. It was also used in the funeral music played when the remains of Napoleon were brought back to France in 1840. Meyerbeer made use of the instrument in the scene of the resurrection of the three nuns in *Robert le diable*. Four tam-tams are now used at Bayreuth in *Parsifal* to reinforce the bell instruments, although there is no indication given in the score. The tam-tam has been treated from its ethnographical side by Franz Heger. In more modern music, the tam-tam has been used by composers such as Karlheinz Stockhausen in *Mikrofonie #1* and by George Crumb. Crumb expanded the timbral range of the tam-tam by giving performance directions (in *Makrokosmos III: Music For A Summer Evening*) such as using a "well-rosined contrabass bow" to bow the tam-tam, producing an eerie harmonic sound.

Signal gongs

Railcar mounted

The signal bell mounted on a tram, trolley, streetcar, cable car or light rail train is known as a gong. It is a bowl-shaped bell typically mounted on the front of the leading car. It is sounded to act as a warning in areas where whistles and horns are prohibited. The "Clang" of the trolley refers to the sound made by the warning gong. In the Tram controls, the gong is operated by a foot lever. A smaller gong with a bell pull is mounted by the rear door of these railcars. It operated by the conductor to notify the motorman that it is safe to proceed.

Rail crossing

A railroad crossing with a flashing traffic signal or wigwag will also typically have a warning bell, also known as a gong. The gong is struck by an electric-powered hammer to give motorists and pedestrians an audible warning of an oncoming train. Many railroad crossing gongs are now being replaced by electronic sounding devices that have no moving parts to fail.

Boxing (sport)

A bowl-shaped center mounted gong is standard equipment in a boxing ring and is known as a boxing ring gong. It is struck with a hammer to signal the start and end of each round. An example is made by the Everlast boxing equipment company. The expression "saved by the bell" refers to the gong sounding the end of a boxing round.

Gongs in popular culture

Gongs have been used in upper class households as waking devices, or to summon domestic help.

A man hitting a gong twice starts all Rank films. This iconic figure is known as the gongman.

Queen's classic song Bohemian Rhapsody ends with the sound of a gong.

In The Addams Family television show, the sound of the gong (activated by a bell pull) would summon Lurch the family butler. Upon appearing, Lurch would utter his basso profundo catchphrase, "You Rang?"

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- *This article incorporates text from the Encyclopædia Britannica Eleventh Edition, a publication now in the public domain.*

Gospel music

Gospel music may refer either to the religious music that first came out of African-American churches in the 1930's or, more loosely, to both black gospel music and to the religious music composed and sung by white southern Christian artists. While the separation between the two styles was never absolute — both drew from the Methodist hymnal and artists in one tradition sometimes sang songs belonging to the other — the sharp division between black and white America, particularly black and white churches, kept the two apart. While those divisions have lessened slightly in the past fifty years, the two traditions are still distinct.

In both traditions, some performers, such as Mahalia Jackson have limited themselves to appearing in religious contexts only, while others, such as the Golden Gate Quartet and Clara Ward, have performed gospel music in secular settings, even night clubs. Many performers, such as the Jordanaires, Al Green, and Solomon Burke have performed both secular and religious music. It is common for such performers to include gospel songs in otherwise secular performances, although the opposite almost never happens.

Although predominantly an American phenomenon Gospel music has spread throughout the world including to Australia with choirs such as The Elementals and Jonah & The Whalers and festivals such as the Australian Gospel Music Festival. Norway is home to the popular Oslo Gospel Choir and most importantly The Ansgar Gospel Choir.

Black gospel

Stylistic origins: Spirituals, [blues](#), [hymns](#)

Cultural origins: Late 19th century African Americans

Typical instruments: Originally, sparse or none; later pianos, guitars and drums, organ, electric guitars

Mainstream popularity: Peak in 1940s and 50s US, derivatives like [soul](#) remain popular

Derivative forms: [Rhythm and blues](#) - [Soul music](#)

Jubilee quartets - Mass choirs

Jamoo

[Spirituals](#)

Origins (1920s – 1940s)

What most people would identify today as " — gospel —" began very differently eighty years ago. The gospel music that Thomas A. Dorsey, Sallie Martin, Dr. Mattie Moss Clark, Willie Mae Ford Smith and other pioneers popularized had its roots in the more freewheeling forms of religious devotion of "Sanctified" or "Holiness" churches — sometimes called "holy rollers" by other denominations — who encouraged individual church members to "testify," speaking or singing spontaneously about their faith and experience of the Holy Ghost and Getting Happy, sometimes while dancing in celebration. In the 1920s Sanctified artists, such as Arizona Dranes, many of whom were also traveling preachers, started making records in a style that melded traditional religious themes with barrelhouse, blues and boogie woogie techniques and brought [jazz](#) instruments, such as drums and horns, into the church. It is also important to note that gospel music is not just a form of music. It is an intricate part of the religious experience for many church-goers.

Dorsey, who, as jonny g, had once composed for and played piano behind [blues](#) giants Tampa Red, Ma Rainey and Bessie Smith, worked hard to develop this new music, organizing an annual convention for gospel artists, touring with Martin to sell sheet music and gradually overcoming the resistance of more conservative churches to what many of them considered sinful, worldly music. Combining the sixteen bar structure and blues modes and rhythms with religious lyrics, Dorsey's compositions opened up possibilities for innovative singers such as Sister Rosetta Tharpe to apply their very individual talents to

his songs, while inspiring church members to "shout" — either to call out catch phrases or to add musical lines of their own in response to the singers.

This free-er style affected other black religious musical styles as well. The most popular groups in the 1930s were male quartets or small groups such as The Golden Gate Quartet, who sang, usually unaccompanied, in jubilee style, mixing careful harmonies, melodious singing, playful syncopation and sophisticated arrangements to produce a fresh, experimental style far removed from the more somber hymn-singing. These groups also absorbed popular sounds from pop groups such as The Mills Brothers and produced songs that mixed conventional religious themes, humor and social and political commentary. They began to show more and more influence from gospel as they incorporated the new music into their repertoire.

Golden age (1940s – 1950s)

The new gospel music composed by Dorsey and others proved very important among quartets, who began turning in a new direction. Groups such as the Dixie Hummingbirds, Pilgrim Travelers, Soul Stirrers, Swan Silvertones, Sensational Nightingales and Five Blind Boys of Mississippi introduced even more stylistic freedom to the close harmonies of jubilee style, adding ad libs and using repeated short phrases in the background to maintain a rhythmic base for the innovations of the lead singers. Individual singers also stood out more as jubilee turned to "hard gospel" and as soloists began to shout more and more, often in falsettos anchored by a prominent bass. Quartet singers combined both individual virtuoso performances and jack off innovative harmonic and rhythmic invention — what Ira Tucker Sr. and Paul Owens of the Hummingbirds called "trickeration" — that amplified both the emotional and musical intensity of their songs.

At the same time that quartet groups were reaching their zenith in the 1940s and 1950s, a number of women singers were achieving stardom. Some, such as Mahalia Jackson and Bessie Griffin, were primarily soloists, while others, such as Clara Ward, The Caravans, The Davis Sisters and Dorothy Love Coates, sang in small groups. While some groups, such as The Ward Singers, employed the sort of theatrics and daring group dynamics that male quartet groups used, for the most part women gospel singers relied instead on overpowering technique and dramatic personal witness to establish themselves.

Roberta Martin in Chicago stood apart from other women gospel singers in many respects. She led groups that featured both men and women singers, employed an understated style that did not stress individual virtuosity, and sponsored a number of individual artists, such as James Cleveland, who went on to change the face of gospel in the decades that followed.

Gospel's influences

Gospel artists, who had been influenced by pop music trends for years, had a major influence on early [rhythm and blues](#) artists, particularly the "bird groups" such as the Orioles, the Ravens and the Flamingos, who applied gospel quartets' a cappella techniques to pop songs in the late 1940s and throughout the 1950s. Individual gospel artists, such as Sam Cooke, and secular artists who borrowed heavily from gospel, such as Ray Charles and James Brown, had an even greater impact later in the 1950s, helping to create

soul music by bringing even more gospel to rhythm and blues. Elvis Presley is probably the biggest gospel artist but he is also in the rock'n roll hall of fame and country music hall of fame. His gospel favorites were "Why me Lord," "How great thou art," and "You'll never walk alone".

Many of the most prominent soul artists, such as Aretha Franklin, Marvin Gaye, Wilson Pickett and Al Green, had roots in the church and gospel music and brought with them much of the vocal styles of artists such as Clara Ward and Julius Cheeks. Secular songwriters often appropriated gospel songs, such as the Pilgrim Travelers' song "I've Got A New Home", which Ray Charles turned into "Lonely Avenue", or "Stand By Me", which Ben E. King and Lieber and Stoller adapted from a well-known gospel song, or Marvin Gaye's "Can I Get A Witness", which reworks traditional gospel catchphrases. In other cases secular musicians did the opposite, attaching phrases and titles from the gospel tradition to secular songs to create soul hits such as "Come See About Me" for the Supremes and "99 1/2 Won't Do" for Wilson Pickett.

Gospel choirs appearing in other genres

One trend in modern music is to use a gospel choir occasionally in the middle of a song in a different genre, such as [alternative](#) or [rock](#). The following are examples.

Downfall by matchbox twenty
Under the Bridge by Red Hot Chili Peppers
I'm Alright by Jars of Clay
All These Things That I've Done by The Killers

White Gospel

Stylistic origins:	Sacred Harp music, shape note singing, hymns
Cultural origins:	Late 19th century white evangelical Americans
Typical instruments:	Originally, sparse or none
Mainstream popularity:	Popularized through secular artists such as Elvis Presley and evangelists such as Billy Graham and Jimmy Swaggart

[Bluegrass](#) gospel

CCM

Often called **country gospel** to distinguish it from black gospel, white gospel music has followed a different trajectory during the past eighty years. Some of its roots are found in the publishing work and "normal schools" of Aldine S. Kieffer and Ephraim Ruebush. It was promoted by traveling singing school teachers, southern gospel quartets, and shape note music publishing companies such as the A. J. Showalter Company (1879), the James D. Vaughan Publishing Company and the Stamps-Baxter Music and Printing Company.

Southern gospel also drew much of its creative energy from the Holiness churches that arose throughout the south in the first decades of the twentieth century and that created new music, in addition to the traditional hymns of the eighteenth and nineteenth centuries, to accompany their new forms of worship.

Some early country gospel artists, such as The Carter Family, achieved wide popularity through their recordings and radio performances in the 1920s and 1930s. Others, such as Homer Rodeheaver, George Beverly Shea or Cliff Barrows, became well-known through their association with traveling evangelists such as Billy Sunday or Billy Graham.

The city of Hartford, Arkansas, was for a time known as an oasis of Gospel publishing, being home to the Hartford Music Company, which employed the talents of Albert E. Brumley (composer of "I'll Fly Away") and E.M. Bartlett (composer of "Victory in Jesus").

Among the best known southern gospel performers are The Statesmen Quartet, The Blackwood Brothers, the Jordanaires, J.D. Sumner and the Stamps Quartet, the Oak Ridge Boys, The Happy Goodman Family, and The Cathedrals. As in the case of black gospel, the churchgoing audience for white gospel music has not always forgiven its stars, such as the Oak Ridge Boys, who have crossed over to pop music. Other traditional groups, such as The Imperials, helped lead the development of Contemporary Christian Music. In recent years, Southern Gospel Music has experienced a resurgence of

popularity due to the success of Bill and Gloria Gaither's "Homecoming" series of videos, featuring many of the legends of SGM performing together with many currently popular groups, such as The Gaither Vocal Band, The Hoppers, and Ernie Haase & Signature Sound.

The Gospel Music Association is a major group of gospel artists who maintain a hall of fame covering all aspects of gospel music. The Southern Gospel Music Association (SGMA) focuses on Southern Gospel specifically and has a physical Hall of Fame and Museum located in the Dollywood theme park at Pigeon Forge, TN.

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Goth

Goth is a contemporary subculture prevalent in many countries around the globe. It began in the United Kingdom during the early 1980s in the [gothic rock](#) scene, an offshoot of the [post-punk](#) genre. The goth subculture is remarkable for its longevity compared with others of the same era. Its imagery and cultural proclivities show influences from nineteenth century Gothic literature, mainly by way of horror movies (particularly cinematic depictions of vampires).

The goth subculture has associated "gothic" tastes in music and fashion. Gothic music encompasses a number of different styles. Common to all is a tendency towards a "dark" sound. Styles of dress within the subculture range from [death rock](#), [punk](#), Victorian, androgyny, some [Renaissance](#) style clothes, combinations of the above, and/or lots of black attire, makeup and hair.

Origins and development of the subculture

Original subculture

By the late 1970s, there were a few [post-punk](#) bands in the United Kingdom labeled "gothic." However, it was not until the early 1980s that [gothic rock](#) became its own [subgenre](#) within [post-punk](#) and that followers of these bands started to come together as a distinctly recognizable group. The opening of the Batcave in London's Soho in July 1982 provided a prominent meeting point for the emerging scene, which had briefly been labeled positive punk by the New Musical Express. The term "Batcaver" was later used to describe old-school goths.

Independent of the British scene, the late 1970s and early 1980s saw [death rock](#) branch off from American punk. In Germany, members of the emerging goth subculture were called *Gruffties* (engl. "*vault creatures*" or "*tomb creatures*") in the '80s and early '90s. They represented generally a fusion between the goth subculture and the [New wave](#) movement and were forming the early part of the "dark culture."

Goth after post-punk

After the demise of [post-punk](#), goth continued to evolve, both musically and visually. This caused variations in style ("types" of goth). Local scenes also contributed to this variation. By the 1990s, Victorian fashion saw a renewed popularity in the goth scene, drawing on the mid-19th century gothic revival and the more morbid aspects of Victorian culture. The 2003 Victoria and Albert Museum Gothic exhibition in London furthered a tenuous connection between modern goth and the medieval gothic period.

Over time, the gothic subculture has developed its own "goth slang", with regional variations.

Current boundaries of the subculture

By the 1990s, the term "goth" and the boundaries of the goth subculture had become more contentious. New youth subcultures evolved, or became more popular, some of them being conflated with the goth subculture by the general public and the popular media. This was based primarily on appearance, and the fashions of the subcultures, rather than the musical genres of the bands associated with them. As time went on, the term was extended even further in popular usage, sometimes being applied to groups that had neither musical nor fashion similarities to the original gothic subculture.

This has led to the introduction of terms that some goths and others use to sort and label associated trends and members of loosely related subcultures.

These include mallgoths or Neo-Goths in the US, Cuervos in Spain, Dark In Latin America, gogans in Australia, and spooky kids or moshers in the UK. Sai Ho, a Melbourne playwright, is particularly scathing about what he terms *baby goths*. More positive terms, such as *mini-goths* or *baby bats*, are also used by some older goths to refer to youths they see as exhibiting potential for growth into "true" goths later on.

The response of these younger groups to the older subculture varies. Some, being secure in a separate subcultural identity, express offense at being called "goths" in the first place, while others choose to join the existing subculture on its own terms. Still others have simply ignored its existence, and decided to appropriate the term "goth" themselves, and redefine the idea in their own image. Even within the original subculture, changing trends have added to the complexity of attempting to define precise boundaries.

The music

The bands that began the [gothic rock](#) and [death rock](#) scene were limited in number, and included Bauhaus, Siouxsie & the Banshees, Southern Death Cult, Sex Gang Children, 45 Grave, The Damned, And Also The Trees, The Virgin Prunes, Joy Division, The Cure, The Cramps and Christian Death.

By the mid-eighties, the number of bands began proliferating and became increasingly popular, including The Sisters of Mercy, The Mission UK, Xmal Deutschland, Dead Can Dance, and Fields of the Nephilim. The nineties saw the further growth of eighties bands and emergence of many new bands. Factory, 4AD, and Beggars Banquet released much of this music in Europe, while Geffen and Cleopatra Records amongst others released much of this music in the United States, where the subculture grew especially in New York and Los Angeles, with many nightclubs featuring gothic/industrial nights. The popularity of 4AD bands such as Dead Can Dance and The Cocteau Twins resulted in the creation of a similar US label called Projekt. This produces what is colloquially termed Ethereal, as well as the more electronic [Darkwave](#).

By the mid-1990s, styles of music that were heard in venues that goths attended ranged from [gothic rock](#), [death rock](#), [darkwave](#), [industrial](#), [EBM](#), [ambient](#), [experimental](#), [synthpop](#), [shoegaze](#), [punk rock](#), 1970s [glam rock](#) (not to be confused with later glam rock), [indie rock](#), to 1980s dance music. This variety was a result of a need to maximize attendance from everyone across the alternative music scene, particularly in smaller towns, and due to the eclectic tastes of the members of the subculture; but it also signaled new shifts in attitude. Gothic rock was originally clearly differentiated from industrial and heavy metal by older participants in the alternative scene, but newcomers and media misconceptions blurred the boundaries in the nineties as [gothic rock](#) became significantly less popular in the US and UK. Thus while [industrial](#) or [heavy metal](#) bands such as Marilyn Manson, Jack Off Jill, Nine Inch Nails, Type O Negative, Lacuna Coil, Dimmu Borgir, Cradle of Filth, Slipknot, and Mortiis were often labeled as "goth" by the media, this categorization was strongly resisted by longstanding goths. Even more confusion was added with the rise of [gothic metal](#), with such bands consciously using gothic imagery from the dark ages in their own music and appearance and started even following fashion trends indistinguishable from older goth ones. Arguments about which music is and is not goth became an ever more significant part of how the subculture tried to define itself.

The other significant development of the nineties was the popularity of electronic dance bands such as VNV Nation and Covenant in the goth scene. The rise of what has been called cybergoth music and style, which has much in common with techno/synthpop, caused bitter divisions between its fans and those firmly attached to the analog and/or guitar based sound of [gothic rock](#). Bands with a [darkwave](#) sound or those such as Soft Cell, or The Cruxshadows, which combine an electronic and gothic rock sound, appeal to both sides to some extent.

Recent years have seen a resurgence in the early positive punk and [death rock](#) sound, in reaction to the EBM, [futurepop](#), and synthpop, which had taken over many goth clubs. Bands with an earlier goth sound like Cinema Strange,

Bloody Dead And Sexy, Black Ice, and Antiworld are becoming very popular. Nights like Ghoul School and Release The Bats promote death rock heavily, and the Drop Dead Festival brings in death rock fans from all over the world.

Today, the goth music scene thrives most actively in Western Europe, especially Germany, with large festivals such as Wave-Gotik-Treffen, Zillo, and others drawing tens of thousands of fans from all over the world.

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See also

- [Darkwave](#)
- [Gothic rock](#)
- [Post punk](#)
- [Death rock](#)

Gothabilly

Gothabilly is a portmanteau which refers to an unusual fusion of rockabilly music and the Goth culture. Separate from "Psychobilly" due to the comedic aspect that is often inhibited in the over the top, violent lyrics. Often the vocal styles are very similar to classic rockabilly. While the gothabilly subgenre is widely acknowledged to have been started by The Cramps in the late 70's, the term itself didn't come into fruition until the early 90's in an interview with Salon Betty frontwoman, Betty X. The adage quickly caught on.

On a similar note, the terms Death Lounge and Deathabilly can also be credited to Betty X in the same time period.

Among the bands of this genre of music:

- The Birthday Party
- Bone Orchard
- Calabrese
- The Coffinshakers
- The Cramps
- The Cryptkeeper 5
- Concumbre Zombi
- Cult of the Psychic Fetus
- Dark Violence of Beauty
- Dr. Daniel & the Rockabilly Vampires
- Frankenstein
- Ghoultown
- The Hillbilly Headhunters
- Koffin Kats
- Nick Cave and the Bad Seeds
- Salon Betty
- Scary Boom
- The Young Werewolves

Categories: [Rockabilly](#) | [Post-punk](#)

Gothic metal

Stylistic origins: [Black metal](#), [Death metal](#), [Doom metal](#)

Cultural origins: early 1990s, Europe

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Keyboard](#)

Mainstream popularity: Small, dedicated fanbases mainly focused in Europe

Gothic-Doom

United States, United Kingdom, Scandinavia Germany

Gothic metal is a genre of [heavy metal music](#) that originated in the early 1990's in Europe as an outgrowth of doom-death, a subgenre of [doom metal](#). The definition of gothic metal is commonly debated; older fans and musicians have a firm concept of the genre having been around through its growth and evolution, having strict ideas of what bands pertain to the genre and what bands don't. Newer fans reject this categorization as limiting, useless or wrong, often claiming bands are gothic metal that do not meet the criteria of the older fans.

Sounds, constructs and lyrics

Gothic metal is sometimes considered a loose genre in the way it sounds because the genre is defined by its composition of the music and its aesthetics, leaving individual bands to provide different interpretations. It also makes unique use of dual vocalists, keyboards and acoustic guitars, making it distinctive in comparison to other metal genres.

Gothic metal tends to refer to [doom metal](#), [black metal](#), and [death metal](#) for its composition, heavily synthesizing the styles of their melody and rhythm ideas in its guitar work, causing the music to be aggressive and fast paced. Acoustic guitars are sometimes present in gothic metal, and in bands that use two guitars, the second guitarist is often found playing a form of acoustic guitar. The acoustic guitar is used in the same way as its electronic counterpart, and is normally found playing melodies that are as equally complex. The bass guitar in gothic metal usually plays lower tones akin to doom metal combined with the aggression of black and death metal, often being the main contributor to the atmosphere in songs.

Keyboards play a major role in gothic metal, often replacing the second guitarist in bands and taking on the role of either lead or rhythm. The keyboards are often used to imitate a variety of instruments, most often string and wind instruments. Keyboards tend to support the bass in setting the atmosphere and mood of songs.

The atmosphere is commonly tailored to fit the song; warm and energetic, empty and enclosing. The atmosphere rarely follows the deep morbidity of doom metal unlike its origin/offspring, doom-death/gothic-doom, or the upbeat nature of its sister genre, [symphonic metal](#).

Lyricaly, gothic metal is centered around romances and fantasy tales that end in tragedy for one or more parties involved. The setting for the lyrics are most often in the [New Age](#) or the Dark Ages, but can also be in Victorian, Edwardian, Roman, or modern eras. The romantic- and fantasy-themed lyrics often used in gothic metal cover many broad subjects and are intended as being themes and guides to the lyricist, rather than a complete prerequisite of the genre. Gothic Metal bands typically do not write their albums in the form of separate songs; they rather write [concept albums](#) in the form of books. This is so that each song acts as a part, or, chapter, inspiring people to listen to the whole album in order to hear the story, instead of just certain songs. Penumbra's *Seclusion* and Silentium's *Sufferion - Hamartia of Prudence* are two gothic metal albums that feature this style of lyrics.

Gothic metal bands normally have two vocalists, (also known as "Beauty and the Beast" vocals). One vocalist is typically male and uses vocals akin to black or death metal. The other vocalist is usually female, and often uses [soprano](#) vocals, or harmonic singing. Sometimes bands will use other forms of vocals included with the two prior vocalists, including (but not limited to) female death/black vocals, [Gregorian chanting](#) and male singing, but this tends to be limited to backing vocals and their use within the song

History

Origins (1983-1993)

The earliest stage of gothic metal can be traced to bands in the 1980s, who utilized the dark aesthetics of [gothic rock](#) with aspects of composition akin to doom metal. Bands of this type are credited mainly for their later influence on the subgenres, doom-death and gothic-doom.

Although Glenn Danzig's Samhain made some attribution to this manner of composition, [Death rock](#) band Christian Death are regarded by some as the most influential to the founding of the subgenre. Though the influence seems to come from the bands line up containing Valor Kand's version of "Christian Death", who themselves are considered to play a style of Heavy Metal, unlike the original line up founded by Rozz Williams, who had a more punk influenced sound. The current line up with Valor has featured members of [metal](#) bands such as Cradle Of Filth guesting on albums.[3]

Celtic Frost, although considered by many as an early black metal band, also played a semi-important role in the development of doom-death, due to their use of "gothic-sounding" atmospherics.

In the 1990s, a group of young bands in Northern England borrowed from the early gothic rock sound of the 1980s and incorporated it with the slow, down-tuned guitar dirges of Black Sabbath and similar [doom metal](#) bands. Doom-death, as it was known, was the first stage of the gothic-doom subgenre and the gothic-metal genre. Bands most notable for this style included Paradise Lost, My Dying Bride, and Anathema.

Although death metal and black metal were two of the larger genres of metal at this time, especially in the Scandinavian region, many bands who started in either genre had progressed more toward doom-death styles; two of these bands were Moonspell and Theatre of Tragedy.

While early doom-death bands Paradise Lost and Anathema used some female vocals in their music, the Netherland's The Gathering was the first doom-death band with a leading female singer, Marike Groot on the album Always... and then Martine Van Loon on Almost a Dance (both later replaced by another female singer, Anneke van Giersbergen). This set a pattern for gothic metal by adding the first implications of using two vocalists in the bands, which later became a signature of gothic metal as it was quickly imitated by bands including Tristana and Theatre of Tragedy.

Gothic Metal (1993-present)

Gothic metal originated in the early 1990's with bands such as Tristana and Therion taking the doom-death sound that had arisen and making romantically-themed music that borrowed from black metal's and death metal's guitar and vocal styles. These bands left behind some of the depressing nature and

gothic rock elements of their origins to add more warm and classical elements into the music.

A softer genre known as [symphonic metal](#) had evolved in the mid- to late-1990s from gothic metal bearing strong similarities to its predecessor, with bands led by female singers. During this time the divide between gothic metal and the new born symphonic metal became apparent; symphonic metal maintained a simpler approach, with more operatic and classical themes, while gothic metal incorporated more aggressive elements of death metal and black metal directly into the music, adding more technically complex melodies and rhythms into its music. Trail of Tears and Penumbra heading this last known progression in the music.

The gothic metal scene is currently very developed in Europe and Scandinavia, most notably in England, France, Norway and the Netherlands, and is growing rapidly in Germany. Much of the scene's core fan base has developed itself in England and France, with many of the bands coming from the Scandinavian region. Several groups of smaller bands are also emerging in eastern Europe and South America, struggling to gain a foothold where the scene is small.

Gothic Doom (1997-present)

In the late 1990's-2000 bands within the gothic metal genre had become somewhat prominent, and the genre symphonic metal had begun to emerge from it. At this point, several bands started to go the opposite path to symphonic metal for their, adding highly morbid themes, slowing down to a more slow-paced aggression akin to gothic metal, and began to abandon the Beauty And The Beast vocals that had become part of the gothic metal genre.

During this period, a boom of new bands occurred. These bands combined aspects directly from early 90s gothic metal with aspects of various forms of doom metal. Bands such as Chalice, Draconian, Even Vast, and Left Hand Solutioin all released albums or produced demo's at this time. These bands used various elements of gothic metal and doom metal in varied and undefined methods. This included the romantic lyrics and instrument usage with morbid atmospheres and slow, droning guitar work. These bands also often found inspiration from doom-death bands, often utilizing the same gothic rock mannerisms found in doom-death almost subconsciously. These new bands, with their morbid sound and nature, and noticeable gothic metal elements, were often debated as being gothic metal or doom metal, before finally being settled on as being 'gothic-doom'.

In the early 2000's another boom happened, many bands that were now considered gothic-doom released their first or second albums, with many more bands producing demo's. This second rush of bands and albums now emphasized parts of doom metal and gothic metal by melding aspects of the genres together. Lyrical themes of the genres were melded together, as were the guitaring, keyboarding, and atmospheric styles of the genres.

Currently, gothic-doom is a widespread scene, with no centralized fan base or origins of bands. Gothic-doom's fanbase mostly tends to be fans heavily into gothic metal and/or doom metal, and currently lacks any major recognition beyond its borrowed stardom.

Gothic doom

Gothic-doom (also sometimes called **Goth Metal** due to its [gothic rock](#) influence) is best described as a subgenre of both doom metal and gothic metal. Throughout its existence, gothic doom has combined aspects of both doom metal and gothic metal in varying quantities, and the often melding of two aspects together.

Early bands in the subgenre used varying quantities and aspects of doom metal with aspects of gothic metal, taking heavily influence from doom-death bands. The music often used one element from gothic metal, with an element of doom metal, ie: The lyrical theme and instrumental usage of gothic metal, with doom metal atmospherics and vocal styles.

The sound became more defined as it evolved to combine traits of gothic metal and doom metal directly with their counterparts. Later Gothic doom bands often write music that is typical of either genre, then meld the aspects of that genre directly with the aspects found in the other. Lyrics tend to meld the romantic and fantasy themes of gothic metal, with the morbid and depressive themes of doom metal, creating stories that focus heavily on romance induced misery. Bands have also tended to adapt the synthesising nature of gothic metal. Guitars synthesising aspects of death metal's chugging and technical nature and gothic rock, with the slow, heavily downtuned aspects of doom metal, similar to what doom-death bands originally did. The instrument usage of gothic metal has also met adaptation into doom metal styles, the instruments roles remaining the same within the band, yet played with the same slow, downcast nature of most doom metal.

Some gothic doom bands such as Type O Negative and The Wounded have more atoned to following the trend of the first batch of gothic doom. These bands tend to place heavy emphasis on each part of their music, making each individual aspect highly distinguished from another, rather than letting them all blend into one conjoined sound. These bands also take some influence directly from gothic rock, incorporating minor characteristics of the genre directly into their music.

Gothic doom bands are overall characterised by their often equal, but highly mixed use of elements of gothic metal, doom metal and occasional elements of gothic rock, whether they are synthesised, melded together, or emphasised. As such, bands are sometimes debated upon as to whether they are doom metal, gothic metal, or neither. Other instances of debate are over whether the original doom-death bands could be considered gothic-doom due to their similarities, or are a separate subform due to their place in the timeline of origins.

Other gothic metal fusions

Other fusions of gothic metal similar to gothic doom have also started to become more noticeable. This has often been noticed by bands within the black metal, death metal and symphonic metal genres that have started using elements of gothic metal in the bands music.

Within death metal and black metal this has included the non-defining use of dual vocalists, sub-romantic themes and the writing of concept albums mixed with the traditional sound of the genre. These genre fusions include bands such as Dark Lunacy, Cradle of Filth (later albums), and Eternal Tears of Sorrow.

Some symphonic metal bands have also started to use more gothic metal elements. This is mainly noticeable by the more downbeat, aggressive and complex structures to songs. Bands such as the Netherlands' Autumn and Russia's Offertorium are both notable for this.

Common misconceptions

Although the style has seen much more controversy than other metal genres - and remarkably, the most instances of debate - some arguments have gone on in regards to bands that have sported a gothic "image" in the eyes of the media versus those with direct musical connections to the gothic metal genre. This has included bands that have shown imagery akin to morbidity, religious themes, gothic fashion, vampirism, and satanism and bands that have played alongside gothic metal bands at concerts.

Bands are also often mistaken for being gothic metal, as people considered [goths](#) will attend the performance of a band, and the media takes to believing the band is part of the gothic metal genre due to the people who attend their concerts.

Many debates have gone on as to whether bands rooted in one genre that use gothic metal aspects within their music are themselves gothic metal, or are themselves creating fusion like subgenres such as gothic doom. Because of these debates, sometimes bands such as these are listed amongst gothic metal bands as well as bands in the genre they are rooted from, often causing more debate and more confusion on the issue.

Many people assume that gothic metal's name implies that it is the same as [goth rock](#), but with metal based composition, and so misinterpret a wide range of bands as being gothic metal on that basis. This misconception is furthered by the use of the term 'goth metal', which implies the music has to do with [goths](#). The genre actually got its name from the imagery and themes within the lyrics, and the atmospherics it uses, which are quite different to those of the similarly named goth rock. While both use the term "gothic" in reference to the forboding sense of doom popularized by the Gothic novel, gothic rock developed out of [punk rock](#) in the late 1970s and, aside from some heavier bands like Christian Death, has no connection to heavy metal.

Derogatory usage of the term faggoth by some fans of other metal genres, especially those of black metal, has led to the term being associated with gothic metal. The term is actually used as an insult to the less extreme natures of gothic metal, symphonic metal and Goth Music. Due to the word 'goth' being part of the term however, it is easily mistaken to mean that all music it is used derogatorily towards is goth music.

List of Bands

Gothic metal bands

Aeternitas
Aion
Dakrua
Darkwell
Evereve
Forever Slave
Galadriel
Keltgar
Labores Somnium
Lacuna Coil
Macbeth
Mandrake
Mortal Love
Penumbra
Silentium
Sirenia
Trail of Tears
Utopian
Vampiria

Gothic-Doom metal bands

Artrosis
Ashes You Leave
Avrigus
Chalice
Cryptal Darkness
Devlin
Draconian
Elfonia
For My Pain
Forest of Shadows
Lacrimas Profundere
Lacrimosa
Moonspell
Mourning Beloveth
Paradise Lost
Poisonblack
Theatre Des Vampires
The Sins Of Thy Beloved
The Wounded

Therion
Tiamat
To/Die/For
Type O Negative
Visceral Evisceration

See also

- [Doom Metal](#)
- [Gothic rock](#)
- [Symphonic Metal](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - **Gothic metal** - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Categories: [Gothic metal](#) | [Metal subgenres](#)

Gothic rock

Stylistic origins: [Punk rock](#), [post-punk](#), [glam rock](#), [psychedelic rock](#)

Cultural origins: Late 1970s United Kingdom and other regions

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Synthesizers](#)

Mainstream popularity: Largely underground, some major visibility since the mid-80s in the UK and Europe

[Deathrock](#)

Dark Cabaret - Gothabilly

[Alternative rock](#) - [Culture](#) - [Darkwave](#) - [Industrial music](#)

Gothic rock (also called **goth rock** or simply **goth**) is a [genre](#) of [rock music](#) that evolved out of [post-punk](#) during the late 1970s. Originally considered just a label for a small handful of [punk rock](#)/post-punk bands, goth only began to be defined as a separate movement in 1981. While most punk bands focused on aggressive, outward rock, the early gothic bands were more introspective, concerned with aesthetics, and personal, with elements that can be traced to much older literary movements such as gothic horror, Romanticism, existential philosophy, and the philosophical construct of nihilism. Notable gothic rock bands include Bauhaus (considered one of the first), Siouxsie & the Banshees, The Cure, The Sisters of Mercy, and Fields of the Nephilim.

Largely separate from other genres of [alternative rock](#) that developed during the 1980s, the original gothic rock scene gave birth to the [goth](#) subculture, which has a presence in many areas of the world today.

First generation (c. 1979–c. 1985)

Associating the [goth](#) subculture with the first generation of goth bands can be troublesome. Since the adjective "gothic" was used to describe the sound of specific [punk](#), [post punk](#), and [new wave](#) bands, not all punks and new wavers who liked these groups associated themselves with a goth scene; regardless these early groups are where goth rock traces its origins. What is most notable about the core 1970s and 1980s bands is that, typical to their punk roots, they had a general distaste for labels, presumably seeing such things as anathema to creative expression .

With some exceptions, such as Christian Death from Los Angeles, the Virgin Prunes from Ireland, and Xmal Deutschland from Germany, most of these first gothic rock groups were British.

Early goth bands in the United Kingdom

The first post punk/new wave groups later to be labeled gothic were Joy Division and Siouxsie & the Banshees in 1979. They seem to have been a part of a wave of bands developing a haunting sound and dark, art-oriented expression between 1978 and 1979. Two other examples of this trend were Johnny Rotten's Public Image Ltd and Killing Joke. Though these groups may not have been part of the goth scene that sprung up a few years later, they were very influential. Among influential albums by Siouxsie & the Banshees would be everything put out between their debut album *The Scream* (1978) and *Nocturne* (1983). Joy Division were short lived because vocalist Ian Curtis committed suicide, but the two albums they put out, *Unknown Pleasures* (1979) and *Closer* (1980), were both gothic in sound and highly influential. The remaining members of Joy Division became New Order and New Order's first album *Movement* (1981) continued Joy Division's influential gothic style. New Order afterwards turned into a New Wave/dance group but not before the British press began slamming gothic rock groups, such as Danse Society, as New Order rip offs.

As the gothic label began to stick to Joy Division and Siouxsie & the Banshees in 1979; then came Bauhaus, originally called Bauhaus 1919. They started out wearing plain jeans and t-shirts, but after appearing on the same bill as Gloria Mundi (who looked and sounded gothic yet remained unknown since nobody ever saw them), Bauhaus ended up having a make over, dressing in all black and wearing make up. Strongly influenced by English Glam rock, such as David Bowie and T. Rex, Bauhaus's debut single "Bela Lugosi's Dead" released in late 1979, is considered to be the gothic [anthem](#) that sparked several people to follow in their gothic footsteps.

More bands came along in 1980-1981; among them were Danse Society, Theatre of Hate, Play Dead, and The Sisters of Mercy. In February 1981, Abbo from UK Decay jokingly labeled this emerging movement *gothic* and so it went from being a label for a few bands to a label for a movement. UK Decay started out as a punk band in the late 1970s and, though they sounded very gothic since their beginning, they became more important in the emerging scene of the early 1980s.

Echo and the Bunnymen were another early post punk outfit that would bear substantial influence on the gothic look and sound, particularly with the album *Crocodiles* (1980) and songs like 'Happy Death Men'. The 'Bunnymen' in their turn influenced other bands, including Dead Fingers Talk, fronted by Nottingham musician and poet Steve Gad who had spent the previous year with them.

The origins of gothic fashion can be traced to Siouxsie & the Banshees, Bauhaus and The Cure, though some mention should be given to The Damned, a 1977 punk band whose lead singer Dave Vanian dressed up as a vampire for kicks. Siouxsie & the Banshees and The Cure have retained their goth imagery throughout their careers, but their music has strayed from the gothic style. After the *Nocturne* album, Siouxsie's output shifted to softer focus on gothic themes. Bauhaus remained a consistently gothic band up until their break up in 1983. Some members of Bauhaus had a side project called Tones on Tail and continued with it during the mid 1980s, releasing gothic music influenced strongly by Pet Sounds-era The Beach Boys and psychedelia.

Early Gary Numan material from *Tubeway Army* to *The Pleasure Principle* can be considered goth. The use of analog synthesizers and subject matter were a definite influence on later goth bands. His imagery & fashion have influenced contemporary goth Cyberpunk fashion.

1982 saw gothic rock turn into a full on sub-culture, not just because of the emergence of bands like Sex Gang Children, Southern Death Cult, Skeletal Family, Specimen, and Alien Sex Fiend, but because it saw the opening of the Batcave in London, a venue with the purpose of reinventing David Bowie's style of glam rock with a darker, horror-type twist. Some members of gothic rock bands began hanging out there and it ended up becoming the prototype goth club. By 1984, music played by the DJs there ranged from Siouxsie, The Cramps, Sweet, Specimen, Eddie Cochran, and Death Cult. 1982-83 also saw the gothic rock scene gaining a lot of media attention from the British press and venues similar to the Batcave started popping up all over England.

Early goth bands in America and Canada

The American [Deathrock](#) scene, which was primarily centered in and around Los Angeles, California, began in the late seventies with such bands as Christian Death (1979), 45 Grave (1979), Voodoo Church, Kommunity FK (1979), Theatre of Ice (1978) etc.. At the time that Christian Death were recording their debut album *Only Theatre of Pain* in 1982, frontman Rozz Williams knew of the goth scene in England but had not yet heard any of those bands. Christian Death soon became popular in France and started touring Europe and England in 1984. Their second two albums *Catastrophe Ballet* and *Ashes* showed more direct influence from goth as Rozz Williams became interested in [surrealism](#) and the dada movement. The Gun Club also started playing in Europe and England a lot, often opening up for the Sisters of Mercy.

Early goth bands in Europe and Australia

Goth was as much a continental European phenomenon as it was British or American. At the same time bands like Bauhaus and Christian Death were forming in those countries, dark bands such as Einstürzende Neubauten (1980), Xmal Deutschland (1980), Die Krupps (1981), and Pink Turns Blue were forming in Germany. Belgium gave rise to electronic body music (EBM) with influence from bands such as Kraftwerk and the early EBM band Front 242 (1981). Amsterdam soon joined in with Clan of Xymox, who formed in 1983. Subsequently, Germany is now home to the largest modern gothic festival, the yearly Wave Gotik Treffen in Leipzig, which began in 1992.

Australia and New Zealand also deserve a mention. The emerging movement there was characterized by Nick Cave's second band, The Birthday Party (c. 1979 and later moving to London) and other post-punk collectives like Fetus Productions (also called The Features/The Fetals, c.1979), who as of 2004 were still holding art museum exhibits for their controversial depictions of deformed human beings. From the New Zealand Film Archive site: "Operating as an audio-visual company from 1980-1989, Fetus Productions were part of a small global 'industrial' culture network, which included Throbbing Gristle in Britain, and Survival Research Laboratories on the West Coast of America. They released seven albums, designed clothing, wrote manifestos, made films, and challenged the parameters of music and art, blending pop, industrial and philosophical methodologies. Their work attacked advertising's promulgation of perfect images and perfect bodies using images of medical misadventure and mutation."

Second generation (c. 1985–c. 1995)

In the UK this period saw goth bands at their most popular, and the subculture at its largest extent. Throughout the 80s, there was much cross-pollination between the European goth subcultures, the Death Rock movement, and the [New Romantic](#) (New Wave) movement. The rise in popularity of rock music in the mid-eighties, was mirrored by the rise of gothic rock, most notably in the form of the seminal goth rock bands, The Sisters of Mercy, Fields of the Nephilim (1984), a new version of Christian Death (1985), The Mission (1986), and Mephisto Walz (c.1987) founded by former Christian Death composer / guitarist Barry Galvin (alias Bari Bari), Galvin defined the dark droning style of Christian Death on the album *Atrocities*, the songs of which he composed and later transferred to the Mephisto Walz repertoire.

Around 1985, the post-punk era came to an end and many of the first generation gothic groups either disbanded or changed their style. That era closes with The Sisters of Mercy's debut album *First and Last and Always* (1985) which cracked the British top ten and is a good picture of the transition between first and second generation goth. Despite the fact that they had formed in 1980, the Sisters would prove to be very influential on the second generation. Vocalist Andrew Eldritch had a voice very different from any of the other first generation gothic rock groups and by the late 1980s was labeled the "Godfather of Goth." The Sisters of Mercy were also the first among the gothic rock groups to use a drum machine, along with the March Violets, who, like the Sisters, were also from Leeds, England. The drum machine seems to have been a unique feature of goth bands coming out of Leeds (the Three Johns and Red Lorry Yellow Lorry are good examples) and became much more common during the second generation. The drum machine continues to be common in goth music to this day.

It was during the second wave of goth that the term and the style became noticed outside of a few tight-knit circles. The term began to appear in mainstream British publications like *The Face* and the *NME*, fanzines and goth-only clubs began to spring up in the tradition of London's Batcave (which was still going strong). The 1983 vampire film "The Hunger" starred David Bowie and featured an appearance by Bauhaus, cementing the relationship between glam, horror, goth and mainstream in a way that influenced much of the second generation. The popularity of these acts was cemented by the emerging popularity on European stages and US college radio of 4AD recording artists such as Clan of Xymox (who scored a mainstream hit with "Imagination" after dropping the "Clan of" from their name), Dead Can Dance, and The Cocteau Twins, as well as the continued popular success of acts like Siouxsie and the Banshees, who despite no longer operating actively or exclusively in the Gothic scene, were still its de facto spokespeople to the mainstream.

Several goth magazines arose during this time, the first possibly being *Propaganda* (though it later became a softcore gay porn magazine). Goth zines split their direction in much the same way that the scene itself did; earlier magazines such as *Permission* were allied to the punk roots of goth, and tended to veer towards industrial music as the years went on, while later

magazines such as Carpe Noctem focused more on the lace-and-poetry romantic sound, setting the stage for the "spooky kids" of the third wave.

By 1987, gothic groups started to emerge in Toronto and Montreal, Canada. Those achieving acclaim include: Disappointed a Few People (Montreal 1986) and Masochistic Religion (Toronto, 1988?-2003) whose singer, Mitch Kroll, relocated to Montreal and is still active as a musician but the band is now dormant. Masochistic Religion also included the singer from Armed and Hammered, the Guitarist from technicolour rain coats and a member from Ichor. Toronto band Exovedate signed with German record label Pandaimonium Records and their third CD "Seduced by Illusions" received airplay in Australia, Russia, the United States, Brazil, Guam, Germany, and Canada.

By this time, a cross-pollination with the growing global [industrial music](#) scene was developing (though the scenes had always been at least acquainted with each other), and acts like Dog Pile, Crash Worship, and Skinny Puppy blended more and more elements from these scenes. Though not ever involved with the goth scene directly, Depeche Mode was also tremendously influential (though musicians at the time may have been loathe to admit it) in their blending of goth and industrial elements within a popular idiom. [Synthpop](#) acts such as Camouflage, Secession, Celebrate the Nun, and Red Flag began to work in their footsteps during this period, and their incorporation of the gothic into club music was a seminal experiment that foreshadowed the culling of synthpop into goth rock that would heavily characterize the scene in the late 90s.

Third generation (c. 1995 to Present)

The nineties saw the further growth of eighties bands and emergence of many new acts, with most of the North American examples, such as Switchblade Symphony, and London After Midnight, being released by the Cleopatra label while England gave birth to Children On Stun and Rosetta Stone. Meanwhile in Germany, interest in Gothic music began to grow, with Apollyon Records releasing numerous Gothic compilations, and soon pushing full length recordings from American Gothic bands like The Last Dance, and The Deep Eynde.

Goth bands on other labels whose popularity grew in the 90s include The Cruxshadows, The Last Dance, Sunshine Blind, Trance to the Sun, The Empire Hideous, The Shroud, and Voltaire.

The mid and late 90s were a transitional period for gothic music, in no small part owing to a wider cultural obsession with hard rock acts — particularly in the United States — that had been influenced by and somewhat erroneously labelled as "gothic" and/or "industrial." The corporatization of goth, as displayed in the music of HIM, Marilyn Manson and several other popular acts, as well as the rise of the Hot Topic chain and the "mallgoth" aesthetic meant that traditional goth acts were now interacting in a scene composed of a new and mixed audience whose preconceptions of goth music changed these acts' opportunities for artistic and commercial success. The upshot was that many talented acts toured and recorded from 1995 to the end of the millennium, though their work was overshadowed both in popularity and ultimate influence by bands and fans alike who merely dabbled in the scene but largely abandoned it, perhaps not coincidentally, around the time of the Columbine school shooting and the American press's subsequent villification and scrutiny of goth culture in 1999.

In the underground, Cleopatra's heyday had diminished by the turn of the millennium, and Goth rock, to survive in a subculture dominated more and more by dance club attendance, adapted. Contemporary dance club goth evolved simultaneously with beat driven [industrial music](#) during this era, and both use the same techniques and types of synthesis equipment. The main difference is that danceable industrial is "harder" sounding, and goth is "softer" sounding, with less distortion on vocals and guitars, and generally with less influence from techno and metal. Modern goth often has the evolutionary feel of New Wave music or [synth pop](#), while modern industrial is an evolution of [Electronic Body Music](#). These distinctions are hazy at best, and while there are still many "old school" gothic rock or faux-medieval acts around, functionally speaking the line between (sub)genres has blurred considerably.

Today, some fans of early gothic rock are embracing a [Death Rock](#) revival that has taken height recently as a return to the original music and fashions of the first generation of goth. Bands such as Cinema Strange, Bella Morte, The Deep Eynde and Black Ice, along with the website Deathrock.com have contributed to the revitalization of the genre, and Nina Hagen even headlined the recent Drop Dead Festival in New York City (2005), already in its third year. This movement within the scene has been given an indirect boost from mainstream culture with the contemporary widespread success of acts like

Interpol, The Dresden Dolls, and The Stills, whose sounds all owe heavily to post-punk, if not directly to early goth music. Coupled with their success have been successful career phases for The Cure and Bauhaus, all furthering the popularity of jangler, less club-oriented Goth fare.

As pluralism, genre-bending, and retro sensibility have been dominant forces in Goth music's underground since approximately 2002, the incorporation of cabaret music, [electroclash](#), and indie rock into the stylistic palette has been taken in stride (and even pioneered) by young acts such as Rasputina, The Prids, Black Ice, Submarine Fleet, Fields of Ablomb and The Phantom Limbs. Common to many such newer acts are live shows incorporating spectacle, elaborate dress, and acting. Doing all this with the marked absence of the Shakespearean affectation that characterized Goth in the late 80s and early 90s, in many ways the latest wave of musicians pick up where The Virgin Prunes left off.

Though the scene's identity has decentralized and its record sales have arguably diminished in recent years, many events, labels, and publications remain popular. Dancing Ferret Discs, Projekt Records and Metropolis Records have all found considerable success in the American market, while Cherry Red has been reissuing an extensive set of vital early Goth rock recordings, assuring the longevity of the scene's roots. The genre's most popular live events, such as the German Wave Gotik Treffen, Zillo festivals and the British Whitby Gothic Weekends or NYC Drop Dead Festival still draw tens of thousands. From the days of the zine explosion, some magazines have transitioned to the web, including Blue Blood, Asleep By Dawn, and Gothic.net. Others are Still in Print like Gothic Beauty, Virus and Drop Dead Magazine

Musical predecessors (1960s–1970s or Earlier)

- David Bowie and glam rock. Elements of the seventies glam subculture helped influence goth both musically and visually. As goth broke further away from punk, the androgynous look, which Bauhaus favoured, developed, and was taken even further by bands like Alien Sex Fiend and their followers. David Bowie's androgynous appearance, love of melodrama and his use of dark themes meant he had a major influence on many early goth bands. His songs frequently appeared on the Batcave playlists. Bowie had also described his Diamond Dogs (1974) album as gothic when it first came out.
- The Velvet Underground (1960s), whose dark and depressing sound and themes were frequently referenced by early goth bands, especially by Siouxsie & the Banshees. Joy Division performed a cover version of "Sister Ray", and Christian Death covered "Venus in Furs". Nico, who performed with the Velvets, is sometimes considered the first Gothic Rock artist.
- The Doors influenced the Los Angeles emergence of Death Rock, particularly with the album Strange Days (1967). Joy Division and Echo and the Bunnymen were also suggested to have borrowed The Doors' sound. The Bunnymen's cover of "People Are Strange" is included in the film (as well as on the film's soundtrack) The Lost Boys. A 2000 album on Cleopatra Records, Darken My Fire: A Gothic Tribute to The Doors, featured covers by bands such as Mephisto Walz, Ex Voto, Alien Sex Fiend, and The Mission UK. The New Creatures, heavily influenced by The Doors, also took their name from a book of poetry by Jim Morrison. Dave Vanian's vocal style shown in The Damned's later albums and also his work in Phantom Chords owes heavily to Jim Morrison.
- Alice Cooper is also worth acknowledging. Despite rarely being considered goth music, they were key influences in the darker trend rock music began to take and have continued to take. Alien Sex Fiend in particular were Cooper fans. Generally speaking, musicians like Cooper only set the stage for makeup wearing as acceptable among youth subcultural groups.

- The Stooges, an early punk band featuring Iggy Pop, have been credited as influencing early goth bands like Ausgang and Killing Joke.
- T-Rex, another glam rock band and peers of David Bowie. Marc Bolan's style and lyrics were extremely influential. Records of early playlists from the Batcave include T-Rex tunes, and Bauhaus recorded a cover of "Telegram Sam" which appeared on their debut record, In the Flat Field.

Musical arrangements

While today the genre has no universally employed identifying musical characteristics, certain tendencies of early English gothic rock have endured as common within and quintessential to the genre throughout its entire history. Very broadly, and by no means comprehensively, guitar effects settings are the most notable identifier of the overall musical style. Typically, a clean or warmly overdriven guitar sound is processed through chorusing, flanging, analog delay, and/or dense reverb, resulting in a timbre that resembles those used by Bauhaus, Siouxsie and the Banshees, and The Cure. Taking its downstroke playing from punk, this style of guitar performance generally emphasizes angular melodic lines instead of thick chords. Minor key themes are prevalent, but major keys are not shunned. The most uniquely gothic tonal inflection is the flattened scale degree two, producing a Phrygian mode.

While this is perhaps overspecifying a general timbre and approach to playing, this jangly guitar tone and pitch set in gothic rock is almost entirely idiosyncratic to the genre, and must be understood as an historical signifier thusly. Some bands in the genre (though certainly not all) detoured from this sound briefly in the early 90s in favor of a more hard rock feel, as exemplified on the Sisters of Mercy's "Floodland" and *Vision Thing* albums, as well as by acts such as Fields of the Nephilim, Rosetta Stone, and The Wake. However, as stated at above, the scene reemphasized its early musical roots in the time thereafter, making this sound today commonplace once again.

Related genres

- [Dark Cabaret](#)
- [Darkwave](#)
- [Deathrock](#)
- [Industrial music](#)
- [Post-punk](#)
- [Punk rock](#)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - **Gothic rock** - Grebo - [Grunge](#) - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Rock music genres](#) | [Goth](#)

Grammy Award

The **Grammy Awards** (originally called the Gramophone Awards), presented by the Recording Academy (an association of Americans professionally involved in the recorded music industry) for outstanding achievements in the recording industry, is one of four major music awards shows held annually in the United States (the Billboard Music Awards, the American Music Awards, and the Rock and Roll Hall of Fame Induction Ceremony, make up the rest). However, the Grammys, usually held in February, (last of what are considered the "big three" music awards shows, including the BMA and AMA shows) are considered the approximate equivalent to the Oscars, in the music world.

Like the Oscars, the Grammys, which currently have 108 categories within 30 [genres](#) of music such as [pop](#), [gospel](#), and [rap](#), are voted upon by peers (voting members of the Recording Academy) rather than being based upon popularity like the AMAs or sales and chart achievements like the BMAs.

The awards are named for the trophy which the winner receives—a small gilded statuette of a gramophone, handcrafted by Billings Artworks. The awards ceremony features performances by prominent artists, and some of the more prominent Grammys are presented in a widely-viewed televised ceremony.

Some feel that Grammys tend to go to either well-established artists or those being hyped by the recording industry. In fact, many popular artists such as Elvis Presley, The Beatles, Garth Brooks, Pink Floyd, Kenny Rogers, The Rolling Stones, Metallica, Van Halen, and Ozzy Osbourne have been awarded very few Grammys. Mariah Carey had only won two Grammy awards up until the awards of 2006; she now has won a total of five. Significant, long-lived rock bands like Led Zeppelin, Bon Jovi, Guns N' Roses, Def Leppard, AC/DC, and Motley Crue have received none. On the other hand, U2 has received 22 awards to date.

Of the "big three" music awards shows, the Grammys are the highest rated.

Unlike the Academy Awards, for which the eligibility period begins January 1, the eligibility period for the Grammys begins October 1, which results in September being considered the Christmas sales period for the music industry (in which artists generally release big albums to qualify for the next year's Grammy). For example, John Lennon & Yoko Ono's album *Double Fantasy* was released in November, 1980, a month-and-a-half too late to qualify for the 1981 Grammys; it was entered for the 1982 awards and eventually won the Grammy Award for Album of the Year.

The Grammys are currently broadcast on CBS. Prior to the first live Grammys telecast in 1971 on ABC (CBS bought the rights in 1973 after moving the ceremony to Nashville, Tennessee; the American Music Awards were created for ABC as a result), a series of taped annual specials in the 1960s called *The Best on Record* were broadcast on NBC.

Grammy records

The record for most lifetime Grammys is held by Sir Georg Solti, who was the conductor of the Chicago Symphony Orchestra for twenty-two years. He personally won 31 Grammys and is listed for 38 Grammys (6 went to the engineer and 1 to a soloist); he was nominated an additional 74 times before his death in 1997.

Pat Metheny and the Pat Metheny Group have won 17 Grammys in total, including seven consecutive awards for seven consecutive albums. Metheny held the record for Grammy wins in the most different categories as of the 2005 Grammy Awards:

- Best Jazz Fusion Performance (1983, 1984, 1985, 1988, 1990)
- Best Instrumental Composition (1991)
- Best Contemporary Jazz Performance/Album (1993, 1994, 1996, 1999, 2003, 2005)
- Best Jazz Instrumental Performance, Individual or Group (1998, 2000)
- Best Rock Instrumental Performance (1999)
- Best Jazz Instrumental Solo (2001)

Session drummer Hal Blaine played on six consecutive records which won Record of the Year:

- 1966 Herb Alpert & the Tijuana Brass - "A Taste of Honey"
- 1967 Frank Sinatra - "Strangers in the Night"
- 1968 5th Dimension - "Up, Up and Away"
- 1969 Simon & Garfunkel - "Mrs. Robinson"
- 1970 5th Dimension - "Aquarius/Let the Sunshine In"
- 1971 Simon & Garfunkel - "Bridge Over Troubled Water"

Alison Krauss (as a solo artist, collaborator, producer and with Union Station) has taken home 20 Grammy Awards, the most of any female artist or any country artist. She is now tied for 7th on the all-time winners list.

Motown artist Stevie Wonder has won 24 awards, including 12 in the 1970s. Three of those awards were for Album of the Year for three consecutive albums.

Legendary Opera Diva Leontyne Price has won 18 awards.

Soul and R&B legend Aretha Franklin has won 11 awards for Best Female R&B Vocal Performance, including 8 consecutive (and the first 8 ever awarded) awards in the category:

- 1968 - "Respect"
- 1969 - "Chain of Fools"
- 1970 - "Share Your Love With Me"
- 1971 - "Don't Play That Song"
- 1972 - "Bridge Over Troubled Water"
- 1973 - Young, Gifted, and Black
- 1974 - "Master of Eyes"
- 1975 - "Ain't Nothing Like The Real Thing"
- 1982 - "Hold On, I'm Comin'"
- 1986 - "Freeway of Love"
- 1988 - Aretha

The most Grammys won in a single night is eight -- a record shared by Michael Jackson (1983) and Carlos Santana (2000).

Michael Jackson:

- Record of the Year - Beat It
- Album of the Year - Thriller
- Best Pop Vocal Performance, Male - Thriller
- Best Rock Vocal Performance, Male - Beat It
- Best R&B Vocal Performance, Male - Billie Jean
- Best Rhythm & Blues Song - Billie Jean
- Best Recording For Children - E.T. The Extra Terrestrial
- Producer Of The Year (Non-Classical)

Santana:

- Record Of The Year - Smooth
- Album Of The Year - Supernatural
- Best Pop Performance By A Duo Or Group With Vocal - Maria Maria
- Best Pop Collaboration With Vocals - Smooth
- Best Pop Instrumental Performance - El Farol
- Best Rock Performance By A Duo Or Group With Vocal - Put Your Lights On
- Best Rock Instrumental Performance - The Calling
- Best Rock Album - Supernatural

The record for most Grammys (**5**) won in a single night by a female artist is held by four artists: Beyoncé Knowles 2004, Norah Jones 2003, Alicia Keys 2002, Lauryn Hill 1999

Beyoncé:

- Best Female R&B Vocal Performance:

Beyoncé for "Dangerously In Love 2"

- Best R&B Performance by a Duo or Group with Vocals

Luther Vandross & Beyoncé for "The Closer I Get to You"

- Best R&B Song

Shawn Carter, Rich Harrison, Beyoncé Knowles & Eugene Record for "Crazy in Love" performed by Beyoncé featuring Jay-Z

- Best Contemporary R&B Album

Beyoncé for *Dangerously in Love*

- Best Rap/Sung Collaboration

Beyoncé featuring Jay-Z for "Crazy In Love"

Norah Jones:

- Record of the Year

Norah Jones for "Don't Know Why"

- Album of the Year

Norah Jones for *Come Away With Me*

- Best New Artist

Norah Jones

- Best Female Pop Vocal Performance

Norah Jones for "Don't Know Why"

- Best Pop Vocal Album

Norah Jones for *Come Away With Me*

Alicia Keys:

- Song of the Year

Alicia Keys for "Fallin'"

- Best New Artist

Alicia Keys

- Best Female R&B Vocal Performance

Alicia Keys for "Fallin'"

- Best R&B Song

Alicia Keys (songwriter) for "Fallin'"

- Best R&B Album

Alicia Keys for *Songs in A Minor*

Lauryn Hill:

- Album of the Year

Lauryn Hill for *The Miseducation of Lauryn Hill*

- Best New Artist

Lauryn Hill

- Best Female R&B Vocal Performance

Lauryn Hill for "Doo Wop (That Thing)"

- Best R&B Song

Lauryn Hill (songwriter) for "Doo Wop (That Thing)"

- Best R&B Album

Lauryn Hill for *The Miseducation of Lauryn Hill*

Christopher Cross (Grammy Awards of 1981) is the only artist to receive the "Big Four" (Record of the Year, Album of the Year, Song of the Year, and Best New Artist) in a single ceremony. As a side note, Norah Jones (Grammy Awards of 2003) won Record of the Year, Album of the Year; that same year her guitarist, Jesse Harris, won the Song of the Year for writing 'Don't Know Why'. Although Norah sang the song, she did not receive the Song of the Year Grammy because it is a songwriter's award.

Béla Fleck has been nominated in more categories than any other musician, namely [country](#), [pop](#), [jazz](#), [bluegrass](#), [classical](#), [folk](#), and spoken word, as well as [composition](#) and arranging.

Award categories

Bold ones, known 'The Big Four', are the most prestigious awards of all.

- Record of the Year
- Album of the Year
- Song of the Year
- Best New Artist
- Grammy Hall of Fame
- Grammy Legend Award
- Grammy Lifetime Achievement Award
- Grammy Tech Award
- Grammy Trustees Award

Alternative

- Best Alternative Music Album

Blues

- Best Traditional Blues Album
- Best Contemporary Blues Album

Children's

- Best Album for Children
- Best Musical Album for Children
- Best Spoken Word Album for Children

Classical

- Best Orchestral Performance
- Best Classical Vocal Performance
- Best Classical Performance, Operatic or Choral
- Best Opera Recording
- Best Choral Performance
- Best Classical Performance - Instrumental Soloist or Soloists (with or without orchestra)
- Best Instrumental Soloist(s) Performance (with orchestra)
- Best Instrumental Soloist Performance (without orchestra)
- Best Small Ensemble Performance (with or without conductor)
- Best Chamber Music Performance
- Best Classical Contemporary Composition
- Best Classical Album
- Best Classical Crossover Album
- Best New Classical Artist

Comedy

- Best Comedy Album
- Best Spoken Comedy Album

Composing and arranging

- Best Instrumental Composition
- Best Song Written for a Motion Picture, Television or Other Visual Media (now in the "Film/TV/Media" field)
- Best Score Soundtrack Album for a Motion Picture, Television or

Other Visual Media (now in the "film/TV/media" field)
Best Arrangement
Best Instrumental Arrangement
Best Instrumental Arrangement Accompanying Vocalist(s)
Best Vocal Arrangement for Two or More Voices

Country

Best Female Country Vocal Performance
Best Male Country Vocal Performance
Best Country Performance, Duo or Group - Vocal or Instrumental
Best Country Performance by a Duo or Group with Vocal
Best Country Collaboration with Vocals
Best Country Instrumental Performance
Best Country & Western Recording
Best Country & Western Single
Best Country Song
Best Country Album
Best Bluegrass Album
Best New Country & Western Artist

Dance

Best Dance Recording (previously in "Pop")
Best Electronic/Dance Album

Disco

- Best Disco Recording

Film/TV/Media

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media
Best Song Written for a Motion Picture, Television or Other Visual Media (previously in the "composing and arranging" field)
Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media (previously in the "composing and arranging" field)

Folk

Best Ethnic or Traditional Folk Recording
Best Traditional Folk Album
Best Contemporary Folk Album
Best Native American Music Album
Best Hawaiian Music Album

Gospel

Best Gospel Performance
Best Gospel Song
Best Gospel Performance, Traditional
Best Gospel Performance, Contemporary
Best Gospel Vocal Performance, Female
Best Gospel Vocal Performance, Male
Best Gospel Vocal Performance by a Duo or Group, Choir or Chorus
Best Soul Gospel Performance
Best Soul Gospel Performance, Traditional
Best Soul Gospel Performance, Contemporary
Best Soul Gospel Performance, Female
Best Soul Gospel Performance, Male
Best Soul Gospel Performance, Male or Female
Best Soul Gospel Performance by a Duo or Group, Choir or Chorus
Best Inspirational Performance

Best Pop/Contemporary Gospel Album
Best Rock Gospel Album
Best Traditional Soul Gospel Album
Best Contemporary Soul Gospel Album
Best Southern, Country or Bluegrass Gospel Album
Best Gospel Choir or Chorus Album

Historical

- Best Historical Album

Jazz

Best Jazz Vocal Performance, Female
Best Jazz Vocal Performance, Male
Best Jazz Vocal Performance, Duo or Group
Best Jazz Instrumental Solo
Best Jazz Instrumental Album, Individual or Group
Best Large Jazz Ensemble Album
Best Jazz Fusion Performance
Best Original Jazz Composition
Best Jazz Vocal Album
Best Contemporary Jazz Album
Best Latin Jazz Album

Latin

Best Latin Recording
Best Latin Pop Album
Best Traditional Tropical Latin Album
Best Mexican/Mexican-American Album
Best Latin Rock/Alternative Album
Best Tejano Album
Best Salsa Album
Best Merengue Album
Best Salsa/Merengue Album

Musical Show

Best Musical Show Album
Best Sound Track Album or Recording of Original Cast From a
Motion Picture or Television

Music Video

Best Short Form Music Video
Best Long Form Music Video
Best Concept Music Video
Best Performance Music Video
Video of the Year

New Age

- Best New Age Album

Packaging and notes

Best Album Cover
Best Album Cover - Classical
Best Album Cover - Other Than Classical
Best Album Cover, Graphic Arts
Best Album Cover, Photography
Best Recording Package
Best Boxed or Special Limited Edition Package

Best Album Notes
Best Album Notes - Classical

Polka

- Best Polka Album

Pop

Best Vocal Performance, Female
Best Vocal Performance, Male
Best Performance by a Vocal Group
Best Performance by a Chorus
Best Performance by a Vocal Group or Chorus
Best Instrumental Performance
Best Female Pop Vocal Performance
Best Male Pop Vocal Performance
Best Contemporary (R&R) Solo Vocal Performance - Male or Female
Best Pop Performance by a Duo or Group with Vocal
Best Contemporary Performance by a Chorus
Best Pop Collaboration with Vocals
Best Performance by an Orchestra - for Dancing
Best Performance by an Orchestra or Instrumentalist with Orchestra -
Primarily Not Jazz or for Dancing
Best Pop Instrumental Performance
Best Pop Instrumental Performance with Vocal Coloring
Best Contemporary Song
Best Pop Vocal Album
Best Pop Instrumental Album

Production and engineering

Best Engineered Album, Non-Classical
Best Engineered Album, Classical
Best Engineered Recording - Special or Novel Effects
Best Remixed Recording, Non-Classical
Producer of the Year, Non-Classical
Producer of the Year, Classical
Remixer of the Year, Non-Classical

R&B

Best Female R&B Vocal Performance
Best Male R&B Vocal Performance
Best R&B Solo Vocal Performance, Male or Female
Best R&B Performance by a Duo or Group with Vocals
Best Traditional R&B Vocal Performance
Best R&B Instrumental Performance
Best Urban/Alternative Performance
Best Rhythm & Blues Recording
Best R&B Song
Best R&B Album
Best Contemporary R&B Album

Rap

Best Rap Performance
Best Rap Solo Performance
Best Female Rap Solo Performance
Best Male Rap Solo Performance
Best Rap Performance by a Duo or Group
Best Rap/Sung Collaboration

Best Rap Song
Best Rap Album

Reggae

- Best Reggae Album

Rock

Best Female Rock Vocal Performance
Best Male Rock Vocal Performance
Best Rock Vocal Performance, Solo
Best Rock Performance by a Duo or Group with Vocal
Best Rock Instrumental Performance
Best Hard Rock Performance
Best Metal Performance
Best Hard Rock/Metal Performance Vocal or Instrumental
Best Rock Song
Best Rock Album

Surround Sound

- Best Surround Sound Album

Spoken

Best Spoken Word Album
Best Spoken Comedy Album

Traditional Pop

- Best Traditional Pop Vocal Album

World

Best World Music Album
Best Traditional World Music Album
Best Contemporary World Music Album

Grand Opera

Grand Opera is a style of [opera](#) mainly characterized by many features on a grandiose scale. Heroic and historical subjects, large casts, vast [orchestras](#), richly detailed sets, sumptuous costumes and spectacular scenic effects were all features of this genre, especially when the operas were first produced. However, some recent revivals have featured excessive short cuts in an effort to minimize costs. Other characteristics include continuous [music \(recitative](#) instead of spoken dialogue), a four or five-act structure and the prevalence of [ballets](#) and large scale processions. While there were a number of earlier operas which exhibited many of the traits of grand opera, these are essentially precursors of what we now regard as grand opera. True grand operas are generally regarded as originating in Paris during the late 1820s with Auber's *La muette de Portici*. The format quickly travelled to near-by countries, especially Germany, Austria, and Italy. But it fell into disfavor towards the end of the 19th century, as the expense of staging these mammoth works and the problems in finding singers capable of executing them caused newer styles to gain in popularity. There also was a great deal of opposition to them in Paris on the part of avant-garde intellectuals such as Claude Debussy who were embarrassed by what they saw as the excesses of grand opera. Nevertheless, *grand opera* did not die out, many [composers](#) continued to write these works, and the style continued to be influential.

French Grand Opera

Introduction

Paris at the turn of the nineteenth century drew in many composers, both French and foreign, and especially those of opera. This cosmopolitan combination of influences helped to form the style of grand opera. Several Italians working during this period including Luigi Cherubini demonstrated that the use of recitative was suited for the powerful dramas that were being written. Others, such as Gaspare Spontini, wrote works to glorify Napoleon. These operas were composed on a suitably grand scale for the emperor. Another consideration was the ability of the large Paris Opéra which was capable of staging a sizeable work and the long tradition of French ballet and stagecraft.

Precursors

Several operas by Gaspare Spontini, Luigi Cherubini, and especially Gioacchino Rossini can be regarded as precursors to French grand opera. These include Spontini's *La vestale* (1807) and *Fernand Cortez* (1809, revised 1817), Cherubini's *Les Abencerages* (1813), and Rossini's *Le siège de Corinthe* (1827) and *Moïse* (1828). All of these have some of the characteristics that are normally associated with French grand opera.

Early French Grand Opera (1828-1836)

Thus, the time was ripe for the combination of influences to bear fruit starting in 1828 with *La muette de Portici* by Daniel François Auber. The next major grand opera was Rossini's *Guillaume Tell* (his final opera; 1829).

The acknowledged superstar of this form is Giacomo Meyerbeer, who reached prominence in the Paris opera scene beginning with *Robert le diable* in 1831. He followed this work with his masterpiece, *Les Huguenots*, in 1836. Another very important early grand opera was Halévy's *La Juive* (1835). This work, while not quite as successful as *Les Huguenots*, was also performed all over the world, and is still viewed as being among the most influential and among the higher quality *grand operas* of all time.

Grand Operas of the 1840s

The early grand operas of the 1830s were huge box-office successes, and even inspired the young Richard Wagner to try his hand at grand opera with

his early work, *Rienzi* (1842). The latter was very successful at its premiere in Dresden, but was soon left behind by Meyerbeer in most other German cities.

During the 1840s, the major *grand operas* were *Les martyrs* by Gaetano Donizetti, *La reine de Chypre* by Halévy (perhaps the only major grand opéra yet to be performed during the post-war period) (1841), *Dom Sebastien* by Gaetano Donizetti (1843), and *Le prophète* by Meyerbeer (1849).

Grand Operas of the 1850s and 1860s

The 1850s only saw one even moderately successful *grand opera*, that being *Les vêpres siciliennes* by Giuseppe Verdi (1855), which was to be much more widely given in Italy and other Italian language opera houses than in France. In the meantime, *Sapho*, the first opera by Charles Gounod, did not qualify, being a less grandiose work, while Meyerbeer concentrated on two opéras comiques, and Halévy was unable to equal the successes of *La Juive*, *La reine de Chypre*, and *Charles VI*. Oddly, the ever popular *Faust* (1859) by Charles Gounod started life as another opéra comique, and did not become a grand opera until the 1860s. *Les Troyens* by Hector Berlioz (composed from 1856-1858, later revised, was not given a full performance until nearly a century after Berlioz had died, although portions had been staged before).

While the 1850s were relatively dry as far as *grand opera* was concerned, the 1860s made up for lost time. The first significant entry was *La reine de Saba* by Charles Gounod. This was rarely given in its entirety, but the big tenor aria, "Inspirez-moi, race divine" was made famous in a recording by Enrico Caruso. The great Meyerbeer died on 2 May, 1864, thus his *L'Africaine* was premiered posthumously in 1865. Giuseppe Verdi returned to Paris for what many see as the greatest French grand opera ever, the immortal *Don Carlos* (1867). Ambroise Thomas contributed his *Hamlet* in 1868, and finally, to close out the decade, *Faust* was premiered at the Opéra. By then, the work had enough additions for it to qualify as a full-fledged *grand opéra*.

Late French Grand Operas

In spite of France's defeat at the hands of the Prussians in the Franco-Prussian War, grand opera was able to continue on its merry way during the 1870s and 1880s, although the identity of the principal composers had changed. Jules Massenet had at least two large scale historical works to his credit (*Le roi de Lahore* (Paris, 1877), and *Le Cid* (Paris, 1885). *Polyeucte* (Paris, 1878) by Charles Gounod certainly qualifies, as does *Henry VIII* by Camille Saint-Saëns (Paris, 1883). In the meantime, Ernest Reyer had started to compose his *Sigurd* years before, but, unable to get it premiered in Paris, had to settle for *La Monnaie* in Brussels (1884). What may have been one of the last successful French grand operas was by an unfamiliar composer, Emile Paladilhe: *Patrie* (Paris, 1886). It was quite successful, running up nearly 100 performances in Paris, and quite a few in Belgium, where the action takes place, but seems to have disappeared without a trace.

Number of performances of French Grand Operas at the Opéra in Paris

(from première to 1962, as given by Stéphane Wolff, Albert Soubies and other sources)

La muette de Portici (Auber) - Académie Royale de Musique, Paris, 1828: 489 perf. last in 1882.
Guillaume Tell (Rossini) - Académie Royale de Musique, Paris, 1829: 911 perf. last in 1930.
Robert le diable (Meyerbeer) - Académie Royale de Musique, Paris, 1831: 751 perf. last in 1892; revived in 1984.
Gustave III (Auber) - Académie Royale de Musique, Paris, 1833: 168 perf. last in 1853
La Juive (Halévy) - Académie Royale de Musique, Paris, 1835: 534 perf. last in 1934; scheduled for revival in 2007.
Les Huguenots (Meyerbeer) - Académie Royale de Musique, Paris, 1836: 1120 perf.; last in 1936.
Les martyrs (Donizetti) - Académie Royale de Musique, Paris, 1840: 20 perf.; last in 1842.
La reine de Chypre (Halévy) - Académie Royale de Musique, Paris, 1841 152 perf.; last in 1878.
Charles VI (Halévy) - Académie Royale de Musique, Paris, 1843 61 perf.; last in 1850.
Dom Sebastien (Donizetti) - Académie Royale de Musique, Paris, 1843: 33 perf.; last in 1849.
Jérusalem (Verdi) - Académie Royale de Musique, Paris, 1847: 20 perf.; last in 1849.
Le prophète (Meyerbeer) - Académie Royale de Musique, Paris, 1849: 573 perf.; last in 1912.
Les vêpres siciliennes (Verdi) - Académie Royale de Musique, Paris, 1855: 81 perf.; last in 1864.
La reine de Saba (Gounod) - Académie Impériale de Musique, Paris, 1862: 15 perf.; last in 1862.
L'Africaine (Meyerbeer) - Académie Impériale de Musique, Paris, 1865: 484 perf.; last in 1902.
Don Carlos (Verdi) - Académie Impériale de Musique, Paris, 1867: 81 perf.; last in 1864.
Hamlet (Thomas) - Académie Impériale de Musique, Paris, 1868: 384 perf.; last in 1938.
Le roi de Lahore (Massenet) - Académie Nationale de Musique (Salle Garnier), Paris, 1877: 57 perf.; last in 1879.
Polyeucte (Gounod) - Académie Nationale de Musique (Salle Garnier), Paris, 1878: 29 perf.; last in 1879.
Henry VIII (Saint-Saens) - Académie Nationale de Musique (Salle Garnier), Paris, 1883: 87 perf.; last in 1919.
Le cid (Massenet) - Académie Nationale de Musique (Salle Garnier), Paris, 1885: 152 perf.; last in 1919.

Patrie ! (Paladilhe)- Académie Nationale de Musique (Salle Garnier),
Paris, 1886: 93 perf.; last in 1919.

Decline of French Grand Opera

There are two distinctly separate aspects to the decline of French grand opera:

- The fact that fewer and fewer new operas were being composed in the grand opera format, something that happened not only in France, but in other countries as well.
- The slow disappearance of works already composed from the repertory.

The two problems are closely interrelated. The first is due partly to the fact that the musical establishment (critics, opinion leaders, conductors, other composers, and other opera professionals) was much more vocal and much more influential than the paying audiences. Some, such as Claude Debussy, were embarrassed by what they saw as the excesses of French grand opera, while others, especially avant gardists, would demand more Wagner. As a result, several French composers, notably Vincent d'Indy, Ernest Chausson, and Gabriel Fauré, but others as well, would try to imitate Wagner with works like *Fervaal*, *Le roi Arthus* and *Pénélope*, respectively. It should be noted that the French Wagner imitations were generally much less successful, even in France, than the real thing. Steven Huebner's volume on French opera of the "fin du siècle" (see bibliography) provides an excellent discussion of these aspects.

The second was both a direct outgrowth of the first and the fact that as new operas are composed, room must be made for them in the repertory. Thus, the demand for the less popular works of the old repertory would lessen, and they would slowly disappear from the Opéra. But there were other theatres in Paris, such as the Gaité Lyrique which would engage artists of the first rank and give the old favorites. *La Juive* was performed there regularly, and, in 1917, they devoted an entire season to these older works. One of them was Halévy's *La reine de Chypre* starring the legendary John O'Sullivan.

There is reason to suspect that the decline of French grand opera at the Paris Opéra was at least partly due to the desire of the management to make it into an "International house", rather than strictly a French house, making it obligatory for them to stress including as much Wagner as possible in their repertory. This was not seen as being nearly as much of an imperative in opera houses outside Paris, hence it was possible for them to retain the old favorites longer. The same was true of many houses outside France, especially Vienna, where critics like Eduard Hanslick, who definitely preferred Meyerbeer to Wagner, still wielded a lot of influence. Combined with Gustav Mahler's great respect for *La Juive*, this resulted in the latter work being given in Vienna almost every season until the Nazis took control of Germany, and the Viennese could see the handwriting on the wall. The situation was similar in Spain, Portugal and Latin America, where Wagner, although popular, took longer to take hold.

Today only a handful of these works survive, as their sheer length and the expense of staging them can still be prohibitive, even for the largest [opera](#)

[houses.](#)

Italian Grand Opera (Opera Ballo)

Introduction

One of the major differences between operatic customs in France (Paris) and Italy lies in the role of and attitude to the ballet. Parisian audiences invariably demanded a formal ballet, which would be an integral part of the opera, and, often, played a role in the plot. Italians also loved the ballet, but, in Italy, it was customary to provide a ballet independent of the opera, usually between the acts of the opera. Of course, the ballet might or might not be different between the premiere of an opera and subsequent stagings in the same or another city. The net result was that, if, as an example, Giuseppe Verdi wanted to stage his *Il trovatore* in French at the Opéra, he would have to add a ballet. This would not be necessary for performances in Italian at the Théâtre Italien.

Another result was that there were a number of Italian precursors to grand opera by composers like Giovanni Pacini and Saverio Mercadante that would exhibit some of the features of grand opera (especially spectacle), but no formal ballet that was an integral part of the opera. Two examples are *L'ultimo giorno di Pompei* by Giovanni Pacini (Naples, 1825) and *Il bravo* by Saverio Mercadante (Milan, 1839). The latter was probably heavily influenced by *La Juive*, which Mercadante had heard while in Paris. There also is an Italian opera by Gaetano Donizetti: *L'assedio di Calais* (1836) which does have a ballet, and according to William Ashbrook's liner notes for the Opera Rara recording was written with the French taste in mind.

Italian operas with their own ballet started to become relatively common in the late 1860s and 1870s. Some of these, such as *Il Guarany* by Antônio Carlos Gomes were actually designated as "opera ballo". Others, such as *La Gioconda* by Amilcare Ponchielli were not, although they really had earned the term.

Early Italian "grand operas" (1860s)

There is a fascinating chapter on Italian grand opera by Fiamma Nicolodi in the Charlton "Cambridge Companion to Grand Opera". She discusses many of the Italian operas premiered between 1865 and 1893, and lists them on page 384 of the book. The composers most often mentioned are Antônio Carlos Gomes (5 operas), Filippo Marchetti (4 operas), and Amilcare Ponchielli (also 4 operas). Others are by Boito, Catalani, Puccini, Franchetti and Leoncavallo. Strangely, she mentions *Aida* only in passing, and *La forza del destino* not at all--could it be because one was premiered in Cairo and the other was premiered in 1862 in St. Petersburg?

Be that as it may, *Forza* did show some influence of French grand opera, but not enough to qualify as an Italian grand opera. Neither did Marchetti's *Romeo e Giulietta* or the first edition of Boito's *Mefistofele*. But both because

of its designation as an "Opera ballo" and extensive ballet, I would consider *Il Guarany* as the earliest true Italian grand opera, although it is somewhat shorter than the French models.

Aïda and Other Italian Grand Operas of the 1870s

Although it did not even have its' premiere in Italy, *Aïda* was destined to be not only of the best known of all grand operas, but also one of the most beloved by audiences and critics alike. It has only four acts, but just about everything that is needed to make for a true grand opera is crammed into these four acts. A wonderful ballet, a superb grand march, which, in the writer's humble opinion has never been equalled, not even by Meyerbeer, and some wonderful dramatic situations. By a strange coincidence, the stage directions for the triumphal procession are almost an exact replica for those in a precursor composed 65 years earlier: *La vestale* by Gaspare Spontini, and the ending is similar to that of the other well known opera on the same subject: *La vestale* by Saverio Mercadante, with the heroine entombed alive.

To return to *Aïda*, it was a huge success, both at its world premiere in Cairo and its Italian premiere in Milan. It can hardly be surprising that many of the ensuing Italian operas tended to be strongly influenced by what Verdi accomplished in *Aïda*, resulting in an obvious increase in the scale of some of the works that followed it. This was particularly noticeable in key works by Gomes: *Fosca* (1873) and *Salvator Rosa* (1874), Marchetti (especially *Gustavo Wasa* and *Ponchielli: I lituani* (1874) and most importantly *La Gioconda* (Milan, 1876, revised 1880).

Fosca with its Venetian setting and self-sacrificing heroine almost seems like a warm-up for *La Gioconda*. Together with *Il Guarany* and *Maria Tudor* it was revived in Sofia some years ago with fine casts of young Bulgarian singers to be released in Brazil. *Salvator Rosa* was the fourth opera to be released as part of that series, although the recording originated near London.

There are plans to produce *Gustavo Wasa* at some point in the next few years, and judging from the two Marchetti operas already familiar, this could well be an interesting revival. *I lituani* has already been revived, first in Italy, then by the Lithuanian community in Chicago, and finally in Lithuania itself. Judging from the one available recording it is a first class work, although it does not quite come up to the level of *La Gioconda*. The latter, of course, has long been a staple of the repertory in Italy, Iberia, Latin America, and the United States. But it has been a rarity in Northern Europe, and is yet to have its first staging in Paris.

German Grand Opera

Very often, when German attempts at composing true grand operas are mentioned, the only composer to be mentioned seriously is Richard Wagner. This is often done with references to his *Rienzi*, sometimes with a comment (perhaps in jest, perhaps not-but there are those who rarely jest when it comes to belittling Meyerbeer) that this was Meyerbeer's greatest opera. It is to be hoped that it was made in jest, because if it were meant in earnest, it would be a sad reflection on the scholarship of the person making it. The fact is that *Rienzi* did have a successful premiere in Dresden, but that may well have been the only German city where it was successful, and even there it was soon passed in the number of performances by *Le prophète*.

But there were other German grand operas which are worth mentioning, including two by Wagner: *Tannhäuser* and *Götterdämmerung*, both of which are considered superior to *Rienzi*, although they do not quite come up to the level of Meyerbeer's best work.

German grand operas by other composers include a marvelous opera by Karl Goldmark: *Die Königin von Saba* (Vienna, 1875), Lachner's still unfamiliar *Catharina Cornaro* (Munich, 1841) and especially the long forgotten (except in Italy) *Agnese von Hohenstaufen* (Berlin, 1829, revised 1837) by Gaspare Spontini, although it is in only three acts. Another three act opera that should be mentioned is *Ein Feldlager in Schlesien* by Meyerbeer. Although the work in its entirety is officially a *Singspiel*, Act II has all the characteristics of grand opera, with a brief ballet and what may be the most elaborate march in all of opera. Actually this is a triple march, with three disparate groups blending together to form a stunning whole. This was eventually transferred in its entirety into the same composer's *L'étoile du nord*.

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Grand piano

A **grand piano** is the concert form of a [piano](#). A grand piano has the frame and strings placed horizontally, with the strings extending away from the keyboard. Grand pianos are distinguished from upright pianos, which have their strings and frame arranged vertically.

Grand Pianos are typically used for concerts and concert hall performances, although a baby grand piano can also be used in a household where space is limited. The strings on a Grand Piano are longer, resulting in a louder and 'performing' tone.

Some famous Grand Piano manufacturers are Yamaha, Kawai, Bösendorfer and Steinway.

See also

- [Piano](#)

Categories: [Piano](#)

Graphical timeline for classical composers

Most famous composers

Medieval

Renaissance

Baroque

Classical

Early Romantic

Categories: [Music history](#) | [Timelines of music](#)

Greatest hits

A **greatest hits album** (also sometimes referred to as a "best of" album) is an album of successful, previously released songs by a particular music artist or band. To increase the appeal of the album – especially to people who already own the albums – it is common to include remixes of popular songs or new material, with new songs often being released (and themselves sometimes becoming successful).

Greatest-hits albums are typically produced after an artist has had enough successful songs to fill out an album release. They are aimed at fans who liked a few of their singles, but not enough to buy an artist's entire catalog and new fans who want to sample the most famous work of an artist with one purchase.

Similar to a "Greatest Hits" album is a "Best of", of which some or all songs needn't be hits, and can simply be songs from past albums liked by fans and music critics. Bands that have loyal following but too few chart hits to fill a greatest hits album (or none at all) often release a "Best of" album instead since "Best of" album songs need not have charted. An example of this is John Prine's *Prime Time: The Best of John Prine*. Occasionally, artists have both a Best of and a Greatest hits album with the Greatest hits album limited to songs that made the single's chart while a Best of album is more oriented towards fan favorites and album tracks. For examples, *The Beatles 1967-1970* is a best of album (largely consisting of album tracks), whereas *The Beatles 1* is a greatest hits album (based exclusively on chart positions). Other terms for best-of albums include "Classic" (Example: *Classic Queen*) and "Gold" (Example: *Glen Miller: Pure Gold*).

Similar to a Best of album is a definitive collection, which attempts to include every song by the artist or band that fans and music critics consider as worthy examples of their work. An anthology collection is similar to a definitive collection but usually applies to box sets of artist's or bands with a large body of work compiled over many years.

Johnny Mathis's *Johnny's Greatest Hits* (1958) is generally considered the first greatest-hits album. It sold well, remaining on the Billboard Top Albums Chart for a then record-breaking 490 continuous weeks.

In 2005, some greatest hits albums became ridiculed because many young "pre-mature" artists are releasing them. The likes of Hilary Duff, N Sync and Mandy Moore released greatest hits albums though they might have had only a handful of hit singles in their short careers. . This is not, however, a new phenomenon: Kenny Rogers and The First Edition, for example, issued their *Greatest Hits* album in 1971 - three years after their first top 40 pop hit. Former Beatle Ringo Starr issued his greatest hits album, *Blast From Your Past*, after a mere three solo albums in the 1970s, while pop star Jason Donovan had a hits album out in 1991, only two years after he debuted.

Gregorian chant

Gregorian chant is also known as **plainchant** or **plainsong** and is a form of [monophonic](#), unaccompanied singing, which was developed in the Catholic Church, mainly during the period 800-1000. It takes its name from Pope St. Gregory the Great, who is believed to have brought it to the West based on Eastern models of [Byzantine chant](#).

This [music](#) was traditionally sung by monks or other male clerics and was used during religious services. It is the music of the Roman Rite of the Mass, also known as the Gregorian rite or Tridentine rite. Other rites of the mass, such as the Assyrian and the Coptic, use different melodies but share the unaccompanied and monophonic nature of the Gregorian, which allude to a common source, which is believed to be how the ancient Jews sang the [Psalms](#).

History

Unaccompanied singing (a cappella) has been part of the liturgy of the Christian church since its beginnings. Three separate roots for singing of chant have been proposed: the musical practice in the synagogue during the apostolic period; early Christian tradition; and pagan traditions, music for which is now lost. For the first few centuries, up until about 400, information is very scant indeed. The best we can get is information from the Old and New Testament and other ancient sources. Most of them write in a very poetic or obscure way about music, so it is hard to make any sound statements about how music sounded in these first centuries.

In the next few centuries, information is still rare, so scholars are still hotly debating the period between roughly 400 and 800. According to the Advent Project theory of James McKinnon, it appears that in the latter part of the 7th century, a large part of the Roman Mass had been put together rather consciously in a short period of time. Other scholars, including Andreas Pfisterer, have argued for an earlier origin. The music to accompany the Mass was apparently also collected in this period. Since Gregorian chant is remarkably uniform in geographically very distant regions, and this unification happened in a rather short time, most likely around 800, the bulk of evidence suggests that a major effort at making the repertory consistent happened at this time. Scholars still debate whether the essentials of the melodies originated in Rome, before the eighth century, or in Francia, in the eighth and early ninth centuries.

Detailed recent study also shows numerous survivals of earlier repertoires of chant. Sometimes there are actual repertoires that are still sung in a specific place (a good example is [Ambrosian chant](#), which originated in Milan, and was preserved due to the reputation and authority of St. Ambrose who is reputed to have written many of its earliest hymns); or repertoires that survived because they were in isolated locations shielded from the edicts of Rome, which was attempting to establish a consistent practice during this period (an example is the Mozarabic Rite, which survived in Spain from the time of the Visigoths, through the domination by the Moors, until about the 12th century, and which is still found in a few locations today); and in other cases older chants were incorporated into the actual Gregorian chant and can be pieced together by careful stylistic dissection of the originals. In all likelihood, chant is at least as old as the breakup of the western Roman Empire in the 5th century, but mutated into different forms in different regions until brought together into one unified repertory under Charlemagne.

In the ninth and tenth century, the first sources with decipherable (but not pitch-readable) musical notation are found. Most scholars of Gregorian chant agree that the development of music notation assisted the dissemination of chant across a thousand miles of Europe; indeed, it may have been impossible any other way, since there is no evidence of mutation across distance. Survivals of notated manuscripts, however, are few, and restricted to a few locations in Germany (Regensburg), Switzerland (St. Gall) and France (Laon, St Martial). Most of the Gregorian chant familiar today, at least that in the [Mass](#), has changed little since this time.

The music and its performers

In most Western music since the Renaissance there are two [modes](#): Major and minor. The Major scale is built upon the *Do* and the minor scale the *La*. The various keys that are used affect only the range of the notes, or the pitch. Essentially the scale is the same, only transposed, or moved, to a different range.

Many hear Gregorian chant and think of it as a very simplified version of modern music. While it is simple in that melody dominated harmony and rhythm, the modal system involved is quite complex, and is directly descended from the octoechos system of eight modes used by the medieval Byzantines and the Greater Perfect System of the ancient Greeks.

The Greater Perfect System was comprised of tetrachords with the interval pattern half step, whole step, whole step (e.g., B[^]C-D-E). Two of these tetrachords end to end produce our modern diatonic scale (B[^]C-D-E[^]F-G-A, the E being common to both tetrachords). This is the same as the white keys of the keyboard, the raw material of our C major and A natural minor scales. For modern purposes, chant can be seen as inhabiting this 8 note scale plus the B-flat.

This is not the typical medieval understanding, however. They would have seen any given octave span as the result of overlapping hexachords. Our 7-note "do re mi fa sol la ti (do)" scale is an extension of the 6-note medieval hexachord "ut re mi fa sol la" that Guido of Arezzo derived from the hymn "Ut queant laxis". Hexachords could be built on C (the natural hexachord, C-D-E[^]F-G-A), F (the soft hexachord, using a B-flat, F-G-A[^]Bb-C-D), or G (the hard hexachord, using a B-natural, G-A-B[^]C-D-E). The B-flat was an integral part of the system of hexachords, and not an accidental. The use of any note outside of this collection (e.g. as a result of hexachords on nonstandard pitches) was described as [musica ficta](#). Gregorian chant was seen to occupy the standard pitches of the medieval hexachord system.

The Gregorian system uses the theoretical system of 8 modes. While some pieces fall outside these modes, most obey the theory. The actual theory behind modality is quite complicated, but essentially each mode is a unique scale system, in addition to our Major and minor scales. In this manner Plainsong is much richer than the simplified bimodal modern system, but this makes some of the sounds of Gregorian Chant unusual to ears attuned to modern scalar modes.

Unlike modern music there is no beat or regular accent to Gregorian Chant. In fact the time is free, allowing the accenting of the text, which often includes sections of unequal length and importance.

The actual pitch of the Gregorian chant is not fixed, so the piece can be sung at any range, so long as the intervals are respected.

Chant is commonly written on a staff similar to the modern 5-line-4-space staff, but the Gregorian staff has 4 lines and 3 spaces. The notes, called neumes, are somewhat similar to modern notes, but often do not include stems and can be stacked, not to create harmonic chords, but to indicate the sequence.

Traditionally chant would be sung only by men, as it was originally simply the music sung by all the clergy (all male) during the [Mass](#) and Office (prayer sessions scheduled eight times throughout the day). As the Church expanded away from the larger cities, the number of clergy at each Church dropped, and lay men started singing these parts. In Convents women were permitted to sing the Mass and Office as a function of their consecrated life, but the choir was still considered an official liturgical duty reserved to clergy, so lay women were not allowed to sing in the Gregorian Schola or chant choir.

As polyphony began to develop in the Middle Ages and into the Renaissance younger boys and castrati would sing the high parts. As these numbers dwindled and the music became popular away from the major cities, women gradually were permitted to sing the polyphonic parts.

Eventually popes, especially Pope Pius X, encouraged the faithful to sing the Ordinary of the Mass. In his motu proprio *Tra le sollicitudine*, Pius X reserved the singing of the propers for males. While this custom is maintained in some communities, the Catholic Church no longer exercises this ban.

Gregorian chant in the liturgy

Gregorian chant, like the chants of the other rites, was later used to sing only certain parts of the liturgy. The rest of the parts are sung by the bishops, priests, and deacons with a certain default assigning of notes to words depending on their place in a sentence. The parts sung in the Gregorian chant style in the Roman Mass include:

- The Introit
- The Kyrie
- The Gloria
- The Gradual
- The Alleluia (Tract during Lent)
- The Sequence (Easter Sunday, Pentecost, Corpus Christi and All Souls' Day)
- The Credo
- The Offertory
- The Sanctus and Benedictus
- The Agnus Dei
- The Communion

The Introit, Gradual, Alleluia/Tract, Sequence, Offertory and Communion texts are called the Propers because they are "proper" to day and season. The Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei remain unchanged, being "ordinary" parts of the Mass and thus called the Ordinary of the Mass. The most complete collection of these chants into modern times was in the publication known as the Liber Usualis (Usual Book), which contains all of the chants for the Tridentine Mass. However, the Liber Usualis is rarely used outside monasteries; the most commonly-used reference for Propers and Ordinary in the Mass is the Graduale Romanum.

It should be noted that the Catholic church allowed later music written by individual composers, such as Palestrina, to replace the Gregorian chant of the Ordinary of the Mass. This is why, for example, a Mozart Mass would feature the Kyrie but not the Introit.

The Propers may be replaced by choral settings, as well, on certain solemn occasions. Among the most frequent to compose such polyphonic replacements for the Gregorian chant Propers were English composer William Byrd and Spanish composer Tomas Luis de Victoria.

Even with the advent of polyphony and accompanied melody, Gregorian Chant remained the official liturgical music of the Catholic Church. Popes have enjoined the faithful to give chant the pre-eminence it deserves.

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- Peter Wagner, *Einführung in die Gregorianischen Melodien. Ein Handbuch der Choralwissenschaft*. Three thick parts. Leipzig: Breitkopf & Härtel, 1911. After more than a hundred years, still the classic study. Obviously dated here & there.

Grime

Grime is a genre of urban music which has been developing in London's underground since 2002. Grime's tempo is typically around 140 beats per minute. Style of flow also varies but its most common for rappers to "spit" double time or aggressively over the beat. In contrast to its more soulful progenitor, Grime can often be dark and aggressive, featuring MCs as opposed to singers and jettisoning the [R&B](#) influences of earlier 2 step UK Garage. In contrast, the success of grime is inseparable from its connection with pirate radio, with many performers honing their skills and achieving underground success before approaching the mainstream. Grime has roots in both [hip hop](#) and [electronic music](#) and is characterised by rapid and rhythmic rhyming over sparse [break beats](#), futuristic bleeps and guttural bass growls. Perhaps due to its experimental nature and diverse stylistic influences, grime resisted attempts to classify or pigeonhole it for a long time, but in the past has also gone by the names **sublow**, **8bar**, **nu shape** or **eskibeat**. It is sometimes confused with the instrumental genre [dubstep](#), another style to evolve out of the early 2000s UK garage scene.

Origins

The origins of Grime, as a name has to be addressed before we can start speaking about any artist who have furnished this an important part of UK music history..

The Grime name was the brainchild of people who have no understanding, of the current social need for "untouched" creative art within the UK "inner city" communities, within this a majority for the young black population. So that it can grow independently and become a source of revenue for the people of offer the main "cultural" ingredient to this music.

These young people usually have no way of "keeping" hold/control of any potent commercial artistic creation, due to economic restraints and poor education, so when EZ from Kiss FM, was in discussion with key music members in the UK about a new name to separate the next generation's version of garage to his own, his term "Grime" was made in reference to the music being "infant" and of low quality this derogatory term "Grime" was then taken on by the BBC and the London Evening Standard newspaper, as music and media groups, needed to sell and write about a music which has "disputed" regional foundation and no real historical reference point, they decided to run with "Grime" not caring or seeing if the artists and producers themselves, had their own name for this music.

Sublow created by UK producer Jonny Cash, So Solid Crew and Lady Dynamite musical sound "footprint" was created in the precise section of time this music was growing, but they did not name the music. Eski created by Wiley and Ricky Valentine (Founder owner of Freeze FM). NB. Freeze FM were the "financial backers" for the original Eskimo Dances/Raves, during this period Nu Shape "A new music Genre" as it has always been branded, created another more mature strain of MC based garage music, incorporating vocalists and UK accented "Hip Hop" MCs much in the same way as Nasty Crew, Ghetto, Kano, Doctor, Unorthodox currently lay down their version of Grime music, among them all, none of them like/promote the "Government name for UK" street music.

They don't like the name "Grime" or "Urban", so soon the name will no longer be called Grime, due to the fact that the London scene is saying no to "Grime".

Two figures stand out as being instrumental in the publicising of the genre now known as grime. MCs Dizzee Rascal and Wiley, members of the "Roll Deep Crew" were the first to bring the genre to mainstream airplay with their albums *Boy in Da Corner* and *Treddin' on Thin Ice*. The 2004 track *Wot U Call It?* by Wiley perhaps signalled the real split of grime from previous musical genres whilst mocking media attempts to classify the new sound.

Although Dizzee and Wiley are rightly credited with being two of the most significant ambassadors of the grime sound, we can see the progression of UK Garage to grime by looking at earlier tracks such as So Solid Crew's "Dilemma" and "Oh No", More Fire Crew's "Oi" and Sticky feat Ms. Dynamite's "Boo". UK Garage gradually got darker and the first tracks to be recognised as grime were "eskimo" by Wiley and "Pulse X" by Musical Mob. Many non-

mainstream artists and crews are trying to create new sounds within the Grime genre, such as Flirta D and Bruza.

An interesting note is that some major names in Grime have released albums on labels otherwise known for being major [IDM](#) record labels, an origin often overlooked with Grime. Both old-school flowing / ambient melodies and glitchy rhythms have had a notable influence on some Grime releases, in particular the early ones.

The Plastician (formerly Plasticman), Mark One, Virus Syndicate and Slaughter Mob released the album "Grime" on Rephlex Records, owned by Aphex Twin, while Mark One and Virus Syndicate have released their own full albums on IDM label Planet mu, owned by µ-ziq and which typically has releases from artists like Venetian Snares.

A lot is being done take "Grime" and place a more suitable name in its place, due to the obvious marketing issues this name carries. Some large scale "street music" movements with headquarters in the UK, mainly based in London intend on changing this brand to something more appropriate in order to compete its full international transistion.

The international music markets have already rejected "Grime", as it has been quoted as "starter pack" music by many music producers worldwide. "Grime" is music made on mainly starter PC based computer music packages such as "Fruityloops" "Music 2000" and "Reason", early "youth produced" Grime tracks were created using "quantising" a process in all music software packages which automatically structures unorganised sounds.

Grime has received a lot more airplay thanks to television stations like Channel U, digital radio station 1xtra as well as the influx of online radio shows, who showcase Grime MCs and DJs. However, despite Grime's progress it is yet to be recognised as a music genre by the influential popular website MySpace.

Brithop

The BBC News website picked up on the growing success of what it called Brithop, a term used to describe the growing number of urban, hip-hop and grime acts emerging in the 21st Century. The BBC article followed the success of rapper Sway at the MOBO awards. Touch Magazine also had a leader article on the UK hip-hop scene in November 2005.

French Grime

The grime scene is growing in France as well. The major UK players started coming in for some hectic sets during the end of year 2005. Some crews initially from the hip hop and the garage scene are producing tracks & releasing mixtapes: EGO6 , Audiomacid , ResoFantom/Dj Absurd , DJ Alsott. RAW-T are massive in France compared to their home town.

World Grime

This music has entered countries and states all over the world, due to the 679/Warner "Run the Road" releases, Artists in the UK now have recording agreements spanning the USA (Atl/NY/Miami/Philly), all the main regions of Europe (Holland, France, Germany et al) and even some remote parts of Asia, Australasia and Africa.

Dizzee, Kano , Ghetto, Jammer, Wiley, Riko, Nasty Jack, Nolay, G.Kid have all been across the US and Europe promoting their various movements, but only Wiley and No Lay from Unorthodox seem to have their own alternative names for this Genre.

See also

- [Dubstep](#)

Categories: [Electronic music genres](#) | [Hip hop genres](#)

Grindcore

Grindcore is an extreme form of [hardcore punk](#) and [heavy metal](#), related to both [death metal](#) and [crust punk](#), but historically formed by combining elements of hardcore punk and early [thrash metal](#).

Historical roots and influences

The genre was pioneered during the early 1980s in the United Kingdom, Netherlands and Brazil by bands such as Sore Throat and Napalm Death. In the United States the genre has their roots with proto-grindcore and hardcore punk bands such as Siege, DRI, SOB, Cyanamid, Deep Wound and Repulsion.

Many of the early bands, such as Napalm Death, DRI, and Siege were seen by their contemporaries as part of the [anarcho-punk](#) and [hardcore punk](#) scenes. As many [anarcho-punk](#) and peace punk bands in England and [hardcore](#) in the United States had already incorporated elements of [heavy metal](#) into their music.

Many of these early bands were, and still are, obscure.

For instance, the hardcore punk band Siege only released a DIY demo entitled Drop Dead, and Repulsion was posthumously exposed to the world in 1989 through the album Horrified which was released in Europe. Grindcore is characterized by its intense blast-beat drumming, grinding guitars (hence the name), brutal grunted vocals, and very short songs (the Napalm Death song "You Suffer" is listed as the shortest song ever by the Guinness Book of Records, clocking in at just over 1 second long; however, others such as the Cripple Bastards on their demo 94 Flashback di Massacro, and Agoraphobic Nosebleed on their 3" cd/10" lp Altered States of America have taken this aesthetic to even greater extremes). American grindcore band Anal Cunt, a project of Seth Putnam, has recorded an EP called 5643 Song EP which contains 5643 "songs" in less than 15 minutes, by way of creative multitracking and recording processes.

Subgenres

Grindcore has proven somewhat difficult to categorise. Some fans and musicians have a firm concept of genre and subgenre, but others reject such categorisation as limiting or useless.

There is often significant crossover from one category to another, and often the influence of non-metal music is present.

Genres

- **Political grindcore**: This subgenre is known for having politically aware lyrics, and is sometimes associated with the [crust punk](#) and peace punk movement. Of all the subgenres of grindcore, this one remains the most musically similar to the earliest grindcore bands. Examples include Nasum and Napalm Death.
- **Power violence** a lot like grindcore, drum-wise and vocal-wise at times, but leans more to being faster sounding hardcore. Widely considered a sub genre of hardcore, equally if not more.
- **Goregrind**: This subgenre started with the band Carcass, and is most notable for having gore obsessed lyrics, and pitchshifted vocals.
- **eGrind** (also referred to as **Cybergrind**, **Digital Grindcore**, **Digigrind**, or **Midicore**) is a form of grindcore that, aside from the instruments used by ordinary grind, uses computer generated sounds and/or [drum machines](#) and other synthetic instruments. Typical bands in the genre, such as Decomposing Serenity, are lightning fast with shorter songs, usually under 2 minutes and sometimes use samples.

Other minor genres

- **Death/Grind**: Death metal with heavy grindcore influences, or vice versa.

Crucial bands

- See also List of grindcore bands.

Crucial grindcore bands include Agathocles, Agoraphobic Nosebleed, Anal Cunt, Cripple Bastards, Extreme Noise Terror, Fear of God, Phobia, Napalm Death, Nasum, Repulsion, Siege, Terrorizer.

Bands that inspired and helped to define early grind include Agonia, Anti-Cimex, CCM, Cryptic Slaughter, Discharge, Larm, S.O.B., Unseen Terror.

See also

- [Crossover thrash](#)
- [Death metal](#)
- [Crust punk](#)
- [Metalcore](#)

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - **[Grindcore](#)** - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - **[Grindcore](#)** - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#) - Brazil - Canada - Europe: Italy - South Wales - Scandinavia: Umeå - Japan - USA: Boston - Chicago - Detroit - Los Angeles - Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle - San Francisco - Southern California - Texas - DC

Categories: [Metal subgenres](#) | [Hardcore punk genres](#)

Groove metal

Stylistic origins:	Thrash metal
Cultural origins:	Late 1980s, Early 1990s United States, Brazil, and Denmark
Typical instruments:	Guitar – Bass guitar – Drums
Mainstream popularity:	Moderate in the early-mid 1990's, Slightly more popular ever since
Derivative forms:	Nu metal

United States

Groove metal, *half-thrash*, or *post-thrash* is a subgenre of [thrash metal](#) which took its current form during the early 1990s. Albums such as Exhorder's *Slaughter in the Vatican*, Sepultura's *Arise*, and Artillery's *We are the Dead* incorporated groovish melodies to thrash metal, however it wasn't until albums like Pantera's *Vulgar Display of Power*, White Zombie's *La Sexorcisto: Devil Music, Vol. 1*, and Machine Head's *Burn My Eyes* that groove metal truly took its musical form. Unlike thrash metal and many of the other heavy metal subgenres, groove metal is not as riff-oriented. Artists of the genre tend to have a style influenced heavily by mid-tempo thrash riffs, accentuated with down-tuned power chords (Drop D or D standard tuning), synchopated chord patterns, mid-paced guitar solos and dissonant bridges or breakdowns, usually mid-tempo. It is a popular belief that modern hard rock or [nu metal](#) spawned from this genre of metal. It should also be noted groove metal is not considered to be thrash despite the fact that it originated from it.

Key Artists

2 Ton Predator
8 Foot Sativa
A.N.I.M.A.L.
Byzantine
Chimaira
Damageplan
Disciple
Exhorder
Fear Factory
Grail
Helmet
Klone
Lamb of God
Machine Head
Pantera

Pissing Razors
Prong
Pro-Pain
Sepultura
Skid Row
Skinlab
White Zombie

[Black metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Grindcore](#) - [Industrial metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Symphonic metal](#) - [Thrash metal](#)

[Fashion](#) - [History](#)

Category: [Metal subgenres](#)

Group dance

Group dances are [danced](#) by groups of people simultaneously, as opposed to individuals dancing alone or individually, and as opposed to [couples](#) dancing together but independently of others dancing at the same time, if any.

The dances are generally, but not always, coordinated or standardized in such a way that all the individuals in the group are dancing the same steps at the same time. Alternatively, various groups within the larger group may be dancing different, but complementary, parts of the larger dance. An exception to this generalization must be pointed out where groups of individuals are dancing independently of each other, but with the purpose of creating a "group" feeling or experience, such as might accompany various forms of ritual dancing.

Group dances include the following dance forms or styles:

- [Folk dance](#)
 - [Circle dance](#)
 - Contra dance
 - English Country Dance
 - Maypole dance
 - [Square dance](#)
 - Traditional square dance
 - Modern Western square dance
- [Line dance](#)
- [Novelty and fad dances](#)
 - Bunny Hop
 - Chicken Dance
 - Para Para
- Polonaise
- [Round dance](#)
- Universal Peace Dance

Grunge music

Stylistic origins: [Alternative rock](#), [Hardcore punk](#), [Indie rock](#), [Heavy metal](#)

Cultural origins: early 1980s, United States Pacific Northwest

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)

Mainstream popularity: high during the early and mid-1990s; lower but existent in the 2000s

[Post-grunge](#)

[Australia](#) - California - Oregon - Washington

[Timeline of alternative rock](#)

Grunge music (sometimes also referred to as the **Seattle Sound**) is a [genre](#) of [alternative rock](#) inspired by [hardcore punk](#), [heavy metal](#), and [indie rock](#). It became commercially successful in the late 1980s and early 1990s, peaking in mainstream popularity between 1991 and 1994. Bands from cities in the Pacific Northwest of the United States, such as Seattle, Washington, Olympia, Washington, and Portland, Oregon, created grunge and later made it popular with mainstream audiences. The genre is closely associated with Generation X in the US, since it was popularized in tandem with the rise in popularity of the generation's name. The popularity of grunge was one of the earliest phenomena that distinguished the popular music of the 1990s from that of the 1980s.

Style, roots, and influences

Grunge music is generally characterized by "dirty" [guitar](#), strong riffs, and heavy drumming. The "dirty" sound resulted both from a stylistic change in the standard method of playing [punk rock](#), and from the common use of guitar distortion and feedback. Grunge involves slower tempos and dissonant harmonies that are generally not found in punk. The lyrics are typically angst-filled — anger, frustration, ennui, sadness, fear, and depression are often explored in grunge songs. These lyrics may have come from the feelings of angst that are common in adolescence; many grunge musicians began their careers as teenagers or young adults. However, other factors, such as poverty, discomfort with social prejudices, and a general disenchantment with the state of society may also have influenced grunge lyricism. Nevertheless, not all grunge songs dealt with such emotions: Nirvana's satirical "In Bloom" is a notable example of more humorous writing. In fact, several grunge songs are filled with either a dark or fun sense of humor as well (for example, Mudhoney's "Touch Me, I'm Sick!" or Tad's "Stumblin' Man"), though this often went unnoticed by the general public. Much of the humor in grunge satirized heavy metal and other forms of rock music that were popular during the 1980s.

Grunge evolved out of the Pacific Northwest's local punk rock scene, inspired by local punk bands such as The Fartz, The U-Men, the feedback- and distortion-intensive The Accused, and pop-punksters The Fastbacks.[3] Above all, the slow, heavy sound of The Melvins was the biggest influence on grunge. Both The Melvins and the punk band The Wipers (also influential) are themselves considered grunge bands by some fans of the genre, although others classify them as hardcore punk bands. Aside from its punk origins, the grunge movement had strong roots in the musical and youth culture of the American northwest. The musical resemblance to such 1960s northwest bands as the Wailers and, most particularly, the Sonics, is unmistakable.

Mark Arm, the vocalist for the Seattle band Green River (and later Mudhoney), is widely credited for being the first to use the term "grunge" to describe the style. However, Arm used the term pejoratively; he called the band's style "pure grunge, pure shit". This was not seen as being negative by the media, and the term was subsequently applied to all music that sounded similar to Green River's style. It is likely that the term was seen as appropriate because of the "dirty" guitar sound that grunge is known for (the word grunge itself means "dirt") and the unkempt appearance of most bands of the genre which was in direct contradiction to the relatively polished look of [hair metal](#) bands of the late 1980s.

Formed in 1983, Green River is widely believed to have created the genre, and was a large inspiration for many grunge bands despite the band's relatively low level of commercial success. After the band split up in 1988, members of Green River formed Mudhoney and Mother Love Bone, continuing on their style. Green River, who used a harder sound in their performance than many later grunge bands, inspired other early grunge bands such as Soundgarden and Alice in Chains to use a similarly hard style. However, the sound of the genre became a mix of the earlier grunge style and

alternative rock shortly before its mainstream success in the 1990s. This is most often credited to Nirvana's style, which combined the sound of earlier grunge bands with that of The Pixies. Nirvana's use of the Pixies' "soft verse, hard chorus" style popularized this stylistic approach in both grunge and other alternative rock genres.

Grunge's unique sound is often said to have resulted from Seattle's isolation from other alternative rock scenes. However, outside of the Pacific northwest, other musicians are said to have influenced grunge. Such northeastern bands as Sonic Youth and Dinosaur Jr. are considered important influences on the grunge sound; both groups championed many Seattle bands who would later achieve notoriety. The influence of the Pixies on Nirvana — and through them on other bands — is also unquestionable. The Minnesota hardcore punk/alternative rock band Hüsker Dü are also believed by some to have been an influence. After Neil Young played live a few times with Pearl Jam and recorded the album *Mirror Ball* with them, some members of the media gave Young the questionable title "Godfather of Grunge," a claim grounded mainly on his work with his band Crazy Horse. Australia's The Scientists and Detroit's proto-punk luminaries the Stooges and MC5 are also noted influences.

Mudhoney's Steve Turner says that Black Flag's 1984 record *My War* and its supporting tours were major influences on many Seattle bands. The record found the Los Angeles punk rock stalwarts slowing their tempi considerably and injecting a potent dose of heavy metal, though to considerable derision and disgust from some fans. Turner says that "A lot of other people around the country hated the fact that Black Flag slowed down ... but up here it was really great — we were like 'Yay!' They were weird and fucked-up sounding." [7] While elements of heavy metal made their way into the grunge sound, the genre continued to remain more loyal to its punk roots. The mentality of the musicians was still very deeply rooted in the punk scene, with many bands adhering to the DIY ethic. The [hardcore punk](#) band Bad Brains was also a huge influence on grunge. Dave Grohl of Nirvana said, "Seeing Bad Brains live was, without a doubt, always one of the most intense, powerful experiences you could ever have... They made me absolutely determined to become a musician, they basically changed my life, and changed the lives of everyone who saw them." Fellow Nirvana bandmate and bassist Krist Novoselic said that their single "In Bloom" "sounded like a Bad Brains song." [8] Bad Brains' albums *I Against I* and *Quickness* helped pioneer the combination of hardcore and metal styles into a single sound.

Grunge concerts were known for being straightforward, high-energy performances. Grunge bands avoided the complex, high budget presentations that bands from other musical genres such as heavy metal were known for; complex light arrays, pyrotechnics, and other technological visual effects unrelated to playing the music were not part of the concerts. Instead, the bands presented themselves no differently from any local band, using only their instruments and their own presence as visual "effects" (neither being budgeted higher than what was needed). The concerts did have some level of interactivity though, presented in the form of the mosh pit. Fans and musicians alike would participate in stage diving, crowd surfing, headbanging, and pogoing, though the audiences at grunge concerts were best known for their extremely enthusiastic moshing. The mosh pits would be located close to the stage, allowing such interaction between the audience and the band.

Mainstream popularity

Prior to its popularity, grunge was listened to mostly by those who played the music. Bands would play at clubs with very few people in attendance, most of which were from other performing bands. Others who listened to the music in those early days were often people who were "just trying to get out of the rain" as many attendants would claim. As bands began to issue albums, independent labels became the key catalysts in bringing the music to the local public. Many of the more successful bands of the era were associated with Seattle's Sub Pop record label. Other record labels in the Pacific Northwest that helped promote grunge included EMpTy Records, Estrus Records, C/Z Records, and PopLlama Records.

A seminal release in the development of grunge was 1986's *Deep Six* compilation, released by C/Z Records (later reissued on A&M). The record featured multiple tracks by six bands: Soundgarden, the Melvins, Green River, Malfunkshun, Skin Yard, and the U-Men; for many of them it was their first appearance on record. The artists had "a mostly heavy, aggressive sound that melded the slower tempos of heavy metal with the intensity of hardcore".^[11] As Sub Pop producer Jack Endino recalled, "People just said, 'Well, what kind of music is this? This isn't metal, it's not punk, What is it?' [. . .] People went 'Eureka! These bands all have something in common.'" Later in '86 Bruce Pavitt released the *Sub Pop 100* compilation as well as Green River's *Dry As A Bone* EP as part of his new label Sub Pop. An early Sub Pop catalog described the Green River EP as "ultra-loose GRUNGE that destroyed the morals of a generation".

In November 1988, Sub Pop took their initial step towards popularizing grunge with the Sub Pop Singles Club, a subscription service that would allow subscribers to receive singles by local bands on a monthly basis by mail. This increased grunge's following locally, and allowed Sub Pop to become a powerful company in the local scene. According to Sub Pop founders Bruce Pavitt and Jonathan Poneman, grunge's popularity began to flourish after journalist Everett True from the British magazine *Melody Maker* was asked by them to write an article on the local music scene. This helped to make grunge known outside of the local area during the late 1980s, giving the genre its first major spurt of popularity. Mudhoney is often credited as having been the biggest commercial success for grunge during this time, and was the most successful grunge band until the end of the 80s. Still, grunge would not become a huge national phenomenon in the US until the 1990s.

Nirvana is generally credited for breaking the genre into the popular consciousness in 1991. The popularity of Nirvana's song "Smells Like Teen Spirit", from the album *Nevermind*, surprised the entire music industry. The album became a #1 hit around much of the world, and paved the way for more bands, including, most popularly, Pearl Jam. Pearl Jam, in fact, had released their debut album *Ten* a month earlier in August 1991, but album sales only picked up after the success of Nirvana. For many audiences then and later, grunge came to be almost totally associated with these two bands and their punky, rebellious attitude towards mainstream mores as well as cultural and social institutions. By 1993, other popular Seattle-based bands (most notably

Alice in Chains and Soundgarden) would also become extremely successful. Some bands from other regions, such as Stone Temple Pilots from San Diego, Australia's Silverchair, and Great Britain's Bush also became popular by the mid-90s.

Most grunge fans and music critics believe that grunge emerged as a popular genre and was embraced by mainstream audiences in reaction to the declining popularity of hair metal. Hair metal bands, such as Mötley Crüe, Poison, and Warrant, had been dominating the charts during the 1980s (especially in the United States) despite being looked down upon by most critics. Hair metal was known for macho (some critics have said misogynist) lyrics, anthemic riffs, and a perceived lack of social consciousness, especially in the race to attract mainstream audiences. These aspects were popular during the 1980s, but they began to have the opposite effect on audiences towards the end of the decade. Grunge, however, sharply contrasted to hair metal; its lyrics avoided machismo and used a simpler style similar to punk. With a viable alternative to hair metal realized by the public, the popularity of hair metal began to die off as the popularity of grunge began to rise.

Grunge fans in the Pacific Northwest believed that the media gave excessive importance to the clothing worn by grunge musicians and fans, along with other aspects of the local culture. Clothing commonly worn by grunge fans in the Northwest in its early years was a blend of the punk aesthetic with the typical outdoorsy clothing (most notably flannel shirts) of the region. The "fashion" did not evolve out of a conscious attempt to create an appealing fashion, but due to the inexpensiveness of such clothes and the warmth that they provided for the cold climate of the region. The media, rather than focusing on the music, would give this fashion a heavy amount of exposure. In the early 1990s, the fashion industry marketed "grunge fashion" to a widespread audience, charging relatively high prices for clothing that they assumed to be popular in the grunge scene. Similarly, the media would view grunge as a whole culture, assuming it to be Generation X's attempt to create a culture similar to the hippie counterculture of the previous generation. Rather than focus on the music, much of the media focused on other superficial aspects of the musicians and fans. An interesting case of this superficiality backfiring on the media was the grunge speak hoax, which caused The New York Times to print a fake list of slang terms that supposedly were used in the grunge scene. This was later proven to be a prank by Sub Pop's Megan Jasper. The excesses of this media hype would also be documented in the 1996 documentary *Hype!*.

While such superficiality bothered Seattle-area grunge fans, most grunge musicians from the area continued to dress in the way that they had prior to popularity. Some musicians from outside the region also began to dress similarly. In the rock world, expensive, designer clothing was shunned in favor of less elaborate clothing; some common items worn included flannel, jeans, boots (often Doc Martens), and Converse sneakers. Many young fans outside of the region embraced this style for its simple defiance of the norms of the era's popular culture, which was seen by many of them as corporate-dominated and superficial. In England, youth who dressed in this fashion were sometimes called *grungers*, while the term *grungies* was often used in the United States. Traditional rock and roll ostentatiousness became offensive to many rock music fans, inspiring an anti-fashion trend. Oddly, this attitude helped the fashion industry push their "grunge fashion" line, turning the fans' defiance to fashion against them. As a result, many grunge fans dropped the "traditional" grunge fashion soon after having embraced it; the industry stopped marketing it shortly afterwards.

Many notable events happened during the "grunge era" of music that may not have happened had grunge never become popular. Alternative rock,

previously heard mostly in local clubs, on college radio, and on independent record labels, became popular in the mainstream as major record labels sought out more previously obscure music styles to sell to the public. The traveling festival Lollapalooza came about as a result of this, with grunge being a major part of the 1992 and 1993 events. In the media's spotlight, grunge became part of the pop culture, most notably being a major part of the 1992 film *Singles*, which featured several grunge bands. Nirvana and Sonic Youth would star in a documentary film that same year, *1991: The Year Punk Broke*. Riot grrrl, another hardcore punk offshoot that came into being in Western Washington (and was thus often seen as the feminine equivalent of grunge), became well known from the media coverage of the local scene. With such punk derivative genres becoming popular, punk itself was able to make a revival, as bands such as Green Day and The Offspring became chart-topping successes. Independent record labels, which used to rarely have success on level with major labels, were able to sell albums with equal or similar success as the major labels (most notably in the cases of Sub Pop and Epitaph Records).

Decline of mainstream popularity

The mass popularity of grunge music was short-lived, however. There were several important factors that contributed to this. Though some of them could have single-handedly ended the genre's mainstream popularity, it is generally believed that more than one factor caused the decline.

Most fans and music historians believe that many grunge bands were too opposed to mainstream stardom to actually achieve long-lasting support from major record labels. Many grunge bands refused to cooperate with major record labels in making radio-friendly hooks, and the labels found new bands that were willing to do so, albeit with a watered-down sound that did not sit well with the genre's long-time fans. A decline in music sales in general in 1996 may also have influenced labels to look for different genres to promote rather than genres such as grunge that were popular up to that point. However, this decline may have been a result of the industry's use of such watered-down groups.

Another factor that may have led to the fall of grunge's mainstream popularity was the advent of the sub-genre of grunge known as [post-grunge](#). Post-grunge was a radio-friendly variation of grunge which lacked the "dirty" sound that most fans of grunge were used to. The sub-genre is generally believed to have come about at the behest of label executives who wanted to sell a variation of grunge that would sell to a larger audience as a result of sounding more like [pop music](#). In the mid-1990s, record labels began signing several bands that used such a sound and gave them wide exposure. While some of these bands, such as Silverchair and Bush, were able to gain widespread success, many fans of grunge denounced post-grunge bands as being [sell-outs](#). This is most notable in the cases of Candlebox and Collective Soul, who were reviled by most grunge fans. Even the commercially successful post-grunge bands would be given such accusations by grunge fans, causing most of them to have shorter spurts of popularity than earlier grunge bands. As grunge began to disappear from the mainstream, later post-grunge bands such as Creed and Nickelback would also receive such negative treatment by fans of the genre.

Heroin use amongst grunge musicians was also a serious problem for the continuation of some grunge bands. Andrew Wood's death from an overdose in 1990 was the first major tragedy for the grunge scene, bringing an end to Mother Love Bone. Kurt Cobain's use of heroin is believed to have contributed to his death (though whether or not it did was never confirmed).[17] The deaths of Kristen Pfaff of Hole and Layne Staley of Alice in Chains in 1994 and 2002, respectively, were also caused by heroin overdoses. It is believed by many that grunge effectively began its decline when Cobain died in April of 1994. Interestingly, Cobain had often been photographed wearing t-shirts stating that "Grunge is Dead."

For many fans of the genre, it wasn't until the pioneering band Soundgarden disbanded in 1997 that they finally conceded grunge's time in the mainstream was over. Over the next few years grunge's mainstream popularity quickly came to an end. Many grunge bands have continued recording and touring with more limited success, including, most significantly, Pearl Jam. Grunge

music still has its followers, and many of them still express their fandom over the Internet. Grunge's mainstream following still shows some continuation in the popularity of Nirvana's post-break-up releases; the previously unreleased song "You Know You're Right" became a chart topping hit in 2002, and the box set *With the Lights Out* has become the best selling box set of all time.

Prominent Seattle area bands

Alice in Chains
Green River
Love Battery
Mad Season
Malfunkshun
Mono Men
Mother Love Bone
Mudhoney
My Sister's Machine
Nirvana
Pearl Jam
Screaming Trees
Skin Yard
Soundgarden
Tad
Temple of the Dog
The U-Men
Willard

Bands from outside the Seattle area

The Fluid (Denver, CO)
Hole (Los Angeles, CA)
L7 (Los Angeles, CA)
The Nymphs (Los Angeles, CA)
Stone Temple Pilots (San Diego, CA)

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - **Grunge** - [Indie pop/Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Categories: [Hardcore punk genres](#) | [Musical movements](#)

Guidonian hand

In [Medieval music](#), the **Guidonian hand** was a mnemonic device used to assist singers in learning to sight sing. It attributed to Guido of Arezzo, a medieval music theorist who wrote a number of treatises, including one instructing singers in sightreading. The Guidonian hand is closely linked with Guido's new ideas about how to learn music, including the use of Hexachords, and the first use of Solfege, which is also attributed to him.

The idea of the Guidonian hand is that each portion of the hand represents a specific note within the hexachord system, which spans from Gamma Ut (the contraction of which is "gamut", which can refer to the entire span) to ee la. In teaching an instructor would indicate a series of notes by pointing to them on their hand, and the students would sing them. This is similar to the system of hand signals sometimes used in conjunction with solfege.

There have been a number of variations in the position of the notes on the hand, and no one variation is definitive, but in the example below, the notes of the gamut were mentally superimposed onto the joints and tips of the fingers of the left hand. Thus gamma ut (two G's below middle C) was the tip of the thumb, A was the inside of the thumb knuckle, B was the joint at the base of the thumb, C was the joint at the base of the index finger, and so on, spiraling around the hand counterclockwise until the d above middle c (the top joint of the middle finger) and the e above that (the back of that joint, the only note on the back of the hand) were reached.

This device allowed people to visualize where the half steps of the gamut were, and to visualize the interlocking positions of the hexachords (ut re mi fa sol la). The Guidonian hand was reproduced in numerous medieval treatises.

The medieval hexachordal system (c = middle C)

Note	Syllable		
ee			la
dd		la	sol
cc		sol	fa
bbn			mi
bbm		fa	
aa		la	mi re
g		sol	re ut
f		fa	ut
e		la	mi
d		la	sol re
c		sol	fa ut
bn			mi
bm		fa	
a		la	mi re
G		sol	re ut
F		fa	ut

E	la	mi
D	sol	re
C	fa	ut
B	mi	
A	re	
"	ut	

References

- Claude V. Palisca. "Guido of Arezzo", Grove Music Online, ed. L. Macy (accessed March 12, 2006),
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Category: [Medieval music](#)

Guitar

A **guitar** is a [musical instrument](#) characterized by its visually dominant **body** and **neck**. Guitar strings are strung parallel to the neck, whose surface is covered by the **fingerboard** (fretboard). By depressing a string against the fingerboard, the effective length of a string can be altered, which in turn changes the frequency at which the string will vibrate when plucked. Guitarists typically use one hand to pluck the strings and the other to depress the strings against the fingerboard. The strings may be plucked using either fingers or a plectrum (guitar pick), thus creating the sound of notes or chords.

The strings of a guitar produce little sound by themselves. Instead, their vibration must be amplified to audibly useful levels. In general, this amplification is achieved either mechanically or electronically, with the result being that there are two main categories of guitar: [acoustic](#) (mechanical amplification) and [electric](#) (electronic amplification).

- In acoustic guitars, string vibration is transmitted through the **bridge** and **saddle** to the sound board. The sound board, typically made of a light springy wood such as spruce, vibrates the air, producing sound which is further shaped by the guitar body's resonant cavity.
- In electric guitars, transducers known as pickups convert string vibration to an electronic signal, which in turn is amplified and fed to speakers, which vibrate the air to produce the sound we hear.

Guitars are made and repaired by people called luthiers.

Guitars are used in a variety of musical styles. Guitars are widely known as a solo classical instrument, and the primary instrument in [blues](#) and [rock music](#).

History

Instruments similar to what we know as the guitar have been popular for at least 5,000 years. The guitar appears to be derived from earlier instruments known in ancient central Asia as the cithara . Instruments very similar to the guitar appear in ancient carvings and statues recovered from the old Iranian capitol of Susa. The modern word, guitar, was adopted into English from Spanish, possibly from earlier Greek word kithara. Prospective sources for various names of musical instruments that guitar could be derived from appear to be a combination of two Indo-European roots: *guit-*, similar to Sanskrit *sangeet* meaning "*music*", and *-tar* a widely attested root meaning "*chord*" or "*string*".

The word *guitar* may also be a Persian loanword to Iberian Arabic. The word *qitara* is an Arabic name for various members of the [lute](#) family that preceded the Western guitar. The name *guitar* was introduced into Spanish when guitars were brought into Iberia by the Moors after the 10th century.

The Spanish *vihuela* appears to be an intermediate form between the ancestral guitar and the modern guitar, with [lute](#)-style tuning and a small, but guitar-like body. It is not clear whether this represents a transitional form or simply a design that combined features from the two families of instruments. In favor of the latter view, the reshaping of the vihuela into a guitar-like form can be seen as a strategy of differentiating the European lute visually from the Moorish oud. (See the article on the [lute](#) for further history.) The Ancient Iranian lute, called *tar* in Persian also is found in the word guitar. The *tar* is thousands of years old, and could be found in 2, 3, 5, and 6 string variations.

The earliest extant six string guitar was built in 1779 by Gaetano Vinaccia (1759 - after 1831) [1] [2] in Naples, Italy. The Vinaccia family of luthiers is known for developing the [mandolin](#). This guitar has been examined and does not show tell-tale signs of modifications from a double-course guitar.

The [electric guitar](#) was patented by George Beauchamp in 1936. Beauchamp co-founded Rickenbacher which used the horseshoe-magnet pickup. However, it was Danelectro that first produced electric guitars for the wider public. Danelectro also pioneered tube amp technology.

Though George Beauchamp was the first to patent the electric guitar, the original inventor was Les Paul; when he was a teenager he made a crude configuration out of his acoustic and his radio.

Parts of the guitar

Guitar consists of several parts. Refer to appropriate article for description of a part:

1. Headstock
2. Nut
3. Machine heads (=pegheads, tuning keys)
4. Frets
5. Truss rod
6. Inlays
7. Neck and fretboard
8. Heel (acoustic or Spanish)- Neckjoint (electric)
9. Body
10. Pickups
11. Electronics
12. Bridge (saddle)
13. Pickguard
14. Bottom deck
15. Soundboard (=top deck)
16. Body sides
17. Sound hole
18. Strings
19. Bridge

Headstock

The headstock is located at the end of the guitar neck furthest from the body. It is fitted with machine heads that adjust the pitch of the strings. Traditional tuner layout is "3+3" in which each side of the headstock has three tuners (such as on Gibson Les Pauls). In this layout, the headstocks are commonly symmetrical. Many guitars feature other layouts as well, including six-in-line (featured on Fender Stratocasters) tuners or even "4+2". However, some guitars (such as Steinbergers) do not have headstocks at all, in which case the tuning machines are located elsewhere, either on the body or the bridge.

Nut

The nut is a small strip of ivory, bone, plastic, brass, graphite, or other medium-hard material that braces the strings at the joint where the headstock meets the fretboard. It is grooved to hold the strings in place, and it is one of

the endpoints of the strings' tension. The material used also affects the sound of the guitar.

Fretboard

Also called the **fingerboard** in fretless guitars and basses, the fretboard is a piece of wood embedded with metal frets that comprises the top of the neck. It is flat on [classical guitars](#) and slightly curved crosswise on acoustic and electric guitars. The curvature of the fretboard is measured by the fretboard radius, which is the radius of a hypothetical circle of which the fretboard's surface constitutes a segment. The smaller the fretboard radius, the more noticeably curved the fretboard is. Pinching a string against the fretboard effectively shortens the vibrating length of the string, producing a higher tone (a string, unfingered, will vibrate from the saddle to the nut; once fingered, it will vibrate only along the distance between the saddle and the fret directly before the finger). Fretboards are most commonly made of rosewood, ebony, maple, and sometimes graphite.

Frets

Frets are metal strips (usually nickel alloy) embedded along the fretboard which are placed in points along the length of string that divide it mathematically. When strings are pressed down behind them, frets shorten the strings' vibrating lengths to produce different pitches- each one spaced a half-step apart on the 12 tone scale. For more on fret spacing, see the *Strings and Tuning* section below. Frets are usually the first permanent part to wear out on a heavily played electric guitar. They can be re-shaped to a certain extent and can be replaced as needed. Frets also indicate fractions of the length of a string (the string midpoint is at the 12th fret; one-third the length of the string reaches from the nut to the 7th fret, the 7th fret to the 19th, and the 19th to the saddle; one-quarter reaches from nut to fifth to twelfth to twenty-fourth to saddle). This feature is important in playing harmonics. Frets are available in several different gauges, depending on the type of guitar and the player's style.

There are several styles of fret, which allow different sounds and techniques to be exploited by the player. Among these are "jumbo" frets, which have much thicker wires, allowing for a lighter touch and a slight vibrato technique simply from pushing the string down harder and softer, "scalloped" fretboards, where the wood of the fretboard itself is "scooped out", becoming deeper away from the headstock, which allows a dramatic vibrato effect and other unusual techniques, and fine frets, much flatter, which allow a very low string-action for extremely fast playing, but require other conditions (such as curvature of the neck) to be kept perfect in order to prevent buzz.

Truss rod

The **truss rod** is an adjustable metal rod that runs along the inside of the neck, adjusted by a hex nut or an allen-key bolt usually located either at the headstock (under a cover) or just inside the body of the guitar, underneath the fretboard (accessible through the sound hole). The truss rod counteracts the immense amount of tension the strings place on the neck, bringing the neck

back to a straighter position. The truss rod can be adjusted to compensate for changes in the neck wood due to changes in humidity or to compensate for changes in the tension of strings. Tightening the rod will curve the neck back and loosening it will return it forward. Adjusting the truss rod affects the intonation of a guitar as well as affecting the action (the height of the strings from the fingerboard). Some truss rod systems, called "double action" truss systems, will tighten both ways, allowing the neck to be pushed both forward and backward (most truss rods can only be loosened so much, beyond which the bolt will just come loose and the neck will no longer be pulled backward). Most classical guitars do not have truss rods, as the nylon strings do not put enough tension on the neck for one to be needed.

Inlays

Inlays are visual elements set into the exterior wood on a guitar. The typical locations for inlay are on the fretboard, headstock, and around the soundhole (called a rosette on acoustic guitars). Inlays range from simple plastic dots on the fretboard to fantastic works of art covering the entire exterior surface of a guitar (front and back). Some guitar players put LED's in the fretboard as inlays to produce a unique lighting effect onstage. Both Sam Rivers- bassist of rock group Limp Bizkit- and guitar virtuoso Steve Vai have used LED's as fret inlays.

Fretboard inlays are most commonly shaped like dots, diamond shapes, parallelograms, or large blocks in between the frets. Dots are usually inlaid into the upper edge of the fretboard in the same positions, small enough to be visible only to the player. Some manufacturers go beyond these simple shapes and use more creative designs such as lightning bolts or letters and numbers. The simpler inlays are often done in plastic on guitars of recent vintage, but many older, and newer, high-end instruments have inlays made of mother of pearl, abalone, ivory, colored wood or any number of exotic materials. On some low-end guitars, they are just painted. Many classical guitars have no inlays at all; the player himself sometimes will make them with a marker pen, correction fluid, or a small piece of tape.

The most popular fretboard inlay scheme involves single inlays on the 3rd, 5th, 7th, 9th, 15th, 17th, 19th, and 21st frets, and double inlays on the 12th, sometimes 7th, and (if present) 24th fret. Advantages of such scheme include its symmetry about the 12th fret and symmetry of every half (0-12 and 12-24) about the 7th and 19th frets. However, playing these frets, for example, on E string would yield notes E, G, A, B, C# that barely makes a complete [musical mode](#) by themselves.

A less popular fretboard inlay scheme involves inlays on 3rd, 5th, 7th, 10th, 12th, 15th, 17th, 19th, 22nd and 24th frets. Playing these frets, for example, on E string yields notes E, G, A, B, D that fit perfectly into E minor pentatonic. Such a scheme is very close to [piano](#) keys coloring (which involves black coloring for sharps that pentatonic consists of) and of some use on classic guitars.

Beyond the fretboard inlay, the headstock and soundhole are also commonly inlaid. The manufacturer's logo is commonly inlaid into the headstock. Sometimes a small design such as a bird or other character or an abstract shape also accompanies the logo. The soundhole designs found on acoustic guitars vary from simple concentric circles to delicate fretwork. Many high-end guitars have more elaborate decorative inlay schemes. Often the edges of the guitar around the neck and body and down the middle of the back are inlaid. The fretboard commonly has a large inlay running across

several frets or the entire length of the fretboard, such as a long vine creeping across the fretboard. Most acoustic guitars have an inlay that borders the sides of the fretboard, and some electrics (namely Fender Stratocasters) have a black inlay running on the back of the neck, from about the body to the middle of the neck, commonly referred to as a skunk stripe.

Some very limited edition high-end or custom-made guitars have artistic inlay designs that span the entire front (or even the back) of the guitar. These designs use a variety of different materials and are created using techniques borrowed from furniture making. While these designs are often just very elaborate decorations, they are sometimes works of art that even depict a particular theme or a scene. Although these guitars are often constructed from the most exclusive materials, they are generally considered to be collector's items and not intended to be played. Large guitar manufacturers often issue these guitars to celebrate a significant

Neck

A guitar's frets, fretboard, tuners, headstock, and truss rod, all attached to a long wooden extension, collectively comprise its neck. The wood used to make the fretboard will usually differ from the wood in the rest of the neck. The bending stress on the neck is considerable, particularly when heavier gauge strings are used (see [Strings and tuning](#)), and the ability of the neck to resist bending (see [Truss rod](#)) is important to the guitar's ability to hold a constant pitch during tuning or when strings are fretted. The rigidity of the neck with respect to the body of the guitar is one determinant of a good instrument versus a poor one. Conversely, the ability to change the pitch of the note slightly by deliberately bending the neck forcibly with the fretting arm is a technique occasionally used, particularly in the [blues](#) genre and those derived from it, such as [rock and roll](#). The shape of the neck can also vary, from a gentle "C" curve to a more pronounced "V" curve.

Neck joint or 'heel'

This is the point at which the neck is either bolted or glued to the body of the guitar. Almost all acoustic guitars, with the primary exception of Taylors, have glued (otherwise known as set) necks, while electric guitars are constructed using both types. On Spanish guitars, this portion is known as the 'heel' because it looks like a Spanish type shoe heel. Set necks usually feature dovetail joints, which offer stability and sustain. Other commonly used neck joints include mortise-and-tenon joints (such as those used by CF Martin & Co. guitars), and Spanish Heel style neck joints (commonly found in classical guitars). Bolt-on necks, though they are historically associated with cheaper instruments, do offer greater flexibility in the guitar's set-up, and allow easier access for neck joint maintenance and repairs. Another type of neck, only available for solid body electric guitars, is the Neck-Through-Body construction. These are designed so that everything from the machine heads down to the bridge are located on the same piece of wood. The sides (also known as wings) of the guitar are then glued to this central piece. Some luthiers prefer this method of construction as it is said to allow better sustain of each note. Some very high-end instruments may not have a neck joint at all, having the neck and sides built as one piece and the body built around it.

Body (acoustic guitar)

The body of the instrument is a major determinant of the overall sound for acoustic guitars. The guitar top, or soundboard, is a finely crafted and engineered element often made of spruce, red cedar or mahogany. This thin (often 2 or 3 mm thick) piece of wood, strengthened by different types of internal bracing, is considered to be the most prominent factor in determining the sound quality of a guitar. The majority of the sound is caused by vibration of the guitar top as the energy of the vibrating strings is transferred to it. Different patterns of wood bracing have been used through the years by luthiers (Torres, Hauser, Ramirez, Fleta, and C.F. Martin being among the most influential designers of their times); to not only strengthen the top against collapsing under the tremendous stress exerted by the tensioned strings, but also to affect the resonance of the top. The back and sides are made out of a variety of woods such as mahogany, Indian rosewood and highly regarded Brazilian rosewood (*Dalbergia nigra*). Each one is chosen for their aesthetic effect and structural strength, and can also play a significant role in determining the instrument's [timbre](#). These are also strengthened with internal bracing, and decorated with inlays and purfling.

The body of an acoustic guitar is a resonating chamber which projects the vibrations of the body through a *sound hole*, allowing the acoustic guitar to be heard without amplification. The sound hole is normally a round hole in the top of the guitar, though some may have different shapes or multiple holes.

As an instrument's maximum volume is determined by how much air it can move, the Dreadnought body size is popular amongst acoustic performers.

Body (electric guitar)

Most electric guitar bodies are made of wood. This wood is rarely one solid piece, as laminating hardwoods in the proper way can produce a body of exceptional strength and superior tone. The most common woods used for electric guitar body construction include maple, basswood, ash, poplar, alder, and mahogany. Many bodies will consist of good sounding but inexpensive woods, like ash, with a "top", or thin layer of another, more attractive wood (such as maple with a natural "flame" pattern) glued to the top of the basic wood. Guitars constructed like this are often called "flame tops". The body is usually carved or routed to accept the other elements, such as the bridge, pickup, neck, and other electronic components. Many higher-end electrics have a nitro-cellulose laquer finish on the top, which promotes resonance.

Pickups

The electric guitar is usually not very loud when it is played without an amplifier. Pickups are electronic devices attached to a guitar that detect (or "pick up") string vibrations and allow the sound of the string to be amplified. Pickups are usually placed right underneath the guitar strings. The most common type of pickups contain magnets that are tightly wrapped in copper wire. This allows the pickups to measure the movement of the steel guitar string within the magnetic field above the pickup. Some acoustic guitars also have microphones or pickups built into them for stage work. Pickups work on a similar principle to a generator in that the vibration of the strings causes a

small current to be created in the coils surrounding the magnets. This signal is later amplified by an amplifier. The Fender stratocaster type guitars generally utilize 3 single coil pickups. & the Gibson Les Paul use Humbucker pickups.

Traditional electric pickups are either single-coil or double-coil. Double-coil pickups are also known as humbuckers for their noise-canceling ability. The type and model of pickups used can have large effects on the tone of the guitar. Typically, humbuckers are used by guitarists seeking a heavier sound. Single coil pickups are used by guitarists seeking a brighter, twangier sound. However, a disadvantage of single coil pickups is mains-frequency (60 or 50 Hertz) hum. Some guitars need a battery to power their pickups and/or pre-amp; these guitars are referred to as having "active electronics", as opposed to the typical "passive" circuits.

Guitar Synthesizers may have specialist 'cluster' pickups, effectively giving each string its own pickup.

Electronics

On guitars that have them, these components and the wires that connect them allow the player to control some aspects of the sound like volume or tone. These at their simplest consist of passive components such as potentiometers and capacitors, but may also include specialized integrated circuits or other active components requiring batteries for power, for preamplification and signal processing, or even for assistance in tuning. In many cases the electronics have some sort of magnetic shielding to prevent pickup of external interference and noise.

Binding, Purfling, and Kerfing

The top, back and rim of an acoustic guitar body are very thin (1-2mm), and so a piece flexible piece of wood called kerfing (because it is often scored, or kerfed to allow it to bend with the shape of the rim) is glued into the corners where the rim meets the top and back. This interior reinforcement provides 5 to 20 mm or solid gluing area for these corner joints.

During final construction, a small section of the outside corners is carved or routed out and then filled binding material on the outside corners and decorative strips of material next to the binding, which are called purfling. This binding serves to seal off the endgrain of the top and back. Binding and purfling materials are generally made of either wood or high quality plastic materials.

Bridge

The main purpose of the bridge on an acoustic guitar is to transfer the vibration from the strings to the soundboard, which vibrates the air inside of the guitar, thereby amplifying the sound produced by the strings.

On both electric and acoustic guitars, the bridge holds the strings in place. From there, the variations are astounding. There may be some mechanism for raising or lowering the bridge to adjust the distance between the strings and the fretboard (action), and/or fine-tuning the intonation of the instrument. Some are springloaded and feature a "whammy bar", a removable arm which allows the player to modulate the pitch moving the bridge up and down. The

whammy bar is sometimes incorrectly referred to as a "tremelo bar"; unlike the change in pitch that the whammy bar produces, a tremolo is a quick oscillation of the volume. (The effect of rapidly changing pitch produced by a whammy bar is correctly called "vibrato"). Some bridges allow for alternate tunings at the touch of a button.

On almost all modern electric guitars, the bridge is adjustable for each string so that intonation stays in tune up and down the neck. If the open string is in tune but sharp or flat at the 12th fret (when pressed), a few turns of a screw driver with the aid of a tuner can quickly remedy the problem. Simple rule of thumb is this: If it's flat, move it forward. Conversely, if it's sharp, move it back. But it's easiest to remember the flat/forward rule because they both begin with the letter F. This is something that should be checked each time the strings are changed but can be checked less often if the replacement strings are the same diameter as the previous strings. This simple setting can make all the difference in making a great guitar sound like a junk guitar.

Pickguard

Also known as a scratchplate. This is usually a piece of plastic or other laminated material that protects the finish of the top of the guitar. In some electric guitars, the pickups and most of the electronics are mounted on the pickguard. On acoustic guitars and many electric guitars, the pickguard is mounted directly to the guitar top, while on guitars with carved tops (e.g. the Gibson Les Paul), the pickguard is elevated. The Pickguard is more often than not used in styles such as [flamenco](#), which tends to use the guitar as a percussion instrument at times, rather than for instance, a classical guitar.

Tuning

Main article: [Guitar tuning](#)

A variety of different tunings are used. The most common by far, known as "standard tuning" (EADGBE), is as follows:

- sixth (lowest tone) string: E (a minor thirteenth below middle C—82.4Hz)
- fifth string: A (a minor tenth below middle C—110Hz)
- fourth string: D (a minor seventh below middle C—146.8Hz)
- third string: G (a perfect fourth below middle C—196.0Hz)
- second string: B (a minor second below middle C—246.92Hz)
- first (highest tone) string: E (a major third above middle C—329.6Hz)

Standard tuning has evolved to provide a good compromise between simple fingering for many chords and the ability to play common scales with minimal left hand movement. There are also a variety of commonly used [alternate tunings](#).

Acoustic and electric guitar

Broadly speaking, guitars can be divided into 2 categories:

1. [Acoustic guitars](#): Unlike the electric guitar, the traditional guitar is not dependent on any external device for amplification. The shape and resonance of the guitar itself creates acoustic amplification. However, the unamplified guitar is not a loud instrument, that is, it cannot compete with other instruments commonly found in bands and orchestras, in terms of sheer audible volume. Many acoustic guitars are available today with built-in electronics to enable amplification. There are several subcategories within the acoustic guitar group: steel string guitars, which includes the flat top, or "folk" guitar, the closely related twelve string guitar, and the arch top guitar. A recent arrival in the acoustic guitar group is the acoustic bass guitar, similar in tuning to the electric bass.
- [Renaissance and Baroque guitars](#): These are the gracile ancestors of the modern [classical guitar](#). They are substantially smaller and more delicate than the classical guitar, and generate a much quieter sound. The strings are paired in courses as in a modern 12 string guitar, but they only have four or five courses of strings rather than six. They were more often used as rhythm instruments in ensembles than as solo instruments, and can often be seen in that role in [early music](#) performances. (Gaspar Sanz' *Instrucción de Música sobre la Guitarra Española* of 1674 constitutes the majority of the surviving solo corpus for the era.) Renaissance and Baroque guitars are easily distinguished because the Renaissance guitar is very plain and the Baroque guitar is very ornate, with inlays all over the neck and body, and a paper-cutout inverted "wedding cake" inside the hole.
 - [Classical guitars](#): These are typically strung with nylon strings, played in a seated position and used to play [classical music](#). *Flamenco guitars* are almost equal in construction, have a sharper sound, and are used in [flamenco](#). In Mexico, the popular mariachi band includes a range of guitars, from the tiny requinto to the guitarrón, a guitar larger than a cello, which is tuned in the bass register. The father of the modern classical guitar was Antonio Torres Jurado.
 - *Flat-top (steel-string) guitars*: Similar to the [classical guitar](#), however the body size is usually significantly larger than a classical guitar and it has a narrower, reinforced neck and stronger structural design, to sustain the extra tension of steel strings which produce a louder and brighter tone. The acoustic guitar is a staple in [folk](#), Old-time music and [blues](#) music.
 - *Resonator, resophonic or Dobro® guitars*: Similar to the flat top guitar in appearance, but with sound produced by a metal resonator mounted in the middle of the top rather than an open sound hole, so that the physical principle of the guitar is actually more similar to the [banjo](#). The purpose of

the resonator is to amplify the sound of the guitar; this purpose has been largely superseded by electrical amplification, but the resonator is still played by those desiring its distinctive sound. The type of resonator guitar with a neck with a square cross-section -- called "square neck" -- is usually played face up, on the lap of the seated player, and often with a metal or glass slide. The round neck resonator guitars are normally played in the same fashion as other guitars, although slides are also often used, especially in blues.

- *12 string guitars* usually have steel strings and are widely used in [folk music](#), [blues](#) and [rock and roll](#). Rather than having only six strings, the 12-string guitar has pairs, like a [mandolin](#). Each pair of strings is tuned either in unison (the two highest) or an octave apart (the others). They are made both in acoustic and electric forms. Big Joe Williams is a blues musician famous for his 12 string guitar.
- *Russian guitars* are seven string acoustic guitars which were the norm for Russian guitarists throughout the 19th and well into the 20th centuries. The guitar was traditionally tuned to an open G tuning.
- *Archtop guitars* are steel string, instruments which feature a violin-inspired f-hole design in which the top (and often the back) of the instrument are carved in a curved rather than a flat shape. Lloyd Loar of the Gibson Guitar Corporation invented this variation of guitar after designing a style of [mandolin](#) of the same type. The typical Archtop is a hollow body guitar whose form is much like that of a mandolin or violin family instrument and may be acoustic or electric. Some solid body electric guitars are also considered archtop guitars although usually 'Archtop guitar' refers to the hollow body form. Archtop guitars were immediately adopted upon their release by both [jazz](#) and [country](#) musicians and have remained particularly popular in jazz music, usually using thicker strings (higher gauged round wound and flat wound) than acoustic guitars. Archtops are often louder than a typical dreadnought acoustic guitar. The electric hollow body archtop guitar has a distinct sound among electric guitars and is consequently appropriate for many styles of [rock and roll](#). Many electric archtop guitars intended for use in [rock and roll](#) even have a Tremolo Arm.
- *Acoustic bass guitars* also have steel strings, and match the tuning of the electric bass, which is likewise similar to the traditional double bass viol, the "big bass", a staple of string orchestras and [bluegrass](#) bands alike.
- *Harp guitars*. Harp Guitars are difficult to classify as there are many variations within this type of guitar. They are typically rare and uncommon in the popular music scene. Most consist of a regular guitar, plus additional 'harp' strings strung above the six normal strings. The instrument is usually acoustic and the harp strings are usually tuned to lower notes than the guitar strings, for an added bass range. Normally there is neither fingerboard nor frets behind the harp strings. Some harp guitars also feature much higher pitch strings strung below the traditional guitar strings. The number of harp strings varies greatly, depending on the type of guitar and also the player's personal preference (as they have often been made to the player's specification).

1. [Electric guitars](#): Electric guitars can have solid, semi-hollow or hollow bodies, and produce little or very low sound without amplification. Electromagnetic pickups (single and double coil) convert the vibration of the steel strings into electric signals which are fed to an amplifier through a cable or radio device. The sound is frequently modified by other

electronic devices or natural distortion of valves (vacuum tubes) in the amplifier. The electric guitar is used extensively in [blues](#) and [rock and roll](#), and was commercialized by Gibson together with Les Paul and independently by Leo Fender. The lower fretboard action (the height of the strings from the fingerboard) and its electrical amplification lend the electric guitar to some techniques which are harder (or impossible) to execute on acoustic guitars. These techniques include tapping, extensive use of legato through pull-offs and hammer-ons (a.k.a. slurs in the traditional Classical genre), pinch harmonics, volume swells and use of a Tremolo arm or [effects pedals](#).

- *7 string guitars* were developed in the 1990s (earlier in [jazz](#)) to achieve a much darker sound through extending the lower end of the guitar's range. They are used today by players such as James "Munky" Shaffer, John Petrucci, Jeff Loomis, Steve Smyth, and Steve Vai. Meshuggah, Rusty Cooley & Charlie Hunter go a step further, using an 8 string guitar with *two* extra low strings. Although the most commonly found 7 string is the variety in which there is one low B string, Roger McGuinn (Of Byrds/Rickenbacker Fame) has popularised a variety in which an octave G string is paired with the regular G string as on a 12 string guitar, allowing him to incorporate chiming 12 string elements in standard 6 string playing. Ibanez makes many varieties of electric 7 strings

The electric bass is similar in tuning to the traditional double bass viol. Hybrids of acoustic and electric guitars are also common. There are also more exotic varieties, such as double-necked guitars, all manner of alternate string arrangements, fretless fingerboards (used almost exclusively on bass guitars, meant to emulate the sound of a stand-up bass), and such.

Guitar terminology

Instrument

The guitar has come to be called many different colloquial names over time such as:

- axe,
- box,
- guit-box,
- guit-fiddle,
- guit-box-fiddle,
- guit-axe,
- bread-box,
- bread-winner,
- bread-box-winner,
- bread-box-fiddle.

Pitch bender

The pitch bend leg found on many electric guitars has also had slang terms applied to it, such as "tremolo bar (or arm)", "sissy bar", "whammy handle", and "whammy bar". The latter two slang terms led stompbox manufacturers to use the term 'whammy' in coming up with a pitch raising effect introduced by popular guitar brand "Digitech".

Leo Fender, who did much to create the electric guitar, also created much confusion over the meaning of the terms "tremolo" and "vibrato", specifically by misnaming the "tremolo" unit on many of his guitars and also the "vibrato" unit on his "Vibrolux" amps. In general, *vibrato* is a variation in [pitch](#), whereas *tremolo* is a variation in volume, so the tremolo bar is actually a vibrato bar and the "Vibrolux" amps actually had a tremolo effect. However, following Fender's example, electric guitarists traditionally reverse these meanings when speaking of hardware devices and the effects they produce. See vibrato unit for a more detailed discussion, and tremolo arm for more of the history.

Capo

A capo (used to change key without changing fingering) is sometimes called a "cheater".

Bottle or Knife

A slide, (bottle, knife blade or metal bar) used in blues and rock to create a glissando or 'hawaiian' effect. The necks of bottles were often used in blues and country music.

Plectrum

A "pick" or "plectrum" is a small piece of plastic which is generally held between the thumb and first finger of the picking hand and is used to attack the strings. Though most classical players pick solely with their fingers, the "pick" is the most common means of playing today. Though today they are mainly plastic, variations do exist, and some guitarists (including Django Reinhardt) were known to use tortoise shell picks.

Guitar/synthesizer

A [guitar/synthesizer](#) is the adaptation of a guitar to control a [synthesizer](#). Most commonly, a guitar/synth is a converter which analyzes the pitch of each string and sends an electronic message to a synthesizer, telling it what note to play. The pitches of the individual strings can be determined if a hexaphonic pickup is used. In modern implementations, the converter's output is a MIDI signal. This implementation led to the use of *MIDI guitar* as a synonym for a guitar/synthesizer or for the field of guitar synthesis in general.

A guitar-like MIDI controller is also referred to as a guitar/synthesizer. Such a device is not actually a guitar, but a human interface designed to play like one. It allows a guitarist to play synthesizers or other MIDI-enabled instruments. The SynthAxe was one notable example.

Categories: [Musical instruments](#) | [String instruments](#)

Guitar tuning

Guitar tuning refers to the [pitch](#) adjustments carried out on the individual strings of a [guitar](#) in order to achieve a prescribed arrangement of [notes](#) from the open (unfretted) strings. Many such arrangements are used, of which the most popular are detailed below.

Standard tuning

This is by far the most popular tuning on a 6-string [guitar](#), (hence the use of the term: *standard*) and comprises the following note arrangement.

String	Note	Frequency
1 (thinnest)	e'	329.6 Hz
2	b	246.9 Hz
3	g	196.0 Hz
4	d	146.8 Hz
5	A	110.0 Hz
6 (thickest)	E	82.4 Hz

This pattern can also be denoted as E-A-d-g-b-e'. (See under [note](#) for an explanation of the various symbols used in the above table and elsewhere in this article.)

Standard tuning has evolved to provide a good compromise between simple fingering for many [chords](#) and the ability to play common [scales](#) with minimal left hand movement.

The separation of the first (e') and second (b) string, as well as the separation between the third (g), fourth (d), fifth (A), and sixth (E) strings by a 5-semitone interval (a perfect fourth) allows notes of the [chromatic scale](#) to be played with each of the four fingers of the left hand controlling one of the first four frets (index finger on fret 1, little finger on fret 4, etc.). It also yields a symmetry and intelligibility to fingering patterns.

The separation of the second (b), and third (g) string is by a 4-semitone interval (a major third). Though this breaks the fingering pattern of the chromatic scale and thus the symmetry, it eases the playing of some often-used [chords](#) and [scale](#), and it provides more diversity in fingering possibilities.

When the guitar is strummed with all strings open (as sometimes happens momentarily during difficult chord changes in frenetic passages of modern songs) it plays a tolerable E minor eleventh chord (Em11) comprising (in ascending order of pitch) the chord members: 1-4-b7-b3-5-1.

Alternate tunings

Alternate tuning refers to any open string note arrangement other than that of standard tuning detailed above. Despite the usefulness and almost universal acceptance of standard tuning, many guitarists employ such alternate tuning arrangements in order to exploit the unique chord voicing and sonorities that result from them. Most alternate tunings necessarily change the chord shapes associated with standard tuning, which results in certain chords becoming much easier to play while others may become impossible to play.

Rock music tunings

Guitar tunings in [rock music](#) and [metal](#) mainly aim at making power chords much simpler to play.

- **Dropped D:** D-A-d-g-b-e'

This tuning is not only used by metal and rock bands, but also [folk musicians](#). It allows power chords (a.k.a. fifth chords) to be played with a single finger on the lowest three strings. It is also used extensively in [classical guitar](#) music and transcriptions since it allows the lower open strings to sound the root and fifth of the D major scale as part of the [bass](#) line. Korn uses this tuning on their seven-string guitars, with an additional low A as the seventh string.

- **Dropped C:** C-G-c-f-a-d'

This tuning is the same as dropped D, but each string is lowered an additional whole step, or 2 semitones. This gives the guitar a very low and heavy sound, and usually requires extra-thick strings to maintain tension. This tuning is frequently used by heavy metal bands, such as Godsmack, Mudvayne and System of a Down, to achieve the lowest sound possible. Tuning a standard, non-baritone guitar any lower than this is difficult.

- **Dropped B:** B-F#-B-e-g#-c#'

This tuning is the same as dropped D & C, but lowered from dropped C an additional semitone, or half step. This tuning is very popular with [nu-metal](#) act Slipknot, and several European [death metal](#) acts. Heavy gauge strings, such as Beefy Slinky's by Ernie Ball, are required for this tuning.

- **Down Tuning/E-flat Tuning:** Eb-Ab-db-gb-bb-eb'

This tuning is achieved when all the strings are flattened by a half step. Bands that use this include Guns N' Roses, Thin Lizzy, Relient K, and Metallica. This can be combined with other tuning techniques such as dropped D tuning and makes no difference to fingering. Often the key will be considered by the players as if played in standard tuning. This tuning can be used for a number of reasons: to make larger strings bend more easily, to make the tone heavier, to better suit the vocalist's range, to play with saxophone family more easily, to play in Eb pentatonic minor formed by the black keys of a keyboard. Heavier bands may tune down to D, C#, or even C. B is possible but sometimes seven string guitars are used instead.

Classical guitar tunings

The guitar has its roots in classical music, so a few guitar tunings stem off from this genre.

- **Renaissance [lute](#) tuning:** E-A-d-f#-b-e'

This tuning may also be used with a capo at the third fret to match the common lute pitch: G-c-f-a-d'-g'. This tuning also matches standard vihuela tuning and is often employed in classical guitar transcriptions of music written for those instruments. José González is known to use this tuning.

Open tunings

An open tuning is a type of guitar tuning in which the open strings are tuned to form a common chord (usually major) which can be 'transposed' to any higher pitch simply by placing a finger across all of the strings at any chosen fret. Blues slide guitarists often take advantage of this effect, whereas fingerstyle guitarists tend to use various combinations of the open strings to provide a sustained chordal accompaniment to melodies played on fretted higher strings.

- **Open G:** D-G-d-g-b-d'

This tuning is commonly used for [blues](#), or slide guitar. In classical guitar this is sometimes referred to as the dropped G tuning. It retains the relationship of the fourth between the two lower strings. This is also known as 'bluegrass guitar' tuning.

- **Open D:** D-A-d-f#-a-d'
- **Open E:** E-B-e-g#-b-e'
- **Open A:** E-A-e-a-c#'-e'
- **Open C:** C-G-c-g-c'-e'

Miscellaneous tunings

- **Dobro:** G-B-d-g-b-d'

This is commonly used for Squareneck Dobro (Resonator) guitars. The lack of a low D means that a complete strum does not have the same harmonic strength that the Open G has.

- **All fourths:** E-A-d-g-c'-f'

This tuning is like that of the lowest four strings in standard tuning. It removes from standard tuning the irregularity of the interval of a third between the second and third strings. With regular tunings like this, chords can simply be moved down or across the fretboard, dramatically reducing the number of different finger positions that need to be memorized. The disadvantage is that not all major and minor chords can be played with all six strings at once.

- **All fifths:** C-G-d-a-e'-b'

This is a tuning in intervals of fifths like that of a [mandolin](#) or a [violin](#). Has a remarkably wide range, though it is difficult to achieve (the high b" makes the first string very taut such that it will break easily), and may not play well on an acoustic guitar (the low C is too low to resonate properly in a standard guitar's body).

- **New standard tuning:** C-G-d-a-e'-g'

This is the new standard tuning devised by Robert Fripp of King Crimson, used by most Guitar Craft students around the world. The tuning is like all fifths except the first string is dropped from b' to g'. The term 'New Standard Tuning' is a misnomer: it is certainly 'new' but in no way 'standard' by any definition. This is because the tuning is only used by a very tiny percentage of the planet's guitar players - specifically those connected with Guitar Craft. It would only become 'New Standard Tuning' if it was used by the majority of the planet's guitar players in preference to the 'Old Standard Tuning'.

- **DADGAD:** D-A-d-g-a-d'

Introduced and popularised by Davey Graham after having been inspired by Arabic oud tuning while living in Morocco, DADGAD tuning is now frequently used in Celtic music, and by artists such as Pierre Bensusan, Soig Siberil and Paul McSherry.

- **Major third guitar tuning:** E-G#-c-e-g#-c'

This tuning devised in 1960's by jazz guitarist Ralph Patt.

- **Orkney tuning:** C-G-d-g-c'-d'

It is a wonderful tool for melodic (non-linear) playing, in which you avoid playing subsequent notes on the same string.

- **Nashville tuning**

This is achieved on a high-strung guitar - a guitar strung with only the high strings of a 12-string guitar set. This is known as "Nashville tuning" when the strings are in standard tuning.

- **G tuning** G-c-f-bm-d'-g'

Some guitar manufacturers recommend all six strings of their mini-scaled (3/4 and 1/2) guitar models (namely Epiphone Flying Vee-Wee, for example) be tuned one and half steps or minor-third higher than ordinary guitars. This is primarily intended to keep good tuning stability of those short-scaled guitars with the tension of strings close to that of the original strings design. For example, a 1/2 scale Johnson mini-Strat type guitar has a scale length of 20.75 inches, about 18% shorter than that of a regular Strat's 25.5 inches, requiring about the same magnitude of less tension on strings in order to produce the same pitches with the same string gauges, which often could result in a significant tuning stability problem. Unlike other alternative tunings, this tuning maintains relative pitches or intervals between strings the same as the ordinary tuning so that it only (but still) requires simple constant transposing for playing any score.

Each of the six strings can be alternately tuned as low as a whole step lower and as much as a whole step higher without stressing the neck or the strings. With five possible tunings for each string (+2, +1, 0, -1, and -2), there can be as many as 15,625 possible tunings for a six-string guitar. Note that a standard guitar sounds one octave below pitch as written in [standard notation](#). That is, the first string in standard tuning plays the E note that is a major third above middle C, and is written on the staff as a major tenth above middle C.

There are also tenor guitars, baritone guitars tuned BEADF#B (or ADGCEA, GDGCDG, GDGCEA, GCGCEG, etc.) a fourth lower than a standard (prime) guitar, treble guitars tuned a fourth higher than a prime guitar and contrabass guitars, which are tuned one octave lower than prime guitars. Seven string guitars have an extra low string which is a B in standard tuning.

Artists noted for their use of alternate tunings

Alex DeGrassi
Ani DiFranco
Brad Delson of Linkin Park
Collective Soul
Crosby, Stills, Nash and Young
Daron Malakian
Davey Graham
Gilles Le Bigot
Guns N' Roses
Jimmy Page of Led Zeppelin
John Butler
John Martyn
John Renbourn
Jonatha Brooke
Joni Mitchell
Kaki King
Keith Richards of The Rolling Stones
King Crimson
Leo Kottke
Mark Tremonti of Creed and Alter Bridge
Michael Hedges
Nick Drake
Norma Jean
Pat Metheny
Paul McSherry
Peter Mulvey
Soig Siberil
Stephen Malkmus of Pavement
Thurston Moore and Lee Ranaldo of Sonic Youth
Tony Iommi of Black Sabbath
Turtle Writing
William Ackerman

Guitar/synthesizer

A **guitar/synthesizer** (also **guitar synthesizer**, **guitar/synth**, or **guitar synth**) is any one of a number of systems originally conceived to allow a [guitar](#) player to play [synthesizers](#). *MIDI guitar* is often used as a synonym for the field of guitar/synthesis or for a guitar/synthesizer, but MIDI is not involved in every case.

Traditionally, synthesizers have a [keyboard](#) interface to allow a human to play the instrument, but the human interface does not necessarily need to be a keyboard, nor indeed is any human interface necessary. (See [sound module](#).) Because synthesizers generate sounds electronically, they can theoretically be actuated by almost any sort of input device. A guitar/synthesizer provides an interface which is familiar to a guitarist.

There are two main types of guitar/synthesizer: those which are real guitars outfitted with additional gear to actuate a synthesizer, and those which are guitar-like MIDI controllers. Both types have their advantages and disadvantages.

There is a growing trend by manufacturers of [effects units](#) to market so-called guitar/synth pedals. These effects use a variety of techniques to make a guitar sound more like a synthesizer, but they aren't really guitar/synthesizers.

Guitar-based guitar/synthesizers

The earliest guitar/synthesizers were based on actual guitars. Roland Corporation has been and remains a significant proponent for this paradigm of guitar synthesis. Other notable manufacturers include Axon and Yamaha Corporation. Guitar/synths in this category are the most popular, and consist of the following components:

- A guitar. The guitar is usually an [electric guitar](#), but may also be an [acoustic guitar](#).
- A hexaphonic pickup (also called a *divided pickup*), which provides six distinct outputs, one for each string.
- A converter, which determines the pitch coming from each of the strings and transmits this information to a synthesizer.
- A synthesizer, which generates the intended note.

These components may be integrated or modularized in different ways.

The hexaphonic pickup may be a separate component which can be mounted on almost any guitar, or it may be built into the guitar as original equipment. The earliest guitar/synths required the musician to use a proprietary guitar, which was designed with an integrated hexaphonic pickup. Roland later developed its GK line of pickups which allowed the pickup to be mounted onto any guitar. Today, several guitar manufacturers offer their guitar models with integrated Roland hardware. These are called "Roland-ready".

Usually, a cable connects the hexaphonic pickup to the converter. This allows the guitarist some freedom of movement, unencumbered by the converter. However, several Casio models in the PG and MG product lines integrated the guitar, the hex pickup, and the converter into one unit. Casio remains the only manufacturer to try this approach. It was convenient in that a MIDI cable could be plugged directly into the guitar.

The converter may be a standalone unit or it may be integrated with a synthesizer. The earliest models integrated the converter and the synthesizer. Some models still do. The earliest integrated models predated the MIDI standard, so the guitarist was stuck with whatever synthesizer was integrated with the converter. Today's integrated models include MIDI output. Standalone converter units drive synthesizers via MIDI.

The chief advantages of this type of system are:

- The [timbres](#) of the guitar and synthesizer can be blended together at any ratio, enabling the musician to play guitar alone, guitar and synthesizer, or synthesizer alone.
- In many models, almost any guitar can be used.

The chief disadvantages of this type of system are:

- At lower pitches, there is a detectable latency between playing a note on the guitar and the same note sounding on the synthesizer. This latency has diminished as designs have improved.
- All the variable performance parameters available on a synthesizer cannot be actuated on a guitar. While a guitarist can control pitch and volume directly from the guitar, a guitar lacks assignable controls to open a filter in real-time, for example. Contemporary guitar/synth designs often include an expression pedal for this purpose.
- Tracking of notes is often prone to glitches. This can be mitigated by properly adjusting the pickup, properly adjusting the converter's sensitivity controls, and by playing more precisely.

Guitar-like MIDI controllers

Some manufacturers of guitar/synthesizers wanted to eliminate the tracking and latency problems associated with guitar-based systems, while retaining the expressiveness of the guitar. They achieved this to some degree by redesigning the human part of the interface so that it was better suited to driving a synthesizer. A variety of technologies were tried.

A well-known guitar-like controller produced in the 1980's was called SynthAxe. It was a futuristic controller consisting of a fretboard attached to the body at an obtuse angle. The fretboard strings were used to indicate pitch and sensed string bends. A separate, shorter set of strings were used for picking and strumming. These triggered the notes fretted on the fretboard's strings. It also featured trigger keys which could be used instead of the trigger strings. A whammy bar was assignable to any MIDI parameter. The SynthAxe was prohibitively expensive.

Yamaha originally entered into the market with a guitar-like MIDI controller called the G-10. It was considerably less expensive than the SynthAxe, though still out of reach for many musicians. The G-10 featured two assignable knobs and an assignable whammy bar. It had just 6 strings, all the same gauge, which sensed both right- and left-hand input.

Both the SynthAxe and Yamaha G-10 were later discontinued.

Starr Labs' Ztar is the only remaining guitar-like controller product line still in production. A Ztar differs significantly from the SynthAxe and Yamaha G-10 in that the "fretboard" is covered with keys, not strings. Keys in the same row can trigger notes at the same time. This has no analog on a real guitar. It would be as if a single string were polyphonic.

The chief advantages of the guitar-like MIDI controller systems are:

- Tracking is much better than guitar-based systems.
- There is no noticeable latency.
- Whammy bars and other controllers could be assigned to any MIDI function.

The chief disadvantages are:

- The controller is not a guitar. It does not make guitar sounds nor does it feel exactly like a guitar.
- Expense

Guitar/Synthesis

It is difficult to say whether a guitar/synthesizer is an instrument in its own right. The Roland paradigm is actually two instruments, one controlling the other. Guitar-like MIDI controllers are not instruments at all; just an interface to the instrument. Nevertheless, guitar/synthesis has its own techniques, advantages and limitations which are distinct from both guitar playing and conventional keyboard synthesizers.

Not all guitar playing techniques can be translated into MIDI. Harmonics, palm mutes, hammer-ons, pull-offs, pick slides, etc. all have no analog in the world of synthesizers. Similarly, guitars have no means to vary all the parameters which may be available on a keyboard synthesizer. Guitars, unless they are fretless, cannot do portamento, for example.

Hence, playing a guitar/synthesizer means, in some ways, accepting the least common denominator between the two instruments. However, controlling a synthesizer with a guitar has some advantages over a keyboard. More expansive chords are possible, and some intervals are easier to reach.

Guitarists have a few reasons for using guitar/synthesizers:

- Guitar/synthesizers provide access to a vast array of sounds normally available only to keyboard players and percussionists. A guitar player could take on a flute part, for example. This makes a guitar player more versatile.
- The guitarist can create a hybrid timbre which is recognizable neither as a guitar nor a synthesizer.
- A guitarist with limited or no keyboard playing skills can program a [sequencer](#).

Prominent guitar/synthesizer players

A number of guitarists have done significant work with guitar/synthesizers. Many are either [jazz](#), [progressive rock](#), or [fusion](#) guitarists.

Adrian Belew
Amir Derakh
Robert Fripp
Reeves Gabrels
Chuck Hammer
Allan Holdsworth
Al Di Meola
Phil Keaggy
Alex Lifeson
Pat Metheny
Jimmy Page
Lee Ritenour
Mike Rutherford
Neal Schon
Tom DeLonge
Andy Summers

Categories: [Guitars](#) | [Synthesizers](#)

Hand drum

A **hand drum** is any type of [drum](#) that is typically played by striking it with the bare hand rather than a stick, mallet, hammer, or other type of beater. The simplest type of hand drum is the frame drum, which consists a shallow, cylindrical shell with a drumhead attached to one of the open ends.

Types of hand drums

- A frame drum common in Middle Eastern music is the tar.
- The [tambourine](#) is simply a frame drum with jingles attached to the shell.
- The most common African drum known to westerners is the djembe, a large, single-headed drum with an hourglass shape.
- [Congas](#) and bongos are essential to Afro-Cuban music.
- Tabla are central to Indian music.

Happy hardcore

Happy hardcore is a form of [dance music](#) typified by a very fast BPM (usually around 165-180), male and female vocals, and saccharine lyrics. Its characteristically 4/4 beat "happy" sound distinguishes it from most other forms of [breakbeat hardcore](#), which tend to be darker. It often has [piano](#) samples and spacey effects. This genre of music is closely related to the typically Dutch genre of [Gabber](#). Happy hardcore evolved from [rave](#) music around 1991–1993, as the original [house music](#)-based rave became faster and began to include breakbeats, evolving into [breakbeat hardcore](#). In recent years it has grown in popularity with both children in their early teens and Boy Racers.

In the UK, happy hardcore was at its peak between 1994 and 1997. In the more current past Happy Hardcore has made a large re-emergence into the mainstream, more specifically it has received coverage in Mixmag. It has spawned various new record labels in the United States, Canada, the UK, and Japan and continues to grow in popularity.

Development of happy hardcore

By mid-to-late 1992, hardcore breakbeat (which was fast becoming [jungle](#)) had started to morph into the "Dark Side". All of the cheesiest elements of the hardcore scene (chipmunk vox, choruses, rolling piano lines, stabs, etc.), which were being blamed for the lead-up to commercialization of the music, had started to be eliminated by the new breed of ravers, who wanted to take the music back to the underground with darker, more minimal tracks.

Some producers (Luna-C, Slipmatt, Red Alert & Mike Slammer, Brisk, DJ Vibes, Wishdokta, etc.), however, were simply not having this. They were beginning to make a few minor changes. There were now polyrhythmic breakbeats, half-speed dub-bass and no 4/4 kick drum (which attracted many black ravers, who promptly introduced MCs into the scene). But, apart from this, the E-rush of hardcore continued for quite some time, just as the music was still getting faster and faster. Dark side and the happier tunes were being played together at the same raves, the same pirate stations, etc.

Slipmatt's "SMD #1" was quite a culture shock to most of the ravers. It was not euphoric and it was most definitely not dark. It increased the intensity of the happiest, cheesiest treble elements of rave and was loved by some and hated by many. It also reintroduced the 4/4 kick drum, had fewer snare breaks and a more techno-influenced bassline. It had a profound influence on the whole of the hardcore scene. After several months, the darker tunes were dying and being replaced by the bittersweet nature of ambient jungle/drum'n'bass. Some of the once happier tunes had darkened up a bit and turned the bass right up and ragga jungle and jump-up jungle itself had arrived. The other happy ravers (still using the jungle-style rhythms for a while) gradually took Slipmatt's lead and happy hardcore was born.

By late 1994, happy hardcore had broken away from Jungle (which was now accepted by the mainstream) and had its own network of DJs (Slipmatt, DJ Force & Styles, Vibes & Wishdokta, Brisk, Clarkee, etc.) labels (Kniteforce, Slammin Vinyl) and clubs/raves (Die Hard, United Dance, Dreamscape, etc.) It was rejected by the dance mainstream and had its own media and pirate radio. Other US DJs would follow in the next few years Entropy, Venom, Phil Free Art, Matt Positive, Muppetfucker aka. Noahpex, Spree, Cloudskipper, and many more.

In this course of time 1995–1997 the music was still evolving. There were now almost no breakbeats and the music had become faster and stompy, with a progressive rhythm. The scene was now set for the genre's merge with bouncy techno and 4-beat. Around 1999 various UK rave culture publications started announcing the largely mistaken "death" of Hardcore, but it had instead just gone back to its underground roots.

Also around this time the UK Happy Hardcore had started taking influences from the mainstream trance tunes heard virtually everywhere. While this move attracted new listeners it also began to alienate some of its long time producers, many of which switched to producing Hard house or simply retired. It was this merging of trance influences with hardcore that caused the birth of a new genre Freeform Hardcore. Known to some by its original nickname 'Kenneth' this style of music blended the earlier dark influences, the

breakbeats, as well as various trance influences. Freeform also created its own network of DJs and producers most noticeably CLSM, Sharkey, AMS, Kevin Energy, and lesser knowns such as Tilzs, AC Slater, Sunrize, Daywalker, Oli G, White Russian, Brak, Bounce and Dodgee.

Freeform hardcore, and other trance influenced happy hardcore attracted a new audience to the music and caused a major upsurge in interest among the European and American ravers, causing remixes of classic happy hardcore anthems to reach the pop charts. Examples include tracks such as "You're Shining" or "Heartbeats" by Breeze & Styles.

Hardcore also received its own special in 2004 on BBC Radio 1 entitled John Peel *Is Not Enough* named after a CLSM track of the same name.

Happy Hardcore is also a popular genre of music on the Dance Dance Revolution rhythm games. Several songs include *Candy*, *Sweet Sweet Heart Magic*, and *Love Love Sugar*.

Artists, DJs and producers

Anabolic Frolic
Blümchen
Charly Lownoise and Mental Theo
Dj Paul Elstak
Dune
Hixxy
Mark Oh
Marusha
Matt Positive
Scott Brown
Scooter
DJ Jimni Cricket

Hardcore

Basskore - [Bouncy techno](#) - [Breakbeat](#) - [Breakcore](#) - [Darkcore](#) - Freeform -
[Gabber](#) - **Happy** - Industrial - Makina - Speedbass - [Speedcore](#) - [Terrorcore](#) -
Trancecore - UK

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) |
[Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)
Categories: Techno music genres

Hard bop

Hard bop is an extension of [bebop](#) (bop) music which incorporates influences from [rhythm and blues](#), [gospel music](#), and [blues](#), especially in the [saxophone](#) and [piano](#) playing.

Its bass playing more varied, due in part to the prominence of such virtuosos as Charles Mingus and Ray Brown; it is in part intended to be more accessible to audiences unfamiliar with or not fond of bop. It also is, as David H. Rosenthal contends in his book *Hard Bop*, to a large degree the natural creation of a generation of black American musicians who grew up at a time when bop and [rhythm and blues](#) were the dominant forms of black American music and jazz musicians as prominent as Tadd Dameron worked in both genres.

Hard bop musicians include Cannonball Adderley, Art Blakey, Clifford Brown, Donald Byrd, Sonny Clark, John Coltrane, Lou Donaldson, Miles Davis, Kenny Drew, Benny Golson, Dexter Gordon, Joe Henderson, Andrew Hill, Freddie Hubbard, Jackie McLean, Charles Mingus, Blue Mitchell, Hank Mobley, Thelonious Monk, Lee Morgan, Sonny Rollins, and Horace Silver.

Hard bop was developed in the 1950s and 1960s and enjoyed its greatest popularity in that era, but hard bop performers, and elements of the music, remain popular in jazz.

[Soul jazz](#) developed from hard bop.

Other hard bop musicians

Eric Alexander
Carl Allen
Gary Bartz
Walter Bishop, Jr.
Tina Brooks
Paul Chambers
Thomas Clausen
Bob Cranshaw
Steve Davis
Walter Davis, Jr.
Kenny Dorham
Ray Draper
Kenny Drew
Curtis Fuller
Hotep Idris Galeta
Red Garland
Jimmy Garrison
Grant Green
Johnny Griffin
Herbie Hancock
Bill Hardman
Roy Haynes
Billy Higgins
Elmo Hope
Bobby Hutcherson
Clifford Jarvis
LaMont Johnson
Philly Joe Jones
Pete La Roca (Pete Sims)
Harold Land
Herbie Lewis
Hank Mobley
Lewis Nash
Art Phipps
Dizzy Reece
Larry Ridley
Larry Ritchie
Pete Sims
Art Taylor
Charles Tolliver
Stanley Turrentine
Tommy Turrentine
Mal Waldron
Cedar Walton
Wilbur Ware
Butch Warren

Doug Watkins
Tony Williams
Larry Willis

[Jazz](#) | [Jazz genres](#)

[Acid jazz](#) - [Asian American jazz](#) - [Avant-garde jazz](#) - [Bebop](#) - [Dixieland](#) - [Calypso jazz](#) - Chamber jazz - [Cool jazz](#) - Creative jazz - [Free jazz](#) - Gypsy jazz - **Hard bop**

[Jazz blues](#) - [Jazz fusion](#) - [Jazz rap](#) - [Latin jazz](#) - Mini-jazz - [Modal jazz](#) - [M-Base](#) - [Nu jazz](#) - [Smooth jazz](#) - [Soul jazz](#) - [Swing](#) - [Trad jazz](#) - West coast jazz

Other topics

[Jazz standard](#) - [Jazz royalty](#)

Categories: [Jazz genres](#) | [Bebop](#)

Hard dance

Hard dance is a term that refers to a grouping of modern [electronic dance music](#) genres including [hard trance](#), [hard house](#), [nu-NRG](#), hard-NRG, [hardstyle](#), freeform hardcore and jumpstyle. Hard dance usually is set to tempos 145+ bpm. Hard dance is very fast and usually has a strong drumbeat.

[Hard dance](#)

Freeform hardcore - Jumpstyle - [Hard house](#) - [Hard trance](#) - Hard-NRG - [Hardstyle](#) - [Nu-NRG](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Categories: [Electronic music genres](#)

Hard house

Hard house is a style of [electronic music](#) that evolved from mixing [techno](#) and [house](#) music in the 1990s. Hard house is typified by a set formula of up-tempo compressed kick drums, signature [acid house](#) style basslines and the use of 'hoover' type sounds.

Generally hard house is part of a wider group of styles called [hard dance](#) and has little in common with the modern techno or house scenes. The music is often liked by younger clubbers because of its easy accessibility, mainstream attitude and suitability for dancing to while on Ecstasy.

Record labels

Tidy Trax
Nukleuz
Cajual
Strictly High
Dust Traxx Records

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Hard dance

Freeform hardcore - Jumpstyle - [Hard house](#) - [Hard trance](#) - Hard-NRG - [Hardstyle](#) - [Nu-NRG](#)

Other electronic music genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Hard rock

Stylistic origins: [Rock and roll](#), [Blues-Rock](#), [Psychedelic Rock](#)

Cultural origins: 1960s, United Kingdom

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)

Mainstream popularity: Popular among teenagers in 1970s, 1980s, 1990s. The maximum peak of mainstream popularity was reached in 1980s.

Derivative forms: [Alternative rock](#) - [Heavy metal](#) - [Punk rock](#)

[Alternative rock](#) - [Heavy metal](#) - [Punk rock](#) - [Grunge](#)

[Backbeat](#) - [Rock opera](#) - [Rock band](#) - [Performers](#) - [Rock anthem](#) - [Hall of Fame](#) - [Samples](#) - [Social impact](#)

Hard rock is a form of [rock and roll](#) music which finds its closest roots in early 1960s [garage rock](#) and in Jimi Hendrix's [psychedelic rock](#). It is typified by a heavy use of distorted [electric guitar](#), [bass guitar](#) and [drums](#). The term "hard rock" is often used as an umbrella term for genres such as [punk](#), [grunge](#), [industrial rock](#) and [heavy metal](#), in order to distinguish them from softer, more radio friendly [pop rock](#) music.

Characteristics

Hard rock is a variation of rock and roll and is strongly influenced by blues music; in fact, the most frequently used scale in hard rock is the pentatonic, which is a typical blues scale. However, unlike traditional rock and roll, which takes elements of the "old" blues, hard rock borrows elements of the so-called British blues, a style of blues played with more modern instruments such as electric guitars, drums and electric bass.

The term hard rock is often applied to many styles of rock, their only common feature being that they deviate from pop rock, though this is generally incorrect. Two such examples are punk rock and grunge. Punk rock uses a faster tempo and fewer riffs (also known as power chords, invented by the pioneer Link Wray). Grunge can be classified as being much more extreme than hard rock.

The predominant instrument in hard rock is the electric guitar. Virtuoso guitarists are very prevalent in hard rock, examples of which include Jimmy Page of Led Zeppelin, Ritchie Blackmore of Deep Purple and Rainbow, and Eddie Van Halen of Van Halen. Drums are also a basis of hard rock because

they sustain the rhythm of the music, and create an energetic drive that keeps the music flowing.

Hard Rock or Heavy Metal?

During the 1970s hard rock spawned a new genre of music, known as [heavy metal](#). This genre has created a controversial topic that appears when discussing 1970s hard rock groups. The debates are often centred around whether the bands are "hard rock or heavy metal groups".

The two genres have some crossover for example; the pioneers of [heavy metal](#), such as Deep Purple, Black Sabbath and Led Zeppelin are often considered both "Heavy Metal" and "Hard Rock"... whereas, bands such as AC/DC, Aerosmith and Kiss, are normally referred to as just "Hard Rock" and not "Heavy Metal".

To further the confusion, the most popular heavy metal subgenre of the 1980s; [Glam metal](#), was known to take influence from both the pioneering [heavy metal](#) acts and other Hard rock groups, such as Kiss, AC/DC and Aerosmith amongst other things. Both Kiss and Aerosmith subsequently went on to dabble in [Glam metal](#) stylings..

History

Early days (1960s)

One of the major influences in hard rock is undoubtedly [Blues music](#), especially that brand of blues that met [rock and roll](#) in the 1960s: it is often called British blues, because this meeting happened in United Kingdom.

British rockers like The Rolling Stones, The Yardbirds, The Who and The Kinks modified rock and roll; adding to the standard genre harder sounds, heavy guitar riffs, often bombastic drumming and harder vocals: they created the basis for hard rock. Even The Beatles, known for sweet sounds, love songs and quiet atmospheres, released a primordial hard rock album called The White Album.

At the same time, guitarist Jimi Hendrix produced a particular kind of [blues](#) known as [Psychedelic rock](#), which combined elements of [jazz](#), [blues](#) and [rock and roll](#) creating a unique genre. Also, he was one of the first guitarists to experiment new guitar effects like phasing, feedback and distortion. Another important group in the [Blues-rock](#) is Cream (especially the guitarist, Eric Clapton).

Hard rock came into existence when British groups of late 1960s like Black Sabbath, Led Zeppelin mixed the music of early British rockers with a particular kind of [Blues-rock](#), typified by an aggressive approach to the blues. Led Zeppelin's eponymous first album, released in 1969, is a good example of heavy blues-rock which represents the true beginning of the hard rock genre.

Also Deep Purple showed up in the hard rock scene with the albums Shades of Deep Purple, The Book of Taliesyn, Deep Purple. Together with Led Zeppelin, Deep Purple are considered the true "masters" of hard rock.

The First Era (1970s)

In the 1970s, hard rock finally got a true identity.

Led Zeppelin's third album, Led Zeppelin III was more [progressive rock](#)-oriented than the second, but the heavy connotations of their music still remained. So, they received several critics from detractors of hard rock, who considered it a senseless music. Anyway, this didn't stop the expansion of hard rock: young boys liked it a lot, seeing it as a form of rebellion against the fair and quiet music of their fathers.

In 1970 another important group from UK, Black Sabbath, published what is considered the first [heavy metal](#) album, titled Paranoid. Black Sabbath's music was revolutionary even in hard rock: it was typified by the darkest lyrics ever written, hard riffs and a heavy atmosphere. Black Sabbath transformed the current hard rock into an heavier genre, creating a primordial kind of heavy metal.

In 1972 Deep Purple published their most famous album titled Machine Head which contains their most famous song, "Smoke On The Water".

Machine Head continued Deep Purple's transformation of hard rock, and it's considered along with *Paranoid* one of the first proto-metal albums. In particular, the song "Highway Star" is considered the first [Speed Metal](#) song in the history (Speed Metal is the progenitor of the more extreme [Thrash Metal](#)). Anyway, Deep Purple's music is very different from Black Sabbath's, so Deep Purple are still considered an hard rock group, not a metal group.

From 1973, hard rock evolved to another stadium. New artists such as Queen, KISS and Aerosmith introduced heavier elements in the genre, which from this point on lost the blues influences to become more heavy metal-oriented. Aerosmith and Queen published their respective eponymous debut albums, which showed the new evolution of hard rock. Even Led Zeppelin took this direction with the album *Houses of the Holy*.

Differently from the past, from this moment on every group created its own style: Aerosmith, Queen and KISS moved on a style that evolved in the 1980s into the so-called [Glam Rock](#), one of the most popular rock subgenres; on the contrary, the proto-metal frontier, formed by Judas Priest, Rainbow and Van Halen, took a more "alternative" direction.

Judas Priest introduced a new element in the genre, the dual rhythm, where two guitarists (instead of the usual single guitarist) play the rhythmic riffs: this element would become common in heavy metal. Judas Priest would go to become one of the major influences on [Thrash Metal](#) and [Power Metal](#).

Rainbow, formed by the former guitarist of Deep Purple, Ritchie Blackmore, created the basis for power metal together with Judas Priest, especially thanks to Ritchie Blackmore's great technique. Meanwhile, Black Sabbath took off the darkness of the beginning with albums such as *Technical Ecstasy*, following the heavy metal direction of Judas Priest and Rainbow.

Another important group in the hard rock scene, Van Halen, showed up in 1978. Van Halen's music, different from KISS, Aerosmith and Queen, was based mostly on the guitar skills of Eddie Van Halen, the lead guitarist. The song "Eruption" from the album *Van Halen* demonstrated Eddie Van Halen's technique and was very influential.

In 1979, the differences between the classical hard rock movement and the rising heavy metal movement was highlighted when the Australian band AC/DC, after three Australian only albums, published their first international album titled *Highway to Hell*. Despite the current heavy metal direction, AC/DC's music is based mostly on the [rhythm & blues](#) and the early 1970s hard rock. On the other side, the British band Motörhead put on the basis for the rise of [Thrash Metal](#) with the album *Overkill*.

The year closed with Ozzy Osbourne's firing from Black Sabbath due to his alcohol and drugs problems. Ronnie James Dio, vocalist of Rainbow, came to replace him.

The Second Era (1980s)

In the 1980s a new wave of rockers pushed the envelope of the old frontier. Heavy metal got a separate identity from hard rock.

In 1980 Led Zeppelin disbanded because of the tragic death of drummer John Bonham who choked on his own vomit after a binge of heavy drinking. Bon Scott, the lead singer of AC/DC had also died from acute alcohol poisoning earlier that year. With this and the disbanding of Zeppelin, the first wave of "classic" rock bands ended. AC/DC still remained on the scene, and published the album *Back in Black*, which is the second biggest selling album of all time: this album is probably the most influential one of the 1980s for later rockers. By selling so much, AC/DC proved to the public that hard rock could

sell and made possible the rise of a radio-friendly hard rock and heavy metal. Van Halen too released successful albums such as Van Halen II and Women and Children First, which opened the road for what later became [Glam Metal](#).

On the other side, Iron Maiden, Diamond Head, Angel Witch, Motörhead and a now solo Ozzy Osbourne kickstarted a surge of interest in heavy Metal. Iron Maiden and Angel Witch's music took great influences from Black Sabbath's album Paranoid: dark sounds, heavy riffs and dark lyrics. Their style also featured fantasy-based elements, which differentiated them from Black Sabbath's [classic metal](#): together with Judas Priest, they are considered to be the mainstays of New Wave of British Heavy Metal.

In 1981 the American band Mötley Crüe released a massively influential album called Too Fast For Love, which set the basis for the rising genre [Glam Metal](#). A year later the genre exploded, especially thanks to Twisted Sister and Quiet Riot: Twisted Sister's Under The Blade is considered one of the best [Classic metal](#) albums, and Quiet Riot's Metal Health is the first album ever which reached #1 in the Billboard United States chart. On the other side of the ocean, Iron Maiden's The Number of the Beast reached #1 in United Kingdom charts.

Def Leppard, a sheffield-based post-punk band showed up in the scene with the album Pyromania, which reached #2 in the American charts: Their music was a mix of glam rock, heavy metal, classic rock and Album Oriented Rock, which influenced many 80s hard rock and glam rock bands.

In 1983 Mötley Crüe released their most famous album, Shout at the Devil, which became a huge hit; for this reason the album is often considered to be "The Breakthrough Metal album". 1984 was a key year. KISS returned on the scene unmasked with the album Animalize: with their unmasking, they officially entered in the glam metal movement. Van Halen's album 1984 became a huge success, hitting #2 on Billboard album charts; in particular, the song "Jump" hit #1 in the single chart and is considered one of the most popular rock songs ever written. Judas Priest's Defenders of the Faith achieved RIAA Gold and Platinum certifications. Other important acts in 1984's glam scene were Ratt and W.A.S.P..

At the same time, Yngwie J. Malmsteen and Steve Vai, two virtuoso guitarists, released their respective debut albums Rising Force and Flex-Able. Their unique style didn't feature vocals, with both albums showcasing the guitar-playing talents of the artists instead; this was the birth of [Instrumental Rock](#). There were differences between Malmsteen and Vai; while Malmsteen's music was greatly influenced by classical music, Vai was more of a hard rock purist.

Meanwhile, the thrash metal frontier was about to become more "extreme" than ever: in 1985 Slayer's album Hell Awaits, which preceded their famous Reign in Blood, provided the basis for the rise of death metal. Slayer, Anthrax, Megadeth and Metallica are often called the Big Four of Thrash.

In the same year Aerosmith returned on the scene with the album Done With Mirrors.

In 1986 80s hard rock finally went mainstream. The Swedish band Europe released The Final Countdown, maybe the most popular and radio-friendly album together with Van Halen's 1984. In particular, the title track "The Final Countdown" became a huge success, hitting number 1 in 26 countries. On the thrash side, Metallica and Megadeth released two landmark albums, Master of Puppets and Peace Sells... But Who's Buying?, which became notable alternatives to the mainstream. In the same year the virtuoso guitarist Joe Satriani, teacher and great friend of Steve Vai, released his first full album, Not of This Earth. True success for him arrived a year later, with the release of Surfing with the Alien, a milestone in the history of [Instrumental Rock](#).

1987 was another big year. The most notable successes in the charts were Appetite For Destruction by Guns N' Roses, Hysteria by Def Leppard, which hit #1 in Billboard album chart, and Mötley Crüe's Girls, Girls, Girls Thrash metal was strongly transformed in something called Groove Metal, which would later evolve, together with Rage Against the Machine's music, into the Nu Metal genre, by groups such as Napalm Death, whose debut was in 1987 with the album Scum. In the same year the Seattle band Soundgarden showed up with the EP Screaming Life, giving rise to yet another sub-genre, [Grunge](#).

The Third Era (1990s)

The 1990s was an eventful and often puzzling era for hard rock. The early 90s were marked by the rise of [Grunge](#) bands in Seattle, who provided one of the earliest scenes of [Alternative Rock](#). Some of these bands met with much commercial success, such as Nirvana, Pearl Jam, Soundgarden, and Alice in Chains. While their success was often pitched in the media as a [Punk Rock](#) reaction to Arena Rock and Hair Metal, the bands were hardly antagonistic towards the [heavy metal](#) genre in general; Soundgarden and Nirvana were influenced by much 70s and 80s metal, while Alice in Chains was arguably a metal band themselves (often touring with [Thrash Metal](#) artists). Several other notable bands included The Screaming Trees, Mother Love Bone, Mudhoney, and a few non-Seattle bands such as Stone Temple Pilots (who were very popular with fans but not with critics).

As the popularity of [Thrash Metal](#) artists such as Metallica and Slayer continued from the 80s into the 90s, some other bands had begun to fuse metal with a range of eclectic influences. These bands came to be known as Alternative Metal artists, another subset of alternative rock. Some, such as Primus and Red Hot Chili Peppers fused [Funk](#) with metal styles. Tool was a popular band, drawing from early progressive acts such as King Crimson for influence. Jane's Addiction adopted a somewhat bohemian aesthetic, while Faith No More referenced many genres ranging from Rap to Soul. The Deftones and Helmet were also popular, especially among skateboarders. With the rise of Pantera the original [Thrash Metal](#) genre was transformed into [Groove metal](#), a subgenre which included Sepultura and Napalm Death and would later evolve into [Nu Metal](#). This new genre showed up with Korn's eponymous debut album in 1994.

Sublime was a Skacore band, whose lead singer Brad Nowell died of a heroin overdose just before their debut album met with much popularity. Their music mixed Jamaican [Ska](#) and [Reggae](#) influences with Nirvana-influenced rock as well as some [Rap](#) production styles (Sublime would often use a [sampler](#), sometimes even sequencing their drum patterns with samples).

The Smashing Pumpkins was another band of the mid 1990s, whose albums Siamese Dream and Mellon Collie and the Infinite Sadness sold many millions of copies.

[Punk Rock](#) went through several interesting phases in the 1990s, while many Epitaph Records artists such as Rancid, NOFX, Bad Religion, and The Offspring met with some success. The late 1990s brought the rise of [Emo](#), which emerged mostly from the New Jersey punk rock scene with bands such as Saves the Day and Midtown. Although many of these emo bands emerged from legitimate punk rock scenes, they grew to be despised by veteran fans of punk who considered the genre to be fake.

[Stoner Rock](#)
[Post-Grunge](#)

[Nu-Metal](#)

See also

- [Timeline of hard rock/heavy metal](#)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | **Hard rock** | [Hardcore](#) | [Heartland rock](#) | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Rai rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Categories: [Rock music genres](#)

Hard trance

Hard trance is an aggressive sounding subgenre of [trance music](#). Originating in Frankfurt, hard trance incorporates influences from [hardcore techno](#) and euro house.

Characteristics

The hard trance sound varies from classic [trance](#) with its emphasis on harder, often acid sounds. The beat is very strong, and the lead synths or pads are more simplistic, yet still retain their melodic, "trance-like" nature. The hoover is used infrequently as of late, giving way to harsher lead melodies through synths or pads. Recently, a difference in production styles between the two stables of hard trance has developed, splitting the genre into what is commonly known as European hard trance, which shares common production techniques with [hardstyle](#) such as the familiar off beat bassline and snappy snarerolls, and UK hard trance, which sets its roots in [trance](#)'s hayday, with wide, epic synths and rolling, often "bubbling" basslines. Tempo varies from 140 to 145 beats per minute.

Origins

The pumped up sound of hard house, popular at the turn of the millennium, spread to the trance and gradually the two came closer together through the evolution of hard trance. It features the dreamy vocals and dancing treble range characteristic to trance with a faster driving bassline and distinctive "Hoover" that gives it its "Hard" sound. As Hard House DJs incorporated more trancy buildups in their sets the style grew to have its own distinct sound. Many tracks are released on record labels such as Nukleuz and Tidy Trax. Today the Netherlands are best known for their numerous well known DJs in the Hard trance / Hardcore music production within the scene.

Artists

Alphazone	F&W	Lab 4	Steve Hill
Bas & Ram	Flash Harry	Lee Haslam	Stimulator
BK	Gaz West	Mat Silver & Tony Burt	Technikal
Cosmic Gate	Guyver	Nu NRG	Trance Generators
DJ Proteus	Hennes & Cold	Organ Donors	Uberdruck
DJ Scot Project	James Lawson	Paul Maddox	Yoji Biomehanika
DJ The Crow	Jon the Baptist	Public Domain	
DuMonde	K90	S.H.O.K.K.	

See also

- [Hardstyle](#)
- [Hardcore trance](#)

Trance

[Acid](#) - [Goa](#) - **Hard** - [Hardcore](#) - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#) - [Uplifting](#) - [Vocal](#)

Other **electronic music genres**

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Hard dance

Freeform hardcore - **Jumpstyle** - **Hard house** - **Hard trance** - **Hard-NRG** - [Hardstyle](#) - [Nu-NRG](#)

Categories: [Trance music](#)

Hardcore dancing

Hardcore dancing is a form of [mosh](#) (or slam dancing), an activity performed in a mosh pit at [hardcore](#) music shows. Generally the dancing is done to certain visceral parts of hardcore songs specially written to make the audience move around. Common names for these parts are "breakdowns", "beatdowns", "throwdowns" and "two-steps."

Some common derogative terms for said dance are "Ninja Dancing" (named because the dancers look like they are fighting invisible Ninja), "Karate Dancing", and "Straight-edge Ballet".

The practice grew mostly out of the East Coast hardcore scene, especially in New York City. Besides the usual mosh pit routine of pogoing and crashing into each other, participants enjoyed floorpunching to the beat when a slower, more groovy riff was being played. During shows by bands like Gorilla Biscuits, Agnostic Front, Sheer Terror, and Killing Time, this style of dancing was common. In the following years as bands incorporated slower syncopated, metallic rhythms into their songs, the modern "breakdown" and the dancing that went with it was introduced. Sometimes called "kickbox moshing" by its detractors, hardcore dancing now included violent windmills with the arms, karate style spinkicks, and "crowdkills", the act of simply tackling a group of non dancing onlookers, sometimes into the wall. Early Earth Crisis and Biohazard shows were extremely common areas for such activity. Nowadays hardcore dancing is mostly done by fans of the extreme "toughguy" or "metalcore" versions of hardcore

The **two-step** is also common in hardcore dancing. It is used exclusively during mid-tempo punk rock styled riffs and beats (for a good example of such a beat listen to "Safety Dance" by Men Without Hats. Much like the two step in breakdancing or country [line dancing](#), it involves placing one foot in front of the other and hopping forward onto it, then repeated with the other foot, etc. Combined with forward thrusts by the arm opposite to the forward-stepping foot, the dance creates a sort of "running in place" illusion. The move is commonly practiced and refined to look slick or interesting. The "two step," was taken from another form of dancing known to [ska](#) music, "skanking."

Regional differences

Because of the vast difference in "scenes" around the world, different levels and styles of dancing are noticeable to the trained eye. For example, Baltimore and New York hardcore crowds are noted for dancing "hard" but also being somewhat respectful and not aiming to cause damage, start fights, or hurt people. Many New Jersey and Philadelphia fans are known for looking down on all forms of hardcore dancing, and generally engage in moshing and heavy drinking. Richmond, Virginia hardcore fans (militia crew) and Virginia Beach, Virginia usually dance "hard" with a lot of headwalking, floorstomping, stage diving and other crowd-killing moves, which sometimes leads to fighting. Petersburg, Virginia has more of a positive hardcore dancing scene using more of the two-step, penny pick-up and "ninja-fighting" and will lend a hand if a fellow dancer falls. Crowds in Indianapolis, Indiana (appropriately nicknamed "The Circle City" for the talent in its circle pits) are known for their highly technical, rhythmic dancing, spin kicks, and crowd kills along with violent headwalking. Some West Coast hardcore fans are known for apathy towards being skillful or violent and simply do it to have a good time. In the South, dancing styles from the more posi or unviolent forms found in Austin, Texas, to the anti-posi (violent, reckless behavior) of fans in Dallas, Texas and Charlotte, North Carolina.

Along with different styles of dancing, there are also a few variations of each "move" depending on where you are. For instance, there are variations of the traditional "two-step", such as the "Maryland two-step" which originated in Maryland but is now gaining popularity throughout the eastern US.

At Pressure Festival '05 in Germany, a young man died after someone kicked him in the stomach in a hardcore dancing pit. This caused some negative attention, but afterwards it appeared that it had nothing to do with the 'mosh pit', it had something to do with his weak heart.

Other differences are with the "Straight Edge Kids/Dancers." In certain areas, these dancers no longer care if a person is hit, hurt, dancing or not. If you are different than those who are in straight edge uniform; such as wearing a bandanna or having longer hair (not extremely long either, even just bangs would justify) or are new to the pit; many will ensure that you get hit while dancing.

Criticism

With such seemingly violent behavior comes controversy. To those uninitiated or unfamiliar with this style of dancing, it can look like a very big fight. Many bar and club owners will not book hardcore shows because of the violent connotations of hardcore dancing. Some book shows completely ignorant to its existence and end up shutting the show down because of the violence, or even because of actual damage done to the venue or its property. Many fans of regular punk rock, heavy metal, and older or retro versions of hardcore detest hardcore dancing, opting for more of a traditional slam dance in their pits, usually because hardcore dancing is not meant to emulate metal but get away from it, and also to perpetuate the HxC philosophy "Screw the straight edge kids and their P***y moshing". This often leads to verbal and physical confrontations when two or more crowds are mixed and each is attempting to mosh in their own style, with each crowd often ignoring or trying to "outmosh" others.

Technique

There are many different styles or "moves", in hardcore dancing. The most popular, arguably, is the "two-step", which involves thrusting your arm opposite to the leg you are moving forward. There are many variations of the two-step which can be seen throughout different scenes and cities. Also popular is the "windmill", a more dangerous move often frowned upon at many old-school and posi shows. It is basically as it is described, creating a windmill effect by throwing your fists around. It can be performed by swinging the fists in a forward motion, reverse, and can also be accompanied by double stomping back and forth across the pit or in place. The "axehandle" is also a common variation, which involves swinging both arms in and out as if you were wildly swinging a large axe. Among many of the moves most commonly seen is the "floorpunch", which, as the name implies, is a basic move in which the dancer punches at the floor. It is usually accompanied with stomping across the pit or stomping in place, and can include fists thrown back in a deliberate attempt to strike anyone behind you. "Picking up pennies" is similar to the floorpunch, but rather than throwing hard shots at the floor, you instead use open hands and reach around to your backside as if to give the illusion of grabbing pennies off the floor and stuffing them into your pockets. "Crowd-killing" is popular among many "tough guys". It can be as simple as running back and forth and slamming into people on the outskirts of the pit, or as elaborate as one dancer picking another up by the waist and walking him around the pit as he bicycle kicks non-dancers in the head. "Windmill kicks" are a common occurrence and can also be used as a crowd killing technique when done along the edge of the pit. It is your basic every day spinning karate kick, usually done several times in a row or during a sequence of different moves. Grabbing or punching at the air is a common move usually among the metalcore crowd. It can also be performed as a karate chop while almost "crab-walking" across the pit. One of the newest moves to pop up, and also one of the most ridiculed, is the "bucking wheelbarrow" or the "wild lawnmower", in which one dancer gets down on all fours and another dancer grabs his legs at the knee or thigh. The dancer on the ground then pushes himself up and swings his fists while the other pulls him up. "Head Walking" also, is a different kind of stage diving where whoever is doing it instead of throwing itself to be carried by the crowd, they will literally walk over people's heads stepping wildly as they go. Most of these different dance moves are not meant to injure anyone, but performed incorrectly or in a deliberate attempt to harm someone, they can be very dangerous and violent.

Examples in media

Some bands (including popular ones) have included examples of dancing in their videos. New York [hardcore punk](#) band Sick Of It All (though not critical of dancing, as their early shows surely brought just as much hardcore dancing as any band) featured a tongue-in-cheek "how to" parody of dancing in their music video for "Step Down." AFI exposed hardcore dancing to a very wide audience with their MTV video for "The Leaving Song, Pt. 2." In addition, one can easily find videos taken by fans at various [hardcore punk](#) shows by typing "dancing" or "mosh" into the Kazaa or Soulseek search programs. Of the many videos found on there, among the most popular are 3 preview videos for DVDs put out by the Guerilla Warfare Video Fanzine. All three feature a large array of dancing clips, including people literally bouncing off the wall, circle pitting, and even various injuries, filmed all over the world.

a more recent example, the band Fall Out Boy in attempt to remain true to their hardcore backgrounds, feature hardcore dancers in their video for Saturday

Categories: [Hardcore punk](#)

Hardcore Emo

Stylistic origins: [hardcore punk](#), [indie rock](#)
Cultural origins: mid 1980s Washington, DC
Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) - [Synthesizer](#)
Mainstream popularity: Sporadically through the 1980s and '90s, growing in the early 2000s

[Emocore](#) - [Hardcore emo](#) - [Emo violence](#) - [Screamo](#) - Emotional metalcore

[Post-hardcore](#)

Midwestern emo

[Timeline of alternative rock](#)

Hardcore Emo is a style of music that existed primarily in the early-mid 90s, also known as "chaotic emo". Many Hardcore Emo bands are often misinterpreted as [Emo Violence](#) bands. The first hints of the sound began with bands like "Mere!" and "Iconoclast" on the East Coast, but it is considered to have primary started in 1991 by the San Diego band Heroin. The sound is most associated with that and other bands on Gravity Records at the time.

Hardcore Emo took the [emo](#) sound of bands like Indian Summer, Embassy, Current, Still Life, etc. and made it faster and much more chaotic. Some later bands that followed include Antioch Arrow, Mohinder, Portraits of Past, Swing Kids, Honeywell, Angel Hair, Assfactor 4, Palatka and John Henry West.

By the mid-90s, the scene had largely died out, but French Canadian bands like Union of Uranus and One Eyed God Prophecy kept the style alive to some extent. Today the style is rarely played in its purest form, but it was the primary influence on late 90s/early 00s bands which started the "[screamo](#) revival" such as Orchid, Jerome's Dream and Usurp Synapse.

Some would consider this term a bit of a misnomer as the term "emo" itself was originally a shortened form of "emotional hardcore" - so "hardcore emo(tional hardcore)" is redundant.

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Ska punk](#) - Skate punk - Straight edge - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#) - Brazil - Canada - Europe: Italy - South Wales - Scandinavia: Umeå - Japan - USA: Boston - Chicago - Detroit - Los Angeles - Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle - San Francisco - Southern California - Texas - DC

Categories: [Emo](#) | [Hardcore.punk](#)

Hardcore hip hop

Hardcore hip hop (sometimes referred to as **Reality Rap**) is a form of [hip hop music](#) that has confrontational, often violent lyrics, and generally sparse, gritty urban beats. The [genre](#) began in 1986 by Schoolly D. Soon after, hardcore hip hop evolved into [gangsta rap](#) with the emergence of Ice T and N.W.A and the original Hardcore Rap began to weaken. Groups such as O N Y X, with their debut album Bacdafucup and The Wu-Tang Clan's debut Enter the Wu-Tang (36 Chambers) (see 1993 in music), re-energized East Coast hardcore, and the style soon dominated music charts with stars like DMX, Big Pun, Jadakiss and the Wu-Tang Members in their solo careers while the [Gangsta Rap](#) totally disappeared.

"Hardcore Hip Hop" is also the title of a single by DJ Shadow.

Artists

50 Cent
Axe Murder Boys
Big Pun
Blaze Ya Dead Homie
D-Block
D12
DMX
E-40
Eminem
G-Unit
The Game
Ice Cube
Insane Clown Posse
Ja Rule
Juvenile
Lil' Kim
M.O.B.
Mobb Deep
Notorious B.I.G.
Nas
Scarface
Styles P
Three 6 Mafia
Twiztid
Wu-Tang Clan
Youngbloodz

[D.Jing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African - American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#)
- [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) -
[Golden age](#) - **Hardcore** - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) -
[Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack](#)
[swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) -
[Urban Pasifika](#)

See also

- [Gangsta rap](#)

Categories: [Music genre](#) | [Hip hop genres](#)

Hardcore punk

Stylistic origins: [Punk rock](#)

Cultural origins: early 1980s North America

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#) (Double kick)

Mainstream popularity: Little to none during the careers of the bands, has gained much popularity in recent years

Derivative forms: [Alternative rock](#) - [Emo](#) - [Post-hardcore](#)

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - [Queercore](#) - [Skate punk](#) - Straight edge - [Thrashcore](#) - Youth crew

[Crossover thrash](#) - [Funkcore](#) - [Grindcore](#) - [Grunge](#) - [Metalcore](#)

[Australia](#) - **[Brazil](#)** - **[Canada](#)** - **Europe:** Italy - South Wales - Scandinavia: Umeå - **[Japan](#)** - **USA:** Boston - Chicago - Detroit - Los Angeles - Minneapolis - New Jersey - New York - North Carolina - Phoenix - Seattle - San Francisco - Southern California - Texas - DC

[Hardcore dancing](#)

Hardcore punk (or **hardcore** or **Thrash**) is a faster and heavier version of [punk rock](#) usually characterized by short, loud, and often passionate songs with exceptionally fast tempos and chord changes.

Overview

Hardcore originated in the 1980s in North America, primarily in and around Los Angeles and Washington, DC, but also in around New York City, Chicago, Vancouver, Boston, and other cities. Former DC club promoter Steven Blush claimed, in his book, *American Hardcore: A Tribal History*, that hardcore was punk rock adapted for suburban teens. Hardcore lyrics often express righteous indignation at society, usually from a politically left perspective.

The origin of the term "hardcore punk" is uncertain. One story, as is commonly told, is that the term was coined by New York City producer and manager Bob Sallase while promoting a show by the band The Mob, circa 1981, at a Bayside, Queens club. (The common New York term for fast punk, at the time, was "thrash.") Another possibility is that it comes from the Hardcore '81 album by Vancouver's D.O.A.

Nevertheless, the term was used in the California fanzine Flipside in the early 1980s, although not in the sense of a particular musical style, but in a sociological sense, to positively describe acts which were in the "in crowd" of the Los Angeles punk scene.

Until roughly 1983, the term "hardcore" was used fairly sparingly, mainly as an adjective, not as the name of a defined musical genre: American teenagers who were into hardcore considered themselves into "punk" -- as opposed to "[punk rock](#)" or "77 punk," the earlier, slower style of the Sex Pistols et al., which they generally considered hopelessly dated and passé.

"Hardcore" was initially an in-group term, meaning "music by people like us," and included a surprisingly wide range of sounds, from hyper-speed punk to sludgy dirge-rock, and often including art/experimental bands such as Mission of Burma, The Stickmen, and Flipper. Today (and for the purpose of this article), it refers more or less exclusively to what used to be known as 'thrash.'

The Big 3

Michael Azerrad's *Our Band Could Be Your Life* traces hardcore back to three bands: He calls LA's Black Flag (formed in 1976) the music's "godfathers"; he credits the Bad Brains, formed in Washington, D.C. in 1977, with introducing their often astonishingly fast "light speed" tempos; and calls Minor Threat, another Washington, D.C. group formed in 1980, the "definitive" hardcore punk band.

The Bad Brains were a young African-American band from Washington, DC, with a background in soul and funk, but also an interest in bands such as Black Sabbath and the Sex Pistols. Their eponymous first album (originally a cassette-only release on ROIR, in 1981), has been called the "holy grail" of hardcore and included three [reggae](#) tracks in sharp contrast with the rest of the band's music. A similarly esteemed single, "Pay to Cum" b/w "Stay Close to Me" preceded it in 1980.

Black Flag has been called "for all intents and purposes, America's first hardcore band". It has also been said that "the group played an essential role in the development and popularization of American punk." The band had a major impact on the scene with their complex, confrontational sound and DIY ethical stance. They were mostly notable for featuring future Circle Jerks singer Keith Morris, and former State of Alert singer Henry Rollins.

Often cited as the definitive hardcore band Minor Threat formed out of short-lived The Teen Idles, in Washington, D.C. Carry-over members of The Teen Idles were Ian Mackaye and Jeff Nelson, who also founded Dischord Records. The band played an aggressive, fast form of punk that was already being described as "hardcore". The band was also responsible for jump-starting the straight edge movement through their use of the X as a symbol for clean living. After the The Teen Idles broke up, Mackaye gathered their tour money and founded Dischord Records initially to their recordings on vinyl, *Minor Disturbance* EP.

Other early notable bands

Rhino 39's 1979 "Xerox" b/w "No Compromise"/"Prolixin Stomp" single has also been noted as a hardcore landmark. The Germs' 1979 *GI* LP is essentially a hardcore record, not only for its quick tempos but especially for its notably fast chord changes, while the Circle Jerks' first album, from 1980, features both blinding chord changes and tempos. The Germs had actually been called "hardcore" early in their career.

Several bands in the Los Angeles area in the late 1970s released records whose style has been cited as functionally identical to what would later be called "hardcore." The most striking is the Middle Class's thrashing *Out of Vogue* EP from 1978. Another significant California hardcore band, San Francisco's Dead Kennedys, formed in 1978 and released their first single, *California Über Alles*, in 1979. The song is featured on their first CD *Fresh Fruit for Rotting Vegetables*. *Fresh Fruit* is considered a classic of the

hardcore genre, and is credited by some as being the first "true" hardcore punk record.

The Misfits, from northern New Jersey, were a '77 punk band involved in New York's Max's Kansas City scene, whose ironic horror-movie aesthetic was hugely popular among early hardcore aficionados. In 1981, the Misfits responded by integrating high-speed thrash songs into their set. Hüsker Dü was formed in Saint Paul, Minnesota in 1978, as a thrash band, releasing their first recordings in 1981. Their early recorded output has been called a "breakneck force like no other... Not for the faint of heart." Soon after, though, the band morphed into one of the top rated [indie rock](#) bands of the era.

By 1981 and 82, hardcore bands were cropping up all over North America, including The Neos, from Victoria, British Columbia; Zerooption, from Toronto; The Fix, from Detroit; The Necros, from Maumee, Ohio; Strike Under, The Effigies, Naked Raygun and Articles of Faith from Chicago; The Dicks and Big Boys, from Austin, Texas.

Important records of the period include The Adolescents' first eponymous LP, the NYC compilation *The Big Apple Rotten To The Core*, the Boston-area *This Is Boston, Not L.A.* compilation, the Zero Boys' LP, the Detroit-area *Process of Elimination* compilation EP, Negative Approach's eponymous EP, The Necros' *IQ 32*, SS Decontrol's *Kids Will Have Their Say*, the New York Thrash cassette compilation, the DC-area *Flex Your Head* compilation, the Northern California *Not So Quiet on the Western Front* double-LP compilation, the Chicago-area *Busted at OZ* compilation, and the Fartz's *Because This Fuckin' World Stinks* LP.

Despite all this, the first actual use of the word "hardcore" was by Vancouver, Canada's DOA, on their album "Hardcore '81". DOA are credited by many, Ian Mackaye included, with being trailblazers in the world of constantly touring punk rock bands, and inspired many to jump in vans.

Early support

Hardcore was like most punk rock in that many of the bands specifically sought not to become famous [pop](#) stars. The concept of hit singles was nonexistent, as 7 inch records were used as [EPs](#) and not [singles](#). The bands also were probably too poor or too apathetic to make videos for their songs. Complicating the matter further is the fact that many bands did not record at length, or released only self-made records, often with extremely low production values.

Therefore the early bands genuinely got zero support from MTV and commercial radio. However, independent and college stations all around the country usually had at least one person eager to get his favorite [punk](#) bands out on the radio, leading to many localized hardcore spots on the radio.

One of the most influential shows was Rodney on the ROQ on Los Angeles' commercial station KROQ. DJ Rodney Bingenheimer played many styles of music, and helped popularize what was, circa 1979–80, called "Beach Punk"—a rowdy suburban style played by mostly teenage bands in and around Huntington Beach, and in heavily conservative Orange County.

The San Francisco-area public station KPFA featured the Maximum Rock 'n' Roll radio show with DJs Tim Yohannon and Jeff Bale, who played the younger Northern California bands. A wave of zines also helped spread the new, younger punk style, including Guillotine, Ripper, Flipside, and in late 1981, Yohannon and Bale's Maximum RocknRoll zine—modeled on Tim Tonooka's *Ripper*, but with a national circulation and 'scene reports' from around the country. A strong infrastructure of indie labels, linked with already-existing radio outlets and both old and new zines (*Slash*, *Option*, *Flipside*, and others had already covered alternative music for several years), helped to create a functioning, nationwide subculture, if not always one that was appreciated by older indie-music fans.

Negative publicity

Unfortunately, the hardcore scene became associated with violence. The relationship between violence and hardcore is difficult to easily quantify. There was undoubtedly an aggressive element to the music--the aggression was often had a major appeal for many fans.

Hardcore shows increasingly became sites of violent battles between police and concertgoers. Many clubs were trashed on both coasts, despite frantic pleas from the fanzines of the time. Henry Rollins, for one, argued that in his experience, the police caused far more problems than they solved at punk performances.

The reputed violence at punk shows was famously featured in episodes of the popular television shows *CHiPs* and *Quincy, M.E.*, in which Los Angeles hardcore punks were depicted as being involved in murder and general mayhem. This led to the term "Quincy Punks" (from which the punk band Quincy Punx took their name).

Slam Dancing

Main articles: [Mosh](#) and [Hardcore dancing](#)

The hardcore scene was responsible for intensifying the circle pit. Early New York and London punk gigs gave birth to the practice, but soon after hardcore came to prominence, its fans turned it into an artform. One notable innovation came from Huntington Beach. The circle pit began life as the H.B. Strut, a violent dance that involved participants strutting in a circle around the rim of the pit, swinging their limbs into onlookers. A somewhat accurate representation of the dance can be seen as the Circle Jerks popular logo, a walking punk rocker with a raised fist.

Later in the 1980's hardcore fans took to what is known as [hardcore dancing](#).

Influence

Hardcore had a huge influence on other forms of [rock music](#), especially in America. The San-Francisco-based [heavy metal](#) band Metallica were among the first crossover artists (circa 1982-83), incorporating the compositional structure and technical proficiency of metal with the speed and aggression of hardcore (Metallica would eventually cover three Misfits songs). Venom were another very early crossover band, as were Hellhammer and Slayer (formed in 1982, Huntington Park, CA) a largely influential "thrash metal" band who , put out an album in 1996, Undisputed Attitude, which portrayed their hardcore influences by covering hardcore songs on the album by bands such as Minor Threat (formed in 1980, Washington, DC) and Verbal Abuse (early 80's to current, Texas). The new style became known as "[Thrash metal](#)" -- or, later, "[Speed metal](#)" (another transitional term was "Speedcore"), and soon became a trend which still exists today, including other bands such as Megadeth and Anthrax, with Slayer in the well known ranks.

The rising influence of heavy metal in the hardcore scene ---the Boston scene had gone over en masse, circa 1984, while other bands such as Corrosion of Conformity, from Raleigh, North Carolina, gained prominence through popularity among metal fans--dismayed some hardcore punks, especially veterans, who felt that the hardcore bands who were crossing over to metal styles were selling out to some of the very sensibilities that hardcore had organized against. Long-time hardcore punks, who remembered only a couple of years earlier fighting in streets with hostile metalheads, now felt that those same people were attempting to co-opt hardcore. These *die-hard* hardcore punks argued that the new long-haired interpreters of hardcore were merely mimicking emotions, such as raw anger, that they did not truly feel.

A 1986 concert by the U.K. band Discharge in New York City generated brief international notoriety when a crowd of roughly 1,500 paid \$10 admission and pelted the band with garbage, an apparent response to the band's recent turn to a more metallic sound.

In 1985, New York's Stormtroopers of Death, an Anthrax side project, released the extremely popular album Speak English or Die. Though it bore similarities to Thrash metal, such as a characteristic bass-heavy guitar sound, and fast tempos and chord changes, the album was distinguished from Thrash metal by its lack of guitar solos and heavy use of crunchy chord breakdowns (a New York hardcore technique) known as "[mosh](#) parts". Other bands, most notably Suicidal Tendencies (from Los Angeles) and DRI (from Austin, Texas) played music similar to that of Stormtroopers of Death. The music, dubbed [Crossover](#) in the 1980s, is today often called punk metal.

Many hardcore bands branched out and began experimenting with other styles, moods and concerns as their careers progressed in the 1980s; the music of many of these bands are some of the earliest examples of what became known as [alternative rock](#). Hüsker Dü's artistic growth from Land Speed Record to their final album Warehouse: Songs and Stories is a chief example of this development. Grunge was especially heavily influenced by hardcore. The sense of liberation that many of the grunge bands got--that you didn't have to be the world's greatest musician to form a band--was at least as

important as the music. Even though the early grunge sound was more influenced by Black Sabbath and Black Flag's *My War* album than hardcore punk rock, bands like Mudhoney and Nirvana would instill a traditional hardcore influence as well as take the sound into more conventional pop-oriented territory. (Kurt Cobain once described Nirvana's sound as "The Knack and The Bay City Rollers being molested by Black Flag and Black Sabbath.") The popularity of grunge ultimately resulted in renewed interest in American hardcore in the '90s.

In the early '90s, bands like NOFX and Bad Religion, both of which had been around since the early '80s, achieved varying levels of mainstream success. They added catchy melodies and anthemic choruses to the hardcore template whilst removing much of the aggression and anger that had been the genre's trademark. While NOFX, Bad Religion and underground bands like Plow United are usually accepted as authentic by fans of hardcore punk, other [Pop punk](#) bands that had a poppier sound, such as Green Day and blink-182, were often accused of being "[sellouts](#)" or "posers".

Bands that retained the aggression of '80s Hardcore into the '90s include Agnostic Front, The Dwarves, The Distillers and Zero Bullshit (although debatably The Dwarves and The Distillers took just as much from influences outside of the hardcore genre as inside it). Many early hardcore bands have regrouped.

The hardcore punk scene had an influence that spread far beyond music. The straight edge philosophy was rooted in a faction of hardcore particularly popular on the East Coast. Hardcore also put a great emphasis on the DIY punk ethic, with many bands making their own records, flyers, and other items, and booking their own tours through an informal network of like-minded people. Radical environmentalism and veganism found popular expressions in the hardcore scene.

Early history in Europe and the UK

Outside of North America, the influence of Hardcore has been less universal. The Netherlands, Finland, Sweden, and Germany had, and continue to have, notably active and prolific scenes, but in the United Kingdom, more traditional punk bands like The Exploited, GBH, Discharge, and The Anti-Nowhere League occupied the cultural space that hardcore did elsewhere. These UK bands at times showed a superficial similarity to American hardcore, often including quick tempos and chord changes, and generally had similar political and social sensibilities -- but they represented a case of parallel evolution, having been musically inspired by the earlier London street-punk band, Sham 69, and/or the proto-speed-metal band, Motörhead.

Additionally, Discharge played a huge role in influencing the Swedish hardcore scene with bands such as Anti Cimex and other European bands. To this day, many hardcore bands from that region still have a strong Discharge and even Motörhead influence, which is considered by many to be the standard Swedish hardcore sound. The band Entombed is also cited as a huge influence of the sound, songwriting and production of Swedish hardcore bands from the early '90s onward.

In much the same way, [Anarcho-punk](#) bands like Crass, Icons Of Filth, Flux Of The Pink Indians and Rudimentary Peni had little in common with American hardcore other than an uncompromising political philosophy and an abrasive aesthetic. American hardcore punks listened to and supported many of these British bands (shows by bands such as GBH were considered special events in America and drew large crowds), even while upholding a strict regionalism, deriding them as "rock stars" and anyone too fond of them as "poseurs." (Expressive fans of the influential UK anarcho-punk collective Crass, were called "crassholes.")

American hardcore bands who visited the UK (such as Black Flag, in 1981) encountered equally ambivalent attitudes. Visiting European hardcore bands suffered no such prejudice in the U.S., with Italian bands Raw Power and Negazione, and the Dutch BGK, enjoying widespread popularity.

It should also be mentioned that there in the more underground part of the UK scene, around the same time and a little later than the already mentioned bands existed, grew a hardcore sound and scene, inspired by continental European/Scandinavian, Japanese and U.S. bands. It was started by bands like (and the people in) Asylum, Genocide Association and Plasmid, that from their material and inspiration -- only heard at live shows, and released on demo tapes and compilations in the mid '80s -- would evolve into bands like Heresy, Ripcord, early Napalm Death, Hellbastard, Doom, Satanic Malfunxions and Extreme Noise Terror.

The most important influences among late '80s UK bands was (among others): GISM, Confuse, Siege and Septic Death, as well as Discard, Anti Cimex and more metallic bands like Celtic Frost and Metallica. They had a solid background in the [Anarcho-punk](#) sound, scene and way of thinking, as well.

About the continental European hardcore sound and scene(s), there was a huge number of bands that could be described as something in between the dominating UK bands and US bands. The band that had the biggest influence among them all, was the already mentioned Discharge. But also Circle Jerks, Bad Brains and Black Flag left their mark on European hardcore (especially in Italy). Other key influences were: Dead Kennedys, Disorder and Millions Of Dead Cops. Some notable bands from that era and these countries were Wretched, Raw Power, Declino, Negazione, Indigesti (Italy), H.H.H., MG-15, Eskorbuto (Spain), Inferno, Vorkriegsjugend, Scapegoats (Germany), U.B.R. (Slovenia), Kafka Process, Barn Av Regnbuen (Norway), Heimat-Los (France), Lärm, BGK (Holland), Vi, Enola Gay, O.H.M.(Denmark), Dezerter, Armia, Moskwa, Siekiera (Poland), Kaaos, Rutto, Kansan Uutiset, Terveet Kädet, Appendix (Finland), Headcleaners, Asocial, Missbrukarna, Sound Of Disaster and Anti-cimex (Sweden).

Examples of bands who continued to play that style of hardcore in the '90s include: Seein Red, Uutuus, Kirous, Health Hazard, Totalitär, Los Crudos, Sin Dios, and Detestation.

Hardcore in the 1990s

Even though American Hardcore is often thought of solely as a product of 1980s Reaganism, many bands have continued to play an aggressive form of punk rock similar to hardcore well into the 1990s and even into the early 2000s.

Many of the '90s/'00s hardcore bands began to include new sounds into hardcore while retaining hardcore's aggression. Notorious Boston band Blood for Blood released "Outlaw Anthems" in which they changed from their hardcore roots to what they call "hardcore rock n' roll." Seattle's Zeke incorporated the heavier guitar sound and ranted vocals similar to Stormtroopers of Death into hardcore and, eventually, evolved into a thrash metal band. Other bands to follow a similar, hardcore metal, path include Pennywise, The Opposed (Cincinnati) and The Dwarves.

Heavy Hardcore

Being a chiefly urban phenomenon, hardcore often reflected the life of its players and fans. The incorporation of [heavy metal](#) (both musically and mentality-wise) led to a sect of hardcore bands branching off into heavier, more brutal directions. Sheer Terror from New York put out a demo in 1985 called *No Grounds For Pity*. The music within contained a brutal mixture of [punk rock](#), Motörhead style speed, and Discharge's intense vocal delivery that was a great deal heavier than most hardcore in the scene. Sheer Terror's music, along with elements such as Biohazard's mixture of metal and hip hop beats, Madball's brutal and unforgiving depictions of urban life, and Judge's syncopated musical breaks gave birth to what is variously called heavy hardcore, brutal hardcore, and toughguy. Other notable bands who helped spur the genre on in early years include Killing Time, Maximum Penalty, and the infamous Carnivore.

Essentially the "heavy hardcore" sound is an amalgamation of deep, hoarse vocals (though rarely as deep or guttural as [death metal](#)), downtuned guitars, thrashy drum rhythms inspired directly from earlier hardcore bands, and slow, staccato low-end musical breaks, known colloquially as "breakdowns". Some bands tend to focus more on breakdowns than others (such as New Jersey's Redline), and others tend not to rely on them too much, letting the overall songwriting and feel drive the music (Troy, New York's Stigmata is a prime example). Elements such as [thrash metal](#) and [hip hop](#) are also common. Sworn Enemy and Boxcutter are two current respective examples of such.

Today, the best-known representative band of the genre is most likely Hatebreed. Hatebreed was formed in the middle of Connecticut's strong hardcore scene in 1995 and quickly made a name for themselves. After releasing a split EP, a 7 Inch, and a 7 song EP called Under the Knife, they signed to Victory Records and released 1997's Satisfaction Is The Death Of Desire. The album placed the group squarely in the spotlight of the hardcore scene, and can be found on many diehard fans' top ten lists. From there

Hatebreed managed to cross over into the [heavy metal](#) scene through tours with Slayer and Slipknot, and later signed to Universal Records.

It would be impossible to have a discussion on "heavy hardcore" without mentioning some of the the aggressive bands that came out of the early 90's, particularly the Northeast, who helped pioneered the mixture of old school hardcore with death metal. Brooklyn, NY's Merauder and Confusion along with Jackson Heights, NY's Dmize are perhaps the finest examples, crossing bands like Kreator and Obituary with New York Hardcore. Darkside NYC, formed by Alan Blake of Sheer Terror fame around the same time, was often compared to Celtic Frost meets Sheer Terror musically and Negative Approach meets Crumbsuckers vocally, a devastatingly brutal combination. (Alan Blake is credited as the man who brought Celtic Frost to New York Hardcore!!) They were also known for incorporating blast parts as a direct death metal/grindcore influence. Dmize, Confusion and Darkside NYC managed to achieve cult status in the U.S., Europe and Japan while only playing shows in the Northeast during their short existences. Merauder went on to sign to Century Media and tour the world, and still performs today, albeit with various lineup changes. In upstate NY, All Out War, formed with ex-Merauder members gained an extremewly violent reputation as members of their audience would pummel the hell out of each other - many shows often ended in a full scale riot! As a result, many clubs were loathe to have these kinds of bands perform. When All Out War played, hundreds of people would show up. They went on to release 3 incredibly heavy albums on Victory Records and has also toured the world. Most of the bands playing "heavy hardcore" today inevitably cite these bands as an influence.

In Baltimore, MD, Next Step Up put the City That Bleeds on the map with their heavy guttural rendition of hardcore and brutal mosh breakdowns. Their ex-members have all remained in music and have gone on to start perhaps a dozen newer bands, namely Wake Up Cold, The Unyoung Heroes, Hell To Pay.

Early in the 1990s, Earth Crisis fused hardcore's ethic and simplistic aggression with brutal metallic syncopation to create an unforgivingly heavy sound. This, combined with the band's near-militant stance on veganism, animal rights, and the straight edge movement (inspired heavily by the band Vegan Reich) ensured them popularity, if not notoriety in the scene for years.

Though certainly not representative of all listeners, this particular scene of hardcore is known for (and sometimes looked down upon for) its stereotypical image and attitude of inner city street thugs with fake gangster mentalities. Again, it must be noted that much of hardcore's fanbase has always revolved around inner city youth. With the popularity of inner city fashion and image, and the similarities of some of the heavier bands' music to [hip hop](#), it is not surprising that the two would end up crossing over. Of course actual hardcore/[hip hop](#) crossovers were most likely the catalyst of much of the image, such as Biohazard's general sound and collaborations with Onyx, KRS-One's appearance on a Sick Of It All song, Madball's streetwise attitude, and New Jersey's E-Town Concrete, a brutally heavy Biohazard-influenced band.

Other sources of negative connotations in heavy hardcore come the tendency in various scenes for fans to be part of "crews" that, also stereotypically, lie somewhere in between a group of close-knit friends and a full out gang. Typically these crews will give themselves 3 or 4 letter acronyms for names and refer to (and defend) each other and their close friends like a family. Madball, Dmize and H2O's involvement in New York's DMS (Doc Martin Skin) crew is probably the most famous example. Despite the image and bad publicity this sort of thing can bring, most crews simply are just a group of close knit friends. Although this is true, others that have made

themselves known as a "crew" may make bad influences in their local scenes, such as Visalia, CA's "division" of SYG (STAND YOUR GROUND), who seem to look for trouble and start fights at shows by [hardcore dance](#) into the crowd of bystanders at the edge of the circle pits (causing the bystander to push the "dancer back" and the "dancer" comes back throwing punches). They also have a heavy "gangster" like image ("SYG" graffiti logos on their shirts and boxers, baggy-saggy pants, and baseball caps cocked to the side) and openly listen to rap/hip-hop. To many old school punks (crusties, street punks, and deathrockers), this is equivalent to heresy. Not all groups of SYG's crews are like this though, as these groups of "wannabes" have been confronted by their Los Angeles (and other Inner City groups) for their unintelligent actions against their own kind, and have backed down or lost (brutally) to a challenge/fight. Other "crews" have also confronted such groups such as FHS (Fresno Hate Squad) and FHC/FCHC (Fresno Hardcore/Fresno City Hardcore), whenever those that oppose the fun and positivity of the scene may cause trouble. Some hardcore Crews are almost **novelties** in the way they are. For example, VKC (Visalia Kid Core)-- Which is-- quite commically-- a group of "punks" between the ages of 10-13 years old that are recognized by their novel dress style of comic book superheroes.

Throughout the following couple decades the newer style became just as predominant as its faster cousin. Prominent bands include 25 ta Life, Vision Of Disorder, 100 Demons, All Out War, Neglect, Shattered Realm, Death Threat, Next Step Up, E-Town Concrete, Hoods, Subzero, Sworn Enemy, Breakdown, Knuckledust, Mushroom, Settle The Score, Angel Crew, and The Bad Luck 13 Riot Extravaganza who became infamous for their unpredictable and chaotic live sets.

Progression and experimentation

In the late '80s bands like No Means No (British Columbia, Canada) and Victim's Family (Northern California) created a new style of powerful music by blending aggressive elements from hardcore with other influences such as psychedelic or progressive rock, noise, jazz, or math rock (a development sometimes termed jazzcore). This path was followed in the early 90s by Mr Bungle, Candiria and lesser known bands such as Deep Turtle (Finland), Ruins (Japan) and Tear of a Doll (France). The noisecore played by Melt-Banana (Tokyo) was probably a separate evolution. Other important hardcore-based or influenced bands in this area included the avant-garde Naked City, formed by saxophonist John Zorn, and Neurosis, who started as a hardcore band before exploring slower tempos and dark ambiance to evolve a style of their own.

There were also many bands who started to incorporate emotional and personal aspects into their music, influenced by the sounds coming out of Washington, D.C. and Dischord Records, which by the late 90s had grown and fused with more traditional punk to create [emo](#) (a contraction of 'emotional hardcore'). The Nation of Ulysses was one of the most influential bands to come out of D.C., combining dissonant guitars similar to those of Black Flag, elements of [jazz](#), and a seemingly absurdist (or situationist) political ideology. Their sound and fashion sense would be of particular influence on the San Diego scene.

Ebullition Records, from Santa Barbara, California, was a record label that tended to feature and distribute this type of music. These bands remained political, but tended to focus more on personal politics. Examples of these bands would be Endpoint, Groundwork, Split Lip and others. Born Against,

from both New York and Baltimore, Maryland, played politically aware hardcore.

The San Diego Band Heroin splintered into many new bands, most notably, Antioch Arrow, and Clikatat Ikatowi. Antioch Arrow, were brutal and spastic, combined with a [goth](#) aesthetic, while Clikatat Ikatowi, combined pounding tribal drums, and dissonant guitar, with a [post-punk](#) aesthetic, and become one of the most unique bands of the '90s hardcore scene. The Locust, who started out as a fairly conventional hardcore band would develop their own sound; which is fast, brutal, and spastic. Some have described the Locust as [Free Jazz](#) meets hardcore. The Locust and their distinct sound would later be classified as [power violence](#).

Today, another common, heavier sound is represented by bands such as Mosquitos Can Kill, From Ashes Rise and Tragedy who play a brand of melodic sound influenced by [crustcore](#).

Gravity Records was an important record label of the '90s hardcore scene, releasing bands like Antioch Arrow, Clikatat Ikatowi, and The Locust; the label was later associated with the power violence genre.

Straight edge also became more prominent in the 1990s with bands like Earth Crisis fusing metal and hardcore with militant vegan and straight edge lyrics. In the late 1990s there was surge of 80 revival bands which copied the sound of Youth of Today and Gorilla Biscuits, updating the sound with slightly faster tempos and metal breakdowns.

A recent subgenre is Gaelic punk which first gained media attention in Scotland in 2005 with veteran anarcho-punks Oi Polloi starting to record in Scots Gaelic. They have been joined by Seattle's Mill a h-Uile Rud who play tuneful hardcore but sing entirely in Gaelic. Their repertoire includes a Gaelic version of 'Sheena is a Punk Rocker'.

Hardcore today

There are still many bands today that follow the lines of original hardcore. It has evolved somewhat since the '80s but still follows many of the ideals.

There are also many contemporary bands who play hardcore in an original, purist sense while attempting to add even more intensity to the music. These bands often adhere to a specific local flavor of hardcore. Another common trend is to try to capture the sound of influential bands from an earlier era. One example of this would be [D-beat](#) bands who emulate the early music of Discharge, like Deathcharge, Dischange and the Japanese band Disclose.

Additionally, the name "Hardcore" has been applied with increasing frequency to what most would consider [heavy metal](#). Groups like Inside Recess, Bleeding Through, Inner Surge and Poison the Well have fused the aggression of traditional hardcore with the intensity of metal. Typical of this "[metalcore](#)" genre are heavy breakdown parts and harshly delivered vocals, sometimes verging on [death metal growl](#). As this new kind of music has evolved, so has the sub-culture associated with it; for example, [fashioncore](#). In the 1990s the name "hardcore" even came to be applied to a genre of [electronica](#) having nothing in common with hardcore punk.

Although the term "Hardcore" has come to be attached to this kind of music, some fans of traditional Hardcore deride its use. Today, some reserve the term "Hardcore" for the style of the early 1980s, referring to today's genre as "Street Punk." A good example is the California band Final Conflict.

There is also an emerging hardcore scene, predominantly in California, of hardcore punk. Mostly bands involving younger people, places such as the Burnt Ramen, Warm Water Cove and long beach warehouse continue to host DIY punk shows. Bands such as Gnar, Deadfall, K-BAR, and most importantly WARKRIME bring a hostile approach to modern hardcore, taking the sound of older bay area bands and making it their own.

References

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- *Smash the State: A Discography of Canadian Punk, 1977-92* (Frank Manley, No Exit, 1993)

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

[Christian hardcore](#) - [Crust punk](#) - [D-beat](#) - [Funkcore](#) - [Grindcore](#) - [Mathcore](#) - [Melodic hardcore](#) - [Power violence](#) - Ska punk - [Skate punk](#) - [Thrashcore](#) - Youth crew

Derivative forms: [Emo](#) - [Math rock](#) - [Post-hardcore](#)

Regional scenes: [Australia](#)

Hardcore topics: [Hardcore dancing](#) - [Straight edge](#)

Categories: [Hardcore punk](#) | [Punk genres](#)

Hardcore techno

Hardcore techno

Stylistic origins: [Techno](#), [Industrial](#)

Cultural origins: 1990s, Frankfurt, Rotterdam, New York City and Newcastle, New South Wales

Typical instruments: [Drum machine](#) – [Sequencer](#) – [Sampler](#)

Mainstream popularity: Moderate, largely in mid-late to 1990s.

Derivative forms: [Gabber](#), [Breakcore](#)

[Subgenres](#)

[Speedcore](#), [Terrorcore](#)

Fusion genres

[Digital Hardcore](#)

Regional scenes

[Schranz](#), Swechno

Other topics

[Electronic musical instrument](#) – [Computer music](#) – [Record labels](#)

Hardcore techno, often referred to as **hardcore**, is a style of [techno music](#) that originated in the early-to-mid-1990s in multiple locations including Rotterdam, New York City and Newcastle, New South Wales. The style is typified by a fast tempo (160-300 bpm and up) and the rhythmic use of distorted and atonal [industrial](#)-like beats and samples.

History

Mescalinum United's "We Have Arrived" (1990) is considered by many to be one of the first hardcore techno tracks.

Production techniques

Hardcore techno is usually composed using [music sequencers](#), and many earlier tracks were produced on home computers with module tracker software. The criticism that early Amiga and PC sound was "8-bit shit" became an article of pride amongst hardcore producers. The wide availability of computers, combined with the absence of financial remuneration, means that many hardcore techno musicians write for their own enjoyment and the pleasure of innovation.

Styles of hardcore techno

Hardcore is distinguished from its close relative, [gabber](#), a primarily a Dutch phenomenon that is generally slower in speed and which also incorporates synthesised melodies.

Hardcore techno has also spawned several subgenres and derivative styles including;

- [Happy hardcore](#) is probably the best known variant, which aims at invigorating and uplifting rapid dancing as opposed to the normally morbid focus.
- [Speedcore](#) - With tracks can range from 350 bpm all the way up to 1000 bpm.
- [Terrorcore](#) - Employs the use of 'scary' sounding samples and sounds to give the tunes a frantic "terror" feel.
- [Breakcore](#) - Combines hardcore with elements of [breakbeat](#) and [glitch](#) music.
- New style hardcore - A somewhat slower but darker variant of hardcore techno.
- [Schranz](#) - A style based around massively bass-heavy kick drums, driving percussion and distorted, looping synth noises.

Often certain substyles of hardcore are classified by the city or country in which it was produced, such as the Newcastle sound, the Frankfurt sound, the French sound.

Notable producers

- Mescalinum United

Notable record labels

Industrial Strength
Planet Core Productions
Things To Come Records
Black Monolith Records
Rotterdam Records
Bloody Fist Records
Enzyme Records
The Third Movement
Masters of Hardcore
ID&T
Hardrive Records

Techno

[Acid](#) - [Detroit](#) - [4-beat](#) - [Gabber](#) - [Ghettotech](#) - **Hardcore** - [Happy hardcore](#) - [Minimal](#) - [Nortec](#) - [Rave](#) - [Schranz](#) - [Tech house](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Hardcore

Basskore - [Bouncy techno](#) - [Breakbeat](#) - [Breakcore](#) - [Darkcore](#) - Freeform - [Gabber](#) - [Happy](#) - Industrial - Makina - Speedbass - [Speedcore](#) - [Terrorcore](#) - [Trancecore](#) - UK

Categories: [Techno music genres](#)

Hardcore trance

Hardcore trance, is a hybrid of [Trance music](#) and [Happy Hardcore](#) with [House](#) elements. The style focuses largely on fast 4/4 beats with uplifting leads, looped vocals (often sampled from cult films) and extended builds leading to frantic crescendo's, before 'dropping the beat'. BPM range is 160 to 200 or more. Well known DJs and producers include Scott Brown, Hixxy, and Breeze & Styles. Although the style follows rigid musical structures and is beat lead there is sufficient diversity for niche genre's, hence the confusing number of names which refer to a musical sound many outside the scene might think to be the same genre. Hardcore, or Happy Hardcore, was the 'original' sound of the genre, with very basic beats, often containing 'zany' sound effects and the common 'chipmunk' pitch-shifted vocal. As the genre evolved and branched the music has become many layered, losing some of it's 'no nonsense, hard hitting' sound. Recently a lot of producers like Dougal, Seduction and Gammer are turning back to the basic oldskool analog sounds and hoovers, striping the sound to a less dense and more 'primitive' audio landscape, attempting to bring back some of the 'hard' sound which has been lost since more modern audio equipment lead to over-layering of samples.

[Trance](#)

[Acid](#) - [Goa](#) - [Hard](#) - **Hardcore** - [Hardstyle](#) - [Minimalist](#) - Progressive - [Psychedelic](#) - [Uplifting](#) - [Vocal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Hardcore

Basscore - [Bouncy techno](#) - [Breakbeat](#) - [Breakcore](#) - [Darkcore](#) - Freeform - [Gabber](#) - [Happy](#) - Industrial - Makina - Speedbass - [Speedcore](#) - [Terrorcore](#) - **Trancecore** - UK

Categories: [Happy hardcore music](#) | [Trance music](#) | [Techno music](#) | [Music genre](#)

Hardstep

Hardstep is a [drum and bass](#) subgenre which emerged in 1996 and is characterized by fast speed beats, steelhard breaks, and thumping bass lines. RAM, Sour, Hardleaders, Trouble on Vinyl, Renegade Hardware and Formation are the most important hardstep labels, and some of the most significant hardstep artists are Dieselboy, Evol Intent, Technical Itch, Ram Trilogy, Dylan. Also great credit goes to the works of the Metalheadz record label Platinum Breaks series championed by the founder Goldie.

Hardstyle

Hardstyle, sometimes referred to as **hardbass**, is a sub-genre of [trance music](#) that is closely related to [nu style gabber](#) and [hard trance](#). Its sound is usually characterized by a four to the floor kick beat and an off-beat gabber style bass line, trance like synth stabs and sweeps and miscellaneous samples. Tracks often feature excessive reverb and/or other effects, breakdowns and occasionally small [breakbeat](#) sections. The average tempo is between 140 and 150 bpm, around 30 slower than nu style gabber. Many [hardcore](#) artists produce hardstyle songs, which sound very similar but are more accessible. Hardstyle is generally played along side [Nu-NRG](#) and [gabber](#) in the UK and aside [hard trance](#) or [hardcore](#) in the rest of Europe.

Current status

Hardstyle is mainly produced by artists from The Netherlands, Italy, Switzerland and Germany, yet other producers from around the world are starting to pick up the sound.

Currently, the scene is booming in various countries around the world besides these founding countries. Notable scenes worth mentioning include those in the United States, Belgium, Spain, Poland, Estonia, Denmark, Australia, South Africa and the UK.

Notable DJ's and artists

Blutonium Boy
Deepack
DJ Caffeine
Dj Sexomatic
DJ Luna
DJ Zany
DJ Neo
Lady Dana
Technoboy
The Prophet
Showtek
Dj N3ck
dj activator
Brainkicker
BuFFCore

Record labels

Future Sound Corporation
Freaky Records
Scantraxx
ID&T

See also

- [Hard dance](#)

[Trance](#)

[Acid](#) - [Goa](#) - [Hard](#) - [Hardcore](#) - **Hardstyle** - [Minimalist](#) - Progressive - [Psychedelic](#) - [Uplifting](#) - [Vocal](#)

Other [electronic music genres](#)

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | Hardcore | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

[Hard dance](#)

Freeform hardcore - Jumpstyle - [Hard house](#) - [Hard trance](#) - Hard-NRG - **Hardstyle** - [Nu-NRG](#)

Categories: [Trance music](#)

Harmonica

Harmonica

Classification

- [Wind](#)
- [Free reed aerophone](#)
- [Aerophone](#)

Playing range

For 64-reeds (16-holes) chromatic harmonica: C below Middle C (C) to C5; 4 octaves

Related instruments

[accordion](#), melodica, [harmonium](#), [concertina](#), sheng, reed organ, Yu

A **harmonica** is a free reed musical [wind instrument](#) (also known, among other things, as a **mouth organ**, **French harp**, **tin sandwich**, **blues harp**, simply **harp**, or "**Mississippi saxophone**"), having multiple, variably-tuned brass or bronze reeds, each secured at one end over an airway slot of like dimension into which it can freely vibrate, thus repeatedly interrupting an airstream to produce sound.

Unlike most free-reed instruments (such as reed organs, [accordions](#) and melodicas), the harmonica lacks a keyboard. Instead, the player selects the notes by placement of their mouth over the proper airways, usually made up of discrete holes in the front of the instrument. Each hole communicates with one, two or a few reeds. Because a reed mounted above a slot is made to vibrate more easily by air from above, reeds accessed by a mouthpiece hole often may be selected further by choice of breath direction (blowing, drawing). Some harmonicas (primarily chromatic harmonicas) also include a spring-loaded button-actuated slide that, when depressed, redirects the airflow.

The harmonica is commonly used in [blues](#) and [folk music](#), but also in [jazz](#), [classical music](#), [country music](#), [rock and roll](#) and [pop music](#). Increasingly, the harmonica is finding its place in more electronically generated music, such as [dance](#) and [hip-hop](#), as well as [funk](#) and [acid jazz](#). Harmonica seems to be an instrument that crosses ethnic, musical, and cultural divides in a manner that is not as well duplicated by many other instruments.

Parts of the harmonica

The basic parts of the harmonica are the comb, reed-plates and cover-plates. The comb is the term for the main body of the instrument. These are traditionally made of wood, but plastic (ABS) and metal combs are perhaps more common today. The comb contains the air chambers which cover the reeds - the name comb comes from the fact that in simple harmonicas it does indeed resemble a hair-comb. In some designs, however, the comb is in fact very complex in arranging how the air is directed, particularly in more modern and experimental designs.

There is much debate about whether comb-material has an effect on the tone of the harmonica or not. While this has traditionally been the assumption, several recent attempts at blind testing have not been able to show that people can hear a difference when comb material is the only variable, and the main advantage one comb material truly have over another one is usually its durability. In particular, a wooden comb can absorb moisture from the player's breath and contact with the tongue, causing the comb to expand slightly. This can become uncomfortable to play. Conversely, some players used to deliberately soak their wooden-combed harmonicas to cause a slight expansion which was intended to make the seal between the comb, reed plates and covers more airtight.

The choice of comb material is usually decided by the player, as the tonality of each material is only heard by the player of the "harp". Once the sound escapes the instrument, it is then subjected to the environmental changes and to the bias of a listener's ear.

Reed-plate is the term for a grouping of several free-reeds in a single housing (usually brass, but occasionally steel and aluminium have been used, as well as plastics). These individual reeds are usually riveted to the reed-plate but they may also be welded or screwed in place (a notable exception is the all-plastic harmonicas designed by Finn Magnus in the 1950s, where the reed and reed-plate were molded out of a single piece of plastic). (Note: The choice of reed-plate material is expressly dependent upon the individual player's preference.) Reeds fixed on the inside (within the comb's air chamber) of the reed-plate respond to pressure while those on the outside (in the open air) respond to suction. Most harmonicas are constructed with the reed-plates screwed or bolted to the comb or each other, however a few brands still use the traditional method of nailing the reed-plates to the comb.

Again, the Magnus design had the reeds, reed-plates and comb all out of plastic and either molded together or permanently glued together. Some experimental and rare harmonicas also have the reed-plates held in place by tension, such as the WWII era All-American models.

If the plates are bolted to the comb, it can be possible to replace the reed plates individually. This is useful, as the reeds eventually go out of tune through normal use, and certain notes of the scale can fail more quickly than others.

The cover or cover-plates cover the reed-plates and are usually made of metal, although wood and plastic have also been used. As pointed out previously, the choice of these is extremely personal. As they project the

sound, they determine the tonal quality of the harmonica. There two types: the traditional open designs of stamped metal or plastic are simply there to be held, while the enclosed design (such as Hohner Meisterklass and Super 64, Suzuki Promaster and SCX) offer a louder tonal quality. From these two, a few modern designs are spawned, such as the Hohner CBH-2016 chromatic and the Suzuki Overdrive diatonic, which have complex covers which allow for specific functions not usually available in the traditional design. Similarly, it was not unusual in the late 19th and early 20th centuries to see harmonicas with special features on the covers such as [bells](#) which could be rung by pushing a button and the like.

Windsavers are one-way valves made from very thin strips of plastic, knit paper, leather, or teflon glued onto the reed-plate. Windsavers, typically found in Chromatic harmonicas, Chord harmonicas, and many Octave-tuned harmonicas, are used when two reeds share a cell and leakage through the non-playing reed would be significant. For example, when a draw note is played, the valve on blow reed-slot is sucked shut, preventing air from leaking through the inactive blow reed. An exception is the recent Hohner XB-40 where valves are placed not to isolate single reeds but rather to isolate entire chambers from being active.

Some harmonicas have other parts as well. The mouthpiece is an object which is placed between the air chambers of the instrument and the player's mouth. This can be made integral with the comb (the diatonic harmonicas, the Hohner Chrometta), as part of the cover (as in Hohner's CX-12) or as a separate unit entirely, secured by screws, which is typical of Chromatics. In many harmonicas the mouthpiece is purely an ergonomic aide designed to make playing more comfortable, but in the traditional slider-based chromatic harmonica it is essential to the functioning of the instrument since it provides a groove for the slide.

It should also be noted that among players, the brand that one chooses usually is based on one's ability to play, the pliability of the reeds, sound of the instrument, and, surprisingly, price. Many feel that the best harmonicas are more expensively priced, though many skilled players feel that price and quality are not related.

Harmonica types

The diatonic harmonica

The diatonic harmonica is the most widely known type of harmonica. It has ten holes which offer the player 19 notes (10 holes times a draw and a blow for each hole minus one repeated note) in a three octave range. The standard diatonic harmonica is designed to allow a player to play chords and melody in a single key. Because they are only designed to be played in a single key at a time, diatonic harmonicas are available in all keys. Here is a standard diatonic harmonica's layout in the key of C (blow for 1 is middle C):

```
1 2 3 4 5 6 7 8 9 10 ----- blow: |C |E |G |C |E |
|G |C |E |G |C | draw: |D |G |B |D |F |A |B |D |F |A |
```

Note that although there are 3 octaves between 1 and 10 blow, there is only one full major scale available on the harmonica, between holes 4 and 7. The lower holes are designed around the tonic (C major) and dominant (G major) chords, allowing a player to play these chords underneath a melody by blocking or unblocking the lower holes with the tongue. The most important notes (the tonic triad C-E-G) are given the blow, and the secondary notes (D-B-F-A), the draw.

Valved Diatonics

The valved diatonic is one of the most common way of playing chromatic scales on diatonics (as many feel the advanced technique called an "overblend" is too difficult). While chromatic is available, valved diatonic is also common, and there are reasons to use a valved diatonic rather than chromatics:

1. It does not have a slide assembly (so that it has less air leakage)
2. It has a wider tonal range and dynamic
3. It has a smaller size and is much more suitable to use with microphone
4. It's still cheaper than chromatic, even for a premade one like Hohner's Auto Valve or Suzuki Promaster MR-350v Valved

However, it does require one to develop proper embrochure in order to bend the notes, and it's is generally agreed that the sound will not be "true", making it suitable for blues and jazz but so-so for classical music.

Valved Diatonics are made by securing windsavers on draw hole 1-6 and blow 7-10; this way, all reeds can be bent down a semitone at least, but most players can easily bend down a wholetone. Alternatively, one can simply buy a factory made valved diatonics, such as Suzuki Promaster Valved.

Special tuned harmonicas

A number of people have made specially tuned variants of the diatonic harmonica. For example, Lee Oskar Harmonicas makes a variety of harmonicas to help players used to a "Cross-harp" style to play in other styles. Cross-harp players usually base their play around a mixolydian scale starting on 2 draw and ending a 6 blow (with a bend needed to get the second tone of the scale; a full scale can be played from 6 blow to 9 blow). Lee-Oskar special tunes harmonicas to allow players to play a natural minor, harmonic minor, and major scale from 2 draw to 6 blow. Below are some sample layouts (notice that the key labels describe the scale from 2 draw to 6 blow, whereas traditional harmonicas are labelled according to the scale between 4 and 8 blow).

Country tune: Identical to standard Richter Tuning, except hole 5 draw is raised a semitone

Natural Minor (cross harp, 6 blow to 9 blow) / Dorian (straight harp, 4 blow to 7 blow):

```
1 2 3 4 5 6 7 8 9 10 ----- blow: |C |Eb|G |C
|Eb|G |C |Eb|G |C | draw: |D |G |Bb|D |F |A |Bb|D |F |A | -----
-----
```

Harmonic Minor (straight harp, 4 blow to 7 blow)

```
1 2 3 4 5 6 7 8 9 10 ----- blow: |C |Eb|G |C
|Eb|G |C |Eb|G |C | draw: |D |G |B |D |F |Ab|B |D |F |Ab| -----
-----
```

Major (cross harp, 6 blow to 9 blow), Lee Oskar "Melody Maker" (Note that this will be labeled as "G": Melody Major's key indicate cross harp's key, starting from draw 2)

```
1 2 3 4 5 6 7 8 9 10 ----- blow: |C |E |A |C |E
|G |C |E |G |C | draw: |D |G |B |D |F#|A |B |D |F#|A | -----
-----
```

The "Melody Maker" designed and marketed by Lee Oskar is a particularly interesting evolution of the harmonica, since it allows a player accustomed to playing "cross harp" (in mixolydian) to play in a major key (which is what the standard layout is designed for in the first place). Rather than providing the standard C major and G dominant chords, the Melody Maker provides a G Major 7 (2-5 draw), a C Major 6th chord (1-4 blow), an Am or Am7 chord (3-5 or 3-6 blow), a D major chord (4-6 draw) and a C Major chord (6-10 blow). If we are in the key of G, then, the melody maker provides the I chord, the IV chord, the V chord and the II chord, allowing II-V-I progressions as well as I-IV-V progressions.

The largest range of special tunings however is made by the oldest harmonica factory in the world, C.A.Seydel Söhne factory in Klingenthal/Germany . On their Blues models they provide more than 10 additional tunings, even the Chromatic models are available in different tunings from the standard. At customers request any tuning will be made in addition.

It is also possible for a harp player to tune the harmonica himself. By making small scratches in a reed, the note played can be changed. It is possible to either get a higher or a lower note. Some harp players make extensive use of these modifications. One of the most famous examples is the harp solo on 'On the road again' by Canned Heat, on which the harmonicist gets the minor 3rd crosssharp on the sixth drawn reed, which is normally the major 2nd crosssharp.

The 12-Hole and 14-Hole Diatonic

Hohner had made a few non-standard harmonicas. All of them have more than 10 holes and are labeled "grosse richter". For 12 holes, Hohner had made 364/24 Marine Band, as well as the 364S/24 Marine Band Solo Tuned. The Marine Band Solo Tuned, with 3 full diatonic octave, can play all notes of the key, and since it can easily bend notes, some players use this for Blues (and even jazz) instead of the more well known solo-tuned harmonicas, the chromatic harmonica, since the bended notes sounded a lot different than true semi-tones. (For layout, see below at Chromatic harmonica, key out) In this configuration, blues players usually play in third position, the D-minor blue scale.

The Hohner Marine Band 365/28 14 hole harmonica is not a standard diatonic harmonica. It has 14 holes and its general dimensions are a bit bigger, so its structure is different from the normal diatonic harmonica and, in the key of C, is pitched one octave lower than the standard 10 hole C diatonic. Thus, hole 4 blow is one octave below middle C. Hole 7 blow is middle C. The Marine Band 365/28 in G is similar to a usual G diatonic, having its higher register expanded.

Holes 1 through 4 and 6 are draw bendable, and holes 8 through 14 are blow bendable. Special attention to the extra holes 11 - 14 where the bending capabilities are, in theory, extended a lot (from A down to E in whole 14, for example).

```

1 2 3 4 5 6 7 8 9 10 11 12 13 14 -----
--- blow: |C |E |G |C |E |G |C |E |G |C |E |G |C |E | draw: |D |G |B |D
|F |A |B |D |F |A |B |D |F |A | -----
--

```

There is also the "Steve Baker Special" manufactured by Hohner, a special tuned 14 holes diatonic:

```

1 2 3 4 5 6 7 8 9 10 11 12 13 14 -----
--- blow: |C |E |G |C |E |G |C |E |G |C |E |G |C |E | draw: |D |G |B |D
|G |B |D |F |A |B |D |F |A |B | -----
--

```

The Chromatic harmonica

The Chromatic harmonica uses a button-activated sliding bar to redirect air from the hole in the mouthpiece to the selected reed-plate desired. This harp is used for Celtic, Classical, and Jazz, as well as many other styles.

Traditionally these are made so that when the button is not pressed, an altered diatonic major scale of the key of the harmonica is available and depressing the button accesses the same scale a semi-tone higher in each hole, thus giving an instrument capable of playing the 12 notes of the Western chromatic scale.

Chromatic harmonicas are usually 12, 14 or 16 holes long. The 12-hole chromatic is available in 12 keys, but due to the fact that the entire chromatic scale is available by definition, most professionals stick with the key of C— which is perhaps easier to remember, since slide in will automatically be the sharps of the associated note. In the standard 12-hole chromatic in C the lowest note is middle C, while 16-hole variants start one octave lower.

For the 16-hole variant, the layout is usually as follows. note that the "D" in the last key-in draw note is common, though by no means presented in all chromatic.

```

`1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10 11 12 -----
----- blow: |C |E |G |C |C |E |G |C |C |E |G |C |C |E |G |C |

```

```

key out draw: |d |f |a |b |d |f |a |b |d |f |a |b |d |f |a |b | -----
----- `1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10
11 12 ----- blow: |C#|F
|G#|C#|C#|F |G#|C#|C#|F |G#|C#|C#|F |G#|C#| key in draw: |d#|f#|a#|c
|d#|f#|a#|c |d#|f#|a#|c |d#|f#|a#|d | -----
-----

```

Because it is a fully chromatic instrument, the chromatic harmonica is the instrument of choice in [jazz](#) and [classical music](#). In traditional harmonica bands, the chromatic harmonica plays the lead part.

However, while the chromatic harmonica is capable of playing in all keys, it is not without its limitations. For example, while chromatic harmonicas can "bend" notes down in pitch, as this is a single-reed bend it sounds quite different than the typical dual-reed bends of a diatonic. Further, unless the windsavers are removed chromatic harmonicas cannot "overblow" at all. Perhaps more importantly, the number of chords and double-stops available is limited, as are legato phrasings. Thus, even some of the most accomplished chromatic players are known to use instruments in other keys on occasion, usually the key of F and the key of G.

On the other hand, the fact that the chromatic harmonica is designed to play melodies in any keys, plus the fact that many 16-holes and special versions only come stock in the key of C, implied that a good harmonica player should also try his or her best to use the chromatic in the key of C to its greatest capability, and only switch to other keys when it is absolutely necessary. In general, the first approach (playing in positions) are common among blues and jazz musicians, while the second approach is common for classical music players (as encouraged by Frank Chmel)

Chromatic harmonicas are often described as either "straight tuned" or "cross tuned". This refers to the way the slider is shaped to isolate the reed set being played at a given position (button "in" or button "out"). Traditionally the chromatic was "straight tuned" and the slider selected either the upper reed-plate (button out) or the lower reed-plate (button in). In the later half of the 20th century a new system came into use in which the slider played the upper and lower reed-plates at the same time, staggered by which hole (thus with the button out the player might play the upper reed-plate in hole 1, the lower reed-plate in hole 2, and then the upper again in hole 3 and so forth; pressing the button reversed this). This allows for a larger hole in the slider, and thus presumably more air gets through, allowing a louder volume. The two methods co-exist with some companies and players preferring one style and others another.

There are at least two other types of slider design as well. The first one has holes side-by-side with each other in the slider, thus opening only the left side of the chamber or the right side depending on button position. The Renaissance chromatic uses this design, which is claimed to mix the larger hole of a cross-tuned design with an even shorter movement than in straight tuned sliders. The simple way of doing this is to construct the harmonica more like a traditional Richter diatonic whereas the standard chromatic design shares more in common with the Knittlinger octave harmonicas. Note, however, the Renaissance uses a complex comb design to achieve their slider design. The second type of alternative design is found mostly in East Asia and is based more along the traditional Weiner tremolo construction. Here each reed is isolated in its own cell within the comb and the slider selects a single reed at a time rather than a cell containing both blow and draw reeds. The Tombo Ultimo is an example of this type of chromatic.

Finally, there are also several types of non-slide chromatic instruments available, particularly in Asia, such as the Horn Harmonica (see below), as well as Tombo's S-50, Tombo's Chromatic Violin Range, and others. Tombo

Chromatic Violin Range (three and a half octaves), as well as S-50 (three octaves) use the tremelo scale tuning system (but with only one-reed): in essence it is a C# tremolo harmonica sitting on top of a C tremolo harmonica, with blow and draw reeds each sitting in a single cell. The player switches between a top row tuned to C# and a bottom tuned to C by changing the angle of the harmonica.

Like Diatonic, Chromatics are available in numerous tunings. However, there are three more popular versions: one is the **Irish tuning**, which is done by flattening (instead of sharpening) the notes when the slide is in. This makes playing Irish music, and to a certain extent, blues, easier, since Irish music is commonly played in either the key of C or key of B, which is basically all notes in the key of C flattened. The Irish Tune can be done easily by reversing the slide (flipping the slide upside down) of a chromatic in the key of B major; alternatively, one can just use the B major as is, but use slide-in as the home position.

```
Key out: identical to solo tuning `1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10 11 12
----- blow: |B |Eb|Gb|B |B
|Eb|Gb|B |B |Eb|Gb|B |B |Eb|Gb|B | key in draw: |db|e |ab|bb|db|e
|ab|bb|db|e |ab|bb|db|e |ab|bb| -----
-----
```

Another one is the **bebop tuning**, which is done by tuning the redundant C/C# in hole 4', 4, 8, and 12 blow into a Bb/B pair. This allow playing chords in the key of F, as well as playing C7 chord.

```
`1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10 11 12 -----
----- blow: |C |E |G |Bb|C |E |G |Bb|C |E |G |Bb|C |E |G |Bb|
key out draw: |d |f |a |b |d |f |a |b |d |f |a |b |d |f |a |b | -----
----- `1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10
11 12 ----- blow: |C#|F |G#|B
|C#|F |G#|B |C#|F |G#|B | key in draw: |d#|f#|a#|c
|d#|f#|a#|c |d#|f#|a#|c |d#|f#|a#|c | -----
-----
```

Another popular version of alternate tuning is the **classical tuning**, which is done by switching between the blow and draw of the 4th hole of each octave:

```
`1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10 11 12 -----
----- blow: |C |E |G |B |C |E |G |B |C |E |G |B |C |E |G |B |
key out draw: |d |f |a |c |d |f |a |c |d |f |a |c |d |f |a |c | -----
----- `1 `2 `3 `4 1 2 3 4 5 6 7 8 9 10
11 12 ----- blow: |C#|F |G#|C
|C#|F |G#|C |C#|F |G#|C |C#|F |G#|C | key in draw:
|d#|f#|a#|c#|d#|f#|a#|c#|d#|f#|a#|c#|d#|f#|a#|c#| -----
-----
```

This easily allow Imaj7 and iimajo7 chords, as well as many other chords, that's very beneficial for classical music playing.

The Tremolo Harmonica

Tremolo harmonicas have two reeds per note. In a tremolo harmonica the two reeds are tuned slightly off a reference pitch, one a bit sharp and the other a bit flat. This gives a unique wavering or warbling sound created by the two reeds being not exactly in tune with each other and difference in their subsequent waveforms acting against one another. The degree of beating can be varied depending on the desired effect. Instruments where the beating is faster due to the reeds being farther apart from the reference pitch are called

"wet", whereas those where the beating is slower and less noticeable due to the reeds being more closely in tune are called "dry".

The tonal variation of the tremolo harmonica is not truly "tremolo". "Tremolo" is most often defined as a periodic change of volume (or, less often, pitch), and the tremolo harmonica really exhibits something entirely different: a frequency interference pattern. This effect is fairly common amongst Western free-reed instruments and is found in accordions, harmoniums and reed organs under various names (celeste, vox jubilante, etc...). The article Beat (acoustics) contains more information on acoustical frequency interference patterns.

Tremolo harmonicas are perhaps the most common form of harmonica in the world, being very popular in folk music as well as in much of East Asia. In the West, the tremolo harmonica is usually encountered in traditional folk music, being found throughout Europe and South America in this role. In China, Japan, Korea, Taiwan and other parts of Asia, however, tremolo harmonicas are found in nearly every area of music from [folk](#) to [classical](#) — in fact, there are specially manufactured tremolo harmonicas for ensemble playing. Players often use several different harmonicas at a time, holding them one atop the other, in order to play notes and chords not available on any single instrument.

Most tremolo harmonicas are built upon what is termed the "Wiener system", named after the city of Vienna (Wien in German) where they first emerged. In this design the two beating reeds are distributed one on each reed-plate (top and bottom) and these share a common chamber. In practice, however, it is common for each individual reed to have its own air chamber. Unlike the diatonic harmonica described above (built on the "Richter system") the blow and draw reeds do not share a common chamber, but are separated off from one another. This allows the player to isolate each reed. While normally the player simply plays both the tremolo reeds at once, it is possible to achieve a wide variety of bends and other effects through selecting certain reeds and chambers and not others. Similarly, it is possible to play without the tremolo effect by only choosing the top or bottom chambers and blocking off the others with the lips. In practice, though, these are primarily used for effects and mostly the instrument is played as if the two beating reeds shared a single chamber.

There are three commonly encountered tunings or note layouts used for tremolo harmonicas. The older layout is very similar to that used in the standard diatonic harmonica and also found in diatonic accordions and concertinas. This tuning has the major diatonic scale in the middle and top octaves of the harmonica with two chords in the lowest octave: the tonic in the blow and the dominant or fifth chord in the draw. This is very effective for chordal playing behind relatively simple folk melodies in either the tonic or the fifth of the key of the harmonica. In Asia, the fourths and the sixths are added back in, in order to play the melody; however, it was still unlike the scale tuning mentioned below, since the octaves are not repeated through out the layout.

```
(capital letters indicate blow, non-capital letters denote draw) Common
tuning in Europe and North America 1 2 3 4 5 6 7 8 9 10 (Hohner's
labeling) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 -----
----- |C |d |E |g |G |b |C |d
|E |f |G |a |C |b |E |d |G |f |C |a | |C |d |E |g |G |b |C |d |E |f |G
|a |C |b |E |d |G |f |C |a | -----
----- Common tuning in East Asia 1 2 3 4 5 6 7 8 9 10 11 12
13 14 15 16 17 18 19 20 21 22 23 24 -----
----- |G |d |C |f |E |a |G |b |C |d |E |f
|G |a |C |b |E |d |G |f |C |a |E |b | |G |d |C |f |E |a |G |b |C |d |E
|f |G |a |C |b |E |d |G |f |C |a |E |b | -----
-----
```

A more recently developed tuning is commonly found on tremolos manufactured in or designed for Asia. This layout is derived from the "solo" tuning found in chromatic harmonicas and is sometimes called "scale" tuning. Here the notes of the major scale are found through out the range of the harmonica without a separate chord section in the bass octave. This helps to facilitate a common practice in Asia of playing both a C and C# harmonica stacked in order to achieve full chromaticity by having essentially the same notes available in each octave of the harmonica. This tuning is also applied to Tombo's S-50.

```
(capital letters indicate blow, non-capital letters denote draw) 1 2 3 4
5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 -----
----- |C |d |E |f |G |a |C |b |C |d |E |f |G |a |C |b | |C |d |E |f |G
|C |b |C |d |E |f |G |a |C |b |C |d |E |f |G |a |C |b | -----
-----
```

Note: Some manufacturers replace the repeated root note (7 and 15) with a spacer (See S-50), or just completely do away with it at all (eg: hohner)

Recently, hohner also released a scale-tuned tremelo, the "21 Tremelo De Luxe", which have 3 complete scale-tuned octaves.

An interesting recent development has been that of the chromatic tremolo harmonica. This combines the slider design of the chromatic harmonica with the dual reed beating sound of the tremolo harmonica. Harmonica technician John Infande has been manufacturing his own design in limited numbers for several years [2] while the Japanese harmonica company Suzuki has recently released its design .

For more info on tremolo and other double-reed tunings.

The Octave Harmonica

Octave harmonicas have two reeds per hole. The two reeds are tuned to the same note a perfect octave apart. Many share their basic design with the tremolo harmonica explained above and are built upon this "Weiner system" of construction. Octave harmonicas also come in what is called the "Knittlinger system". In this design the top and bottom reed-plates contain all of the blow and draw notes for either to lower or higher pitched set of reeds. The comb is constructed so that the blow and draw reeds on each reed-plate are paired side-by-side in a single chamber in the same manner as on a standard diatonic but that the top and bottom pairs each have their own chamber. Thus, in a C harmonica the higher pitched C blow and D draw found in the first "hole" would be placed side-by-side on the upper reed-plate and share a single chamber in the comb and the lower pitched C blow and D draw would be placed side-by-side on the bottom reed-plate and share a single chamber directly below the higher pitched pair of reeds' chamber. Knittlinger octave harmonicas are also called "concert" harmonicas and are almost always tuned in a variation of the traditional major diatonic with chords tuning found in diatonic harmonicas. Octave harmonicas built in the "Wiener system" may be tuned either in this traditional method or in the same manner as the Asian tremolos mentioned above.

An interesting variation upon the Knittlinger octave harmonica is the so-called "half-concert" harmonica. This is not an octave harmonica at all, but rather a single-note diatonic harmonica which is built with a single reed-plate rather than the standard two--essentially it is one half of the standard octave harmonica.

The Orchestral harmonicas

These harmonicas are primarily designed for use in ensemble playing.

The Orchestral Melody harmonica (Horn harmonica)

The orchestral melody harmonica, or **Horn** harmonicas as called in Asia, are mostly found in East Asia. These consist of a single large comb with blow only reed-plates on the top and bottom. Each reed sits inside a single cell in the comb, and the instrument mimics the layout of a piano or mallet instrument, with the natural notes of a C diatonic scale available from the lower reed-plate and the sharps/flats from the upper reed-plate in groups of two and three holes with gaps in-between (thus there is no E#/Fb hole nor a B#/Cb hole on the upper reed-plate). These are available in several pitch ranges, with the lowest pitched starting two-octaves below middle C and the highest beginning on middle C itself. These usually cover a two or three octave range. These are usually played in an East Asian harmonica orchestra, using these instruments instead of the chromatic harmonica, and often serve to function in place of brass section—hence it was called horn harmonica in Asia.

The Bass harmonica

The Bass harmonica consists of two separate combs joined together one atop the other with moveable connectors at their ends. These are all-blow instruments covering much the same range as the viol family Double Bass. Those made today are all octave tuned, in that each hole has two reeds one of which plays the bass note and the other a note an octave higher. The lower comb contains the notes of the C major diatonic scale, while the upper comb contains the notes of a C#(Db) diatonic scale.

The Chord harmonica

The chord harmonica has 48 chords: major, seventh, minor, augmented and diminished for ensemble playing. It is laid out in four-note clusters, each sounding a different chord on inhaling or exhaling. Typically each hole has two reeds for each note, tuned to one octave of each other, but less expensive models often have only one reed per note.

In addition to these, quite a few orchestra harmonicas are also designed to serve both as a bass and chord harmonica, with bass notes next to chord groupings. Other interesting harmonicas include the Polyphonias which are designed to make glissandos and other effects very easy to play—few acoustic instruments can play a chromatic glissando as fast as a Polyphonia.

New Developments

The Suzuki Overdrive

The Suzuki Overdrive is a richter-tuned diatonic harmonica designed to facilitate overblowing. The Overdrive is constructed with individual air-chambers for each reed in the covers. Holes at the ends of each chamber are located to allow the player to block off the air flow with their fingers and thus silence that reed. This isolates the other reed which shares the same comb chamber and allows that reed to be overblown or bent as if it were the only

reed in its cell. This allows for many techniques and manipulations of the reed that can be difficult to perform on a standard diatonic harmonica.

The Hohner XB-40

The Hohner XB-40 is an entirely new design, body wise, though in practice is still a richter-tuned (diatonic) harmonica. Here the blow reeds and the draw reeds are sealed off from one another with valves, effectively creating two separate cells in the comb for each hole in the mouthpiece: one for blow and another for draw. A second reed is then placed in this cell at a zero-offset so that it does not sound under normal playing. However, it is placed on the opposite side of the reed-plate from the speaking reed and tuned so that it responds when the player "bends" the note downwards in pitch. This allows for every note on the XB-40 to be bent downwards a whole-tone or more, whereas on standard diatonics only certain notes (the higher-pitched in the cell) will bend at all. In terms of sound production mechanics, it use additional reeds to reach some other harmonics.

```
|Bb|D |F |Bb|D |F |Bb|D |F |A#| |B |Eb|Gb|B |Eb|Gb|B |Eb|Gb|B | hole: 1  
2 3 4 5 6 7 8 9 10 ----- blow: |C |E |G |C |E |G  
|C |E |G |C | draw: |D |G |B |D |F |A |B |D |F |A | -----  
----- |Db|Gb|Bb|Db|E |Ab|Bb|Db|E |Ab| |C |F |A |C |Eb|G |A |C |Eb|G  
| |Ab|
```

ChengGong Harmonica

Another recent innovation in the harmonica is the ChengGong (a pun on the inventor's name and Xin Gong, "Success") Harmonica, invented by XueXue Cheng of China. It has two parts: the main body, and a sliding mouth piece. The body is a 24 hole diatonic harmonica that starts from b2 to d6 (covering 3 octaves). Its 11-hole mouthpiece can slide along the front of the harmonica, which gives numerous chord choices and voicings (seven triads, three 6th chords, seven 7th chords, and seven 9th chords, with a total of 24 chords available). Yet, the ChengGong is still capable of playing single note melodies and double stops over a range of 3 diatonic octaves, all the while maintaining a small profile, not much larger than a 12-hole chromatic. Also, unlike conventional harmonicas, blowing and drawing produce the same notes. In this way, its tuning is closer to the note layout of a typical asian tremelo harmonica or the Polyphonias.

The Pitch Pipe

The pitch pipe is essentially a specialty harmonica which is designed not for playing music as such but for giving a reference pitch to singers and other instruments. Notably, the only difference between some early pitch-pipes and harmonicas is the name of the instrument, reflecting the maker's target audience.

Harmonica Techniques

Bending and other techniques

In addition to the 19 notes readily available on the diatonic harmonica, players can play other notes by adjusting their embouchure and forcing the reed to resonate at a different pitch. One does this by relaxing and coordinating muscles in the throat, mouth, and lips. This technique is called "bending", a term borrowed from guitarists, who literally "bend" a string in order to create subtle changes in pitch. Using bending, a player can reach all the notes on the major scale. "Bending" also creates the glissandos characteristic of much blues harp and country harmonica playing. Bending on a guitar bends the pitch upward. However, typically 'bending' on a harmonica means the pitch falls downward. Bends are essential for most blues and rock harmonica due to the soulful sounds the instrument can bring out. The famous 'wail' of the blues harp typically required bending.

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| D | F | A# | | B | D# | F# | B | hole: 1 2 3 4 5 6 7 8 9 10 -----  
----- blow: | C | E | G | C | E | G | C | E | G | C | draw: | D | G | B | D | F | A  
| B | D | F | A | | ----- | C# | E# | A# | C# | E | G# | | F | A |  
| G# |
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The physics of bending are quite complex, but amount to this: a player can bend the pitch of the higher-tuned reed down toward the pitch of the lower-tuned reed in any given hole. In other words, on holes 1 through 6, the draw notes can be bent and on holes 7 through 10 the blow notes can be bent. Hole 3 allows for the most dramatic bending: in C, it is possible to bend 3 draw from a B down to a G#, or anywhere in between.

Overbending

In the 1970s, Howard Levy developed the "overbending" technique, which, combined with bending, allowed players to play the entire chromatic scale. When bending, the player forces the lower of the two reeds in a chamber to vibrate faster. When overbending, the player isolates the *higher* of the two reeds and by so doing can play higher pitched notes. By using both bending and overbending techniques a player can play the entire chromatic scale using a diatonic harmonica. This has allowed diatonic harmonica players to expand into areas traditionally viewed as inhospitable to the instrument such as [Jazz](#).

The overbend is a difficult technique to master. To facilitate overbending, many players use specially modified or customised harmonicas. Any harmonica can be set-up for better overbending. The primary needs are tight tolerances between the reed and reed-plate and a general level of air-tightness between the reed-plate and comb. The former often necessitates lowering the "gap", the space between the tip of the reed and the reed-plate. Another often used technique is to make the space between the sides of the slots in the reed-plate and the reed itself as small as possible by drawing in

the metal on the sides of the reed-plate slots towards the reed. While these modifications make the harmonica overbend more easily, overbending is often possible on stock diatonic harmonica, especially on an airtight design.

Although there are players who use precise overbends and bends to play the diatonic harmonica as a fully chromatic instrument, this is still very rare, not simply because the technique is difficult, but also because the sound of an overbend is different from the sound of other notes, as is also the case of normal bent notes. Thus, even though a player could play any melody in any key (within a three octave range) on a C diatonic harmonica (examples: Tinus Koorn and Otavio Castro), most diatonic players prefer to use either use the chromatic, different keys of diatonic harmonicas, or (recently) use valved diatonics or XB-40 for different songs, matching the possibilities of glissandos, register and dynamics of a given harmonica to a melody.

However, more and more people are attempting to overblow, or at least trying to bend on all notes (using valved diato or XB-40), on diatonics, since overbend and bending allow wailing, which is the desired tonal quality for jazz and blues — something that is difficult simulated by chromatic harmonica.

Positions

In addition to playing the diatonic harmonica in its original key, it is also possible to play the harmonica in other keys by playing in other "positions", either by playing in another mode (playing in D Dorian or G mixolydian on a C Major harmonica) or by bending notes to achieve a scale not otherwise available on the harmonica (playing in E mixolydian on a C Major harmonica). Harmonica players (especially blues players) have developed a set of terminology around different "positions" which can be somewhat confusing to other musicians. There are twelve "natural positions" that can be achieved without bending; however, in general, harmonica players restrict to the following three:

- 1st position (or "straight harp"): Ionian mode. Playing the harmonica as it was intended, in its main major key. On a diatonic, starting note is hole 1 blow. On a C-chromatic, starting hole is the same, resulting in C major scale
- 2nd position (or "cross harp"): Mixolydian mode. playing the harmonica in a key a fifth above its intended key. Playing just the unbended notes, this position gives the mixolydian scale between 2 draw and 6 blow. However, bending the 3 draw allows the player to play a minor third (or a blue third), allowing a player to use a C harmonica to play in G mixolydian or G minor. Blues players can also play a tritone in this position by bending the 4 draw. See a more extensive discussion of this position at the article on blues harp. On a diatonic, starting note is hole 2 draw or hole 3 blow. On a C-chromatic, starting hole is hole 3 blow, resulting in G major with a flatted 7th.
- 3rd position (or "slant harp"): Dorian mode. Playing the harmonica a full tone above its intended key. This gives a dorian scale between 4 draw and 8 draw, though once again bends and overblows give players a variety of options. Blues players can achieve a tritone by bending the 6 draw. On a diatonic, starting hole is hole 1 draw. On a C-chromatic, starting hole is hole 1 draw, resulting in D-minor with a raised 6th. This is the traditional way of playing Blues on Chromatic.

The terminology for other positions is slightly more varied, though it is possible of course to play in any of the modes and, using overblows and bends, it is possible to play in all 12 keys on a single harmonica — though this is very rarely done on a diatonic, while chromatic harmonica players may prefer having numerous chromatics in different keys, due to difficulties in certain chord and melody construction.

Breaking in a Harmonica

Harmonica players disagree on the need to break in the reeds of a new harmonica, and on break in technique. Even among those that favor a break in period, numerous techniques appear: some may prefer to play a new harmonica for several hours without bending notes; others prefer to play short licks as frequent as possible with reasonable break in between, as recommended by acclaimed harmonica repairer Douglas Tate. Although not recommended (many manufacturers are against this practice), some players break in their harmonicas by soaking them in warm water, and even beer, whiskey, or vodka; this is common for past blues harp players.

History

The harmonica developed from the intense interests in free-reeds which arose in Europe in the early 19th century. While free-reeds had been fairly common throughout East Asia for centuries and known in Europe for some time before this period, around 1820 there was a virtual eruption of new free-reed designs in Europe and North America. While a young Friederich Ludwig Buschmann is often cited as the inventor of the harmonica in 1821, it was almost certainly a case of simultaneous development amongst several inventors working independently with mouth-blown free-reed instruments appearing in the United States, the United Kingdom and on the continent at roughly the same time. In 1825, Richter tuning was developed, while in 1857, Matthias Hohner, a clockmaker, purchased one of Buschmann's harmonica, and became the first person to mass-produce it. Sometime by the 1850s, the diatonic harmonica had more or less found its modern form and the other diatonic types followed soon thereafter (the various tremolo and octave harmonicas). By the late 19th century, harmonica production was big business and had evolved from a handcraft into mass-production with figures well into the millions, a status which continues to this day. New designs continued to be developed in the 20th century including the chromatic harmonica (first made by Hohner in 1924), the bass harmonica, the chord harmonica and others. Even in the 21st century radical new designs such as the Suzuki Overdrive and Hohner XB-40 continue to be brought to market.

The harmonica's massive success is attributable to many factors. First, it is a fairly easy instrument to play. Of, course, some talent is necessary to play. The diatonic harmonicas were designed primarily for the playing of German and other European [folk musics](#) and are extremely successful for that. However, probably unintentionally the basic design and tuning was extremely adaptable to other types of music such as the [blues](#), [country](#), old-time and similar. Second, the majority of harmonicas are quite small--often small enough to unobtrusively fit in a pocket. Third, harmonicas are cheap - amongst the most inexpensive of musical instruments available while not being intended as a toy. Fourth, harmonicas are fairly easy to manufacture and their simple construction allowed for industrial level production without sacrificing the quality of a hand-crafted instrument, unlike most [string instruments](#) or other [wind instruments](#). For these reasons the harmonica was a success almost from the very start of production, and while the center of the harmonica business has shifted from Germany the output of the various harmonica manufacturers is still very high indeed. Major companies are now found in Germany (Seydel, Hohner - once the dominant manufacturer in the world, producing some 20 million harmonicas alone in 1920 when German manufacturing totaled over 50 million harmonicas), Japan (Suzuki, Tombo, Yamaha), China (Huang, Leo Shi, Suzuki, Hohner) and Brasil (Hering). Ironically, as the demand for higher quality instruments which respond to more demanding performance techniques has increased, there has been a resurgence in the world of hand-crafted harmonicas which cater to those wanting the absolute best without the compromises inherent in mass manufacturing.

Europe and North America

Shortly after Hohner began manufacturing harmonicas in 1857, he shipped some to relatives who had emigrated to the United States. It rapidly became popular, and the country became an enormous market for Hohner's goods. President Abraham Lincoln carried a harmonica in his pocket, and harmonicas provided solace to soldiers on both the Union and Confederate sides of the United States Civil War. Frontiersmen Wyatt Earp and Billy the Kid played the instrument, and it became a fixture of the American musical landscape.

The first recordings of harmonica were made in the U.S. in the 1920s. These recordings are mainly 'race-records', intended for the black market of the southern states. They consist mainly of solo recordings (DeFord Bailey), duo recordings with a guitarist (Hammie Nixon, Walter Horton, Sonny Terry) or recordings featuring the harmonica in some kind of novelty act called the 'Jug Band', of which the Memphis Jug Band is the most famous. But the harmonica still represented a toy instrument in those years and was associated with the poor. It is also during those years that musicians started experimenting with new techniques such as tongue-blocking, hand effects and the most important innovation of all, the 2nd position, or cross-harp.

The harmonica then made its way with the blues and the black migrants to the north, mainly to Chicago but also to Detroit, St. Louis and New York. The music played by the Afro-Americans started to become increasingly different there. The main difference is the electric amplification of the instrument: first the [guitar](#) and then the [harp](#), double bass, vocals, etc. The original Sonny Boy Williamson is the most important harmonicist of this era. Using a full blues band, he became one of the most popular acts of Chicago. He also installed for good the cross-harp technique, opening the possibilities of harp playing to new sky. It is hard to imagine how much influence he would have had on the blues, if he had lived longer. Unfortunately, Sonny Boy liked to bring women from the audience on stage and dance with them as he played, and he eventually was stabbed by a jealous husband.

But the harmonica didn't die with him. A young harmonicist by the name of Marion "Little Walter" Jacobs would completely revolutionize the instrument. He had the idea to play the harmonica near a microphone (typically a "Brown Bullet" microphone marketed for use by radio taxi dispatchers, giving it a "punchy" midrange sound that can be heard above radio static, or an [electric guitar](#)) and cup his hands around it, thus tightening the air around the harp, giving it a powerful, distorted sound, sometimes reminiscent of a [saxophone](#). This technique, combined with a great virtuosity on the instrument made him arguably the most influential harmonicist in history. It is almost impossible nowadays to find a harp player who wasn't influenced by Walter. Unfortunately, Little Walter also died young, from injuries suffered in a fight.

Little Walter's only contender was perhaps Big Walter Horton. Relying less on the possibilities of amplification (although he made great use of it) than on sheer skill, Big Walter was the favored harmonicist of many Chicago leaders, including Muddy Waters and Willie Dixon. He graced many sides of Waters in the mid-fifties with extremely colorful solos, using the full register of his instrument as well as some chromatic harmonica. The only reason he is less known than Little Walter is because of his taciturn personality and his inconsistency, and his incapacity of holding a band as a leader.

Other great harmonicists have graced the Chicago blues records of the 1950s. Howling Wolf is often overlooked as a harp player, but his early recordings demonstrate great skill, particularly at blowing powerful riffs with the instrument. James Cotton is also a household name of the Chicago Blues

scene. He used a less amplified tone, relying on hand effects, giving his playing a country blues feeling to it. Sonny Boy Williamson II also used the possibilities of hand effects to give a very talkative feel to his harp playing. A number of his compositions have also become standards in the blues world.

The 1960s and 1970s saw the harmonica become less prominent as the electric guitar became the favorite instrument for solos. Paul Butterfield is perhaps the most well known harp player of the era in the blues arena. Heavily influenced by Little Walter, he pushed further the virtuosity on the harp. Sadly he rapidly fell into drugs and alcohol, and after his first two albums, his career became stagnant. Keith Relf, the singer of the Yardbirds, was a harp player who could hold up to the guitar playing of his bandmates Eric Clapton and, later, Jeff Beck and Jimmy Page. Bob Dylan also famously played his harmonica to add a touch of blues to his folk and rock sound during this era. Dylan was known for placing his harmonicas in a brace so that he could simultaneously blow the harp and strum his guitar.

Recently, three harp players have had major influence on the sound of the harmonica. Heavily influenced by the electric guitar sound, John Popper of Blues Traveler has developed an incredible virtuosity on the instrument. His electric and highly distorted solos are played at a breakneck speed. His influence is heavy on modern rock and blues harp players trying to reach new heights with the instrument.

Jazz harmonicists Howard Levy and Chris Michalek are perhaps the most innovative players since Little Walter. They have perfected the bending technique, using the notes it produces with more precision. They are the players that have furthest advanced the technique called overblowing (borrowed from woodwind terminology), which enables the diatonic harmonica to play full chromatic scales across three octaves, while retaining the particular sound of the harp. The overblow technique was first recorded in 1927 by Blues Birdhead (real name James Simons). While an older and more obscure technique, overblowing has been displayed more and more in the 1990s with the emergence of players like Howard Levy, Chris Michalek and Carlos delJunco and players like Jason Ricci are starting to integrate it in a more blues or rock oriented music. Examples of this style are considered to be among the most highly regarded in the harmonica circles.

East Asia

In 1898, the harmonica was brought to Japan; there, the Japanese were more interested in the sound of Tremolo; however after about 30 years, they became dissatisfied with the richter-based layout of the tremolo harmonica, and thus developed the scale tuning, as well as the semitone harmonicas, in order to be able to perform Japanese folk songs. During sometime in 1924 and 1933, it was brought to other places in East Asia.

The history of the harmonica in Taiwan began sometime around 1945; due to the influence of numerous harmonica experts, as well as versatility and cheap prices of the harmonica. It became one of the standard instruments on the island, being treated as a serious instrument during its peak at the 1980s — more so than Europe and America, where it was often associated as a blues-only instrument in most cases. However, as the western lifestyle began to spread, as well as an increase in living standards, many instruments that were once too expensive to buy can be bought by the Taiwanese. Additionally due to many schools of methodologies on the harmonica, the harmonica as an instrument almost faded to obscurity in the 90s. In order to raise the appeal of the harmonica back to it what it once was, numerous harmonica lovers in

Taiwan began to promote the harmonica heavily, starting with the introduction of harmonicas and methodology that are popular in the Western world (eg. Chromatic and Diatonic harmonicas), as well as participating in numerous international competitions. In 1993, the Yellowstone Orchestra won the first gold in an international harmonica competition. However, to the disappointment of many harmonica players, the resources for education are severely lacking, and many materials are not much different from those that were created 20 years ago.

Comparison between Asia and Europe/America

Compared to Euro/American players, Asian players prefer to use tremelo harmonicas, since not only do they prefer the tonal quality of tremelo, the diatonic have "missing" notes; on many Asian discussion boards, players claim bending for those notes was too hard and too "inaccurate" for the music they play. This is true in many aspects, especially if they practice bending on tremelo (one needs to cover one of the holes to facilitate a single reed bend).

On the other hand, in terms of North American players, while they knew bending's semi-tone is imprecise and different, that is the tonal quality they wanted. Thus, in contrast, many harmonica players in North America favor overbending diatonic harmonicas, or use valved diatonic and/or XB-40s for the "chromatic" playing. However, the truth is that it is actually much less frequent, as most players merely play different positions (which means playing three keys as most per diatonic harmonica).

The reason of this difference may be due to the fact most Asian players play Asian folk songs, ballads, and popular music (which seldom use wails) or classical music, while harmonica players in North America play mostly blues and jazz, and require the diatonic's dynamics (aka growls and wails). Additionally, Asian players treat harmonica as a melodic instrument, and many "self-accompaniment" techniques taught there are treated merely as a way to thicken the sound in North America. In contrast, North American players focused quite a bit on chords, possibly due to the need to play blues and jazz.

One common (and ironic) point of view is that both sides often declared the other side's diatonic is only good for playing very simple (usually European) folk songs, and unsuited for the pop songs that they played. It is possible that, due to this, their approach toward chromatic is different: for Asian players, chromatic, which have very similar playing style to tremelo (stacking a C# on top of a C), caught on quite quickly; this is in contrast to North American players, which merely treat it as a diatonic harmonica, and do not use slides that often. This is a possibility why there was a very rapid rebirth of harmonica playing in Asia, but not so much in North America.

Another difference is that Asian players usually state Suzuki is more airtight and more in tune (which is true, since Suzuki use equal temperament), while European/American players state Hohner is more airtight and better sounding (since it uses just intonation). Ultimately, it depends on the player's taste, and the price of the harmonica.

Related instruments

The unrelated glass harmonica is a musical instrument formed of a nested set of graduated glass cups mounted sideways on an axle and partially immersed in water, and played by touching the rotating cups with wetted fingers, causing them to vibrate.

The [concertina](#), diatonic and chromatic [accordions](#) and the melodica are all free-reed instruments which were developed alongside the harmonica. Indeed, the similarities between harmonicas and so-called "diatonic" [accordions](#) or melodeons is such that in German the name for the former is "Mundharmonika" and the later "Handharmonika", translated simply as "mouth harmonica" and "hand harmonica". The harmonica shares similarities to all other free-reed instruments by virtue of the method of sound production.

Harmonica manufacturers

Hohner USA
Suzuki Harmonica
Lee Oskar
Tombo
Seydel
Hering USA

Categories: [Woodwind instruments](#) | [Free reed aerophones](#)

Harmonium

A note on terminology: In North America, the most common pedal-pumped free reed keyboard instrument is known as the American reed organ, parlor organ, pump organ, cabinet organ, cottage organ, etc. and along with the earlier melodeon, is operated by a suction bellows. In North America, a reed organ with a pressure bellows is referred to as a harmonium. In much of Europe, the term "harmonium" is used to describe all pedal pumped keyboard free reed instruments, making no distinction whether it has a pressure or suction bellows.

The harmonium was invented in Europe in Paris in 1842 by Alexandre Debain, though there was concurrent development of similar instruments.

Harmoniums consist of banks of brass reeds (metal tongues which vibrate when air flows over them), a pumping apparatus, stops for drones (some models feature a stop which causes a form of vibrato), and a keyboard. The harmonium's [timbre](#), or sound, is similar to an accordion, but works in a critically different way. Instead of the bellows causing a direct flow of air over the reeds, an external feeder bellows inflates an internal reservoir bellows inside the harmonium from which air escapes to vibrate the reeds. This design is similar to bagpipes as it allows the harmonium to create a continuously sustained sound. If a harmonium has multiple sets of reeds, it's possible that the second set of reeds is tuned an octave lower and can be activated by a stop, which means each key pressed will play two notes an octave apart. Professional harmoniums feature a third set of reeds, usually tuned an octave higher. This overall makes the sound fuller. In addition, many harmoniums feature an octave coupler, a mechanical linkage that opens a valve for a note an octave below the note being played, and a scale changing mechanism, which allows one to play in various keys while fingering the keys of one scale.

Harmoniums are made with 1, 2, 3 and occasionally 4 sets of reeds. Classical instrumentalists usually use 1-reed harmoniums, while a musician who plays for a qawwali (Islamic devotional singing) usually uses a 3-reed harmonium.

The harmonium in India

During the mid-19th century missionaries brought French made hand-pumped harmoniums to India. The instrument quickly became popular there: it was portable, reliable and easy to learn. Its popularity has stayed intact to the present day, and the harmonium remains an important [instrument](#) in many genres of Indian music. It is commonly found in Indian homes. Though derived from the designs developed in France, the harmonium was developed further in India in unique ways, such as the addition of drone stops and a scale changing mechanism.

The harmonium is essentially an alien instrument to the Indian tradition, as it cannot mimic the voice which is considered the basis of all Indian music. Meend (glissando), an integral part of any classical recitation is not possible on the harmonium, and as such, one cannot faithfully reproduce the subtle nuances of a raga on this instrument. The harmonium is thus despised by many connoisseurs of Indian music, who prefer the more authentic yet more technical sarangi, in accompanying khyal singing.

A popular usage is by followers of the Sikh faith, who use it in the devotional singing of prayers, called kirtan. In any gurdwara (Sikh temple) around the world there will be at least one harmonium. The harmonium is also commonly accompanied by the tabla. To Sikhs the harmonium is known as the vaja/baja.

In Indian music, the harmonium is considered to be one of the most versatile instruments. It is usually used as an accompanying instrument for vocalists. However, some musicians have begun playing the harmonium as a solo instrument. Pandit Muneshwar Dayal, Pandit Montu Banerjee, Pamabhusan JnanPrakash Ghosh were among those personalities who made Harmonium popular as a solo performance. One of the largest pioneers of this style is Pandit Tulsidas Borkar of Mumbai. More recently, Dr. Arawind Thatte from Pune has sought to create a separate identity for the harmonium as a solo instrument. More and more music students are learning in this fashion.

"Harmonium" by Wallace Stevens

"Harmonium" was Wallace Stevens's first collection of poetry, published in 1917. In it, he explores the disparities of reality and imagination. Well-known poems in this collection include "The Snow Man", "The Worms at Heaven's Gate", "The Comedian as the Letter C", "The Emperor of Ice-Cream", "Sunday Morning" and "Death of a Soldier."

Categories: [Keyboard instruments](#) | [Free reed aerophones](#)

Harmony

Harmony is the use and study of pitch simultaneity and [chords](#), actual or implied, in [music](#). It is sometimes referred to as the "vertical" aspect of music, with [melody](#) being the "horizontal" aspect. Very often, harmony is a result of [counterpoint](#) or polyphony, several melodic lines or motifs being played at once, though harmony may control the counterpoint.

Origin of term

The word *harmony* comes from the Greek ἁρμονία *harmonía* meaning "a fastening or join". The concept of harmony dates as far back as Pythagoras.

Historical rules of harmony

Some traditions of music performance, [composition](#), and [theory](#) have specific rules of harmony. These rules are often held to be based on a natural properties such as Pythagorean tuning's low whole number ratios ("harmoniousness" being inherent in the ratios either perceptually or in themselves) or harmonics and resonances ("harmoniousness" being inherent in the quality of sound), with the allowable pitches and harmonies gaining their beauty or simplicity from their closeness to those properties. Other traditions, such as the ban on parallel fifths, were simply matters of taste.

Although most harmony comes about as a result of two or more notes being sounded simultaneously, it is possible to create harmony with only one melodic line. There are many pieces from the [baroque](#) period for solo [string instruments](#) for example, in which chords are very rare, but which nonetheless convey a full sense of harmony.

For much of the [common practice period](#) of [European classical music](#), there was a general trend for harmony to become more dissonant; chords considered daring in one generation become commonplace in the next.

Types of harmony

Carl Dahlhaus (1990) distinguishes between **coordinate** and **subordinate harmony**. Subordinate harmony is the hierarchical tonality or tonal harmony well known today, while coordinate harmony is the older [Medieval](#) and [Renaissance](#) *tonalité ancienne*, "the term is meant to signify that sonorities are linked one after the other without giving rise to the impression of a goal-directed development. A first chord forms a "progression" with a second chord, and a second with a third. But the earlier chord progression is independent of the later one and vice versa." Coordinate harmony follows direct (adjacent) relationships rather than indirect as in subordinate. Interval cycles create symmetrical harmonies, such as frequently in the music of Alban Berg, George Perle, Arnold Schoenberg, Béla Bartók, and Edgard Varèse's *Density 21.5*.

Harmony may also be distinguished as **centrifugal** or **centripetal harmony**, harmony which leads away from or to the tonic, respectively. For example, music of the [classical era](#) is more often centrifugal, while the ragtime progression is centripetal. (van der Merwe 1989)

See also

- [Chord \(music\)](#)
- [Counterpoint](#)
- [Rhythm](#)

Further reading

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Categories: [Music theory](#) | [Music history](#)

Harp

The **harp** is a [stringed instrument](#) which has its strings positioned perpendicular to the soundboard. All harps have a neck, resonator and strings. Some, known as frame harps, also have a forepillar; those lacking the forepillar are referred to open harps. Harp strings can be made of nylon (sometimes copper-wound), gut (more commonly used than nylon), or wire.

Various types of harps are found in Africa, Europe, North and South America, and a few parts of Asia. In antiquity harps and the closely related [lyres](#) were very prominent in nearly all musical cultures, but they lost popularity in the early 19th century in Western music, being mainly played by women or as a minor ensemble member. There was no harp-exclusive museum until the North Italian harp building firm of Victor Salvi started one in 2005.

The aeolian harp (wind harp) and autoharp are technically not harps because their strings are not perpendicular to the soundboard.

Origins of the harp

The harp's origins may lie in the sound of a plucked hunter's bow string. The oldest documented references to the harp are from 4000 BC in Egypt (see Music of Egypt) and 3000 BC in Mesopotamia. While the harp is mentioned in most translations of the Bible, King David being the most prominent musician, the Biblical "harp" was actually a kinnor, a type of [lyre](#) with 10 strings. Harps also appear in ancient epics, and in Egyptian wall paintings. This kind of harp, now known as the folk harp, continued to evolve in many different cultures all over the world. It may have developed independently in some places.

The lever harp came about in the second half of the 17th century to enable key changes while playing. The player manually turned a hook or lever against an individual string to raise the string's pitch by a semitone. In the 1700s, a link mechanism was developed connecting these hooks with pedals, leading to the invention of the single-action pedal harp. Later, a second row of hooks was installed along the neck to allow for the double-action pedal harp, capable of raising the pitch of a string by either one or two semitones. With this final enhancement, the modern concert harp was born.

Types of harps, harp-playing and harp-building

Playing style of the European-derived harp

Most European-derived harps have a single row of strings with strings for each note of the C Major [scale](#) (over several octaves). Harpists can tell which strings they are playing because all F strings are black or blue and all C strings are red or orange. The instrument rests between the knees of the harpist and along their right shoulder. The Welsh triple harp and early Irish and Scottish harps, however, are traditionally placed on the left shoulder. The first four fingers of each hand are used to pluck the strings; the pinky fingers are too short and cannot reach the correct position without distorting the position of the other fingers, although on some folk harps with light tension, closely spaced strings, they may occasionally be used. Also, the pinky is not strong enough to pluck a string. Plucking with varying degrees of force creates dynamics. Depending on finger position, different tones can be produced: a fleshy pluck (near the middle of the first finger joint) will make a warm tone, while a pluck near the end of the finger will make a loud, bright sound.

The pedal/concert harp

The **pedal harp**, or **concert harp**, is large and technically modern, designed for classical music and played solo, as part of chamber ensembles, and in symphony orchestras. It typically has six and a half octaves (46 or 47 strings), weighs about 80lb (36 kg), is approximately 6 ft (1.8 m) high, has a depth of 4 ft (1.2 m), and is 21.5 in (55 cm) wide at the bass end of the soundboard. The notes range from three octaves below middle C (or the D above) to three and a half octaves above, usually ending on G. The tension of the strings on the sound board is roughly equal to a ton (10 kilonewtons). The lowest strings are made of copper or steel-wound nylon, the middle strings of gut, and the highest of nylon.

The pedal harp uses the mechanical action of pedals to change the [pitches](#) of the strings. There are seven pedals, one for each note, and each pedal is attached to a rod or cable within the column of the harp, which then connects with a mechanism within the neck. When a pedal is moved with the foot, small discs at the top of the harp rotate. The discs are studded with two pegs that pinch the string as they turn, shortening the vibrating length of the string. The pedal has three positions. In the top position no pegs are in contact with the string and all notes are flat. In the middle position the top wheel pinches the string, resulting in a natural. In the bottom position another wheel is turned, shortening the string again to create a sharp. This mechanism is called the double-action pedal system, invented by Sébastien Erard in 1810. Earlier

pedal harps had a single-action mechanism that allowed strings to play sharpened notes.

Lyon and Healy, Camac Harps, and other manufacturers also make electric pedal harps. The **electric harp** is a concert harp, with microphone pickups at the base of each string and an amplifier. The electric harp is a little heavier than an acoustic harp, but looks the same.

Folk harps/lever harps

The **folk harp** is small to medium-sized and usually designed for traditional music; it can be played solo or with small groups. It is prominent in Irish, Scottish and other Celtic cultures within traditional or folk music and as a social and political symbol. Often the folk harp is played by beginners who wish to move on to the pedal harp at a later stage, or by musicians who simply prefer the smaller size.

The folk or lever harp ranges in size from two octaves to six octaves, and uses levers or blades to change pitch. The most common size has 34 strings: Two octaves below middle C and two and a half above (ending on A), although folk or lever harps can usually be found with anywhere from 19 to 40 strings. The strings are generally made of nylon, gut, carbon fiber or fluorocarbon or wrapped metal, and are plucked with the fingers using a similar technique to the pedal harp.

Folk harps with levers installed have a lever close to the top of each string; when it is engaged, it shortens the string so its pitch is raised a semitone, resulting in a sharped note if the string was a natural, or a natural note if the string was a flat. Lever harps are often tuned to the key of E-flat. Using this scheme, the major keys of E-flat, B-flat, F, C, G, D, A, and E can be reached by changing lever positions, rather than re-tuning any strings. Many smaller folk harps are tuned in C or F, and may have no levers, or levers on the F and C strings only, allowing a narrower range of keys. Blades and hooks perform the same function as levers, but use a different mechanism. The most common type of lever is either the Camac or Truitt lever although Loveland levers are still used by some makers. Amplified (electro-acoustic) and solid body electric lever harps are produced by some harpmakers.

Wire-strung harps (*clàrsach* or *cláirseach*)

The Gaelic wire-strung harp is called a *clàrsach* in Scotland or a *cláirseach* in Ireland. The origins go back at least the first millennium. There are several stone carvings of harps from the 10th century, many of which have simple triangular shapes, generally with straight pillars, straight string arms or necks, and soundboxes. There is stone carving evidence that supports the theory that the harp was present Gaelic/Pictish Scotland well before the 9th century.

The earliest descriptions of a triangular framed harp i.e. harps with a fore pillar are found on 8th century Pictish stones, Pictish harps were strung from horsehair. The instruments apparently spread south to the Anglo Saxons who commonly used gut strings and then west to the Gaels of the Highlands and to Ireland. Historically the carvings were made in the period after the establishment of the Gaelic kingdom of Dál Riata. Despite the lack of direct evidence, some argue for a Gaelic influence. However, there are only thirteen depictions of any triangular chordophone from pre-11th century Europe, and all thirteen of them come from Scotland. Moreover, the earliest Irish word for a

harp is in fact Cruit, a word which strongly suggests a Pictish provenance for the instrument.

The harp was perhaps the most popular musical instrument used in both medieval Scotland and Ireland.

This most ancient instrument was brought to us from Ireland (as Dante says c. 1300) where they are excellently made, and in great numbers, the inhabitants of that island having practised on it for many and many ages; nay, they even place it in the arms of the kingdom, and paint it on their public buildings, and stamp it on their coin, giving as the reason their being descended from the royal prophet David. The Harps which these people use are considerably larger than ours, and have generally the strings of brass, and a few of steel for the highest notes, as in the clavichord. The musicians who perform on it keep the nails of their fingers long, forming them with care in the shape of quills which strike the strings of the spinnet.

— *Vincenzo Galilei (father of Galileo Galilei)*

Scotland, because of her affinity and intercourse [with Ireland], tries to imitate Ireland in music and strives in emulation. Ireland uses and delights in two instruments only, the harp namely, and the tympanum. Scotland uses three, the harp, the tympanum and the crowd. In the opinion, however, of many, Scotland has by now not only caught up on Ireland, her instructor, but already far outdistances her and excels her in musical skill. Therefore, [Irish] people now look to that country as the fountain of the art.

— *Gerald of Wales*

The harp played by the Gaels of Scotland and Ireland between the 11th and 19th centuries was certainly wire-strung. The Irish Maedoc Book Shrine dates from the 11th century, and clearly shows a harper with a triangular framed harp including a "T-Section" in the pillar (or Lamhchrann in Irish) indicating the bracing that would have been required to withstand the tension of a wire-strung harp.

By the Later Middle Ages, the Gaelic language word *clàrsach* or *cláirseach* described a wire-strung harp with a massive carved soundbox, a reinforced curved pillar and a substantial neck, flanked with thick brass cheek bands. The wire-strung harp was played with the fingernails, and it produced a brilliant ringing sound. This is the style of harp on Irish coins and the Guinness label. Especially popular in 16th and 17th century English courts, it was played all over Europe and was usually called the 'Irish' harp.

By the 18th century, harps of any sort had fallen out of use in Scotland and Ireland due to changing social, political and economic conditions. At the same time, new [chromatic](#) harps were being created on the Continent for a bourgeois audience; harps with multiple rows of strings and harps with sharpening mechanisms for playing the fashionable music of the time. In the mid-19th century, a revival of all things Celtic brought attention back to Gaelic culture, sparking interest in native language and music.

The Irish and Highland Harps by Robert Bruce Armstrong is an excellent book describing these ancient harps. There is historical evidence that the types of wire used in these harps are iron, brass, silver, and gold. Three pre-16th century examples survive today; the Trinity College harp in Ireland, and the Queen Mary and Lamont harps, both in Scotland.

One of the largest and most complete collections of 17th century harp music is the work of Turlough O'Carolan, a blind, itinerant Irish harper and composer. At least 220 of his compositions survive to this day.

Edward Bunting was commissioned to notate the music played by the harpers at the 1792 Belfast Harp Festival. He published his first volume in 1796. He continued to collect the music of the *cláirseach* and published his

second and third volumes in 1809 and 1840 respectively. A reprint of the 1840 edition is now available from Dover Publications.

Dennis Hempson (O'Hampsey) was the last of the harpers who played in the old style using the fingernails to pluck while the finger pads are used to damp. He also was one of the last to use the left hand in the treble. He was in his 90s at the 1792 festival and died in the beginning of the 19th century. He took the unbroken tradition of wire-strung harping with him to his grave.

Since the 1970s, the tradition has been revived. Ann Heymann has done the most pioneering work in reviving this tradition by playing the instrument as well as studying Bunting's original manuscripts in the library of Queens University, Belfast. Other notable players include Patrick Ball, Cynthia Cathcart, Alison Kinnaird, Bill Taylor, Siobhán Armstrong and others.

As performers have become interested in the instrument, harp makers ("luthiers") such as Jay Witcher, David Kortier, Ardival Harps, and others have begun building wire-strung harps. The traditional wire materials are used, however iron has been replaced by steel and the modern phosphor bronze has been added to the list. The phosphor bronze and brass are most commonly used. Steel tends to be very abrasive to the nails. Silver and gold are used to get high density materials into the bass courses of high quality clàrsachs to greatly improve their tone quality. In the period, no sharpening devices were used. Harpers had to re-tune strings to change keys. This practice is reflected by most of the modern luthiers, yet some allow provisions for either levers or blades.

Multi-course harps

A **multi-course harp** is a harp with more than one row of strings. A harp with only one row of strings is called a **single-course harp**.

A **double harp** consists of two rows of [diatonic](#) strings one on either side of the neck. These strings may run parallel to each other or may converge so the bottom ends of the strings are very close together. Either way, the strings that are next to each other are tuned to the same note. Double harps often have levers either on every string or on the most commonly sharped strings, for example C and F. Having two sets of strings allows the harpist's left and right hands to occupy the same range of notes without having both hands attempt to play the same string at the same time. It also allows for special effects such as repeating a note very quickly without stopping the sound from the previous note.

A **triple harp** features three rows of parallel strings, two outer rows of diatonic strings, and a center row of [chromatic](#) strings. To play a sharp, the harpist reaches in between the strings in either outer row and plucks the center row string. Like the double harp, the two outer rows of strings are tuned the same, but the triple harp has no levers. This harp originated in Italy in the 16th century as a low headed instrument, and towards the end of 1600s it arrived in Wales where it developed a high head and larger size. It established itself as part of Welsh tradition and became known as the **Welsh harp** (*telyn deires*, "three-row harp"). The traditional design has all of the strings strung from the left side of the neck, but modern neck designs have the two outer rows of strings strung from opposite sides of the neck to greatly reduce the tendency for the neck to roll over to the left.

The **cross harp** consists of one row of diatonically tuned strings and another row of chromatic notes. These strings cross approximately in the middle of the string without touching. Traditionally the diatonic row runs from the right (as seen by someone sitting at the harp) side of the neck to the left

side of the sound board. The chromatic row runs from the left of the neck to the right of the sound board. The diatonic row has the normal string coloration for a harp, but the chromatic row may be black. The chromatic row is not a full set of strings. It is missing the strings between the Es and Fs in the diatonic row and between the Bs and Cs in the diatonic row. In this respect it is much like a [piano](#). The diatonic row corresponds to the white keys and the chromatic row to the black keys. Playing each string in succession results in a complete chromatic scale.

Harp technique

Harp playing uses all of the fingers except for the pinky, which is generally too short and weak to effectively pluck a string. In order to make notation of fingerings easier, each finger is given a number, "1" for the thumb, "2" for the index finger, "3" for the middle finger, and "4" for the ring finger. Most types of harp only require use of the hands. The exception is the pedal (concert) harp, where the harpist pushes the pedals with his or her feet.

There are two main methods of classical harp technique in the United States: the French method (associated in the United States with the French-American harpist Marcel Grandjany) and the Salzedo method, developed by Carlos Salzedo. Neither method has a definite majority among harpists, but the issue of which is better is sometimes a source of friction and debate. The distinguishing features of the Salzedo method are the encouragement of expressive gestures, elbows remain parallel to the ground, wrists are comparatively still, and neither arm ever touches the soundboard. The Salzedo method also places great emphasis on specific fingerings. The French method advocates lowered elbows, fluid wrists, and the right arm resting lightly on the soundboard. In both methods, the shoulders, neck, and back are relaxed. Some harpists combine the two methods into the technique that works best for them.

On the wire strung clarsach, a thumb under technique is also used.

As in all baroque instrumental techniques, the underlying principle is that of strong and weak articulation. The player only uses three fingers of each hand, and the thumb moves under the other fingers, rather than being held very high as in modern harp technique. The thumb and third fingers are "strong" fingers and the second finger is a "weak" finger. Scales are fingered with alternating strong and weak fingers - that is, a scale fingering could be either 1 2 1 2 1 2 or 3 2 3 2 3 2. In contrast, classical harp technique uses a fingering of 4 3 2 1 4 3 2 1 going up and 1 2 3 4 1 2 3 4 going down.

Another approach to "thumb under" technique as described above is to place the thumb so that it passes over the second finger, rather than under it. There is equal evidence for both thumb over and thumb under playing techniques on historical harps.

In this second approach it is important to note that the fingers are placed on the strings an equal distance up the string from the soundboard. This may be as little as 5-8 inches on very lightly strung harps. If you begin by making a circle with your thumb and second finger, placing both the thumb and the second finger on the same string, open your thumb and place your thumb on the string above, also placing the third (and fourth – if you choose to use it) on the neighbouring strings below the second finger. The fingertips placed on the strings should loosely form a straight line parallel to the soundboard of the harp.

As you play each finger, the aim is to roll the string over the end of your finger as you release it rather than pulling the string into your hand. This should require very little finger action to produce a warm and well rounded sound. Each finger produces a subtly different tone articulation. When playing scales down the harp, after playing the thumb it passes just over the second

finger onto the string below, with the second finger falling onto the string below the thumb after releasing its note. Otherwise, as with thumb under technique, all scales are played alternating strong and weak fingerings.

Other harps around the world

In South America, there are Mexican, Andean, Venezuelan, and Paraguayan harps. They are derived from the [Baroque](#) harps that were brought from Spain during the colonial period: wide on the bottom and narrow at the top, with perfect balance when being played but unable to stand independently for lack of a base. The Paraguayan harp is the most popular, and is Paraguay's national instrument. It has about 36 strings with narrower spacing and lighter tension than other harps, and so has a slightly (four to five notes) lower pitch. It does not necessarily have the same string coloration as the other harps. For example, some Paraguayan harps may have red B's and blue E's instead of red C's and blue F's. This harp is also played mostly with the fingernails.

All of Africa's harps are open harps because they lack the forepillar. With the exception of Mauritania's ardin, which is a true harp, most West African harps, such as the kora, are technically classified as harp-lutes because of their two rows of strings which are strung parallel to each other but perpendicular to the soundboard.

In Asia, there are very few harps today, though the instrument was popular in ancient times; in that continent, [zithers](#) such as China's guqin and Japan's koto predominate. However, a few harps exist, the most notable being Burma's saung-gauk, which is considered the national instrument in that country. The Chinese konghou, which died out, is being revived in a modernized form. Turkey had a harp called the çeng that has also fallen out of use.

There are no harps indigenous to Oceania or the Americas.

The harp in music

The harp is used sparingly in most classical music, usually for special effects such as the glissando, arpeggios, and bisbigliando. Italian and German opera uses harp for romantic arias and dances, an example of which is Musetta's Waltz from *La bohème*. French composers such as Claude Debussy and Maurice Ravel composed harp concertos and chamber music widely played today. In the 19th century, the French composer and harpist Nicolas-Charles Bochsa composed hundreds of pieces of all kinds (opera transcriptions, chamber music, concertos, operas, harp methods). Henriette Renié and Marcel Grandjany have composed many lesser-known solo pieces and chamber music. Modern composers utilize the harp frequently because the pedals on a concert harp allow many sorts of non-diatonic scales and strange accidentals to be played (although some modern pieces call for impractical pedal manipulations).

There have been harpists active in [jazz](#) and [free improvisation](#), including:

Dorothy Ashby
Edmar Castañeda
Alice Coltrane
Park Stickney
Zeena Parkins
Deborah Henson-Conant

In current pop music, however, the harp appears relatively rarely. Joanna Newsom and Dee Carstensen have separately established images as harp-playing singer-songwriters with signature harp and vocal sounds. A pedal harpist, Ricky Rasura, is a member of the "symphonic pop" band The Polyphonic Spree, and Bjork sometimes features acoustic and electric harp in her work. Art in America was the first known rock band featuring a pedal harp to appear on a major record label, and released only one record, in 1983. The pedal harp was also present in the Michael Kamen and Metallica concert/album *S&M* as part of the San Francisco Symphony orchestra. Some Celtic-pop crossover bands and artists such as Clannad and Loreena McKennitt include folk harps.

As a symbol

Political

The harp has been used as a political symbol of Ireland for centuries. It was used to symbolise Ireland in the Royal Standard of King James VI/I of Scotland, England and Ireland in 1603 and had continued to feature on all English, British and United Kingdom Royal Standards ever since, though the style of harp used differed on some Royal Standards. It was also used on the Commonwealth Jack of Oliver Cromwell, issued in 1649 and on the Protectorate Jack issued in 1658 as well as on the Lord Protector's Standard issued on the succession of Richard Cromwell in 1658. The harp is also traditionally used on the flag of Leinster.

Independent Ireland continued to use the harp as its state symbol on the Great Seal of the Irish Free State, featuring it both on the coat of arms and on the Presidential Standard and Presidential Seal - as well as on various other official seals and documents. The harp also appears on Irish coinage from the Middle Ages to the current Irish euro coins.

A South Asian version of harp known in Tamil as 'yaal', is the symbol of City of Jaffna, Sri Lanka, whose legendary root originates from a harp player.

Corporate

The harp is also used extensively as a corporate logo - both private and government organisations. For instance; Ireland's most famous drink, Guinness, also uses a harp, but in reverse and also less detailed than the state arms - Harp Lager is also produced by Guinness and uses the harp.

Relatively new organizations also use the harp, but often modified to reflect a theme relevant to their organization, for instance; Ryanair uses a modified harp, somewhat in the form of an angel taking flight, and the State Examinations Commission uses it with an educational theme.

Other organizations in Ireland use the harp, but not always prominently; these include the National University of Ireland and the associated University College Dublin, and the Gaelic Athletic Association. In Northern Ireland the Police Service of Northern Ireland and Queen's University of Belfast use the harp as part of their identity.

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Categories: [String instruments](#)

Harpsichord concerto

A **harpsichord concerto** is a [concerto](#) for harpsichord and [orchestra](#).

In the [Baroque](#) period, when the harpsichord was a common instrument, several concertos were written for it (Johann Sebastian Bach wrote a number of examples), though it was never as popular as the [violin](#) or other [string](#) or [wind](#) instruments.

With the rise of the [piano](#) in the [Classical](#) period, the harpsichord fell out of use, and nothing was written for it by major composers through the [Romantic](#) era. In the 20th century, interest in performing Baroque music in a more [historically accurate way](#) rose, and the harpsichord began to be played once more. As well as playing old music, harpsichordists commissioned new pieces for the instrument: Wanda Landowska, an important force in returning the harpsichord to the concert hall, commissioned concerti from Francis Poulenc and Manuel de Falla, for example.

List of harpsichord concertos

- Johann Sebastian Bach (all 1720s-1740s)
 - BWV 1052 for harpsichord and strings in D minor, after a lost violin concerto
 - BWV 1053 for harpsichord and strings in E major, probably after a lost oboe concerto
 - BWV 1054 for harpsichord and strings in D major, after his violin concerto in E major BWV 1042
 - BWV 1055 for harpsichord and strings in A major, after a lost oboe d'amore concerto
 - BWV 1056 for harpsichord and strings in F minor, probably after a lost violin concerto
 - BWV 1057 for harpsichord, 2 recorders and strings in F major, after Brandenburg concerto no.4 in G major, BWV 1049
 - BWV 1058 for harpsichord and strings in G minor, after his violin concerto in A minor BWV 1041
 - BWV 1050 - Brandenburg concerto no.5 in D major, for harpsichord, flute, violin and strings
 - BWV 1044 for harpsichord, violin, flute and strings in A minor.
 - BWV 1060 for 2 harpsichords and strings in C minor, after a lost violin and oboe concerto
 - BWV 1061 for 2 harpsichords and strings in C major, after a lost concerto for 2 harpsichords unaccompanied
 - BWV 1062 for 2 harpsichords and strings in C minor, after his double violin concerto in D minor BWV 1043
 - BWV 1063 for 3 harpsichords and strings in D minor
 - BWV 1064 for 3 harpsichords and strings in C major, after a lost triple violin concerto
 - BWV 1065 for 4 harpsichords and strings in A minor, after Vivaldi's concerto for 4 violins in B minor, RV 580 (l'estro armonico op.3 no.10, RV580)
- Thomas Arne - 6 Favourite Concertos for harpsichord, piano or organ (late 18th century)
- CPE Bach - about 50 harpsichord concertos, including one for harpsichord and fortepiano.
- Manuel de Falla - Concerto for harpsichord (1926)
- Philip Glass - Concerto for Harpsichord and Chamber Orchestra (2002)
- Henryk Górecki - Harpsichord Concerto (1980)
- Frank Martin - Harpsichord Concerto (1951-52)
- Bohuslav Martino - Harpsichord Concerto (1935)
- Francis Poulenc - Concert champêtre (1927-28)
- Roberto Gerhard - concerto for harpsichord, percussion and strings (mid 20th century)
- Walter Leigh - concertino for harpsichord and strings (early 20th century)

Several other works feature the harpsichord as a solo instrument alongside others, including:

Elliott Carter - Double Concerto (1959-61, for harpsichord, piano and orchestra)

Alfred Schnittke - Concerto Grosso No. 1 (1977, for two violins, harpsichord, prepared piano and orchestra)

Frank Martin - Petite symphonie concertante for harp, harpsichord, piano and double string orchestra.

Harsh noise

Harsh noise is a specific type of [noise music](#) that uses no (or minimal) [synths](#), no (or minimal) acoustic instruments, and is created almost entirely by electronic feedback and distortion, along with occasional crashing metal sounds and aimless samples. Primarily from Japan and sometimes referred to simply as "noise," the term *harsh noise* came into use to differentiate its style from more "musical" genres such as [noise rock](#) and noisecore, which use instrumentation and song structure. It is closely related to power electronics, but its focus is more on texture and less about composition or feel.

See also

- [Noise music](#)
- [Japanoise](#)

Heartland rock

In the late 1970s and 1980s, one of the most popular forms of [rock and roll](#) was **heartland rock**. It was characterized by a straightforward musical style, a concern with the average American life, and a conviction that rock music had a social or communal purpose beyond just entertainment.

History

The origins of "Heartland Rock", like that of so many genres, are as nebulous and difficult to describe as the genre's definition itself. The genre began as a confluence of white soul, [garage rock](#), [rhythm and blues](#) and [rock and roll](#).

While the genre emerged recognizably into the mainstream in the late 1970s with the commercial success of Bruce Springsteen, Bob Seger, and Tom Petty, the genre's antecedents appeared throughout pop chart history, via popular artists like Bob Dylan, Creedence Clearwater Revival, Mitch Ryder and the Detroit Wheels and Van Morrison, and lesser-known examples (The Flaming Ember, whose 1971 hit "Westbound Number Nine" was an example of the mixing of garage rock, rhythm and blues and rock influences that would later exemplify the genre) and earlier ones like Eddie Cochran and Del Shannon.

The genre reached its commercial, artistic and influential peak in the mid-1980s, with John Mellencamp joining Springsteen, Seger, and Petty as its most prominent artists.

In concert, heartland rock often took the form of crowd-rousing anthems, leading to comparisons with Midwestern arena rock groups such as REO Speedwagon and Head East, whose style however owed more to seventies [pop rock](#).

Heartland rock faded away as a recognized genre by the early 1990s, as rock music in general, and blue collar and white working class themes in particular, lost influence with younger audiences, and as heartland's artists turned to more personal works. Many heartland rock artists continue to record today with critical and commercial success, most notably Bruce Springsteen and John Mellencamp, although their works have become more personal and experimental and do not fit easily into a single genre anymore. Newer artists whose music would clearly have been labeled heartland rock had it been released in the 1970s or 1980s, such as Pittsburgh's Tom Breiding, often find themselves these days labeled alt-country and finding little more than a cult following.

Characteristics

Heartland rock can be seen as one of several regional expressions of the white working class in rock music popular during the 1970s and 1980s. Heartland rock was an American Midwest and Rust Belt counterpart to [Southern rock](#) in the American South (Lynyrd Skynyrd, Marshall Tucker Band), and to [country rock](#) on the American West Coast (The Eagles, Firefall, Poco). These three genres were somewhat closely related in both style and lyrical subject matter.

As with most popular music genres, the term is something of a catchall, covering artists with diverse styles and making an exact delineation difficult. However, most heartland rock shared some common characteristics:

- **Traditional instrumentation** - Guitars ([electric](#), [acoustic](#), and [bass](#)), [drums](#), and non-synthesizer keyboards ([pianos](#) and the Hammond B3 and Farfisa [organs](#)) predominate. The [harmonica](#) and [mandolin](#) also appear frequently - evidence both of Heartland rock's rhythm and blues and country roots, respectively, as well as evocations of both genres. This was in stark juxtaposition to [synthesizer pop](#), one of the other dominant styles of the same era and noted for its rejection or de-emphasis of traditional instrumentation, and was in common with [roots rock](#), with which heartland had some overlap.
- **Influences** - Heartland rock owed much to pre-1964 rock and [rhythm and blues](#), and to a lesser extent country and western, [rockabilly](#), the British Invasion, and the "White Soul" of the 1960s and 1970s. Artists like Van Morrison and Bob Dylan had wide influence, as did the rhythm and blues of the Stax/Volt record label.
- **Subject matter** - Heartland rock was no less diverse than any other genre - but, as discussed by writers Dave Marsh and Robert Christgau among others – at its core its most constant theme was isolation in many forms:
 - **Social Isolation** - the genre often dwelt the perceived social state of the lives of average blue collar or lower middle class American life and isolation from "The American Dream".
 - **Physical Isolation** - many of the genre's artists, and much of its material, drew from physical distances across the "Heartland" or American Midwest and its detachment, in many ways, from the mainstream of popular culture (even though some of the genre's most prominent artists came from elsewhere – Springsteen's Nebraska being a prime example). This sense of isolation could be a two-edged sword; it was the source of boundless desperation (Springsteen's "Jackson Cage") as well as a source of pride and strength (as in Mellencamp's "Small Town" or Michael Stanley's "My Town").
 - **Economic Isolation** - from Mellencamp's "Rain on the Scarecrow" (about the farm crisis) to Seger's "Making Thunderbirds" (on the decline of the American automobile industry) to Springsteen's "The

River" (about how economic difficulties are interlaced with local culture) to the Iron City Houserockers' "Dance With Me", hard times for people living in the "heartland" were a common theme.

- o **Personal Isolation** - Even in precursors like Eddie Cochran's "Summertime Blues", as well as later work like Springsteen's "Darkness on the Edge of Town", Petty's "Even the Losers", and Mellencamp's "Check It Out", the geographic and economic loneliness becomes personal.

In these senses, the genre owed a lot to country and western, but heartland added to that the notion that performer and listener shared common bonds, values, and goals. Politically, while heartland shared some of the sentiments of both populism and progressivism, its artists usually shied away from explicit political or partisan themes, identification, or campaigning, both out of distrust of the political system and reluctance to divide potential audiences. (Decades later things would be different, as the 2004 Vote for Change effort illustrated.)

Artists

Prominent Artists

By far the most prominent heartland artists, and the nucleus of the genre, were:

- Bruce Springsteen - Bringing the influences of Van Morrison, Bob Dylan, and pre-Beatles rock and roll to bear, the musical style and the lyrical themes of heartland were lurking in Springsteen's Jersey-flavored music from the start. But they really gelled on *Darkness on the Edge of Town* (1978) and *The River* (1980), where songs such as "Badlands" and "The River" intertwined personal and economic concerns. The heartland genre reached the apex of its general popularity with Springsteen's massively-selling *Born in the U.S.A.* (1984) and his subsequent sold-out arena and stadium tour. These shows featured rock versions of Nebraska (1982)'s depressed heartland folk as well as Woody Guthrie's "This Land Is Your Land" and the Steinbeck-influenced "Seeds", preceded and followed in best redemptive fashion by party songs from the early 1960s, all documented within the *Bruce Springsteen & the E Street Band Live/1975-85* album.
- Bob Seger - More rooted in traditional, blues-based barroom rock than Springsteen, Michigan native Seger owed a lot more to Chuck Berry, Mitch Ryder, and The Rolling Stones. Some of Seger's early songs such as "Beautiful Loser" and "Turn the Page" were heartland antecedents, while his later classic heartland albums include *Night Moves* (1976), *Stranger in Town* (1978), and *The Distance* (1982). Generally acknowledged as the best singer of this group, Seger's voice could convey heartland sentiments ranging from the delicate time-spanning nostalgia of "Night Moves" to the powerless fury of "Feel Like a Number" to the uncertain maturity of "Against the Wind".
- John Mellencamp - A reformed glitter-rocker, Mellencamp came to embrace and finally flaunt his small town Indiana roots in the early 1980s. "Jack and Diane" from 1982 and "Pink Houses" from 1983 were among the first hit singles directly identified with the genre, while his albums *Uh-Huh* (1984) and *The Lonesome Jubilee* (1987) were representative. Moreover the quintessential work of the entire heartland rock genre was probably Mellencamp's 1985 album *Scarecrow*, with its depictions of struggling family farmers, odes to small town life, tales of the passing of generations, and tributes to the redemptive power of rock 'n' roll, set to a deceptively low-tech sounding production.
- Tom Petty - Out of Gainesville, Florida and forthright about his debt to The Byrds, Petty's style was both more laconic and more experimental than most other heartland rockers. But "Refugee" and "Even the Losers" from *Damn the Torpedoes* (1979), "The Waiting" from *Hard Promises* (1980), and "I Won't Back Down" and "Runnin' Down a Dream" from *Full Moon*

Fever (1989) all fit squarely in the genre, while the daring Southern Accents (1984) stretched the genre to its limits.

Both an antecedent and a heartland example was:

- Creedence Clearwater Revival and John Fogerty - Creedence was the seminal proto-heartland band, a decade before the genre was popularly recognized. Former leader Fogerty revived his career in 1985 with the album *Centerfield*, which recapped and extended Creedence's themes. Fogerty's influence is widespread throughout the genre.

Lesser-known artists

Lesser-known heartland artists included:

- Michael Stanley - A Cleveland-area rocker with wide regional following but relatively obscure in the rest of the country, Stanley's 1984 hit "My Town" captured many of the themes of the genre: blue-collar swagger, cocky regionalism combined with a dogged love of local themes, and a broad, muscular musical arrangement.
- Red Rider - A Canadian band led by singer Tom Cochrane, Red Rider was an excellent example of the genre.
- The Iron City Houserockers - A heavily Rolling Stones-influenced and (unusual for the genre) Clash-influenced group from Pittsburgh featuring Joe Grushecky, the Houserockers were an uncommonly kinetic group that garnered critical acclaim but little commercial success.
- Joe Ely and Steve Earle - Ely and Earle are best known as country artists, but both were frequently associated with the heartland genre. Earle's "Copperhead Road", for instance, would fit right into a Springsteen or Seger album. As would, for that matter, country/Southern rocker Charlie Daniels' "Still In Saigon"; these songs, together with Springsteen's "Born in the U.S.A." and "Shut Out the Light", Billy Joel's "Goodnight Saigon", the Houserockers' "Saints and Sinners", and a few others were part of a Vietnam veteran-sympathetic subgenre of heartland that had a several bursts of visibility during the 1980s, as well as illustrating the sometimes-close links between the genre and [country-western](#) music.
- James McMurtry - A protege of Mellencamp, McMurtry (son of author Larry McMurtry, himself a key artist in documenting the life, history and society of the heartland, albeit in literature rather than music) has evolved over the years into an alt-country artist.
- John Cafferty and the Beaver Brown Band - The Narragansett Rhode Island band vaulted to massive success seemingly overnight with the release of the movie *Eddie and the Cruisers*, for which they'd recorded the soundtrack; the "overnight" success actually capped years of playing in the bars in the Northeast and the Jersey Shore. They were derided by some as a cut-rate Springsteen (similar musical style, similar band) - which didn't prevent their follow-up album, *Tough All Over*, from yielding two hits, "C.I.T.Y." and the title cut.

Artists sometimes associated with the genre

Also sometimes included in heartland rock were:

- Robbie Dupree - Brooklyn pop singer who had the hits "Steal Away" and "Hot Rod Hearts" in 1980.
- George Thorogood and the Destroyers - strictly a [blues-rock](#) band, but sometimes included in the genre because of Thorogood's blue collar oriented lyrics.
- The Steve Miller Band - like Creedence Clearwater Revival, something of a heartland rock antecedent.
- Billy Joel came out of the early 1970s [singer-songwriter](#) movement but became increasingly influenced by heartland rock during his middle period (roughly, Turnstiles (1976) through The Nylon Curtain (1982)). This influenced both his music ("Say Goodbye to Hollywood", the live version of "Captain Jack", as well as the later "Big Shot" and "You May Be Right") and his lyrics ("Allentown").
- Bon Jovi's career, originally based on a mix of [hard rock](#) and hair metal, sustained itself when contemporaries in those genres faltered, due to the group's embrace of heartland rock sensibilities (and, said some critics/fans, wholesale importation of Springsteen-like stylistic elements including explicit playing-up of their New Jersey roots) in recastings of "Living On a Prayer" and "Wanted Dead or Alive", as well as in newer material such as "It's My Life" and "Have a Nice Day".
- Bryan Adams was sometimes known earlier in his career (before his breakout in the early 1980's) as the "Canadian Springsteen", a reference to his dynamic stage presence, raw voice, guitar/organ-based instrumentation, and musical style. Songs like "Cuts Like A Knife", "Straight From The Heart", and "This Time" fit squarely into the genre. Adams' career later swerved into arena rock.
- Southside Johnny and the Asbury Jukes - Contemporaries of Springsteen and long-time favorites on the New Jersey Shore music scene, the Jukes' horn-based sound was more heavily Rhythm and Blues based than most Heartland rock, owing much to Stax Records-style R and B. However, the band exemplifies the stylistic roots which, combined with stripped-down Creedence Clearwater-style rock and role, spawned the genre.
- Los Lobos - This band has spanned nearly every genre of American rock-era pop music; their How Will the Wolf Survive album is a solid example of the Heartland genre (among a few others)

_____ | _____
Aboriginal rock | [Alternative rock](#) | [Anatolian rock](#) | [Art rock](#) | Avant-rock | [Blues-rock](#) | [Boogaloo](#) | British Invasion | [Cello rock](#) | Chicano rock | [Christian rock](#) | [Country rock](#) | Desert rock | Detroit rock | Dialect rock | [Emo](#) | Flamenco-rock | [Folk-rock](#) | [Garage rock](#) | [Girl group](#) | [Glam metal](#) | [Glam rock](#) | [Hard rock](#) | [Hardcore](#) | **Heartland rock** | [Heavy metal](#) | [Instrumental rock](#) | Jam band | Jangle pop | [Krautrock](#) | Madchester | Merseybeat | [Piano rock](#) | [Post-rock](#) | [Power pop](#) | [Progressive rock](#) | [Psychedelia](#) | Pub rock (Aussie) | Pub rock (UK) | [Punk rock](#) | Punta rock | Raga rock | Raï rock | [Rockabilly](#) | Rockoson | Samba-rock | Skiffle | [Soft rock](#) | [Southern rock](#) | [Surf](#) | [Symphonic rock](#)

Category: [Rock music genres](#)

Heavy metal fashion

Heavy metal fashion is the style of dress, body modification, make-up, hairstyle, and so on, taken on by many fans of [heavy metal](#), or, as they are often called, metalheads. To those with a trained eye, normally others within the metal subculture, relatively subtle differences in clothing can speak volumes about a persons tastes and, more critically, show whether or not they are a poseur, a judgement that is almost universally dreaded by metalheads.

Origins

The clothing associated with heavy metal has its roots firmly ensconced within the clothing adopted by Biker culture, and even earlier the clothing commonly worn by the [Rockers](#) of the sixties. The bikers legacy to the modern metalhead is their affinity for leather jackets, hi-top basketball shoes (more common with old school thrash metallers,) heavy boots (often work boots or combat boots, distinct from the long steel-toed boots worn by Skinheads or the ornate footwear favoured by goths), jeans and denim jackets or waistcoats, often adorned with badges and patches (see below, see also kutte) and a peculiar fascination with the imagery of Nazi Germany, often to shock (It must be noted that the Swastika is normally avoided: the Iron Cross however, is particularly popular. See Motörhead). However, the Iron Cross could also be traced back to the Crusades-era middle ages, a symbol of the Knights Templar.

Other influences

The style and clothing of metal has absorbed elements from influences as diverse as the musical influences from which the genre has borrowed: modern metal fashion is a hotch-potch of [punk](#), [goth](#) (particularly for female metalheads), military fashion and even various historical fashions. It is from this linking of different sub-styles of clothing and music influences that one can sometimes determine a persons specific taste in music simply from overall appearance. However, such signs are not, in the majority of cases (we will discuss the peculiar and extreme fashions associated with [black metal](#) below) hard and fast rulings. This uncertainty is what makes the first key aspect of the metalheads identity below so important.

The influence of modern military fashion on heavy metal fashion is significant with metalheads been known to wear modern military clothing like field jackets and articles of camouflage and olive drab green uniforms like shirts and/or trousers to wear alongside their black T-shirts and black combat boots. This influence could be due to the impact of the Vietnam War on popular culture in the United States during the 1970's and the 1980's with images of American Vietnam veterans wearing their old combat uniforms in civilian life during this period of time as well as the memories of the conflict were still fresh in the minds of many Americans during the 1970's and 1980's. Some of the influences of modern military fashion and the Vietnam War can be seen by the fans and bands of [thrash metal](#) with the members of thrash metal bands of the 1980's like Metallica and Megadeth wearing bullet belts around their waists on stage (It is possible that the thrash metal bands got the idea of wearing bullet belts from Motörhead since the majority of thrash metal bands in the 1980's were influenced by Motörhead).

Band display

A key and basic element of metal fashion is the outward display of one's musical taste. This can be accomplished in several ways.

Band shirts

The band shirt is widely regarded as something akin to the 'minimum uniform' for a metalhead. T-shirts for metal bands are almost universally black, with only those bands popular enough to have fans beyond the metal community normally bothering to print T-shirts in other colours, though some print white shirts, normally as a statement against conformity. They come in two varieties: the normal T-shirt, and the long-sleeve T-shirt, which will often feature designs down the arms as well as on the back and front. These shirts display on their front the name of a band, often accompanied by the band's logo or an album cover, and the back some tour list, lyrics, slogan, or another image.

There is a strong stigma against bands who wear their own T-shirts, which is seen as in bad taste at best, and highly egotistical at worst. It also must be noted that to wear a T-shirt for a band you have not heard is considered extremely bad taste.

Other shirts

It is less common, but not at all unknown, for metalheads to wear T-shirts other than band shirts. Brands of alcohol (particularly Jack Daniels whisky), makes of Motorcycles, and humorous or obscene epithets are the most common. Again, black is the normal colour.

It must of course also be noted that not all metalheads wear T-shirts: some may wear sleeveless shirts, wifebeaters, work shirts, collared shirts or even no shirt, depending on taste and geographical location.

Patches

Patches are small shaped pieces of fabric that carry a design: normally, at least in terms of metal fashion, a band logo or album cover. They are normally displayed on kuttens. The traditional "patch jacket" is a black jacket, usually long sleeves, though denim jackets are also commonly used, they are rated more on the punk style. Backpacks, shoulder-bags, messenger bags etc. are another popular place on which to display them. A more unusual location is on another article of clothing, particularly jeans.

Other

Band names are also sometimes displayed in the form of badges, which are displayed in much the same way as patches, although obviously the range of locations in which they can be placed is greater.

Jackets

The most commonly worn types of jackets that metalheads wear are black leather jackets, blue denim jackets, trenchcoats and army combat jackets like field jackets (e.g. the M-1965 field jacket used by the US Armed Forces) , smocks, and parkas (usually in olive drab, black, or in camouflage patterns). In warmer weather, metalheads have been known to wear button-up flannelette shirts and button-up army shirts (usually in olive drab, black, or in camouflage patterns) unbuttoned so it acts a de-facto jacket when the weather is not too hot or not too cold. When the weather gets cooler, they would button up their flannelette shirts and army shirts. More recently, metalheads have been known to wear suit jackets and corduroy jackets.

Legwear

The most common form of leg-wear is black or blue denim jeans(sometimes ripped), although leather trousers are also popular, as are camouflage-patterned combat trousers and kilts. Metalheads have also been known to wear cargo trousers and cargo shorts in warmer weather when jeans and leather pants are considered too hot and uncomfortable to wear.

Hairstyles

The basic and most popular hairstyle associated with metal is long, straight hair, sometimes dyed black (especially amongst black metal fans), though this is by no means necessary. Other specific haircuts that are sported by metalheads are dreadlocks (possibly inspired by Rob Zombie, Max Cavalera, and more recently Anders Friden) and military haircuts. [Power Metal](#) fans and bands have also adopted a variation on the long haired style that involves hair even longer than the metal norm, often curled. Usually, the long and messy hairstyle of metalheads is because the metalhead in question is a fan of headbanging, and want something to swing around rather than have nothing as it adds to the excitement and image of headbanging. In contrast to long hair a completely shaven head is also a popular hairstyle of fans and band members alike notables including: singer Daniel Heiman (former) singer of the [Power Metal](#) band Lost Horizon (band), singer Rob Halford of Judas Priest, and guitarists Scott Ian and Kerry King of Thrash Metal bands Anthrax and Slayer, respectively.

Accessories and jewelry

Jewelry is popular for both genders. Almost always silver, popular items include rings (often adorned with metal imagery such as skulls, flames, spikes, iron crosses etc.) and silver neck-chains (thin when compared, for example to bling Jewelry) or pendants, often of a religious or anti-religious nature: inverted crucifixes (inspired by Black Sabbath and Ozzy Osbourne), Satanic Pentagrams and Thor's Hammers are popular. This taste in pendants offers a marked difference between the metal and goth subcultures: goths will often wear crosses even if they are not religious, and will wear the benign, un-inverted Wiccan Pentagram.

Spike bands, wrist-bands and sweatbands are also very popular.

Body modification

Metalheads often engage in some form of body modification, the most popular being tattoos, which will often employ the imagery of metal, metal lyrics or even band logos or mascots. Piercings are also not uncommon, although facial piercings, especially amongst male metalheads, are not particularly common, especially when compared to other subcultures such as [emo](#).

Female metal fashion

Clothing for the female metalhead shares much in common with elements of [goth](#) and [punk](#) fashion, combined with what is simply a feminised version of male metalhead fashion. The heavy monochrome makeup of goth is relatively popular among female metalheads, far more so than it is amongst the male metal fan, and jewelry and accessories can be similar as well, although female metalheads tend to borrow from the classic goth look, rather than Cybergoth, Victorian, Goth etc. One exception to this is female black metal fans, who sometimes dress in the somewhat elaborate victorian or [medieval](#) dresses normally associated with some elements of the goth subculture. In recognition of the increasing number of female fans which metal increasingly attracts, many bands, especially larger ones, have started doing babydoll versions of their shirts, or even new designs specifically for the female market. Skirts are normally black of some sort (sometimes leather), or punk-style kilts.

It is also more common for female metal fans to sport facial piercings and more elaborate ear work such as scaffolding.

Imitators

Heavy metal fashion has seen a recent resurgence in the UK (and to some extent in the US). Mainstream 'pop' fashion retailers have picked up what is accurately labelled as a cross between heavy metal fashion and skater fashion and are successfully marketing it under the labels 'goth' or 'rock' fashion. This typically consists of t-shirts and hooded sweatshirts with heavy metal, [nu-metal](#), or [punk](#) logos, paired with baggy 'skater' jeans, chains, and dark colours. This is largely the result of the increasing popularity of nu-metal and skateboarding in the UK and the USA. Styles utilizing these products are pejoratively known as "mall-goth", reflecting the mainstream consumer outlets through which these articles of clothing are made available.

References

The style of dress that is a cross between heavy metal attire and skate or punk attire is associated with the genre of music known as Hard Core and is popular in East Coast US cities such as New York City, Boston and Philadelphia.

Categories: [Heavy metal](#)

Heavy metal music

Stylistic origins: [Psychedelic rock](#), [European classical music](#) and [British blues](#)

Cultural origins: Late 1960s United Kingdom

Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)

Mainstream popularity: Extensively followed by dedicated fans throughout the world.

[Avant garde metal](#) - [Black metal](#) - [Classic metal](#) - [Death metal](#) - [Doom metal](#) - [Folk metal](#) - [Glam metal](#) - [Gothic metal](#) - [Groove metal](#) - [Neo-classical metal](#) - [Power metal](#) - [Progressive metal](#) - [Thrash metal](#)

[Alternative metal](#) - [Christian metal](#) - [Funk metal](#) - [Grindcore](#) - [Industrial metal](#) - [Metalcore](#) - [Nu metal](#) - [Rapcore](#) - Stoner metal - [Symphonic metal](#) - Vedic metal

Gothenburg - Britain - Bay Area - Florida

[Fashion](#) - [History](#).

Heavy metal is a genre of [rock music](#) that emerged as a defined musical style in the 1970s, having its roots in [hard rock](#) bands which, between 1967 and 1974, took [blues](#) and [rock](#) to create a hybrid with a thick, heavy, guitar-and-drums-centered sound, characterised by the use of highly amplified distortion. Out of heavy metal various subgenres later evolved, many of which are referred to simply as "metal". As a result, "heavy metal" now has two distinct meanings: either the genre as a whole or traditional heavy metal in the 1970s style, as exemplified by the likes of Led Zeppelin, Black Sabbath, Deep Purple, Blue Cheer and others.

Heavy metal had its peak popularity in the 1980s, during which many of the now existing subgenres first evolved. Although not as commercially successful as it was then, heavy metal still has a large world-wide following of fans known by terms such as *metalheads*, *metal maniacs*, *headbangers*, and *metallers*.

Characteristics

Heavy metal is typically characterized by a distorted guitar-led sound, morbid themes and lyrics, straightforward rhythms and classical or symphonic styles. However, heavy metal subgenres have their own stylistic variations on the original form that often omit many of these characteristics.

According to Allmusic.com, "Of all rock & roll's myriad forms, heavy metal is the most extreme in terms of volume, machismo, and theatricality. There are numerous stylistic variations on heavy metal's core sound, but they're all tied together by a reliance on loud, distorted guitars (usually playing repeated riffs) and simple, pounding rhythms."

Instrumentation

The most commonly used line-up for metal is a drummer, a [bassist](#), a rhythm guitarist, a lead guitarist, and a singer (who may or may not be an instrumentalist). Keyboards are used in some styles of heavy metal and shunned by others, although as the styles of subgenre develop they're becoming increasingly popular. Guitar playing is central to heavy metal. Distorted amplification of the guitars is used to create a powerful or 'heavy' sound. The result is simple, although some of the original heavy metallers joked that their simplified sound was more the result of limited ability than of innovation. Later, more intricate solos and riffs became a big part of heavy metal music. Guitarists use sweep-picking, tapping and similar techniques for rapid playing, and many subgenres are now praising virtuosity over simplicity.

Metal vocals vary widely in style. Vocalists' abilities and styles range from the multi-octave operatic vocals of Judas Priest's Rob Halford and the classically trained singing of Iron Maiden's Bruce Dickinson, to the intentionally gruff sounding vocals of Lemmy Kilmister from the band Motörhead.

In terms of the live sound, volume is often considered as important as anything. Following on from the lead set by The Who and Jimi Hendrix, early Heavy Metal bands set new benchmarks for sound volume during shows. Tony Iommi, guitarist in Heavy Metal pioneers Black Sabbath is just one of the early Heavy Metal musicians to suffer considerable hearing loss due to their live volume. Detroit rocker Ted Nugent (who rejects the term "heavy metal" to describe his music) and The Who (who once held the distinction of "The World's Loudest Band" in the Guinness Book Of World Records) guitarist Pete Townshend is nearly deaf. Heavy Metal's volume fixation was mocked in the rockumentary spoof This Is Spinal Tap by guitarist "Nigel Tufnel", who revealed that his Marshall amplifiers had been modified to "go to eleven."

Themes

As with much popular music, visuals and images are integral to metal. Album covers and stage shows are almost as important to the presentation of the material as the music itself, although they seldom exceed the actual music in priority. Thus, through heavy metal, many artists collaborate to produce a menu of experiences in each piece—offering a wider range of experiences to the audience. In this respect, heavy metal becomes perhaps more of a diverse art form than any single form dominated by one method of expression. Whereas a painting is experienced visually, a symphony experienced audibly, a heavy metal band's "image" and the common theme that binds all their music is expressed in the artwork on the album, the set of the stage, the tone of the lyrics, in addition to the sound of the music.

Rock historians tend to find that the influence of Western pop music gives heavy metal its escape-from-reality fantasy side, as an escape from reality through outlandish and fantastic lyrics—while African American blues gives heavy metal its naked reality side, focusing on loss, depression and loneliness. Heavy metal has a relationship with spiritual issues in both symbol and music theory, as heavy metal chords and harmonies emphasize the use of open fifths—drawing ironic parallels to harmony changes in Christian Sacred Harp singing.

If the audio and thematic components of heavy metal are predominantly blues-influenced reality, then the visual component is predominantly pop-influenced fantasy. The themes of darkness, evil, power and apocalypse are fantastic language components for addressing the reality of life's problems. In reaction to the "peace and love" hippie culture of the 1960s, heavy metal developed as a counterculture, where light is supplanted by darkness and the happy ending of pop is replaced by the naked reality that things do not always work out in this world. Whilst fans claim that the medium of darkness is not the message, critics have accused the genre of glorifying the negative aspects of reality.

Heavy metal themes are typically more grave than the generally airy pop from the 1950s, 1960s, and 1970s—focusing on war, nuclear annihilation, environmental issues, political, and religious propaganda. Black Sabbath's "War Pigs," Ozzy Osbourne's "Killer of Giants," Metallica's "...And Justice for All," as well as "Disposable Heroes," and Iron Maiden's "Two Minutes to Midnight" are examples of serious contributions to the discussion of the state of affairs. The commentary on reality sometimes tends to become oversimplified because the fantastic poetic vocabulary of heavy metal deals primarily with very clear dichotomies of light and dark, hope and despair, good and evil, which do not make much room for complex shades of grey. One exception to this are certain [power metal](#) bands, whose lyrical and musical tones are often bombastic and optimistic. Many power metal fans and bands, most notably Manowar, believe metal should be inspiring and upbeat music.

Classical influence

The appropriation of classical music by heavy metal typically includes the influence of Bach and Paganini, rather than Mozart or Franz Liszt. Though Deep Purple/Rainbow guitarist Ritchie Blackmore had been experimenting with musical figurations borrowed from classical music since the early 1970s, Edward Van Halen's solo cadenza "Eruption" (released on Van Halen's first album in 1978) marks an important moment in the development of virtuosity in metal. Following Van Halen, the "classical" influence in metal guitar during the 1980s actually looked to the early eighteenth century for its model of speed and technique. Indeed, the late [Baroque era](#) of Western art music was also

frequently interpreted through a gothic lens. For example, "Mr. Crowley," (1981) by Ozzy Osbourne and guitarist Randy Rhoads, uses both a pipe organ-like synthesizer and Baroque-inspired guitar solos to create a particular mood for Osbourne's lyrics on the legendary occultist Aleister Crowley. Like many other metal guitarists in the 1980s, Rhoads quite earnestly took up the "learned" study of [musical theory](#) and helped to solidify the minor industry of guitar pedagogy magazines (such as *Guitar for the Practicing Musician*) that grew up during the decade. In most instances, however, metal musicians who borrowed the technique and rhetoric of art music were not attempting to *be* classical musicians. (An exception can arguably be found in Yngwie Malmsteen, though many argue that his music relies more on virtuosity and the use of *classical-sounding* elements such as the harmonic minor scale to appear classical without actually *being* classical).

The Encarta encyclopedia claims that "when a text was associated with the music, Bach could write musical equivalents of verbal ideas," Progressive rock bands such as Emerson, Lake, and Palmer and Yes had already explored this relationship before heavy metal evolved. As heavy metal uses apocalyptic themes and images of power and darkness, the ability to translate verbal ideas into musical ideas that successfully convey the ideas of the words is critical to heavy metal authenticity and credibility. An excellent example of this is the theme album, Powerslave, by Iron Maiden. The cover is of a dramatic Egyptian pyramid scene and many of the songs on the album have subject matter that requires a sound suggestive of life and death, including a song entitled "The Rime of the Ancient Mariner," based on the poem by Samuel Taylor Coleridge. However, the 1977 Rush album A Farewell to Kings features the twelve-minute "Xanadu," also inspired by Coleridge and predating the Iron Maiden composition by several years. Bassist Steve Harris has also cited progressive rock bands such as Rush and Yes as influences on his own considerable talents.

History

The term "heavy metal"

The origin of the term *heavy metal* in relation to a form of music is uncertain. The term had been used for centuries in chemistry and metallurgy and is listed as such in the *Oxford English Dictionary*. An early use of the term in modern popular culture was by counter-culture writer William S. Burroughs. In his 1962 novel, *The Soft Machine*, he introduces the character "Uranian Willy, the Heavy Metal Kid". His next novel in 1964, *Nova Express*, develops this theme further, *heavy metal* being a metaphor for addictive drugs.

"With their diseases and orgasm drugs and their sexless parasite life forms — Heavy Metal People of Uranus wrapped in cool blue mist of vaporized bank notes — And the Insect People of Minraud with metal music"

Burroughs, William S, (1964). *Nova Express*. New York: Grove Press. p. 112

Given the publication dates of these works it is unlikely that Burroughs had any intent to relate the term to rock music; however, Burroughs' writing may have influenced later usage of the term.

The first use of the term "heavy metal" in a song lyric is the words "heavy metal thunder" in the 1968 Steppenwolf song "Born to be Wild" (Walser 1993, p. 8):

"I like smoke and lightning
Heavy metal thunder
Racin' with the wind
And the feelin' that I'm under"

The book, "The History of Heavy Metal," states the name as a take from "hippiespeak," heavy meaning anything with a potent mood, and metal, more specifically designating what the mood would be, grinding and weighted as metal. The word "heavy" (meaning serious or profound) had entered beatnik/counterculture slang some time earlier and references to "heavy music"—typically slower, more amplified variations of standard pop fare—were already common; indeed, Iron Butterfly first started playing Los Angeles in 1967, their name explained on an album cover, "Iron- symbolic of something heavy as in sound, Butterfly- light, appealing and versatile...an object that can be used freely in the imagination". Iron Butterfly's 1968 debut album was entitled *Heavy*. The fact that Led Zeppelin (whose moniker came partly in reference to Keith Moon's jest that they would "go down like a lead balloon") incorporated a heavy metal into its name may have sealed the usage of the term.

In the late 1960s, Birmingham, England was still a centre of industry and (given the many rock bands that evolved in and around the city, such as Led Zeppelin, The Move, and Black Sabbath), some people suggest that the term *Heavy Metal* may have some relation to such activity. Biographies of The

Move have claimed that the sound came from their 'heavy' guitar riffs that were popular amongst the 'metal midlands'.

Sandy Pearlman, original producer, manager and songwriter for Blue Öyster Cult, claims to have been the first person to apply the term "heavy metal" to rock music in 1970.

A widespread but disputed hypothesis about the origin of the genre was brought forth by "Chas" Chandler, who was a manager of the Jimi Hendrix Experience in 1969, in an interview on the PBS TV programme "Rock and Roll" in 1995. He states that "...it [heavy metal] was a term originated in a New York Times article reviewing a Jimi Hendrix performance," and claims the author described the Jimi Hendrix Experience "...like listening to heavy metal falling from the sky." The precise source of this claim, however, has not been found and its accuracy is disputed.

The first well-documented usage of the term "heavy metal" referring to a style of music, appears to be the May 1971 issue of **Creem**, in a review of Sir Lord Baltimore's *Kingdom Come*. In this review we are told that "Sir Lord Baltimore seems to have down pat most all the best heavy metal tricks in the book". **Creem** critics David Marsh and Lester Bangs would subsequently use the term frequently in their writings in regards to bands such as Led Zeppelin and Black Sabbath.

Heavy metal may have been used as a jibe initially by a number of music critics but was quickly adopted by its adherents. Other, already-established bands, such as Deep Purple, who had origins in pop or [progressive rock](#), immediately took on the heavy metal mantle, adding distortion and additional amplification in a more aggressive approach.

Origins (1960s and early 1970s)

American blues music was highly popular and influential among the early British rockers; bands like the Rolling Stones and the Yardbirds had recorded covers of many classic blues songs, sometimes speeding up the tempo and using [electric guitar](#) where the original used [acoustic](#). (Similar adaptations of blues and other race music had formed the basis of the earliest rock and roll, notably that of Elvis Presley).

Such powered-up blues music was encouraged by the intellectual and artistic experimentation that arose when musicians started to exploit the opportunities of the electrically amplified guitar to produce a louder and more dissonant sound. Where blues-rock drumming styles had been largely simple shuffle beats on small drum kits, drummers began using a more muscular, complex, and amplified approach to match and be heard with the increasingly loud guitar sounds; similarly vocalists modified their technique and increased their reliance on amplification, often becoming more stylised and dramatic in the process. Simultaneous advances in amplification and recording technology made it possible to successfully capture the power of this heavier approach on record.

The earliest music commonly identified as heavy metal came out of the Birmingham area of the United Kingdom in the late 1960s when bands such as Led Zeppelin and Black Sabbath applied an overtly non-traditional approach to blues standards and created new music often based on blues scales and arrangements. These bands were highly influenced by American [psychedelic rock](#) musicians including Jimi Hendrix, who had pioneered amplified and processed blues-rock guitar and acted as a bridge between black American music and white European rockers.

Other oft-cited influences include Vanilla Fudge, who had slowed down and psychedelised pop tunes, as well as earlier British rockers such as The Who and The Kinks, who had paved the way for heavy metal styles by introducing power chords and more aggressive percussion to the rock genre. Another key influence was Cream, who exemplified the [power trio](#) format that would become a staple of heavy metal. Perhaps the earliest song that is clearly identifiable as prototype heavy metal is "You Really Got Me" by The Kinks (1965).

By late 1968, heavy blues sounds were becoming common—many fans and scholars point to Blue Cheer's 1968 cover of Eddie Cochran's hit "Summertime Blues" as the first true heavy-metal song. Beatles scholars cite in particular the songs "Helter Skelter" from *The White Album* and the single version of "Revolution" (1968), which set new standards for distortion and aggressive sound on a pop album. Dave Edmunds' band Love Sculpture released an aggressive heavy guitar version of Khachaturian's *Sabre Dance* in November 1968. The Jeff Beck Group's album *Truth* (late 1968) was an important and influential rock album released just before Led Zeppelin's first album, leading some (especially British blues fans) to argue that *Truth* was the first heavy metal album. The Yardbirds' 1968 single, "Think About It," should also be mentioned, as that employed a similar sound to that which Jimmy Page would employ with Led Zeppelin.

Also, [progressive rock](#) band King Crimson's "21st Century Schizoid Man" from their debut album, *In the Court of the Crimson King* (1969), featured most of the thematic, compositional, and musical characteristics of heavy metal—a very heavily distorted guitar tone and discordant soloing by Robert Fripp with lyrics that focused on what is wrong about what the 21st century human would be, a dark mood and even Greg Lake's vocals were passed through a distortion box.

However, it was the release of *Led Zeppelin* in 1969 that brought worldwide notice of the formation of a new genre. The first heavy metal bands—Led Zeppelin, Deep Purple, Uriah Heep, UFO, and Black Sabbath, among a few—are often now called [hard rock](#) bands by the modern metal community rather than heavy metal, especially those bands whose sound was more similar to traditional rock music. In general, the terms heavy metal and hard rock are often used interchangeably, in particular when discussing the 1970s. Indeed, many such bands are not considered "heavy metal bands" per se, but rather as having contributed individual songs or works that contributed to the genre. Few would consider Jethro Tull a heavy metal band in any real sense, for example, but few would dispute that their song *Aqualung* was a quintessential early Heavy Metal song.

Classic Heavy Metal (Late 1970s and early 1980s)

The late 1970s and early 1980s history of heavy metal music is highly debated among music historians. Bands like Blue Öyster Cult achieved moderate mainstream success and the Los Angeles glam metal scene began finding pop audiences—especially in the 1980s. Others ignore or downplay the importance of these bands, instead focusing on the arrival of classical influences—which can be heard in the work of Eddie Van Halen and Randy Rhoads and such like. Others still highlight the late-70s cross-fertilization of heavy metal with fast-paced, youthful punk rock (e.g. Sex Pistols), culminating in the New Wave of British Heavy Metal around the year 1980, led by bands like Judas Priest and Iron Maiden. These two in particular became very popular in the Heavy Metal movement.

Some followers, including Heavy Metal musicians of prominent groups, believe that the foundations of the definite style and sound of pure heavy metal were laid down by NWOBHM band Judas Priest (another Birmingham band) with three of their early albums: *Sad Wings Of Destiny* (1976), *Sin After Sin* (1977), and *Stained Class* (1978).

Rainbow are also sometimes cited as pioneering a sort of pure heavy metal and one could also make this claim about the later albums of Deep Purple such as *Burn* and *Stormbringer*, but these bands are generally considered to be hard rock bands. Beginning with Judas Priest, metal bands quickly began to look beyond the almost exclusive use of the blues scale to incorporate [diatonic](#) modes into their solos. This has since spread throughout virtually all sub-genres of metal (some [doom metal](#), following in Black Sabbath's footsteps, being the main exception) and along with an overriding sense of musicianship are the main contributions [classical](#) and [jazz](#) (via progressive rock) have made to the genre.

The explosion of guitar virtuosity (pioneered by Jimi Hendrix a musical generation earlier) was brought to the fore by Eddie Van Halen—many consider his 1978 solo "Eruption" (Van Halen, 1978) a milestone. Ritchie Blackmore (formerly of Deep Purple), Randy Rhoads (with pioneers Ozzy Osbourne, and Quiet Riot) and Yngwie Malmsteen went on to solidify this explosion of virtuoso guitar work, and in some cases, classical guitars and nylon-stringed guitars were played at heavy metal concerts. Classical icons such as Liona Boyd also became associated with the heavy metal stars as peers in a newly diverse guitar fraternity where conservative and aggressive guitarists could come together to "trade licks."

This explosion would cool down in the music of Ronnie James Dio (who himself had a tenure at lead vocals with the legendary Black Sabbath) and continue to settle towards Judas Priest and Iron Maiden, who may be the final and complete consummation of "pure" heavy metal in the lineage of the "grandfathers"—Jimi Hendrix, Led Zeppelin, Deep Purple, and Black Sabbath.

Mainstream Dominance (1980s)

The most popular subgenre of Metal emerged in the United States, coming from [Glam Metal](#) bands of the 1980s the epicentre for this explosion was mostly in Los Angeles.

This scene was led by Van Halen, Mötley Crüe and the first wave included groups such as Dokken, Ratt, Def Leppard, Bon Jovi, and others. At times even the likes of Dio and Judas Priest experimented with Glam Metal stylings in their music.

The genres caused a divide in the metal community, mostly due to the [Glam Metal](#) bands image, which fans of [Thrash Metal](#) (A fellow subgenre) generally saw as negative compared to their less eccentric look, a common misconception was that Glam Metal bands were not technically proficient musicians; even though this movement included some of the most critically acclaimed musicians in Hard rock of their era such as Steve Vai (David Lee Roth, Whitesnake), Michael Angelo Batio (Nitro), Eddie Van Halen (Van Halen), and Billy Sheehan (David Lee Roth, Mr. Big).

Underground Metal (1980s, 1990s, and 2000s)

Many [subgenres of heavy metal](#) developed in the 1980s. In a shift away from metal's hard rock roots, a more underground (at first) genre that took influences from [Hardcore punk](#) emerged—[thrash metal](#). The genre's sound was far more aggressive, louder and faster than the original metal bands or their [glam metal](#) contemporaries of the time. This subgenre was pioneered by the 'Big Four Of Thrash', Anthrax, Megadeth, Metallica, and Slayer, with bands like San Francisco's Testament, New Jersey's Overkill and Brazil's Sepultura also making an impact. Meanwhile an even harsher sound was coming from Europe, as Germany's Destruction, Kreator and Sodom used harsher vocals and a generally more aggressive sound in a style that would later influence Black and Death Metal.

In the early and mid 1980s, thrash began to split further into [death metal](#) (a term probably originating from Possessed's song "Death Metal", off their influential "Seven Churches" album), led by Possessed and Death, and [black metal](#) (a term coined by Venom, with an album called "Black Metal", who themselves lacked most integral characteristics of the genre, such as the buzz-saw vocals) and Denmark's Mercyful Fate who are often considered the originators of the Corpse Paint and Satanic and Pagan themes, in which Bathory (generally considered one of the first black metal acts although later deemed to be more in tune with Viking culture) and Mayhem were key players early on.

Progressive Metal, a fusion of the progressive stylings of bands like Rush and King Crimson and Traditional Metal began in the '80s, too, behind innovators like Fates Warning and later Queensrÿche and Dream Theater, who enjoyed substantial mainstream acceptance and success in the glam metal era.

Alternative Metal / Nu-Metal (1990s and 2000s)

The era of metal dominating the mainstream, or "Glam Metal," came to an end with the emergence of Nirvana and other [grunge](#) bands. Later styles of heavy rock music in the 1990s show influences of heavy metal but are typically not labelled sub-genres of heavy metal.

As the 1990s progressed metal began to make a comeback. This time around, the music had a much more aggressive feel than most of the mainstream metal of the 1980s. In some cases, bands also fused traditional elements with electronic beats and samples as well as the conventions and attitude of [alternative rock](#). These newer bands are sometimes labeled [alternative metal](#). Still more subgenres began to appear, such as funeral doom and brutal death metal, drawing on existing heavy metal subgenres.

Heavy metal's comeback was solidified with the arrival of Ozzfest in 1996, a touring music festival hosted by Ozzy Osbourne, the former lead singer of Black Sabbath. Later, Osbourne grew even more famous when he and his family starred in a reality TV show called The Osbournes. Many major newer metal bands eventually wound up playing at Ozzfest sooner or later, including , Marilyn Manson, Rob Zombie, Deftones, Disturbed, Godsmack, Tool, System of a Down, Queens of the Stone Age, Slipknot, Korn, and many more.

Some of these bands were grouped under the heading [nu metal](#) in order to signify a new wave of metal music. Much debate has arisen over the genre's massive success and whether or not it is metal in a conventional sense. Fans of extreme metal, which itself is debated by purists as to whether it is metal or not in the conventional sense, often levy these criticisms against nu metal. In recent years, Ozzfest has had many [metalcore](#) bands playing at the festival and has helped the genre gain much popularity. Some see this style as nu

metal's successor, whilst others believe that it will become popular and fashionable in the same way as nu metal.

Cultural impact

The loud, confrontational aspects of heavy metal have led to friction between fans and mainstream society in many countries. Due to the hedonistic nature public perception thinks of as being promoted by the music and its occasional anti-religious sentiments, some heavy metal as a sub-culture has come under attack in many Christian and Islamic countries where even wearing a black T-shirt can be an arrestable offense. In Jordan, for example, all Metallica albums, past, present and future were banned in 2001. [1] In Europe and America, the fan base for heavy metal consists primarily of white males in their teens and 20's—many of whom are attracted to heavy metal's overtly anti-social yet fantastical lyrics and extreme volume and tempos. Hence, the stereotype of the spotty-faced, adolescent headbanger venting his rebellious urges by listening to preposterously loud, morbid music. This image has been highlighted in popular culture with such television shows and movies as "Beavis and Butt-head" and "Airheads." Heavy metal's bombastic excesses, exemplified by hair metal, have often been parodied, most famously in the film *This Is Spinal Tap* (see also the phenomenon of the heavy metal umlaut).

Many heavy metal stylings have made their way into everyday (albeit ironic) use; for instance, the "devil horns" hand sign popularized by Ronnie James Dio and Gene Simmons has become a common sight at many rock concerts. During the 1970s and 1980s, flirtation with occult themes by artists such as Black Sabbath, Iron Maiden, Kiss, Led Zeppelin, Motley Crue, Ozzy Osbourne, and W.A.S.P., led to accusations of "Satanic" influences in heavy metal by fundamentalist Christians. One popular contention during that period was that heavy metal albums featured hidden messages urging listeners to worship the Devil or to commit suicide (see Judas Priest and backward message and Allegations of Satanism in popular culture).

Related styles

[Hard rock](#), mentioned earlier, is closely related to heavy metal (and often the terms overlap in usage), but it does not always match the description of what purists consider the definition of heavy metal. While still guitar-driven in nature and usually riff-based, its themes and execution differ from that of the major heavy metal bands listed earlier in this article. This is perhaps best exemplified by The Who in the late-1960s and early-1970s, as well as other 1970s and 1980s bands like Queen, KISS, Aerosmith, Thin Lizzy, AC/DC, and Scorpions.

[Glam rock](#), a short-lived era in the early 1970s, relied on heavy, crunchy guitars, anthemic songs, and a theatrical image. T. Rex, David Bowie, and Alice Cooper are among the more popular standard examples of this sub-genre.

Some cross-influence has occurred between [punk rock](#), [hardcore punk](#) and heavy metal. [Punk rock](#) was influential on the NWOBHM movement. Another example is Motörhead, the bands leader Lemmy, has spent time in punk band The Damned and attempted to teach Sid Vicious how to play bass guitar.

Heavy metal dance

Although some heavy metal fans would disagree with the term "dance," there are certain body movements that are nearly universal in the metal world, including headbanging, [moshing](#), and various hand gestures such as devil horns. Stage diving, air guitar, and crowd surfing are also practiced, but crowd surfing and moshing are most popular today.

See also

- [List of heavy metal genres](#)
- [Timeline of heavy metal](#)

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Hindustani classical music

Hindustani (9?(M&A8M%>(@/ÁF/H3*Fì) Classical Music is an Indian classical music tradition that took shape in the northern India circa the 13th and 14th centuries AD from existing religious, folk, and theatrical performance practices. The practice of singing based on notes was popular even from the Vedic times where the hymns in Sama Veda, a sacred text, was sung and not chanted. Developing a strong and diverse tradition over several centuries, it has contemporary traditions established primarily in India but also in Pakistan and Bangladesh. In contrast to [Carnatic music](#), the other main Indian classical music tradition originating from the South, Hindustani music was not only influenced by ancient Hindu musical traditions, Vedic philosophy and native Indian sounds but also by the Persian performance practices of the Afghan Mughals.

Outside South Asia, Hindustani [classical music](#) is often associated with Indian music, as it is arguably the most popular stream of music outside the sub-continent.

Hindustani classical music, like Carnatic music, is organized by Ragas (also called raag) which are characterized, in part, by their specific ascent (Arohana) and descent (Avarohana.) The ascent notes may not be identical to the descent notes. King (Vadi) and Queen (Samvadi) notes and a unique note phrase (Pakad). In addition each raga has its natural register (Ambit) and glisando (Meend) rules, and many other specific features. (See [Raga](#))

Hindustani music was structurally organized into the current That scale by Pt. Vishnu Narayan Bhatkhande (1860-1936) in the early part of the 20th century. Prior to this, Ragas were classified as Male (raag), female (Ragini) and Putra (children) ragas.

When artists, usually performers (as opposed to writers) have reached a distinguished level of achievement, titles of respect are added to their names. Hindus are referred to as Pandits and Muslims as Ustads.

History

Music has long been important to Hinduism, especially for many Vaishnavite sects. During the ancient period, priests who sang Vedic hymns did so based on notes as assigned by the rules later codified in Chandogya Upanishad in circa. 1800 BCE. These priests were called Samans or Samavedis and a number of ancient musical instruments such as conch (Shankhu), lute (Veena), flute (bansuri), trumpets and horns were associated with this and latter practices of ritual singing. The name Raga was first found in Natya Shastra a treatise on all dramatic forms of ancient India circa 200 CE purportedly written by Bharata Muni. Later periods saw further evolution in music theory and the purana period was characterized by numerous references to singing, musicians and musical instruments. Narada's Sangita Makarandha treatise circa 1100 is the earliest text where rules similar to the current Hindustani classical music can be found. Narada actually names and classifies the system in its earlier form before the advent of changes as a result of Islamic influences. Jayadeva's Gita Govinda from the 12th century was perhaps the earliest musical composition presently known sung in the classical tradition called Ashtapadi music.

The advent of Islamic rule under the Delhi Sultanate and later the Mughal Empire over northern India caused the traditional musicians to seek patronage in the courts of the new rulers. These Islamic rulers had strong cultural and religious sentiments focussed outside of India; yet they lived in, and administered, kingdoms which retained their traditional Hindu culture. This helped spur the fusion of Hindu and Muslim ideas to make qawwali and khayal. Perhaps the most legendary musician of this period is Amir Khusrau, who is credited with systematizing the Hindustani methodologies by studying the forms of Vedic music theory and spurring a chain of creative composition that melded Indian with Persian sensibilities. He is also credited with inventing most of the major genres of Hindustani music (such as qawwali), and some of its most important instruments (such as the sitar).

Later, the Mughal Empire intermarried with Indians, especially under Jalal ud-Din Akbar. Music and dance flourished during this period, and the Hindu musician Tansen is still well-remembered. Indeed, his ragas (which are based on times of the day) were reputed to have been so powerful that according to legend, upon his playing a night-time raga in the morning, the entire city fell under a hush and clouds gathered in the sky.

In the 20th century, the power of the maharajahs (Hindus) and nawabs (Muslims) declined, and thus so did their patronage. The Indian Government-run All India Radio helped to counter this development and replaced the patronage system. The first star was Gauhar Jan, whose career was born out of Fred Gaisberg's first recordings of Indian music in 1902.

Instrumental music

Outside of South Asia, pure instrumental sub-continental classical music is more popular than vocal music, possibly because the lyrics in the latter are not comprehensible.

A number of musical instruments are associated with Hindustani classical music. The veena, a string instrument, was traditionally regarded as the most important, but few play it today and it has largely been superseded by its cousins the sitar and the sarod. Other plucked/struck string instruments include the surbahar, sursringar, santoor and various versions of the slide guitar. Among bowed instruments, the sarangi, esraj (or dilruba) and violin are popular. The bansuri (bamboo flute), shehnai and harmonium are important wind instruments. In the percussion ensemble, the tabla and the pakhavaj are the most popular. Various other instruments (including the [banjo](#) and the [piano](#)) have also been used in varying degrees.

Some representative performers (these lists are by no means comprehensive nor are intended to be):

Veena: Birendra Kishore Roy Chowdhury, Zia Mohiuddin Dagar, Asad Ali Khan
Sitar: Imdad Khan, Enayet Khan, Ravi Shankar, Vilayat Khan, Nikhil Banerjee, Rais Khan, Abdul Halim Jaffer Khan, Imrat Khan, Shahid Parvez, Indranil Bhattacharya, Budhaditya Mukherjee
Sarod: Allauddin Khan, Hafiz Ali Khan, Radhika Mohan Moitra, Timir Baran, Ali Akbar Khan, Amjad Ali Khan, Buddhadev Dasgupta, Vasant Rai, Sharan Rani, Aashish Khan
Surbahar: Imdad Khan, Enayet Khan, Annapurna Devi, Imrat Khan
Shehnai: Bismillah Khan
Bansuri: Pannalal Ghosh, Hariprasad Chaurasia
Santoor: Shivkumar Sharma
Sarangi: Bundu Khan, Ram Narayan
Esraj: Ashesh Bandopadhyay, Ranadhir Roy
Violin: V. G. Jog, Gajananrao Joshi, N. Rajam
Tabla: Ahmed Jan Thirakwa, Shamta Prasad, Kanthe Maharaj, Alla Rakha, Keramatullah Khan, Kishen Maharaj, Zakir Hussain

Vocal music

Despite the fact that instrumental music is better known outside India, Hindustani classical music is primarily vocal-centric, insofar as the musical forms were designed primarily for vocal performance, and many instruments were designed and evaluated as to how well they emulate the human voice. Some of the best known vocalists are Ustad Amir Khan , Bhimsen Joshi, Kumar Gandharva, Ustad Bade Ghulam Ali Khan, Kishori Amonkar, Prabha Atre, Gangubai Hangal, Rajan and Sajan Mishra, Pandit Jasraj, Satyasheel Deshpande, Shubha Mudgal and Parveen Sultana .

Types of Compositions

The major vocal forms associated with Hindustani classical music are the khyal, ghazal, and thumri. Other styles include the dhrupad, dhamar, tarana, trivat, chaiti, kajari, tappa, tapkhyal, ashtapadi and bhajan.

Dhrupad

Dhrupad is a Hindu sacred style of singing traditionally performed by men with a tanpura and pakhawaj accompanying. The lyrics are in a medieval form of Hindi the Braj bhasha and typically heroic in theme, or else praising a particular deity. A more ornamented form is called dhamar. The dhrupad was the main form of song a few centuries ago, but has since given way to the somewhat less austere, more free-form khyal. The best performers of Dhrupad are the Dagar brothers, particularly Fahimuddin Dagar.

Khayal

A form of vocal music, khayal is almost entirely improvised and very emotional in nature. A khyal consists of around 4-8 lines of lyrics set to a tune. The singer then uses these few lines as the basis for improvisation. Though its origins are shrouded in mystery, the 15th century rule of Hussain Shah Sharqi and was popular by the 18th century rule of Mohammed Shah. The best-known composer of the period was Sadarang, a pen name for Niamat Khan. Later performers include Faiyaz Khan, Abdul Karim Khan, Bade Ghulam Ali Khan, Amir Khan, Kumar Gandharva and Mallikarjun Mansur. Some of the present day vocalists are Bhimsen Joshi, Satyasheel Deshpande, Iqbal Ahmad Khan, Girija Devi, Kishori Amonkar, Ajoy Chakraborty, Prabakar Karekar, Pandit Jasraj, Rashid Khan, Aslam Khan, Channulal Mishra, Shruti Sadolikar, Chandrashekar Swami and Mashkoo Ali Khan.

Tarana

Another vocal form, Tarana are songs that are used to convey a mood of elation and are usually performed towards the end of a concert. They consist of a few lines of rhythmic sounds or bols set to a tune. The singer uses these

few lines as a basis for very fast improvisation. It can be compared to the Tillana of [Carnatic music](#).

Thumri

Thumri is a semiclassical vocal form said to have begun with the court of Nawab Wajid Ali Shah, 1847-1856. There are three types of thumri: Punjabi, Lucknavi and poorab ang thumri. The lyrics are typically in a proto-Hindi language called Braj bhasha and are usually romantic. Performers include Siddheshwari Devi, Shobha Gurtu, Bade Ghulam Ali Khan, Girija Devi and Purnima Choudhuri.

Bhajan

Hindu religious vocal music, bhajan is the most popular form in northern India. Famous performers include Kabir, Tulsidas and Mirabai. It arose out of the Alvar and Nayanar bhakti movement of the 9th and 10th century.

Ghazal

Ghazal is an originally Persian form of poetry. In the Indian sub-continent, Ghazal became the most common form of poetry in the Urdu language and was popularized by classical poets like Mir Taqi Mir, Ghalib and Sauda amongst the North Indian literary elite. Vocal music set to this mode of poetry is popular with multiple variations across Iran, Central Asia, Turkey, India and Pakistan. Ghazal exists in multiple variations, including folk and pop forms but its greatest exponents sing it in a semi-classical style. Some notable performers of Ghazal include Ustad Amanat Ali Khan, Mehdi Hasan, Farida Khanum, Iqbal Bano and Ghulam Ali from Pakistan and Jagjit Singh and Pankaj Udhas from India. Themes range from ecstatic love to religious piety.

Principles of Hindustani music

The two main streams of [Indian classical music](#), Hindustani and [Carnatic](#), have the same structuring principles. The rhythmic organization is based on rhythmic patterns called tala. The melodic foundations are "melodic modes" called ragas.

Ragas may consist of up to seven scale degrees, or swara. Hindustani musicians name these pitches using a system called sargam, the equivalent of Western movable do solfege:

sa = do re = re ga = mi ma = fa pa = sol dha= la ni = ti sa = do

Both systems repeat at the octave. The difference between sargam and solfege is that re, ga, ma, dha, and ni can refer to either "pure" (shuddh) or altered--"flat/soft" (komal) or "sharp" (tivra)--versions of their respective scale degrees. As with movable do solfege, the notes are heard relative to an arbitrary tonic that varies from performance to performance, rather than to fixed frequencies, as on a xylophone.

The fine intonational differences between different instances of the same swara are sometimes called [ruti. The three primary registers of Indian classical music are Mandra, Madhya and Tara. Since the octave location is not fixed, it is also possible to use provenances in mid-register (such as Madra-Madhya or Madhya-Tara) for certain ragas. A typical rendition of Hindustani raga involves three stages, Alap, Jhod and Jhala.

Other personalities

Pandit Pran Nath is an influential teacher of Hindustani vocal music whose students include Don Cherry, Terry Riley, and LaMonte Young.

See also

- [Carnatic music](#)
- [Indian classical music](#)
- [Raga](#)

Categories: [Indian classical music](#)

Hi-NRG

Hi-NRG (High Energy) is a type of [electronic dance music](#) which was popular in [nightclubs](#) in the early 1980s.

Description

The name "Hi-NRG" comes from the Evelyn Thomas's Disco hit, "High Energy", produced by Ian Levine. Hi-NRG is typified by an energetic staccato [sequenced synthesizer](#) sound where the bass often takes the place of the hi-hat. There is often heavy use of the clap sound found on [drum machines](#). During 1984 the music began to crossover into the mainstream pop charts in the United Kingdom, largely due to the success of the Record Shack [record label](#).

Record Shack also enjoyed chart success with tracks by Break Machine and an unlikely comeback single by Eartha Kitt ("Where Is My Man", 1984). Stock Aitken Waterman were Hi-NRG producers at the start of their career, working with Divine and Hazell Dean, and producing the most successful Hi-NRG track, Dead Or Alive's "You Spin Me Round (Like a Record)", which reached number one in the UK. Hi-NRG was largely superseded by [house music](#) but still enjoys an underground following, usually in the form of Hi-NRG versions of mainstream pop hits.

Many of the Hi-NRG tracks produced in Europe at the time qualify doubly as examples of [Italo disco](#) (i.e., Bobby Orlando, Taffy, Magazine 60, Divine, Roni Griffith, the Flirts, Lime, etc.) and discofox (i.e. Linda Jo Rizzo, Lian Ross, Modern Talking, Fancy, Lift Up, Blue System, Bad Boys Blue.)

Association

The style is often associated with gay promiscuity, thus Miquel Brown's "So Many Men, So Little Time" and Hazell Dean's "Searchin' (I Gotta Find a Man)", whilst typically sung by women, are actually aimed at gay men. It is also associated with camp excess and gender bending by artists such as Divine and Pete Burns.

Artists

Earlene Bentley
Laura Branigan
Bronski Beat
Dead Or Alive
Edyta
Hazell Dean
Eastbound Expressway
Laura Pallas
Barbara Pennington
Seventh Avenue
Shannon
Sylvester and producer Patrick Cowley
Evelyn Thomas
Taffy
Tony De Vit
Tapps

Records

All of these records reached the Hi-NRG charts in the late 1980s:

- Bianca - Midnight Lover
- Bodyheat - No! Mr Boom Boom (Diamond Records)
- Crystal In The Pink - Back To You
- Celena Duncan - Questions And Answers (Nightmare Records)
- Barbara Doust - If You Love Somebody
- Sisley Ferre - For You (Hotsound Records)
- Fun Fun - Could This Be Love
- Samantha Giles - Stop
- Havana - Satisfy My Desire (Wow Records)
- Carol Jiani - Turning My Back And Walking Away (Nightmare Records)
- Lanei - Love Bites (Opium Records)
- Lime - Gold Digger (TSR Records)
- M&H Band - Popcorn
- Marsha Raven - I Like Plastic
- Man To Man - Hard Hitting Love (Nightmare Records)
- Midnight Sunrise - This Is A Haunted House (Nightmare Records)
- Modern Rocketry - I Feel Love Coming (Megatone Records)
- Off - Electrica Salsa (Ton Son Ton Records)
- Linda Jo Rizzo - Perfect Love
- Shooting Party - Safe In The Arms Of Love
- Helena Springs - Paper Money (Atlantic Records)
- Scott Stryker - Science Fiction
- T-Arc - Undercover Lover (ZYX Records)
- Linda Taylor - Every Wakin' Hour (Nightmare Records)
- Tuillio De Piscopo - Stop Bajon (Primavera) (Greyhound Records)
- Vivien Vee - Heartbest (X-Energy Records)
- XS-S - I Need More (VCN Records)

Number Ones

These records reached Number One in the Hi-NRG charts compiled by James Hamilton and Alan Jones in Record Mirror

- Eria Fachin - Savin' Myself (Power Records - 1987)
- Michelle Goulet - Over And Over And Over (Island Records America - 1988)
- Man To Man - Who Knows What Evil? (Nightmare Records)
- Kim Weston - Signal Your Intention (Nightmare Records - 1987)

Cover Versions in the Hi-NRG style

Quantize - The Sun Ain't Gonna Shine Anymore, a cover of The Walker Brothers on Passion Records.
Seventh Avenue - The Love I Lost, a cover of Harold Melvin and the Bluenotes on Nightmare Records.
Bona-Riah - House Of The Rising Sun on Rise Records

Record Labels

Record labels that most frequently appeared in Record Mirror's Hi-NRG chart are as follows:

- Bolts Records
- Flea Records - Italy
- Hi Tension Records - Belgium
- Macho Records - Italy
- Nightmare Records
- Passion Records
- Time Records - Italy
- X-Energy Records - Italy

Source

- Jones, Alan and Kantonen, Jussi (1999) *Saturday Night Forever: The Story of Disco*. Chicago, Illinois: A Cappella Books. ISBN 1556524110.

Disco

[Bright disco](#) - [Dance-punk](#) - [Disco polo](#) - [Euro disco](#) - **Hi-NRG** - [House](#) - [Italo disco](#) - [Spacesynth](#)

[Discothèque](#) - [Nightclub](#) - [Orchestration](#) - **Other [electronic music genres](#)**

Categories: [Electronic music genres](#) | [Dance music](#)

Hip hop dance

Hip hop dance refers to dance styles primarily danced to hip hop music, or that have evolved as a part of the hip hop culture. Hip hop dance can be divided into old school and new school, but the separation between the two is somewhat ambiguous and thought to be evolving with the passing of time.

Hip hop dances are often considered street dances, because of how they were formed and are being practiced.

Old school

Old school hip hop dances are those styles that evolved in the 1970s and 1980s and were primarily danced to funk and old school hip hop music. Breakdancing is the best known of all hip hop dance styles, and is considered a corner stone of hip hop culture itself. In the 1980s, many funk dance styles that originally evolved separated from hip hop, such as popping and locking, started to be incorporated with the hip hop culture as well, and could be seen danced together with breakdancing.

New school/new style

In the 1990s, as hip hop music evolved and grew further away from funk, it got slower, heavier and more aggressive. This gave birth to new styles of hip hop dance, most of them danced upright in opposite to breakdancing which is famous for its floorwork. New school hip hop dancing took inspiration from many of the older street dance styles and merged them into something new. Some more specific styles of new school hip hop are krumping, harlem shake, snap dancing, blood walk, clown walk, hill toe, booty popping, crip walk.

Classifying new school hip hop as a dance style of its own has grown common with larger street dance competitions such as Juste Debout, which includes *new style* as a separate category for people to compete in.

Many of the newer styles of hip hop are a common sight in today's youth-oriented music videos on television channels such as MTV.

Hip hop at dance studios

Today, many dance studios offer hip hop classes in which they practice elements of various hip hop dances, often mixing them with more structured dance styles such as jazz. As hip hop is such a broad genre it gives the choreographer much freedom and room for personal interpretation, allowing them to be more creative.

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History](#) - [\(Roots - Old school - Golden age - Modern\)](#) - [Production](#) - [Rapping](#)

[African](#) - [American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Hip hop fashion

Hip hop fashion is, according to KRS One, one of the nine "extended" elements of hip hop culture. It refers to a distinctive style of dress originating simultaneously with both the African-American and Latino youth living in the two main coastal cities of the United States. New York City on the East Coast and Los Angeles on the West Coast each contributed various elements to its overall style seen worldwide today. Hip hop fashion goes hand-in-hand with the expressions and attitudes of hip hop culture in general.

Early hip hop fashion

Since the 1970s, hip hop fashion has changed significantly over the years, and today is a prominent part of popular fashion as a whole across the world and for all ethnicities. During the 1980s, such clothing items as large glasses (Cazals), Kangol hats, multi-finger rings, and sneakers (usually Adidas-brand shelltoes and often with "phat" or oversized shoelaces) were prominently worn by the big-name hip hop stars of the day, including Run-DMC and LL Cool J. Performers such as Kurtis Blow and Big Daddy Kane also helped popularize the wearing of gold necklaces and other such jewelry. Popular haircuts ranged from the early-1980s Jheri curl to the late-1980s hi-top fade. Also during the late 1980s, fashions and hairstyles symbolizing the Black Pride movement, including Africa chains, dreadlocks, and red-black-and-green clothing became popular as well, promoted by artists such as Queen Latifah KRS One, and Public Enemy.

1980s hip hop fashion is remembered as one of the most important elements of [old school hip hop](#), and it is often celebrated in nostalgic hip hop songs such as Ahmad's 1994 single "Back in the Day", and Missy Elliott's 2002 single "Back in the Day". The main trend was toward African-influenced clothing styles, in accordance with the Afrocentric stylings of much hip hop music of the time (from bands such as X-Clan). Also prevalent was the "high top fade" hairstyle popularized by Will Smith (The Fresh Prince) and Christopher "Kid" Reid of Kid 'n Play, among others.

Hip hop fashion from the late 1980s to the 2000s

As [hip hop music](#) and culture grew and developed, its fashion began to change as well. Pop rappers such as The Fresh Prince, Kid 'n Play, and Left Eye of TLC popularized the wearing of bright, often neon-colored, clothing and the wearing of regular items such as baseball caps and even condoms in unusual ways. A number of fads existed during this period as well, including Kris Kross' method of wearing their clothes backwards.

[Gangsta rap](#) became one of the most prevalent styles of hip hop, and by the mid-1990s, hip hop fashion had taken on significant influence from the dress styles of street thugs and prison inmates. Much of today's hip hop fashions, most specifically the wearing of baggy pants and black ink tattoos, are commonly attributed with being initially inspired by the street fashions of the cholos (Chicano gangsters) on the West Coast. This style of fashion along with its associated hand signs and territorial or "homeboy" mentality was then adopted by the African-American youth initially in Los Angeles which then quickly transferred to the hip hop community at large. An example of this is the wearing of baggy clothes, often without the use of a belt for the pants, which originated from prison where belts are among the first things confiscated while new inmates are being given their uniforms. Hooded sweaters ("hoodies"), military hats, field jackets and fatigues, Hi-Tek brand para-military boots and Timberland boots were especially popular in New York City, while the West Coast culture additionally contributed with the wearing of flannel overshirts and classic Converse Chuck Taylor All-Stars to hip hop fashion. Gold teeth were popularized by Southern hip hop artists such as Master P, many of whom often wore a full mouth of gold fronts or permanent dental fixtures with precious metals and precious gems which were used as a fashion statement and status symbol that can't be snatched from around a neck or out of a pocket. Nike Air Force One and Fila shoes are also popular components of hip hop fashion

In the mid-1990s, mafioso influences, especially and primarily inspired by the 1983 remake version of Scarface, became popular in hip hop, and classic gangster fashions such as Fedora hats, and alligator-skin shoes ("gators") became fashionable, most prominently popularized by The Notorious B.I.G. and Jay-Z. Although in some areas in the mid-west these styles have been a constant staple of the fashion scene. Detroit is an area where this element of style has seemed to endure regardless of outside influences that may flow with or against it.

The rise of hip-pop in the late-1990s, primarily the work of Sean "Diddy" Combs, known locally around New York at that time as the "Shiny Suit Man" brought elements such as loud, flashy PVC aviator inspired suits and platinum jewelry to the forefront of hip hop in an effort to add a new vivid dimension of color and flash to the videos produced as a marketing tool. Combs, who started his own Sean John clothing line, and clothing manufacturers such as Karl Kani and FUBU brought hip hop fashion to the mainstream, resulting in a multi-million dollar hip hop fashion industry. There was a resurgence of

traditional African-American hairstyles such as cornrows and Afros, as well as the Caesar low-cut. Caesars and cornrows are maintained by wearing a do-rag over the head during periods of sleeping and home activity to prevent the hair from being displaced or tossed. Do-rags soon became popular hip hop fashion items in their own right.

The "hip-pop" era also saw the split between male and female hip hop fashion, which had previously been more or less similar. Women in hip hop had emulated the male tough-guy fashions such as baggy jeans, "Loc" sunglasses, tough looks and heavy workboots; many, such as Da Brat, accomplished this with little more than some lip gloss and a bit of make-up to make the industrial work pants and work boots feminine. The female performers who completely turned the tide such as Lil Kim and Foxy Brown popularized glamorous, high-fashion feminine hip hop styles, such as Kimora Lee Simmons fashion line of Baby Phat. While Lauryn Hill and Eve popularized more conservative styles that still maintained both a distinctly feminine and distinctly hip hop feel.

After platinum replaced gold as the most popular precious metal in hip hop fashion, it became commonplace for artists and fans alike to wear platinum (or silver) jewelry, often with significant amounts of diamonds embedded in them. Platinum jewelry later became a prominent source of bragging rights for hip hop performers and audiences, and B.G. recorded a 1999 hit song that summarized the phenomenon with a popular catchphrase: "Bling Bling". Platinum fronts also became popular; Cash Money Records executive/rapper Brian "Baby" Williams infamously has an entire mouthful of permanent platinum teeth. Others have fashioned grills, removable metal jewelled teeth coverings.

Modern hip hop fashion

After the influx of the hip-pop influence, hip hop fashion became less based in actual street wear and more in an idealization of such. Hip hop clothing is often produced by popular and successful designers, who charge significant amounts for their products.

The main elements of modern male hip hop fashion are baggy jeans slung low around the waist, gold or platinum chains, boots or a fresh pair of kicks (sneakers), and a bandana or doo rag tied around the head (often with a baseball cap on top).

Today, hip hop fashion is worn by a significant percentage of young people around the world. Many hip hop artists and executives have started their own fashion labels and clothing lines, including Russell Simmons (Phat Farm), Damon Dash and Jay-Z (Rocawear), Eminem (Shady Ltd) and OutKast (OutKast Clothing). Other prominent hip hop fashion companies (e.g. DownUrban) have included, in addition to the aforementioned Karl Kani and FUBU, Willie Esco, Ecko, Vokal, G-unit, and Mecca USA. There are now a significant number of retailers that are dedicated to the sale of hip-hop inspired fashions.

Hip hop fashion is often satirised by celebrities such as Ali G and Goldie Lookin' Chain.

References

- (1999) Light, Alan, ed. *The VIBE History of Hip-Hop*. New York: Three Rivers Press.

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Hip hop music

Stylistic origins: Jamaican Dancehall toasting alongside the rhythms of [R&B](#), [disco](#) and [funk](#)

Cultural origins: late 1960s/early 1970s: Kingston, Jamaica - early 1970s South Bronx, New York City

Typical instruments: [Turntable](#), [rapping](#), [drum machine](#), [Sampler](#), [synthesizer](#), human beatboxing

Mainstream popularity: Since late 1980s in the United States, worldwide beginning in early 1990s, among best-selling genres of music by early 2000s.

Derivative forms: [Trip hop](#), [Grime](#)

[Abstract](#) - [Alternative](#) - [Chopped and screwed](#) - [Christian](#) - [Conscious](#) - [Crunk](#) - [Gangsta](#) - [G-funk](#) - [Hardcore](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mobb](#) - [Nerdcore](#) - [Old school](#) - [Pop rap](#) - [Snap](#)

[Country rap](#) - [Electro hop](#) - [Freestyle](#) - [Hip house](#) - Hip life - [Ghettotech](#) - [Hip hop soul](#) - [Miami bass](#) - [Neo soul](#) - [New jack swing](#) - [Ragga](#) - [Rapcore](#) - Reggaeton - [Urban Pasifika](#)

World - [African](#) - [American](#): ([East](#) - [West](#) - [South](#) - Midwest) - French - Japanese

[DJing \(Turntablism\)](#) - [History](#) - [Rapping](#) - [Roots](#) - [Timeline](#)

Hip hop music (also referred to as **rap** or **rap music**) is a style of [popular music](#). It is made up of two main components: [rapping](#) (MCing) and DJing (audio mixing and scratching). Along with breakdancing and graffiti (tagging), these compose the four elements of hip hop, a cultural movement that was initiated by inner-city youth (mostly minorities such as African Americans and Latinos) in New York City in the early 1970s.

Typically, hip hop music consists of one or more rappers who tell semi-autobiographic tales, often relating to a fictionalized counterpart, in an intensely rhythmic lyrical form making abundant use of techniques like assonance, alliteration, and rhyme. The rapper is accompanied by an instrumental track, usually referred to as a "beat", performed by a DJ, created by a producer, or one or more instrumentalists. This beat is often created using a sample of the percussion break of another song, usually a [funk](#), [rock](#), or [soul](#) recording. In addition to the beat other sounds are often sampled, synthesized, or performed. Sometimes a track can be instrumental, as a showcase of the skills of the DJ or producer.

Hip hop began in New York City when DJs began isolating the percussion break from [funk](#) and [disco](#) songs. The early role of the MC was to introduce the DJ and the music and to keep the audience excited. MCs began by

speaking between songs, giving exhortations to dance, greetings to audience members, jokes and anecdotes. Eventually this practice became more stylized and became known as rapping. By 1979 hip hop had become a commercially popular music genre and began to enter the American mainstream. In the 1990s, a form of hip hop called [gangsta rap](#) became a major part of [American music](#), causing significant controversy over lyrics which were perceived as promoting violence, promiscuity, drug use and misogyny. Nevertheless, by the beginning of the 2000s, hip hop was a staple of popular music charts and was being performed in many styles across the world.

Term usage

The terms *rap* and *rap music* are often used to describe *hip hop music*; the terms *rap music* and *hip hop music* are generally synonymous, although *rap music* is sometimes used to describe hip hop songs without vocals. *Hip hop music* is also erroneously used at times to describe related genres of music, such as contemporary R&B, which are primarily sung; while singing is commonly present in hip hop songs, the main vocal (if there are vocals) is always rapped.

Characteristics

Hip hop is a cultural movement, of which music is a part (as are graffiti and breakdancing). The music is itself composed of two parts, rapping, the delivery of swift, highly rhythmic and lyrical vocals, and DJing, the production of instrumentation either through sampling, instrumentation, [turntablism](#) or beatboxing. Another important factor of hip hop music is the fashion that originated along with the music. The fashion was a representation of the music.

Rhythmic structure

Beats (though not necessarily raps) in hip hop are almost always in 4/4 time. At its rhythmic core, hip hop swings: instead of a *straight* 4/4 count (pop music; rock 'n' roll; etc.), hip hop is based on an anticipated feel somewhat similar to the "swing" emphasis found in [jazz](#) percussion. Like the triplet emphasis in swing, hip hop's rhythm is subtle, rarely written as it sounds (4/4 basic; the drummer adds the hip hop interpretation) and is often played in an almost "late" or laid back way.

This style was innovated predominantly in [soul](#) and [funk](#) music, where beats and thematic music were repeated for the duration of tracks. In the 1960s and 1970s, James Brown (known as The Godfather of Soul) talked, sang, and screamed much as MCs do today. This musical style provides the perfect platform for MCs to rhyme. Hip hop music generally caters to the MC for this reason, amplifying the importance of lyrical and delivering prowess.

[Instrumental hip hop](#) is perhaps the lone exception to this rule. In this hip hop subgenre, DJs and producers are free to experiment with creating instrumental tracks. While they may mix in sampled rap vocals, they are not bound by traditional hip hop format.

Instrumentation & production

The instrumentation of hip hop derives from [disco](#), [funk](#), and [R&B](#), both in the sound systems and records sampled and session musicians and their instrumentation used. Disco and club DJs' use of mixing originated from the need to have continuous music and thus smooth transitions between tracks. Hip hop Kool DJ Herc, in contrast, originated the practice of isolating and extending only the [break](#)—a short percussion solo interlude—by mixing between two copies of the same record. This was, according to Afrika Bambaataa, the "certain part of the record that everybody waits for—they just let their inner self go and get wild." (Toop, 1991) James Brown, Bob James, and Parliament—among many others—have long been popular sources for breaks. Over this one could and did add instrumental parts from other records, frequently as horn punches (ibid). Thus the instrumentation of early sampled

or sound system-based hip hop is the same as [funk](#), [disco](#), or [rock](#): vocals, [guitar](#), [keyboards](#), [bass](#), [drums](#) and [percussion](#).

Although original hip hop music consisted solely of the DJ's breakbeats and other vinyl record pieces, the advent of the [drum machine](#) allowed hip hop musicians to develop partially original scores. Drum set sounds could be played either over the music from vinyl records or by themselves. The importance of quality drum sequences became the most important focus of hip hop musicians because these rhythms (*beats*) were the most danceable part. Consequently, drum machines were equipped to produce strong kick sounds. This helped emulate the very well-engineered drum solos on old funk, soul and rock albums from the late 1960s and early to mid 1970s. Drum machines had a limited array of predetermined sounds, including hi-hats, snares, toms, and kick drums.

The introduction of the [sampler](#) changed the way hip hop was produced. A sampler can reproduce small sound clips from any input device, such as a turntable. Producers were able to sample familiar drum patterns. More importantly, they could sample a variety of instruments to play along with their drums. Hip hop had finally gathered its complete band.

Many producers and listeners pride certain records for being hip hop lore and thus a good source of samples and breaks. To this day, producers use arcane equipment to replicate the same rough sound used in older records. This lends credibility to the records and serves as a historical reminder to the listeners of hip hop's origins.

History

For more details on this topic, see [History of hip hop music](#).

The two main historical eras of hip hop are the [old school hip hop](#) era (1970 to 1985), which spanned from the beginning of hip hop until its emergence into the mainstream, and [the golden age of hip hop](#) (1985 to 1993), which consolidated the sounds of the [East Coast](#) and the [West Coast](#) and transitioned into the modern era with the rise of [gangsta rap](#) and [G-funk](#). The years after 1993 are considered the modern era of hip hop.

Origins

Main article: [Roots of hip hop music](#)

The roots of hip hop music are in West African and African American music. Discussion of the roots of hip hop (and rap) must mention the contributions of griots The Last Poets and Jalal Mansur Nuriddin, whose [jazzy](#) and poetic "spiels" commented on 1960's culture. Hip hop arose during the 1970s when block parties became common in New York City, especially in the Bronx. Block parties were usually accompanied by music, especially [funk](#) and [soul music](#). The early DJs at block parties began isolating the percussion breaks to hit songs, realizing that these were the most danceable and entertaining parts; this technique was then common in Jamaica (see [dub music](#)) and had spread via the substantial Jamaican immigrant community in New York City, especially the godfather of hip hop, DJ Kool Herc. Dub had arisen in Jamaica due to the influence of American sailors and radio stations playing [R&B](#). Large sound systems were set up to accommodate poor Jamaicans, who couldn't afford to buy records, and dub developed at the *sound systems* (refers to both the system and the parties that evolved around them).

Old school hip hop (1970–1986)

Main article: [Old school hip hop](#)

Hip hop music began in the early 1970s in New York with the advent of [breakbeat](#) DJing. Kool DJ Herc, Grandmaster Flash and other DJs extended the [breaks](#) (short percussion interludes) of [funk](#) records, creating a more "danceable" sound. This use of extended percussion breaks led to the development of mixing and scratching techniques, and later to the popularization of [remixes](#).

As hip hop's popularity grew, performers began speaking while the music played, and became known as *MCs* or *emcees*. Performers often emceed for hours at a time, with some improvisation and a simple four-count beat and basic chorus. Teams of emcees (many of whom were former gang members)

sprang up throughout the country, led by the first emcee team, Kool Herc & the Herculoids. The MCs grew more varied in their vocal and rhythmic approach, incorporating brief rhymes, often with a sexual or scatological theme. These early raps incorporated rhyming lyrics from African American culture (see [roots of hip hop music](#)), such as the dozens.

The first steps towards the commercialization of hip hop came with the release of what are usually called the first two commercially issued hip hop recordings: "King Tim III (Personality Jock)" by the Fatback Band, and "Rapper's Delight" by The Sugarhill Gang. Though neither the Fatback Band nor the Sugarhill Gang had significant roots in the DJ culture, "Rapper's Delight" became a Top 40 hit on the U.S. Billboard pop singles chart. After the releases of follow ups by acts such as Kurtis Blow ("The Breaks"), The Sequence ("Funk You Up"), and Grandmaster Flash & the Furious Five ("Freedom"), hip hop was pegged as a successful, yet temporary, trend in music.

During the 1980s, hip hop began to diversify and develop into a more complex form. The simple tales of 1970s emcees were replaced by highly metaphoric raps over complex, multi-layered beats. Some rappers even became mainstream pop performers, including Kurtis Blow, whose appearance in a Sprite commercial made him the first hip hop musician to be considered mainstream enough to represent a major product, but also the first to be accused by the hip hop audience of [selling out](#).

The techniques used in hip hop changed during the 1980s as well. Most important were the DJ records such as Grandmaster Flash's "Adventures on the Wheels of Steel." This record was known for pioneering use of scratching, which was invented by Grandwizard Theodore in 1977. Also important were electronic recordings such as "Planet Rock" by Afrika Bambaataa and Run DMC's "Sucker MC's" and "Peter Piper," the latter of which contains genuine cutting by Run DMC member Jam Master Jay. In 1982, Grandmaster Flash & the Furious Five released a "message rap", called "The Message"; this was one of the earliest examples of recorded hip hop with a socially aware tone. In 1984, Marley Marl accidentally caught a drum machine snare hit in the sampler; this innovation was vital in the development of [electro](#) and other later types of hip hop.

Golden age hip hop (1986–1993)

Main article: [The golden age of hip hop](#)

A number of new hip hop styles and subgenres began appearing as the genre gained popularity. Run-D.M.C.'s collaboration with hard rock band Aerosmith on "Walk This Way" was an early example of rock and hip hop fusions. Also, the mid-1980s saw the rise of the first major black female group, Salt-N-Pepa, who hit the charts with singles like "The Show Stoppa" in 1985. Ice-T's seminal "6n' Da Mornin'" (1986) was one of the first nationally successful West Coast hip hop singles, and is often said to be the beginning of gangsta rap. In 1988 and 1989, artists from the Native Tongues Posse released the first conscious hip hop albums, with jazz-based samples and diverse, quirky and often political lyrics covering a diverse range of topics (see jazz rap) and strongly influenced by the Afrocentric messages of Bambaataa's Zulu Nation.

In 1987, Public Enemy brought out their debut album (Yo! Bum Rush the Show), and Boogie Down Productions followed up in 1988 with By All Means Necessary. Both records pioneered a wave of hard-edged politicized

performers. Meanwhile, Public Enemy's Bomb Squad production team, and those of other artists, pioneered new techniques in sampling that resulted in dense, multi-layered sonic collages.

Modern era of hip hop (1993–present)

In the 1990s, gangsta rap became mainstream, beginning in 1992, with the release of Dr. Dre's *The Chronic*. This album established a style called G Funk, which soon came to dominate West Coast hip hop. Though G Funk was the most popular variety of hip hop in the early 1990s, New York's hip hop scene did not disappear, and remained an integral part of the industry, producing such well-regarded acts as The Wu-Tang Clan, Nas, AZ, Mobb Deep, and Busta Rhymes. The reemergence of New York as a growing entity in mainstream hip hop soon spawned an inevitable confrontation between the East Coast and West Coast and their respective major labels. This sales rivalry eventually turned into a personal rivalry, provoked in part by famous West Coast rapper Tupac Shakur's 1994 shooting, which he blamed on The Notorious B.I.G. and his Bad Boy Entertainment label. Artists from both labels traded diss tracks (most notably Tupac's "Hit 'Em Up,") and the feud's escalation resulted in the still unsolved deaths of both rappers.

Later in the 1990s, record labels based out of Atlanta, St. Louis and New Orleans gained fame for their local scenes. In 1996, Cleveland-based rap group Bone Thugs-N-Harmony tied The Beatles' 32-year-old record for fastest-rising single with "Tha Crossroads," and by the end of the decade, hip hop was an integral part of popular music. In 2000, Caucasian rapper Eminem's *The Marshall Mathers LP* sold over nine million copies and won a Grammy Award.

In the 1990s and into the following decade, elements of hip hop continued to be assimilated into other genres of popular music; [neo soul](#), for example, combined hip hop and [soul music](#) and produced some major stars in the middle of the decade.

Musical impact

Aside from hip hop's great popularity, the genre has had an impact on most varieties of [popular music](#). There are performers that combine either hip hop beats or rapping with [rock and roll](#), [heavy metal](#), [punk rock](#), merengue, salsa, [cumbia](#), [funk](#), [jazz](#), [house](#), taarab, [reggae](#), highlife, mbalax and [soul](#). Teen pop singers and [boy bands](#) like the Backstreet Boys, *NSYNC, Christina Aguilera, Jessica Simpson, and Britney Spears utilize hip hop beats in many of their most popular singles.

Hip hop has had an especially close relationship with soul music since the early 1990s. Indeed, today there is little recorded soul that does not feature some element of hip hop. This fusion, called nu soul, can be traced back to the late 1980s New Jack Swing groups, though it did not reach its modern form until the rise of performers like Mary J. Blige. In the late 1990s and early 2000s, the hip hop influence grew more prominent in singers like D'Angelo, Lauryn Hill, Jill Scott and Alicia Keys.

During the 80's, popular acts like Run-D.M.C. used both [hard rock](#) and hip hop, especially in their genre-crossing, unprecedented smash hit "Walk This Way", performed with Aerosmith. Other performers, like Ice-T and his band Body Count used hip hop, punk rock and metal, though the first band to combine metal with rap vocal techniques is said to be Anthrax (others early adopters include Biohazard, Faith No More, Rage Against The Machine and Red Hot Chili Peppers). By the end of the 1990s, rap-metal grew both more popular and more derided by fans of both genres, with the rise of bands like Linkin Park, Limp Bizkit and Ko/n, who were called [nu metal](#).

In Latin America, rapping was already known in the 1980s, in the form of toasting, a part of Jamaican [ragga](#) music. Rapped lyrics were already a part of [soca music](#), for example. The growth of hip hop in the area, however, led to more pronounced fusions like reggaeton and timba. Similarly, in Africa, rapping-like vocals (such as Senegalese tassou) were already a part of popular music, and hip hop was easily adapted to popular styles like taarab and mbalax. Hip hop has also grown outstandingly in Cuba, with groups such as Anonimo Consejo, Doble Filo, Papa Umbertico, and the unique feminist lesbian duo Krudas.

One cannot underestimate the influence the genre has had over the numerous styles of [electronic music](#). Hip hop's influence is well noticed in genres such as [trip-hop](#), [jungle](#), UK garage, [grime](#) and more.

Social impact

Hip hop music is a part of hip hop, a cultural movement that includes the activities of breakdancing and graffiti art, as well as associated slang, fashion and other elements. The popularity of music has helped to popularize hip hop culture, both in the United States and to a lesser degree abroad.

The late 1990s saw the rise in popularity of the "bling bling" lifestyle in rap music, focusing on symbols of wealth and status like money, jewelry, cars, and clothing. Although references to wealth have existed since the birth of hip hop, the new, intensified "bling bling" culture has its immediate roots in the enormously commercially successful late-to-mid nineties work (specifically, music videos) of Puff Daddy and Bad Boy Records as well as Master P's No Limit Records. However, the term was coined in 1999 (see 1999 in music) by Cash Money Records artist B.G. on his single Bling Bling, and the Cash Money roster were perhaps the epitome of the "bling bling" lifestyle and attitude. Though many rappers, mostly gangsta rappers, unapologetically pursue and celebrate bling bling, others, mostly artists outside of the hip hop mainstream, have expressly criticized the idealized pursuit of bling bling as being materialistic.

The widespread success of hip hop - specifically gangsta rap - has also had a significant social impact on the demeanor of modern youth. The sometimes egotistic and degenerate attitudes often portrayed in the lyrics and videos of certain hip hop artists have shown negative effects on some of their idolizing fans. While the attitudes of specific artists certainly do not represent the rest of the hip hop community, and the effect of lyrical content on youths who are part of the hip hop culture is debatable, very often such youths adopt the much glamorized "gangsta" persona while not being members of any gang. Often these personas incite anti-social behavior such as peer harassment, neglect towards education, rejection of authority, and petty crimes such as vandalism. While the majority of listeners are able to distinguish entertainment from lessons in social conduct, an evident pseudo-gangsta sub-culture has risen amongst North American youth.

Because hip hop music almost always puts an emphasis on hyper-masculinity, its lyrics often reflect a homophobic mindset. There has been little to no room in hip hop music for openly gay or lesbian artists. It is often suspected that there are a great number of gay or lesbian hip hop musicians who do not come out of the closet for fear of the decline of their career. Rumors of such have involved hip hop artists such as Queen Latifah, Da Brat, and several others. In 2003 the first openly gay hip hop and rap artist, Caushun, was signed to a major label; his record and career were not successful.

As with most insular musical-cultural movements such as [jazz](#) and the hippie counterculture of the 1960s, hip hop has a distinctive slang, that includes words like yo, flow and phat. Due to hip hop's extraordinary commercial success in the late nineties and early 21st century, many of these words have been assimilated into many different dialects across America and the world and even to non-hip hop fans (the word dis for example is remarkably prolific). There are also words like homie which predate hip hop

but are often associated with it because of the close connection between recorded hip hop and the dialect used by many performers, African American Vernacular English. Sometimes, terms like what the dilly, yo are popularized by a single song (in this case, "Put Your Hands Where My Eyes Could See" by Busta Rhymes) and are only used briefly. Of special importance is the rule-based slang of Snoop Dogg and E-40, who add -izz to the middle of words so that shit becomes shizznit (the addition of the n occurs occasionally as well). This practice, with origins in Frankie Smith's non-sensical language from his 1982 single "Double Dutch Bus," has spread to even non-hip hop fans, who may be unaware of its derivation.

Censorship issues

Hip hop has probably encountered more problems with censorship than any other form of popular music in recent years, due to the use of sexually and violently explicit lyrics. The pervasive use of curse words in many songs has created challenges in the broadcast of such material both on television stations such as MTV, in [music video](#) form, and on radio. As a result, many hip hop recordings are broadcast in censored form, with offending language blanked out of the soundtrack (though usually leaving the backing music intact). The result – which quite often renders the remaining lyrics unintelligible – has become almost as widely identified with the genre as any other aspect of the music, and has been parodied in films such as *Austin Powers in Goldmember*, in which a character – performing in a parody of a hip hop music video – performs an entire verse that is blanked out.

World hip hop

Although **hip hop music** originated in the United States, it has spread throughout the world. Hip hop was almost entirely unknown outside of the United States prior to the 1980s. During that decade, it began its spread to every inhabited continent and became a part of the music scene in dozens of countries.

Media

Hip hop has major American magazines devoted to it, including *The Source*, *XXL* and *Vibe*. For a long time, BET was the only television channel likely to play much hip hop, but in recent years the mainstream channels VH1 and MTV have played hip hop more than any other genre. Many individual cities have produced their own local hip hop newsletters, while hip hop magazines with national distribution are found in a few other countries. The 21st century also ushered in the rise of online media, and hip hop fan sites now offer comprehensive hip hop coverage on a daily basis.

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Hip hop production

Hip hop production is the creation of [hip hop music](#). Modern hip hop production utilizes drum machines, turntables, synthesizers, hardware and software sequencers, and live instrumentation.

Concept

Hip-hop instrumental music is classified as sampled breaks dubbed over sampled music. The two parts are often interpolated post factum using a variety of playback devices such as a turntable or CD player. The playback is sometimes recorded as the final version of an instrumental that goes on to mixdown with vocals.

The pipeline of hip hop production involves one or more of the following:

- A [drum](#) beat
- A bassline
- Sampled sounds
- Scratching

All of these elements can be either analog or digital in nature and replication. A drum beat can be sampled, a riff can be replicated live, and scratching can be sampled and dubbed over a song.

History

Origins

The first instruments used in hip hop production were two turntables, a mixer, and a microphone. DJ Kool Herc used the mixer fade controls to switch between two turntables playing the identical records at different times. The result was that a section of a record could be effectively prolonged, the parallel to today's loop-based DAWs and hardware loop equipment. During the 1970s, Grandmaster Flash has pioneered many techniques of hip hop. He first used the cue output to his advantage. His cutting and scratching techniques, stemming from sessions with "Mean Gene" Livingston and his brother (Grand Wizard Theodore), whom he later battled with, have revolutionized the DJ culture and have been imitated ever since.

The 1980s

Kurtis Blow became the first artist to use a digital sampler, the Fairlight, in a song. The Roland TR-808 was introduced in 1980. The E-mu SP-12 came out in 1985, capable of 2.5 seconds of recording time. The SP-1200 promptly followed with expanded recording time. The Akai MPC-60 came out in 1987, capable of 12 seconds of sampling time. In 1983, Run-DMC recorded "It's Like That" and "Sucker MCs," two songs which relied completely on beats, ignoring samples entirely. In 1986, Afrika Bambaataa released Planet Rock, which gave rise to the fledgling techno genre, along with the genre's own pioneers Derrick May and Juan Atkins by sampling Kraftwerk's "Trans Europa Express." Dr. Dre with World Class Wrekin Cru recorded 'Juice' and 'Before You Turn The Lights Out'

The 1990s and on

The MPC3000 was released in 1994, followed by the MPC2000 in 1997, and the MPC2000XL in 2000. With the 1994 release of Notorious B.I.G.'s Ready to Die, Sean Combs and his assisting producers ushered in a new style where entire sections of records were sampled, instead of short snippets. Records like "Warning" (Isaac Hayes's "Walk On By"), and "One More Chance (Remix)" (El DeBarge's "Stay With Me") epitomized this aesthetic. In the early 2000s, Roc-a-Fella in-house producer Kanye West made popular the "chipmunk" technique, which had been pioneered by producers like Mathematics, an in-house producer for the Wu-tang Clan, whereby a sample containing vocals is sped up to make the vocals sound extremely high-pitched.

Elements

Sampling

Sampling is integral to hip hop production. It's used as a substitute for expensive musicians, equipment, and other costs associated with genuine live recording. Often the only non-sampled part of a hip hop recording is the vocals.

Sampling is controversial in modern hip hop. Seeing as sample clearance can take substantial parts of profit out of record sales for artists who sample, producers opt to create completely original recordings using computer-generated beats. Another solution is to overdub or re-record the sampled part with a live musician and then interpolate it enough to disassociate it from the sampled material entirely. The fees associated with the latter solution and the costs associated with the former can be significantly lower than sample clearance fees.

While the majority of producers sample a relatively default niche of 1960-1980 [soul](#), [R&B](#), [disco](#), and [funk](#) records, any record of any genre from any era is often fair game for sampling. [Jazz](#) records from every era are also sampled. Producers such as Dr. Dre have been known to sample [blues](#) artists such as Bill Withers. Due to the aforementioned concerns with clearance fees, many producers opt to seek out very rare and obscure records to lend their records a unique style and to avoid being forced to pay a clearance fee. People Under The Stairs openly acknowledge not clearing their samples, hoping that the record companies whose artists they sample don't wise up to the fact.

Beats

The drum beat is another core element of hip hop production. Its speed and complexity dictates the pace and impact of the recording. While some beats are sampled, others are created by drum machines such as the Roland TR-808 and the Alesis SR-16. Others yet are a hybrid of the two techniques, sampled parts of drum beats that are arranged in original patterns altogether.

Since the percussive element of hip hop music is the very punctuation of its sound, the sounds a producer chooses to represent the percussion are important. Some producers have drum kits all their own, such as Timbaland and Neptunes. Some drum sounds, such as the TR-808 cowbell, remain as historical elements of hip hop lore used in modern hip hop to lend a more credible and mature sound to the recording.

Scratching

A turntable is used to interpolate samples or beats. Due to the versatile time and pitch control of a modern DJ turntable, the turntable becomes an instrument all its own, capable of producing unique and original sounds. It is often used to provide a human touch to an otherwise "clean" recording. Of the most popular turntables, some are the analog Technics SL-1200 and the digital Pioneer CDJ1000.

Studio parts

A producer's studio is the environment where they produce music. It can be as varied as a four-track sequencer and a collection of tapes or a multi-million dollar studio loaded with advanced sound processing hardware.

Recording

In hip hop, a multi-track recorder is standard for recording. Digital ADAT tape recorders have become standard over the years. A PC is used, often, in low-budget studios (with or without external hardware counterparts), as a multi-track recorder.

Vocal recording

Generally, professional producers opt for a condenser microphone for studio recording, mostly due to their wide-range response and high quality. A primary alternative to the expensive condenser microphone is the dynamic microphone, used more often in live performances due to its durability. The major disadvantage of condenser microphones is that the electret within them loses its charge after a few years of use, rendering the microphone useless. Also, condenser microphones require phantom power, unlike dynamic microphones. Conversely, the disadvantage of dynamic microphones is that they don't possess the wide range of condenser microphones and their frequency response is not as uniform. Compressors, both software and hardware, are also prevalently used during recording and post-production.

Sequencers and Samplers

See also: [Music sequencer](#) and [sampler \(musical instrument\)](#).

A **sequencer** or a sequencing device or module is used invariably with instruments. One of the most popular sequencers in old-school hip hop was the MPC-60, whose successors MPC2000, MPC3000, and MPC4000 have been quintessential in modern hip hop production. Since a sequencer triggers instruments instead of simply playing back music, it is used in more sophisticated production environments than the basic "two turntables and a mic" configuration that most live hip hop is produced with. A **sampler** is used to play back samples that will not be interpolated as a media. Most sequencers, like the aforementioned Akai MPC products, are also samplers. Among standalone samplers there are the Akai S-series samplers, the Roland S-series samplers, and others.

DAWs

DAWs and software sequencers are used in modern hip hop production as software production products are cheaper, easier to expand, and require less room to run than their hardware counterparts. Some producers oppose complete reliance on DAWs and software, citing lower overall quality, lack of effort, and lack of identity in computer-generated beats. Sequencing software often comes under criticism from purist listeners and traditional producers as producing sounds that are flat, overly clean, and overly compressed.

Popular DAWs include:

- Digidesign Pro Tools
- Cakewalk SONAR
- Steinberg Cubase
- Propellerhead Software Reason
- Sony ACID Pro
- Ableton Live
- Apple GarageBand

Synthesizers

Main article: [Synthesizer](#)

Synthesizers are used quite often in hip hop production. They are used for melody, basslines, as percussive stabs, and for sound synthesis. The use of synthesizers has been popularized largely by Dr. Dre during the [G-Funk](#) era. Modern use of synthesizers is rampant by producers such as Cool and Dre, Scott Storch, and Neptunes. Often in low-budget studio environments or environments constrained by space limitations, producers employ VST instruments in place of hardware synthesizers.

Live instrumentation

Live instrumentation is rare in hip hop, but is used by a number of acts and is prominent in hip hop-based fusion genres such as [rapcore](#). Before samplers and synthesizers became prominent parts of hip hop production, early hip hop hits such as "Rapper's Delight" (The Sugarhill Gang) and "The Breaks" (Kurtis Blow) were recorded with live studio bands. During the 1980s, Stetsasonic was a pioneering example of a live hip hop band. Hip hop with live instrumentation regained prominence during the late-1990s and early 2000s with the work of The Roots, Common, and OutKast, among others

See also

- [Instrumental hip hop](#)
- [Turntablism](#)

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - [Modern](#)) - [Production](#) - [Rapping](#)

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Hip hop rivalries

Often referred to as "beefs", feuds and rivalries have existed since the dawn of [hip hop music](#), which originated in the 1970s in New York City, United States. Originally, it came to block parties, where [DJs](#) would play records and isolate the percussion breaks for the dancing masses. Soon, MCs began speaking over the beats, usually simply exhorting the audience to continue dancing. Eventually, MCs began incorporating more varied and stylistic speech, and focused on introducing themselves, shouting out to friends in the audience, boasting about their own skills, and criticizing their rivals. While this was often done in good humor, the deaths of Tupac Shakur and the Notorious B.I.G. have meant that in today's hip hop scene it is always feared that lyrical rivalries will develop into offstage feuds that become violent. Many observers have claimed that the media feeds on such rivalries for headlines and blows situations out of proportion, a good example of which was the infamous **East Coast-West Coast rivalry** of the 1990s.

One prominent example used as contrast by those who feel that the media manipulate and intensify hip hop rivalries was the 1980s hit "Roxanne, Roxanne" by U.T.F.O., which sparked several hundred "answer records" in response, some of which were quite vituperative (see the Roxanne Wars). At the time, hip hop was nowhere as widespread as it would eventually become, and as such there was little media response to this record. The beef never made it onto the streets, and many observers felt that if something similar happened today, violence would surely result. However, the recent high-profile beef between Nas and Jay-Z was carried out without ever threatening to become violent.

N.W.A. vs. Ice Cube

Ice Cube left N.W.A in late 1989 after making claims that Eazy-E and the group's manager, Jerry Heller, were cheating him along with the rest of the group members. The remaining group members fired the first shots by insulting Ice Cube on the two albums they recored after his departure. On 100 Miles and Runnin', Dr. Dre told the public: "It started with five but one couldn't take it/ But now it's four because the bitch couldn't make it." On Efil4zaggin, the group called Ice Cube "Benedict Arnold", after the notorious traitor of the American Revolutionary War. N.W.A. insulted Cube further on the album by claiming he was "...sucking New York dick", a direct reference to Ice Cube's new production team, the New York-based Bomb Squad. On these albums, N.W.A. dedicated entire tracks at a time to dissing Ice Cube.

Cube's first solo album AmeriKKKa's Most Wanted made no direct response to the N.W.A. feud, although he did use the album to make subtle references to his old crew. The closest to a response Cube mounted on the first album was Flavor Flav's exhortation at the end of *I'm Only Out For One Thang*: "This is for my boy Ice Cube, yo, stay off his dick!" On the EP "Kill At Will", released later the same year, Cube sets the stage for his response on the track *Jackin' Fo' Beats*. At the end of this track he includes the exclamation: "And if I jack you and you keep comin/I'll have you marks a 100 Miles and Running!"

In 1991, Ice Cube took the fight to the big screen in his first feature film starring role, in *Boyz n the Hood*. According to movie director John Singleton, Cube suggested changes to one scene in particular where a chain snatcher is beaten up by neighborhood teens. Cube's recommendations were to give the thief a Jheri Curl and sunglasses (reminiscent of Eazy-E's personal style) and a "We Want Eazy" sweatshirt while being beaten.

On his second album, *Death Certificate* Ice Cube fired back at his former group by releasing the song "No Vaseline", proclaiming N.W.A. to be "phonies" and declaring Eazy-E to be a "snitch", in reference to a publicity stunt Eazy pulled in attending a fundraising luncheon with then-President George H.W. Bush. He also made remarks about N.W.A.'s manager Jerry Heller that were instantly declared anti-Semitic, including "you can't be the Niggaz 4 Life Crew/with a white Jew/telling you what to do", "you let a Jew break up my crew", and "get rid of that Devil real simple/put a bullet in his temple."

Soon after, The D.O.C. found that Cube's words were true: Eazy and Heller were in fact skimming money off the top, and Dre left the crew behind as well. This, more than anything else, meant the end of N.W.A; Dre began his solo career, forming the legendary Death Row Records with former bodyguard Suge Knight. When he released his first solo album *The Chronic*, he began a well-publicized feud with his ex-bandmate by constantly poking fun of Eazy-E on the song and the video for "Fuck Wit Dre Day (And Everybody's Celebratin')" and other songs on his solo debut, wherein he and new collaborator Snoop Dogg taunted him and called him "Sleazy-E." Eazy-E responded by releasing the EP *It's On (Dr. Dre) 187um Killa* dissing Snoop Dogg, and Dr. Dre and showing pictures of Dr. Dre in makeup during the days he was in the "World Class Wreckin' Cru". Dre was also called a "BG" by Eazy

E, which meant Baby Gangsta. But before Eazy died, he had made amends with Ice Cube.

"East Coast vs. West Coast"

Main article: [East Coast-West Coast hip hop rivalry](#).

Probably the most famous rap feud of recent times is the early to mid-1990s rivalry between the East Coast's Bad Boy Records and the West Coast's Death Row Records, which was widely thought of and reported in the media as an East Coast vs West Coast dispute.

Hip hop had originated in the streets of New York, and the city remained the undisputed capital of hip hop until the late '80s, when N.W.A. & others put the west on the map. Dr. Dre's *The Chronic* became one of the biggest-selling hip hop albums in history, followed shortly by Snoop Doggy Dogg's breakout album *Doggystyle* in . Dre was on Death Row Records, headed by Suge Knight, and he soon built up a roster of stars like - Tupac Shakur, Tha Dogg Pound and Snoop Doggy Dogg that reigned on the charts, and Los Angeles began to rival New York for its place as the center for mainstream hip hop. This had already, and somewhat inevitably, created a tension between certain industry heavyweights on both coasts, each hungry for control of an increasingly lucrative market. The biggest stars on the East Coast at this time were Puff Daddy's Bad Boy Records crew, which was founded in 1993 and included Craig Mack, Mase and the Notorious B.I.G..

Bad Boy and Death Row were thrown into conflict with one another after 2Pac was shot five times at a New York recording studio on November 30, 1994, and publicly blamed his former close friend Notorious B.I.G and his Bad Boy Records cohorts. This feud escalated after Suge Knight mocked Puff Daddy at the Source Awards in August 1995, announcing to the assembly of artists and industry figures: "If you don't want the owner of your label on your album or in your video or on your tour, come sign with Death Row." Despite Puff Daddy himself attempting to defuse the situation with a speech later in the evening, a later performance by Death Row's Dr. Dre and Snoop Dogg was booed (to which Snoop famously responded "The East Coast ain't got no love for Dr. Dre and Snoop Dogg?").

The feud continued to escalate through numerous incidents. First, in September 1995, a close friend of Knight's was gunned down at a birthday party thrown for producer Jermaine Dupri in Atlanta, Georgia, for which Knight publicly blamed Bad Boy Records. Then, in December, while filming the video for the Dogg Pound's song "New York, New York" in Manhattan, Snoop Dogg's trailer was shot at numerous times (though the trailer was in fact empty at the time). The video itself then become the source of further controversy on its release, featuring Death Row artists knocking over New York skyscrapers and landmarks, to which many East Coast artists and fans took offense. There was also suspicion that the song itself was also targeted at Bad Boy Records and New York in general, though this is unlikely as the song is in fact a remake of a Grandmaster Flash song, features only generic, non-specific braggadocio/battle rhymes with nothing that could be interpreted as a specific attack on any specific individuals, and was written and recorded before the Bad Boy/Death Row feud got off the ground. Capone-N-Noreaga

also made the song "LA, LA" with Mobb Deep to respond to "New York, New York" which got them involved in the feud.

In 1995, The Notorious B.I.G. released the track "Who Shot Ya." 2Pac interpreted it as B.I.G. mocking his '95 shooting, and claimed it proved that Bad Boy had set him up. In early 1996, 2Pac released the infamous dis track "Hit 'Em Up," in which he claimed to have had sex with the Notorious B.I.G.'s wife Faith Evans and that "this ain't no freestyle battle, y'all niggas getting killed" and was viewed as taking the feud to another level and critics today look on the song as one of the defining moments of the rivalry. B.I.G. soon responded on Jay-Z's track "Brooklyn's Finest" (a move which also caused Jay-Z to become embroiled in the dispute). In March 1996, at the Soul Train Awards in Miami, there was a confrontation in the parking lot between the respective entourages of Bad Boy and Death Row in which guns were drawn. Although an armed staring contest was all this confrontation eventually amounted to, it was readily apparent to hip hop fans and artists that this rivalry was getting very out of hand, and going far beyond the heated, but never violent, lyrical battles for superiority of the past.

On September 7, 1996 2Pac was shot several times in Las Vegas, dying a few days later on Friday 13. On March 9, 1997, then Notorious B.I.G. was shot and killed in California. Both murders remain unsolved, and numerous theories (some of them conspiracy theories) have sprung up. These include, most notoriously, that 2Pac (and possibly Biggie) faked their own deaths.

In 1997, several rappers, including Bizzy Bone, Doug E. Fresh and Snoop Dogg met at the request of Louis Farrakhan, leader of the Nation of Islam and pledged to forgive any slights that may be related to the rivalry and deaths of 2Pac and Biggie.

Prior to his death, 2pac had also come into separate disputes with several other East Coast rappers. Some friends of 2Pac had been apparently snubbed by the group Mobb Deep at one of their concerts, and when word of the incident reached a then-jailed Tupac he sent out a message to Mobb Deep threatening violence. Mobb Deep immediately responded with the track "Drop a Gem on 'Em" which, although its official release on the Hell On Earth album occurred after 2Pac's "Hit 'Em Up" single which mocked Mobb Deep, it had been circulating on mixtapes and radio in New York long before. Nas also angered Tupac by appearing to mock 2Pac with the line "Fake thug, no love, you get the slug, CB4 gusto your luck blow..." in the track "The Message," although Nas denied that this line was ever aimed at Pac. Even Chino XL, an underground rapper from New Jersey with no eye on mainstream domination and no ties to Bad Boy Records, Nas or Mobb Deep, incurred 2pac's wrath on "Hit Em Up" by using him in a somewhat ambiguous simile "By this industry, I'm trying not to get fucked like 2Pac in jail" (ironically, the track to which this line belongs is a duet with proud West Coast representative Ras Kass). Chino soon responded with a freestyle on live radio, but it was either ignored or not heard by Tupac. Since these rappers were all East Coast artists, and because they were often insulted in the same songs which 2Pac insulted Bad Boy Records, they are often believed to be part of a greater "East Coast vs West Coast" war driven by allegiance and territory. 2Pac was quick to diss any East Coast artist that had any kind of association with Biggie, and in fact was harsh on his Death Row labelmates who were reluctant to participate, such as Snoop Dogg and later Dr. Dre.

Because of 2Pac and Biggie's prominence on the West and East Coast respectively (both were believed to be the preeminent MCs of their time) the feud became widely known as East vs. West, rather than simply Bad Boy vs. Death Row. However, there were several different artists who, albeit less commercially successful, were relatively uninvolved in the beef; these included Nas, Redman, Busta Rhymes, Big L, and the Wu-Tang Clan. Some

have claimed that the "East vs. West" paradigm amounted to media sensationalism; however, as previously stated, both artists were the preeminent rappers on their respective coasts, and often invoked their region in their music (the cover of 2Pac's All Eyez on Me, for example, shows him flashing the "Westside" sign.)

Soon after the death of Shakur, Death Row Records folded as Afeni Shakur, Tupac's mother, sued the label for allegedly cheating her son out of millions. Label head Suge Knight ended up in jail for unrelated probation violations. Lady of Rage and Nate Dogg have also filed suits against Death Row with similar allegations. Puff Daddy has also had multiple legal troubles, including a much-publicized case resulting from a shooting in a New York club; he has been acquitted, though fellow rapper Shyne was not. Bad Boy Records had for the most part maintained its place at the top of the industry since the death of Notorious B.I.G, with artist Mase achieving success before his early retirement (and un-retirement) and Puff Daddy (now Diddy) himself achieving considerable commercial success. More recently, Bad Boy has struggled as a record label due to a lack of marketable talent and allegations that Puff is more concerned with his other ventures (i.e., Sean John clothing). After Suge Knight's release from prison, Death Row Records was reborn as "Tha Row," signing many artists including former Dogg Pound member Kurupt, and Lisa "Left Eye" Lopes. Unfortunately Lopes was killed in a car crash not long after signing to the label, and none of their other signings have achieved much in the way of commercial success. Mostly Death row focuses on dissing former label mates, such as Snoop Dogg and Dr. Dre.

Nas vs. Jay-Z

The Nas versus Jay-Z rivalry pitted two hip hop legends against each other, in what is widely considered as the most exhilarating and invigorating hip hop battle of recent times. Supposedly, tension between Jay-Z and Nas dates as far back as 1996, when Nas refused to make a guest appearance on Jay-Z's debut album *Reasonable Doubt*. However, the relationship between the two rappers remained peaceful (Jay-Z even giving a shoutout to Nas in his album liner notes), and the tension never became a full-blown rivalry until after the death of Notorious B.I.G. The position of best rapper in New York (also known as the King of New York) seemed eerily vacant after the death of Biggie, and fans were eager to see who would take over his role.

In 1997, Jay-Z (a former friend and collaborator of B.I.G.) released a song titled "The City Is Mine" which seemed to many people to be making a claim to the empty throne. This attitude also seems to be evident in the fact that Jay-Z's album *In My Lifetime, Vol. 1* was originally titled *Heir To The Throne, Vol. 1*. Nas, the only rapper in New York at the time who had a reputation capable of rivalling Jay-Z but who had never received the same amount of commercial success, apparently responded to Jay-Z on his track "We Will Survive" (which released in 1999, on his album *I Am...*), which appears to dismiss Jay-Z as a serious rival as well as attacking both his claims of superiority and his continual evoking of B.I.G.'s legacy (the verse in question is in the form of a letter to the deceased rapper):

It used to be fun, makin records to see your response
But, now competition is none, now that you're gone
And these niggaz is wrong -- usin your name in vain
And they claim to be New York's king? It ain't about that

There was definite tension between the pair but no action for approximately a year, until in 2001 the beef exploded into the public eye as Jay-Z publicly mocked Nas on stage at the Hot 97 radio station's Summer Jam hip hop festival. Nas responded by delivering a calculated, personal attack on Jay-Z during a radio freestyle over Eric B. & Rakim's "Paid In Full" beat :

And bring it back up top, remove the fake king of New York
You show off, I count dough off when you sampled my voice
I rule you, before, you used to rap like the Fu-Schnickens
Nas designed your Blueprint, who you kidding?
Is he H To The Izzo, M To The Izzo?
For shizzle you phony, the rapping version of Sisqó

The freestyle was untitled but was later titled "Stillmatic". (It does not appear on *Stillmatic*.) The "sample my voice" line refers to Jay-Z's use of a vocal sample of Nas for the hook of his song "Dead Presidents".

Jay-Z responded with the track "Takeover" from his album *The Black Album*, on which he attacked Nas for never matching the critical success of his debut *Illmatic* and questioned his authenticity as an artist. The song was very well-

received by hip hop listeners, and many listeners and reviewers immediately dismissed Nas as a contender and feared for the end of his career. Therefore, it was a surprise to many when Nas responded with an equally well-received track titled "Ether" from his album Stillmatic, in which he mocked Jay-Z's early years as an aspiring young rapper (in which he supposedly idolized Nas) and attacked him for being a misogynist and for exploiting the Notorious B.I.G.'s legacy.

The positive response to "Ether" created enormous interest in the rivalry throughout the hip hop community, the music media and even mainstream news outlets. On Takeover, Jay-Z issued a warning that goes as follows:

*Don't be the next contestant on that Summer Jam screen
Because you know who (who) did you know what (what)
with you know who (yeah) but just keep that between me and you for now*

Many speculated what Jay-Z was talking about while others dismissed it, believing it to be nothing of importance. Those questions would be answered as the rapper's response was prompted in a radio freestyle that became known as "Super Ugly" Jay-Z offered:

*And since you infatuated with sayin that gay shit
Yes, you was kissin my dick when you was kissin that bitch
Nasty shit, you though I was bonin Vanette
You callin Carmen a hundred times I was bonin her neck
You got a baby by the broad you can't disown her yet
When does your lies end? When does the truth begins?
When does reality set in or does it not matter?
Gotta hurt I'm your baby mama's favorite rapper*

This release was not as well received as the previous three tracks had been. The feud continued to simmer, and rumors of a live pay-per-view [freestyle](#) battle began to circulate but never came to fruition.

After the promoters of Hot 97's Summer Jam festival refused to allow headlining Nas to hang an effigy of Jay-Z during his performance at 2002's show, he appeared on Hot 97's rival Power 105 and attacked both the music industry's control over hip hop and the rappers who he saw as submitting to it, including Jay-Z, Nelly, N.O.R.E. and Jay-Z's labelmate Cam'ron : "Y'all brothers gotta start rapping about something that's real. [...] Rappers are slaves." This also embroiled Cam'ron into the Jay-Z/Nas feud, in which Cam'ron controversially made disparaging remarks about Nas' mother. After this incident both continued to go against one another on various tracks, the shots taken including Jay-Z criticizing Nas for his apparent hypocrisy on his *The Blueprint*²: *The Gift & the Curse* album's title track, and Nas comparing himself and Jay-Z to the characters Tony Montana and Manolo respectively from the film *Scarface*, on his track "Last Real Nigga Alive" from his *God's Son* album. However, the feud died down somewhat towards the end of 2002, with no real winner decided (arguments go on to this day in the hip hop community about who came out on top overall, with the results of a Hot 97 radio phone-in revealing a 58% - 42% split in favour of Nas), and both Nas & Jay-Z have since paid tribute to each other in interviews, likening the battle to a world title boxing match that pitched the best against the best, and pleased with the entertainment it provided fans.

The rivalry also benefited both of their careers immensely, critically and commercially. The battle was significant, in that it revived the trend of using 'beef' as a source for publicity and promotion for hip hop artists. This was a trend that became somewhat unpopular following the tragic deaths of Tupac

Shakur and Biggie, yet has become recently prevalent within the hip hop community. Ever since this particular rivalry, hip hop feuds have become noticeably prolific, and have been publicized within the mainstream media more than it previously has been in the past.

In what may be perhaps a pivotal moment in hip hop history, the feud was formally ended in October 2005 at Jay-Z's *I Declare War* concert, where Nas made a special guest appearance and performed the hook to "Dead Presidents" and a few of his own tracks such as "NY State of Mind" and "Hate Me Now". In 2005 at another 105.1 concert Jay and Nas reunited on stage and performed a song together. In January 2006, Nas signed with Jay-Z's Def Jam, further emphasizing the truce and raising expectations for a possible collaboration.

Eminem vs. Benzino & *The Source*

Although it is not clear why Benzino, then co-owner of *The Source* Magazine, decided to air out his issues with multi-platinum rapper Eminem, he claims that Eminem's success was hurting Black and Latino artists (hence, he raps under the moniker of Benzino). He started a campaign against the corporations that are controlling and supporting Eminem. Benzino stated that Eminem can talk about dark emotions, while Black rappers are forced to talk about bling-bling (materialistic things).

One possible contributing factor for Benzino's concerns was Eminem's rating of his critically-acclaimed and 9x platinum sophomore album *The Marshall Mathers LP*. *The Source* gave him a 2-mic rating (changed to 4 mics following protests) for his critically-acclaimed album, while Benzino's *Made Men* were given 4.5 mics. Eminem was upset and he blasted the magazine on the track "Say What You Say" from his follow-up album *The Eminem Show*, rapping in the final verse, "Five mics in *The Source*, ain't holdin' my fuckin' breath/But I'll suffocate for the respect 'fore I live to collect the fuckin' check."

Benzino released two songs directed at Eminem, titled "Pull Ya Skirt Up" and "Die Another Day", the latter of which included the lyrics "You're the rap David Duke/The rap Hitler... I'm the rap Malcolm, the rap Martin". Benzino has explained in interviews that he fears Eminem's fame is the beginning of the end for the Black domination of hip hop; he has also linked Eminem with the consumerism of modern hip hop, complaining that while Eminem is allowed to rap about deeply personal issues he has to "talk about bling-bling because that's all the people who control the images want to hear from us". However, many observers noted that not only is Benzino bi-racial himself, but that Dave Mays, co-owner and founder of *The Source*, is white.

Eminem responded quickly to Benzino's track with the songs "Nail In The Coffin" and "The Sauce", calling him an "83-year-old fake Pacino", and questioning the credibility of both Benzino as a rapper and *The Source* as a magazine. Most of the hip hop community stood behind Eminem (including most famously Russell Simmons), and many accused Benzino of criticizing and slandering hip hop's biggest star solely to both boost his unsuccessful career as a rapper and to boost the profile of *The Source* magazine, which unsurprisingly sided unequivocally with Benzino during the feud and ran a series of anti-Eminem and anti-Shady/Aftermath articles and features. The *Source* coverage no doubt aided Benzino's cause among many, for many others it further soured the name of a magazine which already had a reputation for being corrupt. Despite criticizing Eminem and his label-mates such as Dr Dre and 50 Cent within its pages, *The Source* continued to put these prolific record-selling artists on the cover of the magazine.

The Source tried to score an advancement by released details of two tapes of a young Eminem it had received, featuring the future star rapping about how black women are "only after your money" in romantic relationships (he had apparently just suffered an acrimonious split from a black girlfriend) and in another song using the word "nigger". This caused considerable outcry among many rappers, though few said anything more damning than asking for a public apology. Eminem did in fact publicly apologize quite promptly, and later

elaborated further on the incident in the song "Yellow Brick Road" from his *Encore* album.

But I've heard people say they heard the tape, and it ain't that bad
But it was, I singled out a whole race
And for that I apologize, I was wrong
Cause no matter what color a girl is she's still a hoe

The Source did not gain anything from the long-running feud: not only were they forced to pay a substantial sum of money to Eminem for defamation and copyright infringement, but *The Source* lost major advertising as a result, most notably from major labels Virgin, Elektra, Interscope, Motown, and more recently Def Jam. It's noted that Benzino has recorded an album from each of the labels before they pulled out of *The Source* Magazine. The hip hop magazine *XXL* also became involved in the Eminem/Benzino/*Source* rivalry. *XXL*, formerly an enemy of Eminem, decided to join forces with Shady Records to discredit *The Source*. The magazine that launched in 1997, has always been in competition with *The Source* for readership, and indeed was initially started by former *Source* employees. Dissing Benzino on "Nail In The Coffin", Eminem tells the *Source* co-owner "I don't need your little fucking magazine / I got *XXL*'s number anyways...". With the entire Interscope label effectively involved in Eminem's feud with *The Source*, Interscope artists began to flock to *XXL*, who happily granted them increased coverage, which in turn boosted sales for the magazine.

It has been accepted that Eminem won the battle. Also, it was obvious to many that Benzino had started the feud as nothing more than a publicity stunt to bolster his non-existent reputation in Hip-Hop. He and Dave Mays were recently fired from the staff of *The Source*. The magazine, under new leadership, reported in the April 2006 issue about Benzino and Mays' ouster that they currently are patching up many relationships damaged by the actions of Mays and Benzino, including that with Interscope Records.

Boogie Down Productions vs. The Juice Crew

Boogie Down Productions, led by KRS-One, were involved in a long-running feud with Marley Marl's Juice Crew during the mid-to-late 1980s and early 1990s that was predominantly a dispute over boroughs of New York. The feud began with Queensbridge-based Marley Marl & MC Shan's track "The Bridge" in late 1985, in which they sung the praises of their home borough and loosely implied that Queensbridge was where hip hop "all got started". Taking offense, South Bronx-based KRS-One and Boogie Down Productions (BDP) recorded and released the track "South Bronx", which was effectively identical in terms of content to Shan and Marl's track except singing the praises of South Bronx rather than Queensbridge, and made the argument for it being the true home and birthplace of hip hop. The Juice Crew soon responded with the track "Kill The Noise" on Shan's album *Down By Law* which took various shots at KRS-One and mocked his taking offense in the first place: "Yo Shan, I didn't hear you say hip hop started in the Bridge on your record." "I didn't. They wanted to get on the bandwagon." KRS's main response was the Jamaican-influenced "The Bridge Is Over", and lyrics spoofing Billy Joel's "It's Still Rock and Roll to Me":

What's the matter with your MC, Marley Marl?
Don't know you know that he's out of touch?
What's the matter with your DJ, MC Shan?
On the wheels of steel, Marlon sucks
You'd better change what comes out your speaker
You're better off talkin' 'bout your whack Puma sneaker
'Cause Bronx created hip hop, Queens will only get dropped
You're still tellin' lies to me
Everybody's talkin' 'bout the Juice Crew funny
But you're still tellin' lies to me

Most of KRS's fire was directed at Marley Marl and MC Shan specifically, though he occasionally exchanged insults with other Juice Crew members such as Mr. Magic and Roxanne Shante. Shante responded with a song aimed at Boogie Down Productions titled "Have A Nice Day" in which she rapped:

Scott La Rock, you should be ashamed,
when T La Rock said it's yours, he didn't mean his name,
and KRS One, you should go on vacation,
with your name sounding like a wack radio station

The feud quickly died down after BDP's Scott La Rock was shot dead in 1987 after attempting to calm down a domestic dispute involving BDP colleague D-Nice. With his new Stop The Violence movement, KRS-One had his attention elsewhere, and the Juice Crew did not release any further records for a long period after La Rock's death out of respect. However, in

1989, MC Shan attempted to restart the rivalry on his song *Juice Crew Law* which contained several shots at KRS. KRS took more than a year to respond, but eventually did so in 1990 on the song *Black Man In Effect* from the BDP (which at that point was basically only KRS-One, D-Nice having left earlier the same year) album *Edutainment*.

During the nineties, the beef was not forgotten by fans or the participants, but rather fondly remembered as a classic hip hop duel, and the rivalry has since been referenced in hip hop lyrics by the likes of Cormega, Nas, Cunninlynguists, Big Punisher, Supernatural and Chino XL. MC Shan and KRS-One themselves acknowledged the beef's important place in hip hop history when they appeared together in a commercial for the Sprite soft drink in the mid-nineties, in which they exchanged battle rhymes inside a boxing ring. However, the respective fortunes of the pair in the nineties were very different: MC Shan, widely seen by hip hop listeners as the loser of the conflict if there had to be one, never really recovered his reputation and later effectively retired, while KRS forged out a successful solo career and remained an important figure in hip hop. Nevertheless, on the QB's Finest compilation (which showcased the finest Queensbridge hip hop artists) in 2001, MC Shan took one last parting shot at KRS-One: "Hip hop was set out in the dark / The Bridge was never Over, we left our mark."

LL Cool J vs. Kool Moe Dee

Kool Moe Dee was a member of one of the earliest hip hop crews, the Treacherous Three, and claimed that LL Cool J stole his style, thus causing a long-running feud between the pair. From different interviews and magazines at the time, Kool Moe Dee felt that LL was getting a bit too big headed and actually believing his own hype, particularly when LL was rising to popularity with the Bigger and Deffer album. Supposedly, Moe Dee approached LL and talked to him, and LL either brushed him off, or went back to his old ways after the talk. There also arose rumors that Moe Dee felt that LL was imitating his rhyme style. Whatever the cause, Kool Moe Dee took the first shots with, "How Ya Like Me Now," the title song from his second solo album that featured on the cover Kool Moe Dee leaning against a jeep and a LL trademark Kangol underneath the tire. The album contained the indirect diss track of the same name. While the album cover was a clear shot, "*How Ya Like Me Now*," was more subtle. Although he did not refer to any specific name, Kool Moe Dee made it clear that he felt bitten by what he viewed as an amateur. . It was then that Kool Moe Dee released his famous diss, "*Let's Go*", rhyming:

*"Tryna be me, now LL stands for/
Lower Level, Lack Luster/
Last Least, Limp Lover/
Lousy Lame, Latent Lethargic/
Lazy Lemon, Little Logic/
Lucky Leech, Liver Lipped/
Laborious Louse on a Loser's Lips/
Live in Limbo, Lyrical Lapse/
Low Life with the loud raps, boy!"*

The song ended with the following sequence:

*"...Now look what you done did/
just using your name I took those L's,
hung 'em on your head and rocked your bells..."*

The song's skill level and hard-hitting wittiness were of such high caliber that many felt Moe Dee had become the victor in the battle. In effect, he had; as LL did not release a response for a full two years. By not responding to Moe Dee and choosing to ignore him, despite being badly insulted on a whole record, LL opened himself up to be dissed by everyone, including MC Hammer and Ice-T. It was during this time that LL abandoned his hardcore image that popularized him, and instead, embarked on a different musical direction towards a more commercial fare (which emphasized New Jack Swing-love ballads). However, critics scoffed at this new direction with the release of *Walking With a Panther* (1989). These events coincided with the major stylistic change hip hop began experiencing during the late-1980s. The genre was becoming increasingly socially conscious, abandoning the music's

early themes of partying and braggadocio, and adopting more socially aware issues such as drug abuse, poverty, racism, and African American empowerment. LL Cool J, as a result, experienced a drop in popularity due to the view that his music was behind the times, materialistic and narcissistic. All this, coupled with a lot of criticism towards *Walking With a Panther*, and LL's apparent disregard for the overall changing of the Hip Hop collective to social awareness and consciousness, resulted in the deterioration of LL's credibility within the hip hop community. In one instance, he was booed off the stage at the Apollo Theater in New York City. However, in 1990, the older and wiser LL released the highly anticipated comeback album, *Mama Said Knock You Out*, thus reasserting his status and reviving his credibility amongst hip hop purists. Showing his resiliency, LL re-ignited his feud with Kool Mo Dee with the comical diss track, "*To The Break Of Dawn*".

*Homeboy hold on, my rhymes are so strong/
Nothing can go wrong. So why do you prolong/
songs that ain't strong, brother you're dead wrong/
and got the nerve to have them Star Trek shades on.../
heh, you can't handle the whole weight/
Skin needs lotion/
Teeth need Colgate/
Wise up, you little burnt up French fry/
"I'm That Type of Guy"*

In essence, LL became the first emcee beaten in battle, to ask for a rematch. LL followed the song with several subliminal attacks in other records (a battle practice for which he is known), including the title track, as well as "*Jingling Baby*," and "*Murdergram*." Moe Dee soon responded to all of the tracks with the single, "*Deathblow*," which was dismissed as unspectacular due mostly to Teddy Riley's production use of a dated James Brown sample. As a result, the song was largely ignored. It was at this point, that fans realized LL had finally gotten the better of his old nemesis.

LL Cool J vs. Canibus (and The Refugee Camp)

Following the deaths of Tupac and Biggie Smalls, hip hop found itself in a state of shock. Many wondered whether, in the escalating atmosphere of violence that seemed to permeate contemporary hip hop music, could MC battles still exist peacefully. It wasn't until LL Cool J and Canibus decided to revive the artform that MCs were allowed to reenter the lyrical ring. The battle began when LL featured Canibus, Method Man, DMX and Redman on the song "4,3,2,1" in 1997. Canibus contributed a verse, which included the line "L, is that a mic on your arm? Let me borrow that" (referring to LL's microphone tattoo). LL, perhaps feeling offended, wrote a response intended as the next verse. Before the song was released, LL asked Canibus to change his verse. Canibus claims that LL also promised to remove his own response ("The symbol on my arm is off limits to challengers, [...] Watch your mouth, don't ever step out of line/L.L. Cool J nigga, the greatest of all time"). LL denies this, claiming that he told Canibus that no one would know who he was talking about if Canibus' verse was changed. Nevertheless, Canibus removed his verse and the song was released. However, the original version began surfacing on the streets and people started piecing together what had happened. This put Canibus in the uncomfortable situation of whether to respond to LL's initial verse, even though both had already settled their dispute. Fan pressure soon got the best of Canibus however, and he launched an all-out attack on LL with the single "Second Round K.O.", the video which featured a cameo by Mike Tyson. The video also held a striking resemblance to LL's, now famous, Mama Said Knock You Out video. LL's response was titled "The Ripper Strikes Back," where he attacks not only Canibus, but Mike Tyson, Wyclef and the rest of Wyclef's crew, the Fugees. LL then followed that with another track entitled "Back Where I Belong," where he accused Canibus of stealing his rhymes, and pretending to be from New York, when he was really from Canada. Canibus responded to both songs with the track "Rip The Jacker".

Wyclef Jean (the frontman for the critically acclaimed hip hop group, The Fugees) was also Canibus' producer. As a result he found himself pulled into the feud. Wyclef responded to LL's initial attacks in "The Ripper Strikes Back" with his own song "What's Clef Got to Do With It," which featured super model Naomi Campbell. LL responded with the underground track "Rosta Imposter." Fellow Fugee-member, Lauryn Hill later released the single "Lost Ones" from her album "The Miseducation of Lauryn Hill." Although some misinterpreted the indirect disses as attacks to LL Cool J, it later surfaced that the song, like much of the rest of the album, was in fact a criticism of Wyclef.

Although Wyclef and LL Cool J have since ended their rivalry, there is still assumed to be tension between LL and Canibus. Both artists have at least alluded to the other in not-so-flattering ways in later albums. Most recently, LL revisited the fray in "10 Million Stars" from his album entitled 10:

Double up your bets

Come and rumble with the vet
I know you had that clown picked
Mind blowin now, cause L still sounds sick
He dreamed he was me
I gleam lyrically
I love him for it it's the highest form of flattery...

At around the same time LL Cool J released "10", Canibus released Mic Club: The Curriculum, which also has a mention of the feud. In the track 'Bis Vs. Rip' of said album, Canibus trades bars with his alter ego, Rip The Jacker. He relates:

You got dissed by a legend but you damaged him too
So what if the ladies think he's more handsome than you
What happens if the rumors about being a faggot are true?

[...]

What happened between L and you, forget it
People know you won the battle, they won't give you the credit
A lot of people don't want to admit it...

Ja Rule vs. 50 Cent

Before even signing to Eminem's and Dr. Dre's labels, 50 Cent was engaged in a well-publicized dispute with rapper Ja Rule and his label Murder Inc. Records. The conflict's origin remains a mystery. Accounts have ranged from an alleged robbery of Ja Rule's jewelry by a friend of 50's, to Ja Rule and Murder Inc. supposedly snubbing a young and star-struck 50 Cent at a video shoot. Whatever the case, the hostility didn't reach public ears until 50 Cent released his fiery, but subliminal, diss track, "Life's On The Line." This led to two violent confrontations between the rappers. The first a meeting where Ja was punched by 50 Cent and then had his chain snatched. The second confrontation occurred in a New York studio, where rapper Black Child, a member of Murder, Inc. stabbed 50 Cent. Black Child claimed that 50 cent was reaching for a gun during the fight.

Regardless of the physical repercussions, 50 Cent continued to make the rivalry a cornerstone of his music career. He released numerous mixtapes, clowning and insulting Ja Rule and Murder Inc. Before the release of *Get Rich Or Die Tryin'*, Murder, Inc. began a smear campaign against the rapper. A restraining order document began floating around the Internet stating that 50 Cent had filed an order of protection against label CEO, Irv Gotti and Black Child. This helped forge the belief that 50 Cent is a "snitch" or a police informant.

Although 50 Cent dismissed the claims, the bad publicity continues to be a tool used among various rappers who engage in beef with his rap collective G-Unit. In fact, further investigation from New York lawyers found that the document could have been, and was most likely, signed by a judge without 50 Cent's consent or knowledge. The practice is common place in New York for victims of multiple attacks when their assaulters are released from jail.

The rivalry reached a boiling point for Murder Inc., which had remained silent for the most part, when 50 Cent released his second album-length battle rap, entitled "Back Down." In the song 50, who was always known for his hold-no-tongue approach to battling, insulted, joked and dissed Ja Rule and his label into action. In response, Black Child, along with fellow Murder Inc. rapper Cadillac Tah, countered with their own mixtape disses. Ja Rule, however, remained quiet. 50 Cent continued his barrage, releasing the Tupac assisted "Realest Killas" where he addressed Ja Rule's penchant for imitating the slain rapper. This prompted Ja Rule to finally respond with the songs "War is On," "Guess Who Shot Ya" and "Loose Change." This all culminated into Ja Rule releasing "Blood In My Eye," which was, in effect, a 50 Cent diss album.

Ja Rule eventually tried to squash the beef with 50 Cent by using Minister Louis Farrakhan in a televised interview. However, the attempt at peace lost credibility as the interview was scheduled a day before *Blood In My Eye* was released. As a result most fans, along with 50 Cent dismissed the interview as a blatant publicity stunt.

Ja Rule also had a small rivalry with 50's label-mate, Eminem. Ja Rule insulted Eminem's ex-wife and daughter in a song and Eminem responded on a mixtape by DJ Kay Slay with a [freestyle](#) collaboration with 50 Cent and Busta Rhymes in a Tupac Parody titled "Hail Mary." Although they exchanged

heated words, most fans did not take it seriously in the shadow of 50 vs. Ja Rule.

Since then, 50 Cent's sophomore album, "The Massacre," sold millions, yet has been criticized for not being able to recapture the level of hype "Get Rich or Die Trying" set. Ja Rule released "R.U.L.E" with the successful single, "New York, New York," featuring Jadakiss and Fat Joe. Interestingly enough, this single prompted 50 Cent to enter a feud with the two featured artists. When Eminem called it quits in "Toy Soldiers," Ja agreed, saying that he was exhausted with feuds and has recently released a greatest hits album entitled, "Exodus."

Although it seemed as the feud was over, Ja Rule has returned to the beef with "21 gunz" which is to debut on the Murder Inc Mixtape: MI:3 Friday, May 12, 2006. It can be heard, along with some of his other new songs on his Myspace site. There is no word yet on whether 50 Cent, or any of the G-Unit members for that matter, will respond.

50 Cent vs. The Game

Not long before this feud began, The Game had been signed to 50 Cent's G-Unit record label (while simultaneously signed to Dr. Dre's Aftermath label), and had subsequently achieved great success with his album *The Documentary* and the singles "How We Do" and "Hate It Or Love It", both of which featured 50 Cent.

However, the sudden feud between the pair (who had been marketed as close associates, almost in a mentor/protege relationship) started from alleged rumors that The Game had recorded with former G-Unit nemesis Joe Budden on a track that was released in 2004. Things escalated after 50's second album, *The Massacre*, was released and had several lyrics dissing other rappers; among them Nas, Fat Joe and Jadakiss; The Game soon appeared on New York radio claiming he had no beef with any of the rappers 50 Cent targeted, and was not involved. Taking offense at what he perceived as Game's disloyalty, 50 Cent appeared on the radio soon after to announce that he had officially dropped The Game from G-Unit, claiming that The Game owed him more credit for songs that he had helped in writing and recording, and that Game should have openly supported 50 in his feuds.

The Game refuted this explanation however, stating that 50's alleged jealousy over the success of *The Documentary* (which resulted in 50's album "The Massacre" being pushed back from February to March) caused them to feud while on tour. The beef escalated as one member of The Game's entourage was shot outside of the Hot 97 radio station in New York, landing him in the hospital. The battle appeared to be escalating dangerously, but within a few weeks, The Game and 50 Cent ended their feud, deciding to give money to charity and apologizing for their actions.

Many fans felt that the supposed feud, and particularly the incident at the radio station was a publicity stunt designed to boost the sales of the two albums the pair had just released. Nevertheless, even after the situation had apparently deflated, 50 Cent and G-Unit continued to feud with The Game, denouncing his street credibility in the media and claiming that without their support, he will not score a hit from his second album. 50 Cent also sued The Game's manager Jimmy Henchmen over unauthorized filming for a documentary about Kelvin Martin. The Game was then highly critical of 50 Cent during a performance at the Summer Jam festival, leading chants of "G-Unit". After the performance at Summer Jam, The Game responded with a hard hitting diss titled "300 Bars and Runnin'" in which it address 50 Cent and G-Unit. 50 Cent has mixed feelings towards the diss but nevertheless he responded through his "Piggybank" video. The video features The Game dressed as a Mr. Potato Head and his many other nemesis named in the song in parodies of major characters on television. The feud continued escalating, as former Bloods and fans of The Game began protesting events that feature 50 Cent and G-Unit. Recently it had been looking like more of a one sided beef with all diss track's being released by The Game. He dropped tracks such as "120 Bars" "G-Unit Crip" "360" and "Red Bandana". At the end of "Red Bandana" The Game claims 50 Cent is stealing Eminem's style by just talking and he says:

*"That knockoff 8 Mile shit/
You can never be Eminem motherfucker/
You ain't lyrically inclined enough to be Nas, Jay-Z, BIG, or Pac/
And in the modern day...today, tomorrow...next week/
You can't fuck with The Game nigga!/
...out!"*

In January 2006, The Game took the beef to whole a new level by releasing an entire DVD devoted to the fall out entitled "Stop Snitchin' Stop Lyin'" along with a mixtape, with a lot of claims that this would be his final involvement with the beef. After this many Game fans started stating that The Game had won the beef, until 50 Cent came out with the track "Not Rich, Still Lyin'" which featured 50 Cent imitating The Game.

The people at Interscope are once again trying to deflate the situation. This feud is the first of many feuds whereas, two rappers from the same label currently engaged in rap feuds with one another.

Other known rivalries (not necessarily chronological order)

- **MC Lyte vs. Antoinette:** Antoinette was an aspiring female rapper who, presumably in order to attract attention, went after the leading female rapper of the time. The two traded insults for a year or two. Lyte's response was also fueled by claims that her rival had stolen the beat from *Top Billin*, by Audio Two (which included her relative, Milk D).
- **Tim Dog vs. N.W.A.:** Tim Dog made "Fuck Compton" to express his dismay at the rising popularity of gangsta rappers such as N.W.A. in the '90s, whom he felt were wack. Dr. Dre responded with a skit on his album "The Chronic" in which it is insinuated that Dog enjoyed performing fellatio.
- **MC Shan vs. LL Cool J:** While on tour together, a young LL played MC Shan his new single "Rock The Bells." It wasn't until later that Shan realized the beat LL had used was one of Shan's own. Feeling violated, Shan released the song "Beat Biter" directly calling LL Cool J out for plagiarism. LL responded, but only subliminally with "The Breakthrough."
- **X-Clan vs. KRS-One:** This is believed to stem from remarks KRS-One made onstage after an X-Clan concert. X-Clan responded in the song "Fire & Earth", criticising KRS for being a humanist, among other things. KRS eventually responded in a Source magazine interview and then with the song "Build & Destroy", by which time X-Clan had disbanded.
- **X-Clan vs. 3rd Bass:** Militant Afrocentric group X-Clan targeted the White group 3rd Bass in several songs, referring to them as "cave boys". X-Clan member Brother J has said his reason for going after 3rd Bass was not simply because they were White, but because "the corporation that was pushing them made people think that the group was Black . . . it was hard enough (for actual Black artists) to get in the door to get a decent deal in the 90s (so) do you think I am going to sit back and allow someone to bamboozle the audience and take position (ahead of those other struggling Black artists)?" 3rd Bass never clearly responded, though it is often rumored that they responded subliminally on their second album *Derelicts Of Dialect* (the tracks rumored to contain disses being "Herbalz In Your Mouth" and "Green Eggs & Swine").

- **MC Eiht vs. DJ Quik:** DJ Quik Dissed MC Eiht, who was really popular at the time, so Quik thought it would help his popularity, he was on Death Row Records where he recorded Dollaz & Sense, rumours that Quik specifically went behind Eiht was because Eiht was a member of the Crips while Quik had ties to the Bloods. Songs Involved: DJ Quik - Dollaz & Sense, DJ Quik - Let Yo Havit, MC Eiht - Def Wish 3.
- **Jay-Z vs. Terror Squad:** While the beef between Jay-Z and Terror Squad member Big Pun is only rumored, the bad blood between him and Fat Joe has become increasingly publicized. Rumors state that Jay, Dame Dash and Sauce Money had an altercation with Big Pun, Fat Joe and Cuban Link in a New York club. The story goes that Jay-Z was performing drunk, and Terror Squad walked on stage and told him to get off for their set. Jay-Z punched Fat Joe and was then hit with a bottle of champagne in the head by Big Pun. After this, several subliminal disses may have been traded before Pun's death; afterward, and on up to the present, Jay and Fat Joe have sent more thinly-veiled subliminals at each other, some referencing a Roc-a-Fella/Terror Squad truce basketball game which the Roc forfeited.
- **Jay-Z vs. Prodigy:** In 2000-2001, Jay and Prodigy began a series of disses that would grow to culminate in a Summer Jam concert. While on-stage, Jay projected old pictures of a young Prodigy dressed and emulating the dance moves of Michael Jackson. According to MTV News, the long feud between Mobb Deep and Jay-Z is dead. Prodigy and Hov recently sat down to discuss doing business together. "We got friends in common," Prodigy explained about how the meeting came about. It looks like the Mobb are going to be executive producing the debut by Sam Scarfo, one of Jay's first signings upon becoming Def Jam prez.
- **Jay-Z vs. Cam'ron-** Formerly signed to Roc-a-Fella Records, Cam'ron and Jay-Z's relationship was never more than cordial; when Jay announced retirement, Dame reportedly offered Cam'ron the presidency of Roc-a-Fella. However, when Jay announced he had sold the Roc to Def Jam and was taking the offered ownership in 2005, Cam left with Dame and Biggs. In early 2006, he claimed Jay was to diss him at the I Declare War concert and released a diss to Jay. Currently Jay-Z and his representatives say he has no plans to respond but also says anything is possible.
- **Jay-Z vs. R. Kelly:** In 2004, Jay-Z and R. Kelly commenced on what was to be a 40-date concert tour. Plagued by a string of cancelled and brief shows, the tension between the two artists reached a plateau at October 2004 show in New York's Madison Square Garden. Kelly abruptly left the stage mid-performance when he believed several fans were waving guns at him. In the ensuing backstage melee, R. Kelly and two of his bodyguards received a dousing of pepper spray from a member of Jay-Z's entourage. All dates of the tour were subsequently cancelled. R. Kelly

responded by filing a multi-million dollar lawsuit against Jay-Z. A countersuit by Jay-Z against R. Kelly relating to the tour was later dismissed.

- **Dr. Dre vs. Luke:** One of Dr. Dre's tracks on The Chronic was directed toward Luke in the hit single Dre Day. Luke responded with his own track Cowards in Compton parodying the lyric "Ain't Nuthin' But a G Thang".
- **Westside Connection vs. Common:** Ice Cube interpreted the Common song I Used To Love H.E.R. (which details the history of hip hop through an elaborate extended metaphor) as disrespectful towards the West Coast's contribution to hip hop. In response, Cube, along with his crew The Westside Connection, released "Westside Slaughter House," which included a Common Sense diss. Common responded with the track "The Bitch In Yoo", but the two MCs reconciled soon after.
- **Bone Thugs-N-Harmony vs. Do or Die & Twista:** This midwestern feud started some time between Bone Thugs's 2nd and 3rd albums, with each faction accusing the other of stealing the others style. The beef eventually dissolved.
- **Westside Connection vs. Cypress Hill:** Cypress Hill accused Ice Cube of stealing beats, lyrics and choruses for his Friday soundtrack that they had planned to use on their Cypress Hill III: Temples of Boom album. They recorded the dis track "No Rest For The Wicked" as a result. Ice Cube responded with "King Of The Hill" (credited to his Westside Connection group) to which Cypress Hill released "Ice Cube Killa" in response.
- **Lil' Kim vs. Foxy Brown:** Brown accused Kim of slavishly imitating her style, and Kim accused Brown of the same. Kim responded on Mobb Deep's remix of their single "Quiet Storm" and criticized Brown for using a ghostwriter. Brown responded on the Capone & Noreaga track "Bang Bang," in a verse, which unlike Kim's initial verse, included a much more direct attack. The beef reached it's climax in 2001 when Kim's entourage traded gunfire with Capone-N-Noreaga's entourage outside of the Hot 97 studio in New York City. In 2005 Lil' Kim was convicted of Perjury and lying before a Grand Jury when questioned regarding the incident. She was sentenced to a year and one day at the Federal Detention Center in Philadelphia, which she reported to on Monday, September 19.
- **DMX vs. Kurupt:** This feud stems from DMX sleeping with Kurupt's then girlfriend Foxy Brown. Kurupt would release an attack on DMX, his record label Ruff Ryders, the rap supergroup The Firm, Ja Rule and producer Irv Gotti on a song called Calling Out Names which was later released on album Tha Streetz Iz A Mutha. DMX's diss track towards Kurrupt came in

the form of Bring Your Whole Crew from the album *Flesh of My Flesh, Blood of My Blood*. There has been no visible conclusion to this rivalry.

- **DMX (rapper) vs. Ja Rule:** DMX claimed his one-time ally Ja Rule had copied his rap style, and gotten very rich as a result. Ja Rule responded by bringing up DMX's drug abuse and questioning his sexuality.
- **Shady/Aftermath vs. Jermaine Dupri:** Jermaine stated in an interview that he was a more capable producer than Dr. Dre or Timbaland. Dre and Timbaland took offense, although Jermaine tried to rationalize that what he meant was that he simply did more as a music producer than the other two (writing R&B song lyrics for Usher, in addition to creating his instrumentals, for example). Dre then recorded a verse dissing Jermaine on Eminem's album *The Eminem Show*, mocking Jermaine for, amongst other things, achieving his initial successes with "10 and 11 year olds" (referencing Jermaine's first signed act Kriss Kross, and recent artist Bow Wow). Xzibit, at the time an artist readily affiliated with Aftermath, also mocked Jermaine Dupri in a radio freestyle, and the Atlanta producer then traded dis tracks with Dr. Dre, Eminem and Xzibit for approximately a year.
- **Mobb Deep vs. Nas:** In 2001, to the surprise of many, Nas shocked fans when he mentioned Prodigy on his QB diss track *Destroy & Rebuild* (on which he also disses former friends like Cormega, Nature, and N.O.R.E.). Prodigy and Havoc dissed back on *RIP Nas and Point Out the Clowns* (on which they also diss Jay-Z). The beef was ended, briefly, in 2005; Nas brought Prodigy out at a show to promote the release of his album *Street's Disciple*, then dissed them again later that year on *The Storm* when Mobb Deep signed with Nas' rival 50 Cent's G-Unit Records.
- **Eminem vs. Canibus:** Eminem released the song "Role Model" on his first LP where he mentioned Canibus in passing. Part of this resulted from LL Cool J's and Canibus's beef. Canibus believed that LL Cool J's response *The Ripper Strikes Back* to have been too well written and approached Eminem and asked whether he had acted as ghostwriter, which Eminem denied. They talked about collaborating which culminated in Canibus's offering a guest appearance on his with his album *2000 B.C.* but Eminem declined. Later, Canibus released a song on his *C True Hollywood Stories* album that retold Eminem's song "Stan." In Canibus' version, the character had survived (contrary to Eminem's original track) and was bitter toward Eminem for how the rapper had treated the fictional character. The two traded dis tracks for a period, including "Can-A-Bitch" by Eminem from his *Straight From da Lab* EP circulating underground, before the beef appeared to fizzle out.
- **Eminem vs. Insane Clown Posse:** The feud began when Eminem heard a line from ICP's *Carnival of Carnage* album with the lyrics "...and now I'm sleepin' in the gutta, right next to Champtown's motha..." Champtown was

a close friend/associate of Eminem. Approximately 7-8 years later, Eminem started dissing ICP during his live shows as well as a live appearance he had on the Howard Stern Show. In response, ICP, along with Twiztid, made a diss track called "Slim Anus" and aired it on the Howard Stern Show and several other radio shows. This diss track which was basically Eminem's first hit single, "My Name Is", with most of the lyrics altered to make Eminem and Dr. Dre out to be homosexuals. Eminem responded to this by including a skit on his multi-platinum selling album *The Marshall Mathers LP*, which portrayed ICP members Shaggy 2 Dope and Violent J fellating the gay character Ken Kaniff. Eminem also took several shots at the ICP on the song *Marshall Mathers*, claiming that the ICP were cowards who lived in Suburban Detroit, despite claiming to be from The Inner City. Later that year, Eminem pulled a gun on Douglas Dail, a close friend and associate of the ICP, whom is otherwise known within the Juggalo community as "Dougie Doug". An altercation took place between them, and Eminem pulled an unloaded gun out on Dougie. Eminem was later arrested and pleaded "no contest", to which he received probation for a year. ICP then released a diss track called "Nothin' But A Bitch Thang" which they posted on their website for free download. This song included a graphic intro featuring Dr. Dre performing sodomy on Eminem. The song itself responded to the disses featured on *The Marshall Mathers LP*, the "Dougie Doug Incident", and took more stabs at Eminem and his then ex-wife, Kim. Also in the song, ICP described an incident in the '90s before Eminem had made it big, where he handed out fliers at a concert party he was having, which stated that ICP may make an appearance to it. Violent J also described an incident where Eminem had paid Twiztid, another rap duo on their Psychopathic label, to open up for their show. Eminem continued to diss them during his *Up In Smoke Tour*, using blow-up dolls painted up like the ICP, and on his song "Business". ICP responded with another diss track called "Please Don't Hate Me", this time targeting Eminem's mother. Although they never officially settled their differences, it appears the ICP and Eminem have currently ended their feud.

Today's feuds

- **50 Cent vs. Bang 'Em Smurf & Domination:** Bang 'Em Smurf, and Domination were once original members of G-Unit. Before 50 Cent signed to Interscope, Bang 'Em Smurf was arrested on a weapons charge. 50 Cent refused to bail Bang 'Em Smurf out of jail, it eventually lead to Domination & Bang 'Em Smurf leaving and conflict between them.
- **Black Wall Street vs. Roc-A-Fella Records:** This feud grew out of an earlier rivalry with Memphis Bleek over the name of his label. The label was similar to the one to which The Game had been previously signed. On the single "Westside Story," The Game raps that he "don't do button-up shirts or drive Maybachs," many believed that this was a shot at Jay-Z. On Memphis Bleek's 534 album, Jay-Z says in his rap; "It's like when niggas make subliminal records/if it ain't directed directly at me I don't respect it. You keep entering the danger zone/you gon' make that boy Hov put your name in this song/if you that hungry for fame then fuck it come on". Many hip-hop fans believed Jay-Z was calling out The Game. On Hot 97, Jay-Z performed "Dear Summer" and another freestyle. In his freestyle he repeatedly used the word "game". The Game apparently felt that the rapper was discrediting him and made several remarks directed at Roc-A-Fella Records. In an interview with Ed Lover and Moni Love, The Game said the Maybach line on "Westside Story" was actually a diss at Ja Rule, he also said he has a lot of respect for Jay-Z and would never diss legends. Jay-Z later insisted that "game" references were just about the rap game itself, not the rapper. The Game still addresses Memphis Bleek and the Young Gunz on songs. He put out a song called "Old Gunz" which stated that the Young Gunz grew up in nice neighborhoods and that they had no right to call themselves young guns. Another member of The Game's Black Wall Street said that they were young but they weren't guns, they had never shot at anyone in their lives.
- **G-Unit vs. D-Block:** They are beefing after 50 Cent dissed Jadakiss for appearing on 50's nemesis', Ja Rule, single, "New York". The feud has grown to encompass both groups. Jadakiss responded to 50's "Piggy Bank" with "Checkmate".
- **The Diplomats vs. Ma\$e:** His recent feud started with fellow Harlem based rapper Cam'Ron. After returning to Bad Boy to record his album, he had made comments directly at Cam'Ron, and Jim Jones of The Diplomats (known also as Dip-Set). On radio, the rappers had verbal exchanges disputing his previous comments about Ma\$e's dissent

towards rap. Since then, Ma\$e has recorded songs discrediting Cam'Ron and Dip Set. Cam'Ron has blasted Ma\$e as being a hypocrite and sinner for his "glorifying" return to gangster rap. Jim Jones blasted a song at the end of Dear Summer at him, well he might be talking to Jay-Z.

- **Nelly vs. Chingy:** Nelly questioned Chingy's "Right Thurr" in a song in his *Sweat* album. Nelly says he helped Chingy get noticed and he got no credit. They also argue of who made the urr slang term.
- **Joe Budden vs. The Game:** In 2004, 50 Cent criticized Joe Budden's album for "lacking street credibility." Budden took offense and released various insults directed at G-Unit. The Game did a freestyle for DJ Clue, and then Joe Budden used the end of the freestyle without notifying The Game. While on the end, Joe Budden took shots at G-Unit. During 2004, The Game made several records against Joe Budden, notoriously the track "Buddens." The Game threatened Joe Budden and supposedly flew to New York to confront him. Joe Budden mocked The Game's appearance on the dating game show "Change of Heart". On his web site, The Game defended his embarrassing appearance on the show, saying that he was young and needed the money, also he stated on his Stop Snitchin' Stop Lyin' DVD that he was on the show with two girls making him a pimp. Later, at a party in New York, the rappers mutually announced their intention to stop making hostile records about each other, but The Game has subsequently suggested in songs and videos that he won the feud.
- **Lil' Flip vs. T.I.:** While out of prison, T.I. had overheard people claiming that Lil' Flip had disrespected him at a show he did in Atlanta and he felt obliged to respond. He did so at WHTA/Hot 107.9's Birthday Bash. According to www.allhiphop.com, T.I. was on a Houston radio station talking about the situation between him and Lil' Flip, and he made nasty comments about Lil' Flip repping a hood that he didn't grow up in. The rapper was confronted by Lil' Flip and his crew and a fight broke out between them. They since have discontinued this feud after a closed door meeting between the two. However, on T.I.'s forthcoming album *King*, there are two tracks which have been disputed by the AllHipHop.com community to be shots at Lil' Flip ("What You Know" and "I'm Talking To You"). However in an interview with HipHopGame.com on March 24th, 2006, T.I. was quoted as saying he and Lil' Flip have no beef.
- **The Game vs. Yukmouth:** Yukmouth confronted The Game at a party and stated to him that he had a beef with 50 Cent. Soon a video surfaced on the Internet in which Yukmouth appeared in a studio with rappers Domination & Bang 'Em Smurf who were making a disrespectful song aimed at G-Unit. At the end of the clip, Yukmouth claims that The Game had a tongue ring. (The piercing is viewed as effeminate.) The Game fired back with performing an Ice Cube move by dissing the rap veteran over his own "I Got 5 On It" beat. Yukmouth responded with a diss track of his own which referred to the *Change of Heart* and tongue ring incidents.

Yukmouth released a mixtape called "All Out War," attacking The Game on several tracks. The two tried to bury the hatchet and even recorded a song together in hopes of squashing the beef. However, Game wanted Yukmouth to record the track with him in Compton. Yukmouth recorded his verse and sent it to Game because he feared it was a setup. Game took this as a sign of weakness and dissed Yukmouth on the track. Yukmouth and Game have both recently said they ended the rivalry this time and recorded another song together.

- **Suge Knight vs. The Game:** Yukmouth claimed that The Game had been slapped by Suge Knight during their beef. The Game responded on his website, saying that if Suge Knight had ever touched him, he would put him "6 Feet Under." After the 2005 *BET Awards*, associates of Death Row had their invitations to a party hosted by Ciara rescinded. Supposedly, a member of Death Row had tried to steal The Game's chain. The Game stated on his Black Wall Street web site that he dislikes Suge Knight because of "the lives he has endangered". In Miami for the 2005 MTV Video Music Awards, Suge Knight was shot and wounded at Kanye West's party by an unknown gunman. The Game vigorously denied involvement in the shooting, but the incident renewed efforts to pacify hip hop feuds and The Game has consequently been discouraged from attending certain events in hopes of averting retaliation.
- **Yukmouth vs. G-Unit:** A video surfaced on the Internet in which Yukmouth appeared in a studio with rappers Domination & Bang 'Em Smurf who were making a disrespectful song aimed at G-Unit. Spider Loc gained some acclaim for stealing Yukmouth's chain while in a night-club in Hollywood. Spider Loc took pictures wearing Yukmouth's chain and they soon spread across the internet. The chain was returned a day later as Spider was pressured to do so by a mutual friend named Ty from Soul Records.
- **The Game vs. Lil Eazy:** There is currently some controversy between Lil Eazy and fellow Compton rapper The Game. Although the two rappers use to be close and even collaborated they've recently had a falling out. Lil Eazy claims The Game is using his fathers name just to help his own career. Lil Eazy came out with a song titled "Gangsta Shit" which takes several subliminal shots at The Game. The Game addressed E' on a couple of lines on "120 Bars" by claiming that E' doesn't write his own lyrics. "Now Lil Eazy Dissin, he don't write his own raps so I gotta forgive him, i've got love for your pops and I always will, so on behalf of Eric Wright my nigga ya gotta chill". E' responded with a diss track called "E' Coming From Compton" and "They Know Me".
- **50 Cent vs. Nas:** 50 Cent claimed that Nas had made disparaging comments about him and his G-Unit camp while performing at a New York concert. The rapper has denounced Nas as a traitor over the allying himself with Ja Rule and Irv Gotti. He dissed Nas on "Piggy Bank" and Nas dissed him on "MC Burial". Nas however claims to still have "a lotta

love" for 50 and that 50 is still bitter over Jennifer Lopez choosing a remix of her "It's Gonna Be Alright" which had a version with 50, but the version with Nas was the one that gained circulation and recognition. According to Nas, there are other situations and moves 50 didn't understand Nas make when they were both together at Columbia Records. As of Summer 2006, the beef has settled down with nothing coming from either camp. However that may change with Nas' next LP, Hip-Hop is Dead.

- **G-Unit vs. Terror Squad:** 50 Cent points out that Fat Joe had painted a target on themselves for partnering up with Ja Rule while filming a video in which the rapper took shots at him. He recorded the track "Piggy Bank" and attacked Fat Joe and other rappers for their association with Ja Rule. Even though things cooled down, at 2005 MTV Video Music Awards, Fat Joe made a disparaging comment about G-Unit during a performance. 50 Cent and G-Unit retaliated on set by shouting obscenities toward Fat Joe and Terror Squad.
- **Dem Franchize Boyz vs. D4L:** D4L say they came up with snap music and the dance and say that Dem Franchize Boyz stole it. Dem Franchize Boyz say the same thing about D4L.
- **50 Cent vs. Shyne:** 50 Cent recorded the track "Piggy Bank" and attacked Shyne for his association with Ja Rule and Murder Inc. Shyne had Irv Gotti produce his album.
- **Cash Money Records vs. B.G., Mannie Fresh, & Juvenile:** This beef is because of most of the labels star artists claiming that the labels CEOs Baby & Slim cheated them out of the millions. This lead to most of the rappers except for Lil' Wayne leaving.
- **Loon vs. Ma\$e:** Ma\$e says that Loon stole his style and Loon says the same about Mase.
- **Ma\$e vs. Fabolous:** Same as Loon & Ma\$e beef.
- **Lil Romeo vs. Bow Wow:** This was due to a line that Bow Wow rapped in his video "Fresh Azimiz", which stated that he is only 18 and making "mo than 'yo dad" which some took as referring to Romeo's father rap mogul Master P, but Bow Wow later said it was a line borrowed from a classic LL Cool J track. As a result Romeo responded with the track "U Can't Shine Like Me".

- **Ghostface Killah vs. D4L:** Ghostface disses D4L for their help in creating "snap music" in the South. He mocks them in several interviews and concerts, as well as his track The Champ from his album Fishscale. (line: "Revenge is my arts is crafty darts, while y'all stuck on Laffy Taffy, wonderin' how y'all niggaz get past me, I been doin this before Nas dropped the Nasty")

- **Rick Ross vs. Akon**

See also

- [Gangsta rap](#)

[Beatboxing](#) - [DJing \(Turntablism\)](#) - [Fashion](#) - [History](#) ([Roots](#) - [Old school](#) - [Golden age](#) - Modern) - [Production](#) - [Rapping](#)

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Mafioso](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Political hip hop](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Hip hop soul

Hip hop soul is a subgenre of contemporary R&B. The term generally describes a style of music that blends R&B singing and [hip hop](#) production. The genre served as the middle point between two other hip hop/R&B blends, [new jack swing](#) and [neo soul](#), and was most popular during the mid-1990s.

History

Musical influences

Many of the artists who released hip hop soul records had previously released new jack swing (or, for the female performers, new jill swing) recordings, including Jodeci, SWV, and TLC. The main difference between the two was that hip hop soul was rougher, and contained less of an R&B feel than new jack swing. For example, Hip hop soul used samples instead of [synthesizer](#) lines, and featured strong elements of 1990s [East Coast hip hop](#) and [gangsta rap](#). While new jack swing stayed closer to the R&B side of the blend, hip hop soul embraced its rap music influences, and its primary figures, including Montell Jordan (the first R&B artist to sign with hip hop label Def Jam Records), Blackstreet (led by Teddy Riley, the inventor of new jack swing), Groove Theory, and the "Queen of Hip Hop Soul" Mary J. Blige, adapted the nervy swagger of the rapping counterparts.

Hip-hop soul and the public

Hip-hop soul is also considered more "mature" than other contemporary R&B styles, and tends to be marketed for an older audience. This is in part due to the genre's attention to the darker aspects of love and urban life.

Hip-hop soul singers use adult language and themes, more than any other R&B sub-genre. This has drawn criticism from groups who feel the music, much like hip hop, trivializes, if not glorifies, violence and negative urban stereotypes. It has not helped that several hip hop soul artists have found themselves in legal troubles, including R.Kelly, TLC's Lisa "Left Eye" Lopes, and the members of Jodeci.

Dawn of neo-soul

Hip-hop soul experienced a lull in popularity with the emergence of [neo soul](#), another R&B sub-genre, in the late 90s. Deemed more progressive by fans, neo soul music became a more "positive" alternative to hip hop soul and contemporary R&B, which had a growing reputation of being overly sexual and based on negative stereotypes. Ironically, due to their relationship with hip hop, many neo soul and hip hop soul artists cross genres regularly. Artists like Groove Theory, John Legend and Anthony Hamilton can be considered both neo soul and hip hop soul.

New Generation Resurgence

Currently, hip hop soul is experiencing a spike in popularity due to younger acts incorporating the sound. These acts include newcomers such as Jaheim, Akon, Amerie, Keyshia Cole, and Anthony Hamilton.

List of Hip Hop Soul Artists

Mary J. Blige
Montell Jordan
Jodeci
BLACKstreet
R. Kelly
Dave Hollister
Groove Theory
TLC
Jaheim
Anthony Hamilton
John Legend
Keyshia Cole
Tweet
Amerie
Ginuwine
Aaliyah
Playa
Missy "Misdemeanor" Elliott
Nicole Wray
702
SWV
Brandy
Ashanti
Faith Evans
Olivia

Quiet storm - [New Jack Swing](#) - [Hip-hop soul](#) - [Neo soul](#) - 2Step

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African](#) - [American \(East - West - South \)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#)
- [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) -
[Golden age](#) - [Hardcore](#) - **Hip hop soul** - [Hip house](#) - [Hyphy](#) - [Instrumental](#) -
[Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack](#)
[swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - Reggaeton - [Snap music](#) -
[Urban Pasifika](#)

Categories: [Hip hop genres](#) | [R&B music genres](#)

Hip house

Hip house, also known as *house rap*, is a mixture of [house music](#) and [hip hop](#) which arose during the 1980s in New York and Chicago. However, the first hip house track was "Rok Da House" by the UK producers 'The Beatmasters' and featured British female rappers 'The Cookie Crew'. Later came "I'll House You" by the Jungle Brothers - although this is not indicated on the album, the track is generally seen as a collaboration between NY house producer Todd Terry and the Jungle Brothers (an Afrocentric rap group from New York). Shortly after "I'll House You", artists in Chicago, the home of house music, started producing their own hip house tracks. Though hip house never achieved massive popularity, a few hits arose when fused with Belgian New beat and Italo House (such as by Technotronic, a Belgian group) in the later part of the decade and the early 1990s.

List of artists

2 In A Room
AB Logic
B.G. The Prince of Rap
Doug Lazy
Fast Eddie
Kickin' Kenny V
Kool Rock Steady
La Bouche
Mr. Lee
Outhere Brothers
Snap!
Stereo MCs
Technotronic
Tony Scott
Tyree
White Knight
Ya Kid K
2 Young Brothers

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - Dream - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - Italo - [Latin](#) - [Minimal](#) - [Microhouse](#) - Progressive - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other [electronic music](#) genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Hip life

Hip life music is an originally Ghanaian fusion of highlife and [hip hop music](#). The style is most popular in Ghana, especially the capital city of Accra, and among Ghanaians and other West Africans abroad, especially the United Kingdom, United States, Netherlands and Germany.

The history of Ghanaian hip hop goes back to the 1980s, when performers like K. K. Kabobo and Gyedu Blay Ambolley found a small audience. Ghanaians were influenced by American and British hip hop, [Reggae](#), and Highlife bands like the Ramblers and others. Hip-life first started out in the early 1990s by a rapper named Reggie Rockstone. However, in several radio interviews in 2004, Reggie Rockstone himself stated that he does not perform hip-life. Other Ghanaian rappers like Lord Kenya, Da Multy Crew, The Native Funk Lords, and other rap groups continued the trend of hip-life music which is now one of the most popular forms of music in Ghana. Among the most popular hip life musicians are Tic Tac and the three person Vision in Progress (VIP). Since the rise of these popular musicians, hip life has grown steadily more popular abroad, especially in London, where African nightclubs have helped to popularize the genre.

[African](#) - [American](#) - [Australian](#) - [Latin American](#)

Categories: [Music genre](#) | [Hip hop genres](#)

Hipstep

Hipstep is a musical genre which fuses the sounds of electronic [Drum and Bass](#) with beats, rhymes, samples, and mixing techniques from [Hip hop music](#).

Category: [Electronic music genres](#)

A **historical album** is a collection of songs around a unified theme with a basis in the documented history of a person or place. This differs from a [concept album](#), which may have a unified theme, but is usually comprised of fictional stories not linked with actual historical facts even though the subject could be a real person or place. Historical albums are often considered concept albums due to the broad nature of that more recognizable category.

Examples of historical albums include *Chávez Ravine* by Ry Cooder, *Greetings From Cairo, Illinois* by Stace England, and *The Glorious Burden* by Iced Earth. *The Illinois* (album) by Sufjan Stevens could also be associated with the historical album category. *Chávez Ravine* (album) tells the story of an actual town in Chávez Ravine demolished in the 1950s to lure the Brooklyn Dodgers to Los Angeles. *Greetings From Cairo, Illinois* tells the story of Cairo, Illinois from 1858 to 2005 citing numerous documented historical references. *Illinois* uses actual Illinois towns and subjects as jumping off points to more universal subjects such as family and faith.

Historical albums are not associated with The National Academy of Recording Arts and Sciences's Grammy Award for Best Historical Album category, which is comprised of reissues of previously released musical recordings.

History of hip hop music

The **history of [hip hop music](#)** begins in the early 1970s in New York City, and continues till this day.

Origins

Main article: [Roots of hip hop](#)

Hip hop was innovated in the early 1970s in New York City, by people like DJ Kool Herc. At neighborhood block parties, popular soul, funk or disco songs were played, eventually with the percussion breaks isolated and repeated over and over again to facilitate dancing. Over time, rappers began [rapping](#) in sync with the beats, and modern hip hop was born.

1970s

Herc was one of the most popular DJs in early 1970s New York, and he quickly switched from using [reggae](#) records to funk, rock and, later, disco, since the New York audience did not particularly like reggae. Because the percussive breaks were generally short, Herc and other DJs began extending them using an audio mixer and two records. Mixing and scratching techniques eventually developed along with the breaks. (The same techniques contributed to the popularization of [remixes](#).) As in dub, performers began speaking while the music played; these were originally called *MCs*. Herc, while focusing primarily on DJing, began working with two MCs, Coke La Rock and Clark Kent. This was the first emcee crew: Kool Herc & the Herculoids. Originally, these early rappers focused on introducing themselves and others in the audience (the origin of the still common practice of "shouting out" on hip hop records). These early performers often emceed for hours at a time, with some improvisation and a simple four-count beat, along with a basic chorus to allow the performer to gather his thoughts (such as "one, two, three, y'all, to the beat, y'all"). Later, the MCs grew more varied in their vocal and rhythmic approach, incorporating brief rhymes, often with a sexual or scatological theme, in an effort at differentiating themselves and entertaining the audience. These early raps incorporated similar rhyming lyrics from African American culture (see [roots of hip hop music](#)), such as the dozens. While Kool Herc & the Herculoids were the first hip hoppers to gain major fame in New York, more emcee teams quickly sprouted up. Frequently, these were collaborations between former gang members, such as Afrika Bambaataa's Universal Zulu Nation (now a large, international organization). During the early 1970s, breakdancing arose during block parties, as b-boys and b-girls got in front of the audience to dance in a distinctive, frenetic style. The style was documented for release to a world wide audience for the first time in Beat Street.

Late 1970s: Diversification of styles

In the mid-1970s, hip hop split into two camps. One sampled disco and focused on getting the crowd dancing and excited, with simple or no rhymes; these DJs included Pete DJ Jones, Eddie Cheeba, DJ Hollywood and Love Bug Starski. On the other hand, another group were focusing on rapid-fire rhymes and a more complex rhythmic scheme. These included Afrika Bambaataa, Paul Winley, Grandmaster Flash and Bobby Robinson.

As the 70s became the 1980s, many felt that hip hop was a novelty fad that would soon die out. This was to become a constant accusation for at least the next fifteen years. Some of the earliest rappers were novelty acts, using the themes to Gilligan's Island and using sweet doo wop-influenced [harmonies](#).

With the advent of recorded hip hop in the late 1970s, all the major elements and techniques of the genre were in place. Though not yet mainstream, it was well-known among African Americans, even outside of

New York City; hip hop could be found in cities as diverse as Los Angeles, Washington, Baltimore, Dallas, Kansas City, Miami, Seattle, St. Louis, New Orleans, and Houston.

Philadelphia was, for many years, the only city whose contributions to hip hop were valued as greatly as New York City's by hip hop purists and critics. Hip hop was popular there at least as far back as 1976 (first record: "Rhythm Talk", by Jocko Henderson in 1979), and the New York Times dubbed Philly the "Graffiti Capital of the World" in 1971, due to the influence of such legendary graffiti artists as Cornbread. The first female solo artist to record hip hop was Lady B. ("To the Beat Y'All", 1980), a Philly-area radio DJ. Later Schoolly D helped invent what became known as [gangsta rap](#).

The 1980s

The 1980s saw intense diversification in hip hop, which developed into a more complex form. The simple tales of 1970s emcees were replaced by highly metaphoric lyrics rapping over complex, multi-layered beats. Some rappers even became mainstream pop performers, including Kurtis Blow, whose appearance in a Sprite commercial made him the first hip hop musician to be considered mainstream enough to represent a major product, but also the first to be accused by the hip hop audience of [selling out](#). Other popular performer among mainstream audiences included LL Cool J, Slick Rick, and DJ Jazzy Jeff and the Fresh Prince, who won rap's first Grammy award in 1988.

Hip hop was almost entirely unknown outside of the United States prior to the 1980s. During that decade, it began its spread to every inhabited continent and became a part of the music scene in dozens of countries. In the early part of the decade, breakdancing became the first aspect of hip hop culture to reach Germany, Japan and South Africa, where the crew Black Noise established the practice before beginning to rap later in the decade. Meanwhile, recorded hip hop was released in France (Dee Nasty's 1984 Paname City Rappin') and the Philippines (Dyords Javier's "Na Onseong Delight" and Vincent Dafalong's "Nunal"). In Puerto Rico, Vico C became the first Spanish language rapper, and his recorded work was the beginning of what became known as reggaeton.

Politicization

The first rap records (Fatback Band's King Tim III, Grandmaster Flash's "Super Rappin'" and The Sugarhill Gang's Rapper's Delight) were actually recorded by live musicians in the studio, with the rappers adding their vocals later. This changed with DJ records such as Grandmaster Flash's "Adventures on the Wheels of Steel" (known for pioneering use of scratching, which was invented by Grandwizard Theodore in 1977) as well as electronic recordings such as "Planet Rock" by Afrika Bambaataa and Run DMC's very basic, all electronic "Sucker MC's" and "Peter Piper" which contains genuine cutting by Run DMC member Jam Master Jay. The latter group of recordings could, while still very debatable, have marked the beginning of "true" hip hop music as opposed to simply rapped verses over funk or disco songs (from this point of view pre-hip hop funk/disco songs which happen to be rapped over). These early innovators were based out of New York City, which remained the capital of hip hop during the 1980s. This style became known as [East Coast hip hop](#).

Grandmaster Flash & the Furious Five released a "message rap", called "The Message", in 1982; this was one of the earliest examples of recorded hip hop with a socially aware tone. In 1984, Marley Marl accidentally caught a drum machine snare hit in the sampler; this innovation was vital in the development of [electro](#) and other later types of hip hop.

Popularization

The mid-1980s saw a flourishing of the first hip hop artists to achieve mainstream success, such as Kurtis Blow (Kurtis Blow), LL Cool J (Radio) and especially Run-D.M.C. (Raising Hell), as well as influences in mainstream music, such as Blondie's Debbie Harry rapping in the first non-black hit to feature rapping, "Rapture". LL Cool J's Radio spawned a number of singles that entered the dance charts, peaking with "I Can Give You More" (#21). 1986 saw two hip hop acts in the Billboard Top Ten; Run-D.M.C.'s "Walk This Way" collaboration with Aerosmith, and the Beastie Boys "(You Gotta) Fight for Your Right (To Party!)". The pop success of both singles was unheard of for the time; "Walk This Way" has proved especially memorable for its early mixture of hip hop and rock (though it was not the first such mixture), and it peaked at an unheard of #4 on the pop charts. Also, the mid-1980s saw the rise of the first major black female group, Salt-N-Pepa, who hit the charts with singles like "The Show Stoppa" in 1985. Ice-T's seminal "6n' Da Mornin'" (1987) is one of the first nationally successful [West Coast hip hop](#) singles, and is often cited as the first [gangsta hip hop](#) song.

In 1987, Public Enemy brought out their debut album (Yo! Bum Rush the Show) on Def Jam - one of hip hop's oldest and most important labels, and Boogie Down Productions followed up in 1988 with By All Means Necessary; both records pioneered wave of hard-edged politicized performers. The late 1980s saw a flourishing of like-minded rappers on both coasts, and Public Enemy's It Takes a Nation of Millions to Hold Us Back became surprisingly successful, despite its militant and confrontational tone, appearing on both the club and rap charts, and peaking at #17 and #11, respectively. Aside from the lyrical innovations, Public Enemy's Bomb Squad production team (along with Eric B. & Rakim and Prince Paul among others) pioneered new techniques in sampling that resulted in dense, multi-layered sonic collages.

The rise of gangsta rap

Main article: [Gangsta rap](#)

The first [gangsta rap](#) album to become a mainstream pop hit, selling more than 2.5 million copies, was N.W.A's Straight Outta Compton (1988). N.W.A's controversial subject matter, including drugs, violence and sex, helped popularize what became known as gangsta rap (said to have begun with Ice-T's "6N' da Morning"). Specifically, the song "Fuck tha Police" earned the foursome the enmity of law enforcement, resulting in a strongly-worded letter of discontent from the FBI. N.W.A's most lasting impact, however, was placing the West Coast on the hip hop map.

Diversification

Though women, whites and Latinos had long been a part of the hip hop scene, it was not until the 1980s that groups other than young African American males began creating popular, innovative and distinctive styles of hip hop music.

The first rap recording by a solo female was Philadelphia-based Lady B.'s "To the Beat, Y'All" (1980), while The Sequencers were the first female group

to record. It was, not, however, until Salt-N-Pepa in the middle of the decade that female performers gained mainstream success.

The first groups to mix hip hop and [heavy metal](#) included 1984's "Rock Box" (Run-D.M.C.) and "Rock Hard" (Beastie Boys). Later in the decade, Ice-T and Anthrax were among the most innovative mixers of [thrash metal](#) and hip hop. These fusions helped move hip hop into new audiences, and introduced it to legions of new fans in the States and abroad.

Latin hip hop

Main article: [Latin hip hop](#)

Hip hop had always had a significant connection to the Latino community in New York City, and hip hop soon spread among Latinos. The first Latino DJ was DJ Disco Wiz. The Mean Machine's "Disco Dreams", with lyrics in both English and Spanish is widely considered the first Latino hip hop recording, though Los Angeles-based Kid Frost is usually thought of as the first major Latino artist. Performers like Cypress Hill ("Insane in the Brain"), Gerardo ("Rico Suave") and Mellow Man Ace ("Mentiroso") later popularized Latino hip hop in the United States. It has been debated whether ("Rico Suave") or even Gerardo, for that matter, can be considered hip hop instead of Pop. In Latin America, countries like Puerto Rico, Cuba, The Dominican Republic, Brazil, and Mexico created their own popular scenes. Beginning in the mid-80s and early 90s, two of the most popular styles of Latin hip hop were reggaeton, a Puerto Rican and Panamanian mixture of ragga, reggae and hip hop, and Dominican merenrap, a fusion of merengue and Hip Hop.

Electro

Main articles: [Electro](#)

While Run DMC laid the groundwork for East Coast rap, "Planet Rock" (Afrika Bambaataa) was the one of the first electro tracks. Based on a sample from German rock group Kraftwerk (Trans-Europe Express), "Planet Rock" inspired countless groups, based in New Jersey, New York City and Detroit, among other places, to make electronic [dance music](#) (called *electro*) that strongly influenced [techno](#) and [house music](#), and especially the burgeoning electro music scene in northern England, the Midlands and London.

"Planet Rock" influenced hip hop outside of New York as well, such as [Latin hip hop](#) (also *Latin freestyle* or *freestyle*) such as Expose and The Cover Girls, as well as Los Angeles-based [electro hop](#) performers like the World Class Wreckin' Cru and Egyptian Lover.

Further spread within the US

By the end of the 1970s, hip hop was known in most every major city in the country, and had developed into numerous regional styles and variations. Outside of New York City, New Jersey and Philadelphia, where hip hop had long been well-established, the 1980s saw intense regional diversification.

The first Chicago hip hop record was the "Groovy Ghost Show" by Casper, released in 1980 and a distinctively Chicago sound began by 1982, with Caution and Plee Fresh. Chicago also saw the development of [house music](#) (a form of [electronic dance music](#)) in the early 1980s and this soon mixed with hip hop and began featuring rappers—this is called [hip house](#)—and gained some national popularity in the late 1980s and early 90s, though similar fusions from South Africa, Belgium and elsewhere became just as well-known into the 90s.

Los Angeles hardcore rappers (Ice-T) and [electro hop](#) artists (Egyptian Lover) began recording by 1983, though the first recorded [West Coast rap](#) was Disco Daddy and Captain Rapp's "Gigolo Rapp" in 1981. In Miami, audiences listened to [Miami bass](#), a form of sultry and sexually explicit [dance music](#) which arose from Los Angeles electro; it frequently included rapping. In Washington D.C. a hip hop-influenced form of [dance music](#) called go go emerged and incorporated rapping and DJing.

International spread

Beginning in the early 1980s, hip hop culture began its spread across the world. By the end of the 1990s, popular hip hop was sold almost everywhere, and native performers were recording in most every country with a popular music industry. Elements of hip hop became fused with numerous styles of music, including [ragga](#), [cumbia](#) and samba, for example. The Senegalese mbalax rhythm became a component of hip hop, while the United Kingdom and Belgium produced a variety of [electronic music](#) fusions of hip hop, most famously including British [trip hop](#). Hip hop also spread to countries like Greece, Spain, the Philippines and Cuba in the 1980s, led in Cuba by the self-exiled African American activist Nehanda Abiodun and aided by Fidel Castro's government. In Japan, graffiti art and breakdancing had been popular since the early part of the decade, but many of those active in the scene felt that the Japanese language was unsuited for rapping; nevertheless, by the beginning of the 1990s, a wave of rappers emerged, including Ito Seiko, Chikado Haruo, Tinnie Punx and Takagi Kan. The New Zealand hip hop scene began in earnest in the late 1980s, when Maori performers like Upper Hutt Posse and Dalvanus Prime began recording, gaining notoriety for lyrics that espoused tino rangatiratanga (Maori sovereignty).

The 1990s

In the 90s, gangsta rap became mainstream, beginning in about 1992, with the release of Dr. Dre's *The Chronic*. This album established a style called [G Funk](#), which soon came to dominate [West Coast hip hop](#). Later in the decade, record labels based out of Atlanta, St. Louis and New Orleans gained fame for their local scenes. By the end of the decade, especially with the success of Eminem, hip hop was an integral part of popular music, and nearly all American pop songs had a major hip hop component.

In the 90s and into the following decade, elements of hip hop continued to be assimilated into other genres of popular music; [neo soul](#), for example, combined hip hop and [soul music](#) and produced some major stars in the middle of the decade, while in the Dominican Republic, a recording by Santi Y Sus Duendes and Lisa M became the first single of [merenrap](#), a fusion of hip hop and merengue.

In Europe, Africa and Asia, hip hop began to move from an underground phenomenon to reach mainstream audiences. In South Africa, Canada, Germany, France, Italy and many other countries, hip hop stars rose to prominence and gradually began to incorporate influences from their own country, resulting in fusions like Tanzanian Bongo Flava.

The rise of the West Coast

Main article: [West Coast hip hop](#)

After N.W.A. broke up, Dr. Dre (a former member) released *The Chronic* (1992), which peaked at #1 on the R&B/hip hop chart and #3 on the pop chart and spawned a #2 pop single in "Nothin' But a 'G' Thang".. *The Chronic* took West Coast rap in a new direction, influenced strongly by P funk artists, melding the psychedelic funky beats with slowly drawled lyrics—this came to be known as [G funk](#), and dominated mainstream hip hop for several years through a roster of artists on Death Row Records, including most popularly, Snoop Doggy Dogg, whose *Doggystyle* included "What's My Name" and "Gin and Juice", both Top Ten pop hits.

Though West Coast artists eclipsed New York, some East Coast rappers achieved success. New York became dominated in terms of sales by Puff Daddy (No Way Out), Mase (Harlem World) and other Bad Boy Records artists, in spite of often scathing criticism for a perceived over-reliance on sampling and a general watered-down sound, aimed directly for pop markets. Other New York based artists continued with a harder edged sound, achieving only limited popular success. Nas (*Illmatic*), Busta Rhymes (*The Coming*) and The Wu-Tang Clan (*Enter the Wu-Tang (36 Chambers)*), for example, received excellent reviews but generally mediocre or sporadic sales.

The reemergence of New York as a growing entity in mainstream hip hop soon spawned an inevitable confrontation between the East Coast and West Coast and their respective Major Labels. This sales rivalry eventually turned

into a personal rivalry, aided in part by the music media. Many reporters were not aware that MC battles were an integral part of hip hop since its inception, and that, generally, little was meant by open taunts on albums and in performances. Nevertheless, the East Coast-West Coast rivalry grew, unfortunately resulting in the still unsolved deaths of Tupac Shakur and Notorious B.I.G..

Diversification of styles

In the wake of declining sales following the deaths of both superstar artists, the sounds of hip hop were greatly diversified. Most important was the rise of [Southern rap](#), starting with OutKast (ATLiens) and Goodie Mob (Soul Food), based out of Atlanta. The sound, highly influenced by [Miami bass](#) and G-Funk, is heavily marked by a "bouncing" rhythm known as the Southern bounce. Platinum selling artist Master P built up an impressive roster of popular artists (the No Limit posse) based out of New Orleans incorporating [G funk](#) and [Miami bass](#) influences. The Cash Money crew, also out of the Big Easy popularized a uniquely Louisianian melodic style of M.C.'ing to the mainstream. Regional sounds from St. Louis, Chicago, Washington D.C., Detroit ([ghettotech](#)) and others began to gain some popularity. Also developing in the South was the genre known as [crunk](#), which achieved success in the hands of artists like Lil' Jon & the East Side Boyz & Three 6 Mafia. Also in the 1990s, [rapcore](#) (a fusion of hip hop and [heavy metal](#)) became popular among mainstream audiences. Rage Against the Machine, Linkin Park and Limp Bizkit were among the most popular rapcore bands.

In 2000, Nelly (Country Grammar) of the St. Lunatics out of St. Louis led a revolution of Midwestern acknowledgement in Hip Hop, though the region has yet to have yielded a unified sound or trend in any way. Cities such as Chicago and Detroit tend to draw more influence from the East Coast, while St. Louis and Cincinnati appear, and sound more Southern.

Though white rappers like the Beastie Boys (Paul's Boutique), Vanilla Ice (To the Extreme) and 3rd Bass (The Cactus Album) had had some popular success and/or critical acceptance from the hip hop community, The success of Dr. Dre's newest protégé, a Caucasian rapper from Detroit named Eminem, was a surprise to many; his 1999 The Slim Shady LP went triple platinum. Like most successful hip hop artists of the time, Eminem came to be criticized for alleged glorification of violence, misogyny, and drug abuse, as well as homophobia and albums laced with constant profanity.

In South Africa, pioneering crew Black Noise began rapping in 1989, provoking a ban by the apartheid-era government, which lasted until 1993. Later, the country produced its own distinctive style in the house fusion kwela. Elsewhere in Africa, Senegalese mbalax fusions continued to grow in popularity, while Tanzanian Bongo Flava crews like X-Plastaz combined hip hop with taarab, [filmi](#) and other styles.

In Europe, hip hop was the domain of both ethnic nationals and immigrants. Germany, for example, produced the well-known Die Fantastischen Vier as well as several Turkish performers like the controversial Cartel. Similarly, France has produced a number of native-born stars, such as IAM and the Breton crew Manau, though the most famous French rapper is probably the Senegalese-born MC Solaar. Swedish hip hop emerged in the mid 1980s and by the early 1990s a lot of 'ethnic Swedish acts' like Looptroop, 'immigrant acts' like The Latin Kings and mixed acts like Infinite Mass switched from English to rapping in "Rinkeby Swedish", a pidgin language of sorts, when they were making records for the domestic market. The Netherlands' most

famous rappers are The Osdorp Posse, an all-white crew from Amsterdam, and Extince. Italy found its own rappers, including Jovanotti and Articolo 31, grow nationally renowned, while the Polish scene began in earnest early in the decade with the rise of PM Cool Lee. In Romania, B.U.G. Mafia came out of Bucharest's Pantelimon neighborhood, and their brand of gangsta rap underlines the parallels between life in Romania's Communist-era apartment blocks and in the housing projects of America's ghettos. Israel's hip hop grew greatly in popularity at the end of the decade, with several stars emerging from both sides of the Palestinian (Tamer Nafer) and Jewish (Subliminal) divide; though some, like Mook E., preached peace and tolerance, others expressed [nationalist](#) and violent sentiments.

North of the U.S. border, in Canada, hip hop became popular thanks to home-grown rap artist Maestro Fresh Wes in the late 1980's. His single, "Let Your Backbone slide", dominated the charts for over a year. In the early 90's, more artists such as Michee Mee, HDV, The Dream Warriors, and The Rascalz established themselves in the growing Canadian urban music scene, primarily located in the diverse backdrop of Toronto and Vancouver. More recently, rappers such as Chocclair, Saukrates, Kardinal Offishall and K-OS have become household names in the Canadian urban music scene, although they have failed to earn mainstream recognition south of the border in the U.S. market.

The rich history between hip hop in California's Oakland-San Francisco Bay Area and Los Angeles and its respective Filipino-American communities resulted in the spread of the genre to the Philippines by the early 1980s. Early rap hits included *Na Onseng Delight* by Dyords Javier and *Nunal* by Vincent Dafalong. As **Pinoy Rap** as it is commonly called, hit the mainstream, early stars rose to prominence in the Philippines, led by pioneering artists such as Francis Magalona, Michael V., Rap Asia, MC Lara and Lady Diane. Other countries in Asia developed similar followings such as Malaysia, and Japan where underground rappers had previously found a limited audience, and popular teen idols brought a style called J-rap to the top of the charts in the middle of the 90s.

Latinos had played an integral role in the early development of hip hop, and the style had spread to parts of Latin America, such as Cuba, early in its history. In Mexico, popular hip hop began with the success of Calo in the early 90s. Later in the decade, with Latin rap groups like Cypress Hill on the American charts, Mexican rap rock groups, such as Control Machete, rose to prominence in their native land. An annual Cuban hip hop concert held at Alamar in Havana helped to popularize Cuban hip hop, beginning in 1995. Hip hop grew steadily more popular in Cuba, due to official governmental support for musicians.

Alternative hip hop

Main article: [Alternative hip hop](#)

Though mainstream and crossover acceptance has been almost entirely limited to gangsta rap or pop rap, isolated artists with a socially aware and positive or optimistic tone or a more avantgarde approach have achieved some success. They are usually referred to in mainstream musical circles as "[alternative hip hop](#)", i.e. not gangsta or pop rap; however, this is a somewhat misleading term given that for the first decade of hip hop's existence, before gangsta rap emerged and became the most commercially successful strand of the genre, the vast majority of music produced was generally positive and optimistic. Indeed, many artists often labeled "alternative rappers", such as Common or A Tribe Called Quest, are considerably closer in content and

ethos to the pre-gangsta rap braggadocio and social commentary of pioneers like Afrika Bambaataa and Grandmaster Flash than many artists who are thought to be in the modern hip hop mainstream.

In 1988 and 1989, albums from the Native Tongues collective like De La Soul's *Three Feet High and Rising*, A Tribe Called Quest's *People's Instinctive Travels and the Paths of Rhythm* and the Jungle Brothers' *Straight Out the Jungle* are usually considered the first alternative rap albums, with jazz-based samples and quirky, insightful lyrics covering a diverse range of topics (see jazz rap) and strongly influenced by the Afrocentric messages of Bambaataa's Zulu Nation. Digable Planets also achieved a phenomenal success in the early nineties with their single *Cool Like Dat* and the album *Reachin' (A New Refutation Of Time & Space)*, though this alternative rap movement largely fizzled out in the mid nineties, with A Tribe Called Quest splitting up and De La Soul, the Jungle Brothers and Gang Starr retreating to the hip hop underground. However, in the late nineties, just as gangsta rap and pop rap was beginning to achieve incredible mainstream and crossover success, hip hop's alternative side experienced a resurgence. The Afrocentric nu-soul (sometimes known as neo-soul) movement was heavily influenced by the Native Tongues and artists such as Mos Def (*Black on Both Sides*), Talib Kweli (*Train Of Thought*), The Roots (*Things Fall Apart*), Erykah Badu (*Baduizm*), and Slum Village (*Fantastic Vol. 2*) achieved great success at the close of the decade. Meanwhile, another more avantgarde strand of hip hop was being popularized by artists such as Kool Keith (*Dr. Octagonecologist*) and Company Flow (*Funcrusher Plus*), who developed a sound based around outlandish instrumental tracks and warped, complex lyrics. The Rawkus record label, home to Mos Def, Talib Kweli and Company Flow as well as Pharoahe Monch is largely credited with aiding the late 90s resurgence of alternative rap. The influence of jazz on alternative hip hop grew less pronounced in the nineties (with some exceptions, most notably Guru's *Jazzmatazz* project), though jazz rap went on to influence the development of trip hop in the United Kingdom, which fused hip hop, jazz and electronic music; it is said to have been started by Massive Attack's *Blue Lines* (1991), while Portishead were phenomenally successful with their blend of Billie Holiday-style jazz vocals with hip hop samples and turntablism, and DJ Shadow's *Endtroducing* helped repopularize instrumental hip hop recordings as well as having an enormous influence on hip hop production as a whole.

2000s

In the year 2000, The Marshall Mathers LP by Eminem sold over nine million copies in the United States, and Nelly's debut LP, Country Grammar, sold over six million copies. In the next several years, a wave of increasingly pop-oriented R&B crossover acts, like Ja Rule and Destiny's Child, dominated American popular music. It was not until the sudden breakthrough success of the hard-edged 50 Cent that hardcore hip hop returned to the pop charts. The United States also saw the rise of alternative hip hop in the form of moderately popular performers like The Roots, Dilated Peoples and Mos Def, who achieved unheard-of success for their field.

Some countries, like Tanzania, maintained popular acts of their own in the early 2000s, though many others produced few homegrown stars, instead following American trends. Scandinavian, especially Danish and Swedish hip hop acts became well known outside of their country, while hip hop continued its spread into new lands, including Russia, Egypt and China.

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African - American \(East - West - South\)](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - [Hyphy](#) - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

History of music

[Music](#) has a long and complex history. It may predate language (and certainly predates the written word) and is found in every known culture, past and present, varying wildly between times and places.

A culture's music is influenced by all other aspects of that culture, including social and economic organization, climate, and access to technology. The emotions and ideas that music expresses, the situations that music is played and listened to in, and the attitudes toward music players and composers all vary between regions and periods.

"[Music history](#)" is the distinct subfield of [musicology](#) and history which studies the history of [music theory](#).

Prehistoric music

Main article: [Prehistoric music](#)

The development of music among humans occurred against the backdrop of natural sounds. It was, in all probability, influenced by birdsong and the sounds other animals use to communicate. Some evolutionary biologists have theorized that the ability to recognize sounds not created by humans as "musical" provides a selective advantage.

Prehistoric music, once more commonly called primitive music, is the name given to all music produced in preliterate cultures (prehistory), beginning somewhere in very late geological history.

Traditional [Native American](#) and Australian Aboriginal music could be called prehistoric, but the term is commonly used to refer to the music in *Europe* before the development of writing there. It is more common to call the "prehistoric" music of non-European continents – especially that which still survives – [folk](#), indigenous, or traditional music.

Music in cradles of civilizations

Main article: [Ancient music](#)

The prehistoric era is considered to have ended with the development of writing, and with it, by definition, prehistoric music. "Ancient music" is the name given to the music that followed.

Ancient music was long thought to be all [monophonic](#), but recent archaeological evidence indicates that this view is no longer true. The "oldest known song" in cuneiform, 4,000 years old from Ur, deciphered by Prof. Anne Draffkorn Kilmer (University of Calif. at Berkeley), was demonstrated to be composed in harmonies of thirds, like ancient English *gyrnal*, and also was written using the diatonic scale. Neither harmony nor the diatonic scale can still be considered developments belonging only to "Western" music.

One pipe in the aulos pairs (double flutes) likely served as a drone or "keynote," while the other played melodic passages.

In addition, double pipes, such as used by the ancient Greeks, and ancient bagpipes, as well as a review of ancient drawings on vases and walls, etc., and ancient writings (such as in Aristotle, *Problems*, Book XIX.12) which described musical techniques of the time, all indicate harmony existed. In ancient Greece, mixed-gender choruses performed for entertainment, celebration and spiritual reasons. Instruments included the double-reed [aulos](#) and the plucked [string instrument](#), the [lyre](#), especially the special kind called a kithara. Music was an important part of education in ancient Greece, and boys were taught music starting at age six. Greek musical literacy created a flowering of development; Greek [music theory](#) included the Greek [musical modes](#), eventually became the basis for Western religious music and [classical music](#).

The term [Early music](#) era may also refer to contemporary but traditional or folk music, including [Asian music](#), Jewish music, Greek music, Roman music, the [music of Mesopotamia](#), the music of Egypt, and Muslim music.

Classical traditions

For more information see [Classical music](#).

Classical music is a broad, somewhat imprecise term, referring to music produced in, or rooted in the traditions of art, ecclesiastical and concert music. A music is classical if it includes some of the following features: a learned tradition, support from the church or government, or greater cultural capital. Classical music is also described as complex, lasting, transcendent, and abstract.

In many cultures a classical tradition coexisted with traditional or popular music, occasionally for thousands of years, and with different levels of mutual borrowing with the parallel tradition.

See also: [Andalusian classical music](#)

Asia

Main article: [Asian music](#)

Asian music covers the music cultures of Arabia, Central Asia, East Asia, South Asia, and Southeast Asia.

China

Chinese classical music is the traditional art or court music of China. It has a long history stretching for more than three thousand years. It has its own unique systems of musical notation, as well as musical tuning and pitch, musical instruments and styles or musical genres.

Chinese music is pentatonic-diatonic, having a scale of twelve notes to an octave ($5+7 = 12$) as does European-influenced music.

India

The classical music of India includes two major traditions of the southern [Carnatic music](#) and the northern [Hindustani classical music](#). India's classical music tradition has a history spanning millennia and, developed over several eras, remains fundamental to the lives of Indians today as sources of religious inspiration, cultural expression and pure entertainment.

Indian classical music (*marga*) is monophonic, and based around a single melody line or [raga](#) rhythmically organized through *talas*. Carnatic music is largely devotional; the majority of the songs are addressed to the Hindu deities. There are a lot of songs emphasising love and other social issues. In contrast to Carnatic music, Hindustani music was not only influenced by ancient Hindu musical traditions, Vedic philosophy and native Indian sounds but also by the Persian performance practices of the Afghan Mughals.

The origins of Indian classical music (*marga*), the [classical music](#) of India, can be found from the oldest of scriptures, part of the Hindu tradition, the

Vedas. Samaveda, one of the four vedas describes music at length.

Persia

Persian music is the music of Persia and Persian language countries: musiqi, the science and art of music, and muzik, the sound and performance of music (Sakata 1983). See: Music of Iran, Music of Afghanistan, Music of Tajikistan, Music of Uzbekistan.

Europe

Main article: [European classical music](#).

'Classical European music' is a somewhat broad term, referring to music produced in, or rooted in the traditions of, European art, ecclesiastical and concert music, particularly between 1000 and 1900. The central norms of this tradition developed between 1550 and 1825 centering on what is known as the [common practice period](#).

Greece

Greek written history extends far back into Ancient Greece, and was a major part of ancient Greek theater. In ancient Greece, mixed-gender choruses performed for entertainment, celebration and spiritual reasons. Instruments included the double-reed [aulos](#) and the plucked [string instrument](#), the [lyre](#), especially the special kind called a kithara.

Music was an important part of education in ancient Greece, and boys were taught music starting at age six. Greek musical literacy created a flowering of development; Greek [music theory](#) included the Greek [musical modes](#), eventually became the basis for Western religious music and [classical music](#). Later, influences from the Roman Empire, Eastern Europe and the Byzantine Empire changed Greek music.

In the 19th century, opera composers like Nikolaos Mantzaros (1795 - 1872), Spyridion Xyndas (1812 - 1896) and Spyros Samaras (1861 - 1917) helped revitalize Greek classical music.

Timeline of Classical European Composers' Music

Early music

History of European art music

Medieval	(476 CE - 1400)
Renaissance	(1400 - 1600)
Baroque	(1600 - 1760)
Classical	(1730 - 1820)
Romantic	(1815 - 1910)
20th century	(1900 - 1999)
Contemporary	(2000 - present)

Main article: [Early music](#).

Early music is a general term used to describe music in the European classical tradition from after the fall of the Roman Empire, in 476 CE, until the end of the [Baroque era](#) in the middle of the 18th century. Music within this enormous span of time was extremely diverse, encompassing multiple cultural traditions within a wide geographic area; many of the cultural groups out of which medieval Europe developed already had musical traditions, about which little is known. What unified these cultures in the middle ages was the Roman Catholic Church, and its music served as the focal point for musical development for the first thousand years of this period. Very little non-Christian music from this period survived, due to its suppression by the Church and the absence of music notation; however, folk music of modern Europe probably has roots at least as far back as the Middle Ages.

Medieval music

Main article: [Medieval music](#)

While musical life was undoubtedly rich in the early [Medieval](#) era, as attested by artistic depictions of instruments, writings about music, and other records, the only repertory of music which has survived from before 800 to the present day is the [plainsong](#) liturgical music of the Roman Catholic Church, the largest part of which is called [Gregorian chant](#). Pope Gregory I, who gave his name to the musical repertory and may himself have been a composer, is usually claimed to be the originator of the musical portion of the liturgy in its present form, though the sources giving details on his contribution, date from more than a hundred years after his death. Many scholars believe that his reputation has been exaggerated by legend. Most of the chant repertory was composed anonymously in the centuries between the time of Gregory and Charlemagne.

During the 9th century several important developments took place. First, there was a major effort by the Church to unify the many chant traditions, and suppress many of them in favor of the Gregorian liturgy. Second, the earliest polyphonic music was sung, a form of parallel singing known as organum. Third, and of greatest significance for music history, [notation](#) was reinvented after a lapse of about five hundred years, though it would be several more centuries before a system of pitch and rhythm notation evolved having the precision and flexibility that modern musicians take for granted.

Several schools of polyphony flourished in the period after 1100: the St. Martial school of organum, the music of which was often characterized by a swiftly moving part over a single sustained line; the Notre Dame school of polyphony, which included the composers Léonin and Pérotin, and which produced the first music for more than two parts around 1200; the musical melting-pot of Santiago de Compostela in Galicia, a pilgrimage destination and site where musicians from many traditions came together in the late middle ages, the music of whom survives in the Codex Calixtinus; and the English school, the music of which survives in the Worcester Fragments and the Old Hall Manuscript. Alongside these schools of sacred music a vibrant tradition of secular song developed, as exemplified in the music of the [troubadors](#), [trouvères](#) and [Minnesänger](#). Much of the later secular music of the early [Renaissance](#) evolved from the forms, ideas, and the musical aesthetic of the troubadors, courtly poets and itinerant musicians, whose culture was largely exterminated during the Albigensian Crusade in the early 13th century.

Forms of sacred music which developed during the late 13th century included the [motet](#), [conductus](#), discant, and clausulae. One unusual development was the Geisslerlieder, the music of wandering bands of

flagellants during two periods: the middle of the 13th century (until they were suppressed by the Church); and the period during and immediately following the Black Death, around 1350, when their activities were vividly recorded and well-documented with notated music. Their music mixed folk song styles with penitential or apocalyptic texts.

The 14th century in European music history is dominated by the style of the [ars nova](#), which by convention is grouped with the medieval era in music, even though it had much in common with early Renaissance ideals and aesthetics. Much of the surviving music of the time is secular, and tends to use the formes fixes: the [ballade](#), the [virelai](#), the [lai](#), the rondeau, which correspond to poetic forms of the same names. Most pieces in these forms are for one to three voices, likely with instrumental accompaniment: famous composers include Guillaume de Machaut and Francesco Landini.

Renaissance music

Main article: [Renaissance music](#).

The beginning of the Renaissance in music is not as clearly marked as the beginning of the Renaissance in the other arts, and unlike the Renaissance in the other arts, it did not begin in Italy, but in northern Europe, specifically in the area currently comprising central and northern France, the Netherlands, and Belgium. The style of the Burgundian composers, as the first generation of the Franco-Flemish school is known, was at first a reaction against the excessive complexity and mannered style of the late 14th century *ars subtilior*, and contained clear, singable melody and balanced polyphony in all voices. The most famous composers of the Burgundian school in the mid-15th century are Guillaume Dufay, Gilles Binchois, and Antoine Busnois.

By the middle of the 15th century, composers and singers from the Low Countries and adjacent areas began to overspread Europe, moving especially into Italy where they were employed by the papal chapel and the aristocratic patrons of the arts, such as the Medici, the Este family in Ferrara, and the Sforza family in Milan. They carried their style with them: smooth polyphony which could be adapted for sacred or secular use as appropriate. Principal forms of sacred musical composition at the time were the [mass](#), the [motet](#), and the [laude](#); secular forms included the [chanson](#), the [frottola](#), and later the [madrigal](#).

The invention of printing had an immense influence on the dissemination of musical styles, and along with the movement of the Franco-Flemish musicians throughout Europe, contributed to the establishment of the first truly international style in European music since the unification of Gregorian chant under Charlemagne seven hundred years before.

Composers of the middle generation of the Franco-Flemish school included Johannes Ockeghem, who wrote music in a contrapuntally complex style, with varied texture and an elaborate use of canonical devices; Jacob Obrecht, one of the most famous composers of masses in the last decades of the 15th century; and Josquin Desprez, probably the most famous composer in Europe before Palestrina, and who during the 16th century was renowned as one of the greatest artists in any form.

Music in the generation after Josquin explored increasing complexity of [counterpoint](#); possibly the most extreme expression of this tendency is in the music of Nicolas Gombert, whose contrapuntal complexities influenced early instrumental music, such as the [canzona](#) and the *ricercar*, ultimately culminating in [Baroque](#) fugal forms.

By the middle of the 16th century, the international style began to break down, and several highly diverse stylistic trends became evident: a trend towards simplicity in sacred music, as directed by the Counter-Reformation Council of Trent, and as exemplified in the austere perfection of the music of Giovanni Pierluigi da Palestrina; a trend towards complexity and chromaticism in the madrigal, which reached its extreme expression in the avant-garde style of the Ferrara School of Luzzaschi, and the late century madrigalist Carlo Gesualdo; and the grandiose, sonorous music of the Venetian school, which took advantage of the architecture of the Basilica San Marco di Venezia to create a music of antiphonal contrasts. The music of the Venetian school can be seen on the cusp of the Renaissance and the Baroque eras, and included the development of orchestration, ornamented instrumental parts, and continuo bass parts, all of which occurred within a span of several decades around 1600. Famous composers in Venice included the Gabriellis, Andrea and Giovanni, as well as Claudio Monteverdi, one of the most significant innovators at the end of the era.

Most parts of Europe had active, and well-differentiated, musical traditions by late in the century. In England, composers such as Thomas Tallis and William Byrd wrote sacred music in a style similar to that written on the continent, while an active group of home-grown madrigalists adapted the Italian form for English tastes: famous composers included Thomas Morley, John Wilbye and Thomas Weelkes. Spain developed instrumental and vocal styles of its own, with Tomás Luis de Victoria writing refined music similar to that of Palestrina, and numerous other composers writing for a new instrument called the guitar. Germany cultivated polyphonic forms built on the Protestant chorales, which replaced the Roman Catholic Gregorian Chant as a basis for sacred music, and imported wholesale the style of the Venetian school (the appearance of which defined the start of the Baroque era there). In addition, German composers wrote enormous amounts of organ music, establishing the basis for the later spectacular flowering of the Baroque organ style which culminated in the work of J.S. Bach. France developed a unique style of musical diction known as *musique mesurée*, used in secular chansons, with composers such as Guillaume Costeley and Claude Le Jeune prominent in the movement.

One of the most revolutionary movements in the era took place in Florence in the 1570s and 1580s, with the work of the Florentine Camerata, who ironically had a reactionary intent: dissatisfied with what they saw as contemporary musical depravities, their goal was to restore the music of the ancient Greeks. Chief among them were Vincenzo Galilei, the father of the astronomer, and Giulio Caccini. The fruits of their labors was a declamatory melodic singing style known as monody, and a corresponding dramatic form consisting of staged, acted monody: a form known today as [opera](#). The first operas, written around 1600, also define the end of the Renaissance and the beginning of the Baroque eras.

Music prior to 1600 was [modal](#) rather than tonal. Several theoretical developments late in the 16th century, such as the writings on scales on modes by Gioseffo Zarlino and Franchinus Gaffurius, led directly to the development of common practice tonality. The major and minor scales began to predominate over the old church modes, a feature which was at first most obvious at cadential points in compositions, but gradually became pervasive. Music after 1600, beginning with the tonal music of the Baroque era, is often referred to as belonging to the [common practice period](#).

Common practice period

Baroque music

Main article: [Baroque music](#).

Instrumental music becomes dominant, and most major music forms are defined. [Counterpoint](#) is one of the major forces in both instrumental and vocal music of the period. Although a strong religious musical tradition continues, secular music comes to the fore with the development of the [sonata](#), the [concerto](#), and the [concerto grosso](#). Much Baroque music is designed for [improvisation](#), with a figured bass provided by the composer for the performer to flesh out and ornament. The keyboard, particularly the harpsichord, is a dominant instrument, and the beginnings of well temperament open up the possibilities of playing in all keys and of modulation. Much Baroque music features a basso continuo consisting of a keyboard, either harpsichord or organ (sometimes a lute instead), and a bass instrument, such as a viola da gamba or [bassoon](#).

The three outstanding composers of the period are Johann Sebastian Bach, George Frideric Handel, and Antonio Vivaldi, but a host of other composers, some with huge output, were active in the period. They include:

Georg Philipp Telemann
Arcangelo Corelli
Alessandro Scarlatti
Henry Purcell
Jean-Baptiste Lully
Dieterich Buxtehude
Johann Pachelbel
Giuseppe Torelli
François Couperin
Jean-Philippe Rameau
Francesco Manfredini
Domenico Scarlatti
Johann Friedrich Fasch
Francesco Maria Veracini
Giuseppe Tartini
Giovanni Pergolesi
Tomaso Albinoni

Classical music era

Main article: [Classical music era](#).

The music of the Classical period is characterized by homophonic texture, or an obvious [melody](#) with [accompaniment](#). These new melodies tended to be almost voice-like and singable, allowing composers at the time to actually replace singer(s) as the focus of the music. Instrumental music therefore quickly replaced [opera](#) and other sung forms (such as [oratorio](#)) as the favorite of the musical audience and the epitome of great composition. This is not to say that [opera](#) disappeared. Indeed, during the classical period, several composers began producing operas for the general public, in their native languages (previous operas were generally in Italian).

Along with the gradual displacement of the voice in favor of stronger, clearer melodies, counterpoint also typically became a decorative flourish, often used near the end of a work or for a single [movement](#). In its stead, simple patterns, such as arpeggios and, in piano music, Alberti bass (an accompaniment with

a repeated pattern typically in the left hand) were used to liven the movement of the piece without creating a confusing additional voice. The now popular instrumental music was dominated by several well-defined forms: the [sonata](#), the [symphony](#), and the [concerto](#), though none of these forms were specifically defined or taught at the time as they are now in the field of [music theory](#). All three derive from [sonata form](#), which is used to refer both to the overlying form of an entire work and the structure of a single movement. Sonata form matured during the Classical era to become the primary form of instrumental compositions throughout the 19th century.

The early Classical period was ushered in by the Mannheim School, which included such composers as Johann Stamitz, Franz Xaver Richter, Carl Stamitz, and Christian Cannabich. It exerted a profound influence on Joseph Haydn and, through him, on all subsequent European music.

Wolfgang Amadeus Mozart was the central figure of the Classical period, and his phenomenal and varied output in all genres defines our perception of the period.

Other prominent classical composers include:

Carl Czerny (1791-1857)

Muzio Clementi (1752-1832)

Frederich Kuhlau (1786-1832)

Ludwig van Beethoven and Franz Schubert are transitional composers, leading into the Romantic period, with their expansion of existing genres, forms, and even functions of music.

Romantic music

Main article: [Romantic music](#).

In the Romantic period, music becomes more expressive and emotional, expanding to encompass literature, art, and philosophy. Famous composers include Schumann, Chopin, Mendelssohn, Bellini, and Berlioz. The late 19th century sees a dramatic expansion in the size of the [orchestra](#), and in the role of concerts as part of urban society. Famous composers from the second half of the century include Johann Strauss II, Brahms, Liszt, Tchaikovsky, Verdi, and Wagner. Between 1890 and 1910, a third wave of composers including Dvořák, Mahler, Richard Strauss, Puccini, and Sibelius built on the work of middle Romantic composers to create even more complex – and often much longer – musical works. A prominent mark of late 19th century music is its nationalistic fervor, as exemplified by such figures as Dvořák, Sibelius, and Grieg. Other prominent late-century figures include Saint-Saëns, Fauré, and Franck.

20th century classical music

Main article: [20th century classical music](#).

In the 20th century, many composers continued to work in forms that derived from the 19th century, including Rachmaninoff and Edward Elgar. However [Modernism](#) in music became increasingly prominent and important; among the first modernists were Bartók, Stravinsky, and Ives. Schoenberg and other twelve-tone composers such as Alban Berg and Anton von Webern carried this trend to its most extreme form by abandoning tonality altogether, along with its traditional conception of melody and harmony. The

Impressionists, including Debussy and Ravel, sought new textures and turned their back on traditional forms, while retaining more traditional harmonic progressions. Others such as Francis Poulenc and the group of composers known as Les Six wrote music in opposition to the Impressionistic and Romantic ideas of the time. Composers such as Milhaud and Gershwin combined classical and jazz idioms. Others, such as Shostakovich, Prokofiev, Hindemith, Boulez, and Villa-Lobos expanded the classical palette to include more dissonant elements without going to the extremes of the twelve-tone and serial composers.

Late Romantic nationalism spilled over into British and American music of the early 20th century. Composers such as Ralph Vaughan Williams and Aaron Copland collected folk songs and used folk themes in many of their major compositions.

In the 1950s, [aleatoric music](#) was popularized by composers like John Cage. Composers of this area sought to free music from its rigidity, placing the performance above the composition. Similarly, many composers sought to break from traditional performance rituals by incorporating theater and multimedia into their compositions, going beyond sound itself to achieve their artistic goals.

Composers were quick to adopt developing electronic technology. As early as the 1940s, composers such as Olivier Messiaen incorporated electronic instruments into live performance. Recording technology was used to produce art music, as well. The musique concrète of the late 1940s and '50s was produced by editing together natural and industrial sounds. Steve Reich created music by manipulating tape recordings of people speaking, and later went on to compose process music for traditional instruments based on such recordings. Other notable pioneers of electronic music include Edgard Varèse, Morton Subotnick, Karlheinz Stockhausen, Pauline Oliveros, and Krzysztof Penderecki. As more electronic technology matured, so did the music. Late in the century, the personal computer began to be used to create art music. In one common technique, a microphone is used to record live music, and a program processes the music in real time and generates another layer of sound. Pieces have also been written algorithmically based on the analysis of large data sets.

Process music is linked to [minimalism](#), a simplification of musical themes and development with motifs which are repeated over and over. Early minimalist compositions of the 1960s such as those by Terry Riley, Steve Reich, and Philip Glass stemmed from aleatoric and electronic music. Later, minimalism was adapted to a more traditional symphonic setting by composers including Reich, Glass, and John Adams. Minimalism was practiced heavily throughout the latter half of the century and has carried over into the 21st century, as well.

Contemporary classical music

In the broadest sense, contemporary music is any music being written in the present day. In the context of classical music the term applies to music written in the last half century or so, particularly works post-1960. The argument over whether the term applies to music in any style, or whether it applies only to composers writing avant-garde music, or "modernist" music is a subject of hot debate. There is some use of "Contemporary" as a synonym for "Modern", particularly in academic settings, whereas others are more restrictive and apply the term only to presently living composers and their works. Since it is a

word that describes a time frame, rather than a particular style or unifying idea, there are no universally agreed on criteria for making these distinctions.

Many contemporary composers working the early 21st century were prominent figures in the 20th century. Some younger composers such as Oliver Knussen, Thomas Adès, and Michael Daugherty did not rise to prominence until late in the 20th century. For more examples see: List of 21st century classical composers.

Folk music

Main article: [Folk music](#).

Folk music, in the original sense of the term, is music by and of the people. Folk music arose, and best survives, in societies not yet affected by mass communication and the commercialization of culture. It normally was shared and performed by the entire community (not by a special class of expert or professional performers, possibly excluding the idea of amateurs), and was transmitted by word of mouth (oral tradition).

During the 20th century, the term folk music took on a second meaning: it describes a particular kind of popular music which is culturally descended from or otherwise influenced by traditional folk music, such as with Bob Dylan and other singer-songwriters. This music, in relation to popular music, is marked by a greater musical simplicity, acknowledgment of tradition, frequent socially conscious lyrics, and is similar to country, bluegrass, and other genres in style.

Popular music

Main article: [Popular music](#).

Popular music, sometimes abbreviated [pop music](#), is music belonging to any of a number of musical styles that are broadly popular or intended for mass consumption and propagated over the radio and similar media--in other words, music that forms part of popular culture.

Popular music dates at least as far back as the mid-19th century. In the United States, much of it evolved from folk music and black culture. It includes Broadway tunes, [ballads](#) and singers such as Frank Sinatra.

Popular and classical musics

The relationship (particularly, the relative value) of classical music and popular music is a controversial question. To quote: "Neat divisions between 'folk' and 'popular', and 'popular' and 'art', are impossible to find...arbitrary criteria [is used] to define the complement of 'popular'. 'Art' music, for example, is generally regarded as by nature complex, difficult, demanding; 'popular' music then has to be defined as 'simple', 'accessible', 'facile'. But many pieces commonly thought of as 'art' (Handel's 'Hallelujah Chors', many Schubert songs, many Verdi arias) have qualities of simplicity; conversely, it is by no means obvious that the Sex Pistols' records were 'accessible', (trashy?) Frank Zappa's work 'simple', (Frank Zappa is considered by many a serious composer) or Billie Holiday's 'facile'." (light?) (Middleton, 1990)

Blues

Main article: [Blues](#).

Blues is a vocal and instrumental musical form which evolved from African American spirituals, shouts, work songs and [chants](#) and has its earliest stylistic roots in West Africa. Blues has been a major influence on later American and Western [popular music](#), finding expression in [ragtime](#), [jazz](#), [big bands](#), [rhythm and blues](#), [rock and roll](#) and [country music](#), as well as conventional pop songs and even modern [classical music](#).

In the late nineteenth and early twentieth centuries, W.C. Handy took blues across the tracks and made it respectable, even "high-toned."

Country music

Main article: [Country music](#).

Country music, once known as *Country and Western music*, is a popular [musical](#) form developed in the southern United States, with roots in traditional [folk music](#), [spirituals](#), and the [blues](#).

Vernon Dalhart was the first country singer to have a nation-wide hit (May, 1924, with "The Wreck Of Old '97").

Some trace the origins of modern country music to two seminal influences and a remarkable coincidence. Jimmie Rodgers and the Carter Family are widely considered to be the founders of country music, and their songs were first captured at an historic recording session in Bristol, Tennessee on August 1, 1927, where Ralph Peer was the talent scout and sound recordist. It is considered possible to categorise many country singers as being either from the Jimmie Rodgers strand or the Carter Family strand of country music.

Country music is fairly controversial, with fans and detractors feeling strongly about the music's worth, values, and meaning. President George H. W. Bush declared October, 1990 "Country Music Month" commemorating US characteristics present in country such as, "our faith in God, our devotion to family, and our appreciation for the value of freedom and hard work." Implied in the evocation of these conservative values is a view often held by detractors of country as conservative, white trash (poor white), sexist, and racist music. Professional country guitarist Aaron Fox explains that, "for many cosmopolitan Americans, especially, country is 'bad' music precisely because it is widely understood to signify an explicit claim to whiteness, not as an unmarked, neutral condition of lacking (or trying to shed) race, but as a marked, foregrounded claim of cultural identity - a bad whiteness...unredeemed by ethnicity, folkloric authenticity, progressive politics, or the noblesse oblige of elite musical culture."

Jazz

Main article: [Jazz](#).

Jazz is a musical art form characterized by blue notes, syncopation, [swing](#), call and response, polyrhythms, and improvisation. It has been called the first original art form to develop in the United States of America and partakes of both popular and classical musics.

It has roots in West African cultural and musical expression, in African American music traditions, including [blues](#) and [ragtime](#), and European military band music. After originating in African-American communities around the beginning of the 20th century, jazz gained international popularity by the 1920s. Since then, jazz has had a profoundly pervasive influence on other musical styles worldwide including classical and popular music.

Jazz has also evolved into many sometimes contrasting subgenres including [smooth jazz](#) and [free jazz](#).

Rock and roll

Main article: [Rock and roll](#).

Rock and roll emerged as a defined musical style in America in the 1950s, though elements of rock and roll can be seen in [rhythm and blues](#) records as far back as the 1920s. Early rock and roll combined elements of [blues](#), boogie woogie, [jazz](#) and [rhythm and blues](#), and is also influenced by traditional Appalachian folk music, [gospel](#) and [country and western](#).

Chuck Berry, Fats Domino, and Elvis Presley were notable performers in the 1950s. The Beatles were part of the "British invasion" in the 1960s. In 1951 the words "rock, roll" was used in a song called "60 Minute Man", which was banned due to its implications. By 1953 such ballads as "Earth Angel" and "Gee" were played by notable disc jockeys in Cleveland and New York as Allen Freed and Murray the K. By 1956, Dick Clark had one of several popular Television programs "American Bandstand" to show teenagers dancing to the new kind of music aimed especially at teens and adolescents. Though mocked by older generation as "jungle or the devil's Music", its (Rock and Roll) popularity grew through the next 10 years.

Punk Rock

Main Article: [Punk Rock](#).

Punk rock was originally a style of hard rock played at fast speeds with simple lyrics and fewer than three chords, which originated in the mid 1970s. The main instruments used were Electric Guitar, Electric Bass & Drums. It evolved into [Hardcore Punk](#) (even faster songs with shouted lyrics), [New Wave](#) (more pop influenced & used electronic keyboards) and [Post Punk](#) (originally sounded more hardcore, evolved more into new wave) in the 1980s, and these evolved further into [Punkabilly](#), (a fusion of hardcore & rockabilly), Ska Punk (a fusion of hardcore & reggae), [Techno](#) (a fusion of new wave & disco consisting entirely of computer music), [Grunge](#) (a fusion of hardcore & alternative rock), [Pop Punk](#) (a development of hardcore with cleaner sounds), [Emo](#) (emotional hardcore), [Gothic Rock](#) (introverted lyrics) & many more genres.

Heavy metal

Main article: [Heavy metal music](#).

Heavy metal is a form of music characterized by aggressive, driving rhythms and highly amplified distorted guitars, generally with grandiose lyrics and virtuosic instrumentation. Central to this genre is the use of Riffs as a melodic and narrative element.

Heavy metal is a development of blues, blues rock and rock. Its origins lie in the hard rock bands who between 1967 and 1974 took blues and rock and created a hybrid with a heavy, guitar and drums centered sound. Heavy metal had its peak popularity in the 1980s, during which many of the now existing subgenres first evolved. Though not as commercially successful as it was then, heavy metal still has a large worldwide following.

Disco, funk, hip hop, salsa, and soul

[Soul music](#) is fundamentally rhythm and blues, which grew out of the African-American gospel and blues traditions during the late 1950s and early 1960s in the United States. Over time, much of the broad range of R&B extensions in African-American popular music, generally, also has come to be considered soul music. Traditional soul music usually features individual singers backed by a traditional band consisting of rhythm section and horns.

[Funk](#) is a distinct style of music originated by African-Americans, e.g., James Brown and his band members (especially Maceo and Melvin Parker), and groups like The Meters. Funk best can be recognized by its syncopated rhythms; thick bass line (often based on an "on the one" beat); razor-sharp rhythm guitars; chanted or hollered vocals (as that of Cameo or the Bar-Kays); strong, rhythm-oriented horn sections; prominent percussion; an upbeat attitude; African tones; danceability; and strong jazzy influences (e.g., as in the music of Herbie Hancock, George Duke, Eddie Harris, and others).

Salsa music is a diverse and predominantly Caribbean rhythm that is popular in many Latin countries. The word is the same as the salsa meaning sauce. Who applied this name to the music and dance and why remains unclear, but all agree that the name fits, metaphorically referring the music and dance being "saucy" and "tasty". However, the term has been used by Cuban immigrants in New York analogously to swing (Jones and Kantonen, 1999).

[Disco](#) is an up-tempo style of dance music that originated in the early 1970s, mainly from [funk](#), salsa, and [soul music](#), popular originally with gay and black audiences in large U.S. cities, and derives its name from the French word discothèque (meaning nightclub).

[Hip hop music](#) is a style of popular music. It is traditionally composed of two main elements: rapping (also known as MC'ing) and DJing, and arose when [DJs](#) began isolating and repeating the percussion [break](#) from funk or disco songs.

Electronic music

Main article: [Electronic music](#)

As noted above, in the years following World War II, electronic music was embraced by progressive composers, and was hailed as a way to exceed the limits of traditional instruments. Although electronic music began in the world of classical composition, by the 1960s Wendy Carlos had popularized electronic music through the use of the [synthesizer](#) developed by Robert Moog with two notable albums *The Well Tempered Synthesiser* and *Switched-On Bach*.

In the 1970s musicians such as Tangerine Dream, Klaus Schulze, Kraftwerk, Vangelis, Brian Eno, Jean Michel Jarre, and the Japanese composers Isao Tomita, Kitaro also popularised electronic music and the film industry also began to make extensive use of electronic [soundtracks](#). From the late 1970s onward, much popular music was developed on synthesizers by pioneering groups like Heaven 17, Severed Heads, The Human League, The Art of Noise, and New Order. The development of the [techno](#) sound in Detroit, Michigan and [house music](#) in Chicago, Illinois in the early to late 1980s, and the later [acid house](#) movement of the late 1980s and early 1990s all fuelled the development and acceptance of electronic music into the mainstream and introduced electronic dance music to nightclubs.

World music

Main article: [World music](#)

To begin with, all the various musics listed in the 1980s under the broad category of world music were folk forms from all around the world, grouped

together in order to make a greater impact in the commercial music market. Since then, however, world music has both influenced and been influenced by [hip hop](#), [pop](#) and [jazz](#) etc.

World music radio programs these days will often be playing African or [reggae](#) artists, [crossover](#) Bhangra, Cretan Music and Latin American jazz groups, etc.

New Age music

Main article: [New age music](#)

Electronic and world music, together with [progressive rock](#) and religious music are the elements from which new age music has developed. Works within this genre tend to be predominantly peaceful in overall style but with an emphasis on energy and gentle vibrancy. Pieces are composed to aid [meditation](#), to energise yoga, tai chi and exercise sessions or to encourage connections to the planet Earth (in the sense of a spiritual concept of Mother Earth or, perhaps Gaia). There are also new age compositions which sit equally comfortably in the world music category.

New age music has developed from genre-[crossing](#) work like Neil Diamond's soundtrack music for the film Jonathan Livingston Seagull, from alternative jazz/rock/classical bands like Third Ear Band or Quintessence and experimental work in general. One advantage of this category is that it enables musicians the freedom to do work which might have been stifled elsewhere. Enthusiasts of new age music generally share a set of core common understandings including a belief in the spirit and in the ability to change the world for the better in peaceful ways.

See also

- [Prehistoric music](#)

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Categories: [Music history](#) | [Musicology](#).

History of sonata form

This article treats the **history of [sonata form](#)** through the [Baroque](#), [Classical](#), [Romantic](#), and Modern eras. For a definition of sonata form, see [sonata form](#). For an account of critical thought as it relates to sonata form, see [Criticism and sonata form](#). For discussion of works entitled or called *sonata* see [Sonata \(music\)](#).

Sonata form in the late Baroque era (ca 1710- ca 1770)

Properly speaking, the "Sonata Form" does not exist in the Baroque period, however, the forms which lead to the standard definition are present, and, in fact, there are a greater variety of harmonic patterns in Baroque works labelled "Sonata" than in the classical period that is to follow. The rich examples of the sonatas of Scarlatti provide an example of the range of possible relationships of theme and harmony possible in the 1730s and 1740s.

Sonatas were at first written mainly for the violin, and in the course of time a certain formal type was evolved, predominating until late into the eighteenth century. This type is shown in its highest perfection in the sonatas of Bach, Handel, Tartini, who followed older Italian models and employed a type attributable to masters such as Corelli and Vivaldi (*Musical Form*. Leichtentritt, Hugo. Page 122).

This older Italian sonata form differs considerably from the later sonata as we find it in the works of the Viennese classical masters. Between the two main types, the older Italian and the more modern Viennese sonata, various transitional types are manifest in the middle of the eighteenth century, in the works of the Mannheim composers, Stamitz, Richter, Philippe Emanuel Bach, and many others. The piano sonata had its inception with Johann Kuhnau, the predecessor of Bach as cantor of Saint Thomas' church in Leipzig. Kuhnau was the first one to transfer the Italian violin sonata to clavier music. The clavier sonatas of Domenico Scarlatti form a separate and distinct species, written mostly in one movement, in song form, and in homophonic style. Scarlatti's sonatas too represent a transition type between the older and the Viennese sonata. In Italy a distinction was made in older times between the *sonata da chiesa* (church sonata), written in fugal style, and the *sonata da camera* (chamber sonata) which was really a suite mixed with sonata elements, not derived from the dance (Leichtentritt).

The crucial elements that lead to the sonata form are: the weakening of the difference between binary and ternary form; the shift of texture away from full polyphony, many voices in imitation, to homophony, or a single dominant voice and supporting harmony; and the increasing reliance on juxtaposing different keys and textures. As different key relationships took on a more and more specific meaning, the schematic of works altered. Devices such as the "false reprise" fell out of favor, while other patterns grew in importance.

Quite probably the most influential composer on the later development of the Sonata form is C.P.E Bach whose father J.S. Bach was one of the great masters of the older baroque style. Taking the harmonic and voice leading techniques that his father had developed, he applied them to the homophonic style - allowing him to make dramatic shifts in key and mood, while maintaining an overall coherence. C.P.E. Bach becomes a decisive influence on Haydn. One of C.P.E. Bach's most lasting innovations was the shortening of the theme to a motif, which could be shaped more dramatically in pursuit of "development". By 1765, C.P.E. Bach's themes, rather than being long

melodies, have taken on the style of sonata form themes: short, characteristic, and flexible. By linking the changes in the theme to the harmonic function of the section, C.P.E. Bach has laid the groundwork that composers such as Haydn and Wolfgang Amadeus Mozart would exploit.

By the 1730s and 1740s the direction of instrumental works, considered less important than vocal music in most cases, were showing a movement towards taking an overall two part layout, the binary form, and adding a section of contrasting material which served as a bridge between them. The symphonies of Stamitz have a soft, piano, interlude between forte sections.

Sonata form in the Classical era (ca 1770- ca 1825)

It is the practice of the classical period, specifically Haydn, Mozart and Beethoven, that forms the basis for the description of the sonata form. Their works served both as the model for the form, and as the source for new works aiming at the sonata form itself. Debates about sonata form thus reference the practice of Haydn, Mozart and Beethoven extensively.

Joseph Haydn as the first of these three composers, and the most prolific, is thought of as "the Father of the Symphony" and "the Father of the String Quartet". He can also be thought of as the father of the sonata form as a means of structuring works. His string quartets and symphonies in particular display not merely the range of uses of the form, but also the way to emphasize its dramatic effect. It was Haydn who, more than any other composer, created the transition to the development, and the transition from the development to the recapitulation as moments of supreme tension and interest. It is also Haydn who begins to create larger shape for works by making every aspect of the harmony of a work implicit in the theme. This is no small innovation, in that it creates a homophonic analog to the polyphonic fugue, a seed of potential from which the composer will draw different effects. Haydn's variety of dramatic effect and ability to create tension was remarked upon in his own time. His music increasingly became seen by his contemporaries as the standard against which to measure other practice.

His set of [string quartets](#) Opus 33, is often pointed to as the first examples of the coordinated use of all of the resources of the "sonata form" in characteristic fashion. The composer himself listed them as being written on completely new principles and marking the turning point in his technique.

Wolfgang Amadeus Mozart applied the large scale ideas of Haydn to [opera](#), and to the [piano concerto](#). His greater variety of themes and desire for a wider chord vocabulary. Mozart's fluidity with the creation of themes, and the dense network of motives and their parts gave his work a surface polish which was remarked upon even by his professional rivals. His own aesthetic was to both please the public, and to create moments which would appeal to the more sensitive ear. By the end of his short life, Mozart has absorbed Haydn's technique, and applied it to his own more elongated sense of theme, for example in the Prague Symphony.

Ludwig van Beethoven was the composer who most directly inspired the writers who codified sonata form as a particular practice. While he was grounded in the fluid phrase structures and wider variety of schematic layouts possible which came from Haydn and Mozart, his deepest innovation is to work from both ends of a sonata form, conceiving of the entire structure, and then polishing themes which would support that overarching design. He continued to expand the length and weight of the sonata forms used by Haydn and Mozart, as well as frequently using motives and harmonic models drawn from the two older composers. Because of his use of increasingly characteristic rhythms and disruptive devices, he is seen as a transitional

figure between the classical and Romantic periods, with which side of the gap often depending on the tastes and needs of the era.

Sonata form in the Romantic era (ca 1820 - ca 1910)

While in literature the "Romantic Period" is conventionally dated from the late 18th century to the early 19th century, in music, the overwhelming usage is to date the Romantic Period from post-Beethovenian works through the first decade of the 20th century. While not all critics and composers agree with this usage, it remains the predominant paradigm to see this period as a relatively continuous evolution in style, even though many influential composers and critics drew a sharp break around mid-century, for example Hanslick and Richard Wagner both agreed that their era was not "Romantic". Jacques Barzun has argued that the last half of the 19th century in both music and the arts should be seen as "Realist" and "Naturalist" rather than "Romantic".

In the [Romantic](#) era, sonata form was defined, and became institutionalized. Academic scholars like Adolph Bernhard Marx wrote descriptions of the form, often with a normative goal; that is, of stating how works sonata form *should* be composed. While the first movement form had been the subject of theoretical works, it was seen as the pinnacle of musical technique. Nineteenth century composers were often overtly trained to write in sonata form, and to favor the "Sonata-Allegro" movement form over others.

The 19th century's schematic for writing sonatas diverged from earlier Classical practice, in that it focused more on themes, than on the placement of cadences. The monothematic exposition largely disappeared, and it was expected that the themes of the first and second groups would always contrast in character. More generally, the formal outline of a sonata came to be viewed more in terms of its themes or groups of themes, rather than the sharp differentiation of tonic areas based on cadences. In the Classical period establishing the expectation of a particular cadence, and then delaying or avoiding it was a common way of creating tension, in the 19th century, with its dramatically expanded harmonic vocabulary, sliding away from a cadence did not have the same character of unexpectedness. Instead more distant key regions were established by a variety of other means, including use of increasingly dissonant chords, pedal points, texture, and alteration of the main theme itself.

In the Classical period, the contrast between theme groups, while useful, was not required. The first theme group tended to outline the tonic chord, and the second theme tended to be more "cantabile" in character, but this was far from universal - as Haydn's monothematic expositions, and Beethoven's rhythmic themes show. Because the power of harmonic opposition, both between tonic and dominant and between major and minor, had less force in the Romantic vocabulary, stereotypes of the "character" of themes became stronger. As the theory of the 19th century described the "sonata principle" as one of opposition between two groups of themes, it was thought by many that the characteristic of the first theme should be "masculine", that is strident, rhythmic and implying a dissonance, where as the second theme group should be drawn more from vocal melody, and be "feminine". It is this contrast between "rhythmic" and "singing" which Wagner argued was the core of the

tension in music in his very influential work "On Conducting". This led to the belief among many interpreters and composers that texture was the most important contrast, and that tempo should be used to emphasize this contrast: fast sections were conducted faster, slower sections were conducted or played more slowly.

As with many older terminologies, there are modern readers who find it objectionable or stereotypical to describe musical ideas in gendered terms, see [Criticism and sonata form](#).

By requiring that harmony move with the themes, 19th century sonata form imposed a kind of discipline on composers, and also allowed audiences to feel where the music was by following the appearance of recognizable melodies. However, the sonata form, as an inherited "mold", also created a kind of tension for Romantic composers: the desire to combine poetical expression and academic rigor were often seen as being in conflict.

Later Romantic commentators and theorists detected a "sonata idea", of increasing formalization. They drew a progression of works from Haydn, through Mozart and Beethoven where by more and more movements in a multi-movement work were felt to be in "sonata-allegro form". The theory these theorists present is that originally only first movements were, and then first and often last movements, for example Mozart's "Prague" Symphony, and finally that the "sonata principle" should extend through an entire work - for example Beethoven's String Quartet Opus 59 No. 2 was said to have all four movements in Sonata-Allegro form. By this theorists such as Tovey meant the academically laid out Sonata Form. Charles Rosen has argued that, properly understood, this was always the case that the real "sonata forms", plural, were always present, though this is not universally agreed on.

As the 19th Century progressed, the complexity of sonata form grew, as new ways of moving through the harmony of a work were introduced by Johannes Brahms and Franz Liszt. Instead of focusing exclusively on keys related by the circle of fifths, they used movement along circles based on minor or major triads. Following the trend established by Beethoven, the focus became more and more on the development section. This was in line with the Romantic comparison of music to poetry. Poetic terms, such as "rhapsody" and "recital" and "tone poem" entered music, and increasingly musicians felt that they should not take the repeats in symphonies because there was no point. This changed their interpretation of previous sonata forms.

The Romantic sonata form was an especially congenial mold for Brahms, who felt a strong affinity with the composers of the Classical era. Brahms adopted and extended Beethoven's practice of modulating to more remote keys in the exposition, and combined it with the use of counterpoint in the inner voices of the music. For example, his [piano quintet](#) has the first subject in F minor, but the second subject is in C sharp minor, an [augmented fifth](#) higher. In the same work, the key scheme of the recapitulation is also altered - the second subject in the recapitulation is in F sharp minor, rather than the F minor of the first subject.

Another force acting on sonata form was the school of composers centering on Franz Liszt and Richard Wagner. They sought to integrate more roving harmonies and unprepared chords into the musical structure, in order to attain both formal coherence and a full expressive range of keys. Increasingly, themes began to have notes which were far from the original key, a procedure later labeled "extended tonality". This trend strongly influenced the next generation of composers, for instance Gustav Mahler. The first movements of several of his symphonies are described as being in sonata form, although they diverge from the standard scheme quite dramatically. Some have even argued that the entirety of his first symphony (in which material from the first

movement returns in the fourth movement) is meant to a massive sonata-allegro form.

As the result of these innovations, works became more sectional, composers such as Liszt and Anton Bruckner even began to include explicit pauses in works between sections. The length of sonata movements grew starting in the 1830's. The "Prize Symphony" by Lachner, a work seldom played today, had a first movement longer than any symphonic first movement by Beethoven. The length of whole works also increased correspondingly. Another area where the sonata form expanded was in the realm of "tone poems" or "symphonic poems", which would often use the first movement form, and greatly extended their length versus traditional overtures. Berlioz's "Waverly" overture is almost as long as many middle period Haydn symphonies.

One of the debates in the 19th century was over whether it was acceptable to use the layout of a poem or other literary work to structure a work of instrumental music. The compositional school focused around Liszt and Wagner - the so called "New German School" - argued in favor of literary inspiration, while another camp, centered around Schumann, Brahms, and Hanslick argued that "pure" music should follow the forms laid out by Haydn, Mozart, and Beethoven. This conflict was eventually internalized and by 1900, while the debate still raged, composers such as Richard Strauss would freely combine program with symphonic structure, such as in the work "An Heroic Life".

Sonata form in the Modern era

In the [Modern](#) period, sonata form became unhooked from its traditional harmonic basis. The works of Schoenberg, Debussy, Sibelius and Richard Strauss emphasized different scales other than the traditional major-minor scale and chords which did not establish a tonality clearly. It could be argued that by the 1930's, "sonata form" was merely a rhetorical term for any movement which stated themes, took them apart, and put them back together again. However, even composers of atonal music, such as Roger Sessions and Hartman continued to use outlines which clearly pointed back to the practice of Beethoven and Haydn, even if the method and style were quite different. At the same time, composers such as Sergei Prokofiev, Benjamin Britten and Dmitri Shostakovich revived the idea of a sonata form by more complex and extended use of tonality.

In more recent times, [Minimalism](#) has searched for new ways to develop form, and new outlines which, again, while not being based on the same harmonic plan as the Classical sonata, are clearly related to it. An example is Aaron Jay Kernis's Symphony In Waves from the early 1990's.

A **Honky tonk** was originally a type of bar common throughout the southern United States, also called **honkatonks**, **honkey-tonks**, **tonks** or **tunks**. The term has also been attached to various styles of 20th-century American [music](#).

Derivation

The *Oxford English Dictionary* states that the origin of the word *honky tonk* is unknown.

The "tonk" portion of the name may well have come from a brand name of [piano](#). One American manufacturer of a large upright pianos was the firm of William Tonk & Bros. (established 1881) made a piano with the decal "Ernest A. Tonk". These upright grand pianos were made in Chicago and New York and were called Tonk pianos. Some found their way to Tin Pan Alley and may have given rise to the expression of "honky tonk bars".

Honky tonk bars

Honky tonks were rough establishments, mostly in the Deep South and southwest, that served alcoholic beverages to working class clientele. Honky tonks sometimes also offered dancing to piano players or small bands, and sometimes were also centers of prostitution. In some rougher tonks the prostitutes and their customers would have sex standing up clothed on the dance floor while the music played. Such establishments flourished in less reputable neighborhoods, often outside of the law. As Chris Smith and Charles McCarron noted in their 1916 hit song "Down in Honky Tonk Town", "It's underneath the ground, where all the fun is found."

Honky tonk music

The first [genre](#) of [music](#) to be commonly known as **honky tonk music** was a style of [piano](#) playing related to [ragtime](#), but emphasizing [rhythm](#) more than [melody](#) or [harmony](#), since the style evolved in response to an environment where the pianos were often poorly cared for, tending to be out of tune and having some nonfunctioning keys. (Hence an out-of-tune upright piano is sometimes called a *honky-tonk piano*, e.g. in the General MIDI set of standard electronic music sounds.)

Such honky tonk music was an important influence on the formation of the boogie woogie piano style, as indicated by Jelly Roll Morton's 1938 record "Honky Tonk Music" (recalling the music of his youth, see quotation below), and Meade "Lux" Lewis's big hit "Honky Tonk Train Blues" which Lewis recorded many times from 1927 into the 1950s and was covered by many other musicians from the 1930s on, including Oscar Peterson and Keith Emerson.

The [instrumental](#) "Honky Tonk" by the Bill Doggett Combo with a sinuous [saxophone](#) line and driving, slow beat, was an early [rock and roll](#) hit. New Orleans native Antoine "Fats" Domino was another legendary honky tonk piano man, whose "Blueberry Hill" and "Walkin' to New Orleans" became hits on the popular music charts.

In the last third of the 20th century the term Honky Tonk started to sometimes be used to refer to what had previously been known as Hillbilly music. More recently it has come to refer primarily to the primary sound in [country music](#), which developed among rural populations relocated to urban environments in the southern US in the late 1800s and early 1900s. Originally, it featured the [guitar](#), [fiddle](#), string bass and steel guitar (an importation from Hawaiian folk music). The vocals were originally rough and nasal, like Hank Williams, but later developed a clear and sharp sound with singers like George Jones. Lyrics tended to focus on rural life, with frequently tragic themes of lost love, adultery, loneliness and alcoholism.

During World War II, honky tonk country was popularized by Ernest Tubb. In the 1950s, though, honky tonk entered its golden age with the massive popularity of Hank Locklin, Lefty Frizzell, George Jones and Hank Williams. In the mid to late 1950s, [rockabilly](#), which melded honky tonk country to [rock and roll](#), and the slick country music of the [Nashville sound](#) ended honky tonk's initial period of dominance.

In the 1970s, [outlaw country](#) music was the most popular genre, and its brand of rough honky tonk gradually influenced the rock-influenced [alternative country](#) in the 1990s. During the 1980s, a revival of slicker honky tonk took over the charts. Beginning with Dwight Yoakam and George Strait in the middle of the decade, a more pop-oriented version of honky tonk became massively popular. It crossed over into the mainstream in the early 1990s with singers like Garth Brooks, Alan Jackson and Clint Black. Later in the 90s, the sound of honky tonk became even farther removed from its rough roots with the mainstream success of slickly produced female singers like Shania Twain and Faith Hill.

Horn

Horn

en: (*french*) *horn*, it: *corno*, es: *trompa*, *corno*, fr: *cor*, de: *horn*

Classification

- [Wind](#)
- [Brass](#)
- [Aerophone](#)

Playing range

in F: sounds one fifth lower

Related instruments

Wagner tuba, [Kornett](#), Flügelhorn

The **horn** is a [brass instrument](#) that consists of tubing wrapped into a coiled form. The instrument was first developed in France in about 1650 from the *cor de chasse* or hunting horn, and has been known as the **French horn** since it was refined and improved in England in 1750, although musicians, and particularly players of the instrument, generally refer to it simply as the horn. In fact, in the 1960s the International Horn Society declared that the official name of this instrument is now the "Horn".

The horn is a conically shaped instrument much like the [cornet](#) and Saxhorns. It has a tapered bore, steadily increasing in diameter along its length, unlike the [trumpet](#) and [trombone](#), which are considered cylindrical. Unlike most other valved brass instruments, which use piston valves, the horn uses rotary valves. Piston valves are actually of French origin. The earlier horns used pistons, but then changed to rotary valves, which are of German origin, to save space, but the name of the instrument was nonetheless retained. Compared to the other brass instruments commonly found in the orchestra, the typical range of the horn is set an octave higher in its harmonic series, facilitated by its small, deep mouthpiece, and the fact that a typical horn contains twenty-six feet of tubing (the longest of any instrument) gives it its characteristic "mellow" tone. The typical playing range of a horn goes from the written F at the bottom of the staff in bass clef to the C above the staff in treble clef.

The horn is notoriously difficult to play, and as such is usually played by a musical elite. Since the typical range of the horn is an octave higher in its harmonic series, the "open" notes, or notes that can be played without pressing any valves, are closer together than they are on some other brass instruments. This results in the horn being a harder instrument to learn and requires a well trained ear to play it. The narrow mouthpipe and backward-facing bell also make it musically inefficient, but attempts to cure these problems have always resulted in a loss of its unique sound.

History

Early horns were much simpler than those in current use. These early horns were simply brass tubing wound a few times and flared into a larger opening at the end (called the *bell* of the horn). They evolved from the early hunting horns and, as such, were meant to be played while riding on a horse. The hornist would grip the horn on the piping near the mouthpiece and rest the body of the horn across his arm so that only one hand was needed to play and the other could be free to guide his steed. The only way to change the pitch was to use the natural harmonics of that particular length of tubing by changing the speed at which the lips vibrated against the mouthpiece; but by using a long tube and playing high in the harmonic series, considerable melodic variety was possible. The best-known example from this era is the *Quoniam* from JS Bach's Mass in B minor.

Later, horns caught the interest of composers, and were used to invoke an outdoors feeling and the idea of the chase. Even in the time of Wolfgang Amadeus Mozart, however, the horn player (now a part of the early orchestra) still had a much simpler version of the horn; he carried with him a set of crooks, which were curved pieces of tube of different length which could be used to change the length of the horn by removing part of the tubing and inserting a different length piece. The player now held the horn with both hands, holding the tubing near the mouthpiece with one, and putting the other into the bell, which was either rested upon the right knee of the player or the entire horn was lifted into the air. Now the pitch played could be changed in several ways. First the player could change the harmonic series which the instrument as a whole had by removing and inserting different sized crooks into the instrument, changing the length of the horn itself. Less globally, given a particular crook, the vibration of the lips could be varied in speed, thus moving to a different pitch on the given harmonic series. Finally, now that the player had his hand in the bell, the hand basically became an extension on the length of the horn, and by closing and opening the space available for air to leave the bell, he could bend the pitch to interpolate between the elements of a harmonic series. This interpolation finally made the horn a true melodic instrument, not simply limited to a harmonic series, and some of the great composers started to write concerti for this new instrument. The Mozart Horn Concerti, for example, were written for this type of horn, called the natural horn in the modern literature.

Around 1815, the horn took on a new form, as valves were introduced, which allowed the player to switch between crooks without the effort of manually removing one from the horn and inserting a new one. At this same time, the standard horn came to be the horn on the F harmonic series, and there were then three valves added to it. Using these three valves, the player could play all the notes reachable in the horn's range.

Types of horns

Despite this improvement, the single F horn had a rather irksome flaw. As the player played higher and higher notes, the distinctions a player had to make with his or her embouchure from note to note became increasingly precise. An early solution was simply to use a horn of higher pitch -- usually B-flat. The relative merits of F versus B-flat were a hotbed of debate between horn players of the late nineteenth century, until the German horn maker Kruspe produced a prototype of the "**double horn**" in 1897.

The double horn combines two instruments into a single frame: the original horn in F, and a second, higher horn keyed in B-flat. By using a fourth valve operated by the thumb, the horn player can quickly switch from the deep, warm tones of the F horn to the higher, brighter tones of the B-flat horn. The two sets of tones are commonly called "sides" of the horn. It should be noted that the first design of double horn did not have a separate set of slides pitched in F. Rather the main key of the horn was Bb (after the preferences of German horn players) and it could be played in F by directing air through the Bb slides **and** an F extension *plus* another set of tiny slides. This "compensated" for the longer length of the F slides, producing a horn now called the "compensating double". It was (and is) widely used by European horn players because of its light weight and ease of playing, especially in the high register.

In the words of Reginald Morley-Pegge, the invention of the double horn "revolutionized horn playing technique almost as much as did the invention of the valve." [Morley-Pegge, "Orchestral," 195]

The two most common styles ("wraps") of double horns are named Kruspe and Geyer (also known as Knopf), after the first instrument makers to develop and standardize them. The Kruspe wrap locates the Bb change valve above the first valve, near the thumb. The Geyer wrap has the change valve behind the third valve, near the pinky finger. In effect, the air flows in a completely different direction on the other model. Both models have their own strengths and weaknesses, and are a matter of personal choice among horn players.

There is now a triple horn (with an additional F key for the high range) slowly becoming more popular, although it remains somewhat of an extra luxury item as it is both expensive and very heavy.

Category: [Brass instruments](#)

Horn section

In a symphony orchestra the **horn section** is the group of musicians who play the [horn](#) (sometimes referred to as the French horn).

In other musical groups, the **horn section** refers to a group of [wind instruments](#) — sometimes dubbed "horns" — which are arranged to provide an enhanced accompaniment to a [song](#) or [musical group](#). Many [musical genres](#) feature horn sections, but [jazz](#), [R&B](#), [funk](#), [ska](#), [soul music](#) and [gospel music](#) are perhaps best-known for featuring such sections. Most of these horn sections feature some combination of [saxophones](#), [trumpets](#) and [trombones](#), with other instruments (such as [clarinet](#) or [tuba](#)) sometimes utilized.

Notable horn sections

Horn sections are often anonymous, but a few have achieved prominence:

Blood, Sweat & Tears

Chicago

The Horny Horns

The Memphis Horns

Tower of Power

Categories: [Musical groups](#) | [Musical instruments](#)

Hornbostel-Sachs

Hornbostel-Sachs (or **Sachs-Hornbostel**) is a system of [musical instrument classification](#) devised by Erich Moritz von Hornbostel and Curt Sachs, and first published in the *Zeitschrift für Musik* in 1914. An English translation was published in the *Galpin Society Journal* in 1961. It is the most widely used system for classifying [musical instruments](#) by [ethnomusicologists](#) and organologists (people who study musical instruments).

The system is based on one devised in the late 19th century by Victor Mahillon, the curator of Brussels Conservatory's musical instrument collection. Mahillon's system was one of the first to classify according to what vibrated in the instrument to produce its sound, but was limited, for the most part, to western instruments used in [classical music](#). The Sachs-Hornbostel system is an expansion on Mahillon's in that it is possible to classify any instrument from any culture with it.

The skeleton of the system

Formally, Hornbostel-Sachs is based on the Dewey Decimal classification. It has four top level classifications, with several levels below those, adding up to over 300 basic categories in all. The top two levels of the scheme, with explanations, are shown below:

- **1. Idiophones** - sound is primarily produced by the actual body of the instrument vibrating, rather than a string, membrane, or column of air. In essence, this group includes all [percussion instruments](#) apart from drums, as well as some other instruments.
 - 11. Struck idiophones - idiophones set in vibration by being struck, for example [cymbals](#) or [xylophones](#).
 - 12. Plucked idiophones - idiophones set in vibration by being plucked, for example the Jew's harp or mbira
 - 13. Friction idiophones - idiophones which are rubbed, for example the nail violin, a bowed instrument with solid pieces of metal or wood rather than strings.
 - 14. Blown idiophones - idiophones set in vibration by the movement of air, for example the Aeolsklavier, an instrument consisting of several pieces of wood which vibrate when air is blown onto them by a set of bellows.

- **2. Membranophones** - sounds is primarily produced by the vibration of a tightly stretched membrane. This group includes all [drums](#) and kazoos.
 - 21. Struck drums - instruments which have a struck membrane. This includes most types of drum, such as the [timpani](#) and snare drum.
 - 22. Plucked drums - these are drums with a knotted string attached to the membrane. When the string is plucked, it passes the vibration on to the membrane, which vibrates to give the sound. Some kinds of Indian drums are like this. Some commentators believe that instruments in this class ought instead to be regarded as chordophones (see below).
 - 23. Friction drums - drums which are rubbed, either with the hand, a stick, or something else, rather than being struck.
 - 24. Singing membranes - this group includes kazoos, instruments which do not produce noise of their own, but modify other noises by way of a vibrating membrane.

- **3. Chordophones** - sound is primarily produced by the vibration of a string or strings. This group includes all instruments generally called [string instruments](#) in the west, as well as many (but not all) [keyboard instruments](#), like [pianos](#) and harpsichords.

- 31. Simple chordophones - instruments which are in essence simply a string or strings and a string bearer. These instruments may have a resonator box, but removing it should not render the instrument unplayable (although it may result in quite a different sound being produced). They include the [piano](#) therefore, as well as zithers, the musical bow, and various types of non-western harp.
 - 32. Composite chordophones - acoustic and electro-acoustic instruments which have a resonator as an integral part of the instrument, and solid-body electric chordophones. This includes most western string instruments, such as [violins](#), [guitars](#) and the orchestral [harp](#).
- **4. Aerophones** - sound is primarily produced by vibrating air. The instrument itself does not vibrate, and there are no vibrating strings or membranes.
 - 41. Free aerophones - instruments where the vibrating air is not enclosed by the instrument itself, for example an old car horn, or the bullroarer.
 - 42. Wind instruments - instruments where the vibrating air is enclosed by the instrument. This group includes most of the instruments called [wind instruments](#) in the west, such as the [flute](#) or [French horn](#), as well as many other kinds of instruments such as conch shells.

A fifth top-level group, **electrophones**, instruments which make sound primarily by way of electrically driven oscillators, such as theremins or [synthesizers](#), was added later. Sachs himself seems to have acknowledged such a separate group in his 1940 book *The History of Musical Instruments*, where it is listed informally on the same level as the four primary classifications. However, no official references to a proper classification of the electrophones with numerical subdivisions appear to exist, and the original 1914 version of the system did not acknowledge their existence.

The system applied in practice

Beyond these top two groups are several further levels of classification, so that the [xylophone](#), for example, is in the group labelled 111.212 (periods are usually added after every third digit to make long numbers easier to read). A long classification number does not necessarily indicate the instrument is a complicated one. The bugle for instance, has the classification number 423.121.22, even though it is generally regarded as a relatively simple instrument (it is basically a bent conical tube which you blow down like a [trumpet](#), but it does not have valves or finger-holes). The numbers in the bugle's classification indicate the following:

- **4** - an aerophone
- **42** - the vibrating air is enclosed within the instrument
- **423** - the player's lips cause the air to vibrate directly (as opposed to an instrument with a reed like a [clarinet](#), or an edge-blown instrument, like a [flute](#))
- **423.1** - the player's lips are the only means of changing the instrument's pitch (that is, there are no valves as on a trumpet)
- **423.12** - the instrument is tubular, rather than being a conch-type instrument
- **423.121** - the player blows into the end of the tube, as opposed to the side of the tube
- **423.121.2** - the tube is bent or folded, as opposed to straight
- **423.121.22** - the instrument has a mouthpiece

423.121.22 does not uniquely identify the bugle, but rather identifies the bugle as a certain kind of instrument which has much in common with other instruments in the same class. Another instrument classified as 423.121.22 is the bronze lur, an instrument dating back to the bronze age.

Suffixes and composite instruments

After the number described above, a number of suffixes may be appended. An **8** indicates that the instrument has a keyboard attached, while a **9** indicates the instrument is mechanically driven. In addition to these, there are a number of suffixes unique to each of the top-level groups indicating details not considered crucial to the fundamental nature of the instrument. In the membranophone class, for instance, suffixes can indicate whether the skin of a drum is glued, nailed or tied to its body; in the chordophone class, suffixes can indicate whether the strings are plucked with fingers or plectrum, or played with a bow.

There are ways to classify instruments with this system even if they have elements from more than one group. Such instruments may have particularly long classification numbers with colons and hyphens used as well as numbers. Hornbostel and Sachs themselves cite the case of a set of bagpipes where some of the pipes are single reed (like a clarinet) and others are double reed (like the oboe). A number of similar composite instruments exist.

Hornbostel-Sachs system of [musical instrument classification](#)

[Idiophone](#) | [Membranophone](#) | [Chordophone](#) | [Aerophone](#) | [Electrophone](#)
[List of musical instruments by Hornbostel-Sachs number](#)

Categories: [Musical instruments](#) | [Classification systems](#)

Horripilation

Horripilation is a [musical genre](#) which draws wide dark emotional elements from horror films, [gothic music](#), [industrial music](#), [heavy metal music](#), and/or [ambient music/dark ambient](#). Horripilation music is always centered around the attempt to make the listener generally experience dread, fear, terror, and/or horror. Its sound often involves feelings of intrusion from an evil force, fear of the mysterious, event or personage, sometimes of supernatural origin, on the mundane world and the consequences thereof.

Horripilation bands are known to create songs that change drastically in genre styles and musical approach, sometimes even creating their own [Goth Avant-Garde](#). However, this music always remains very dark-natured and progressive in scary or eerie atmospheres. It is extremely dedicated to creating dark emotions in manners that praise fear, doom, horror, terror, shock, melancholy, death, self-worship, satanism, vampires, werewolves, halloween themes, anti-conformity, anti-religion, dark beauty, pride, and/or glory (but not limited to).

Early innovators

Early innovations in [gothic music](#), [industrial music](#), horror film and its soundtracks helped bring about a crossover genre. Horror music is music designed to frighten or shock the listener and/or trigger the dark emotions. While being labelled shock rock during its time, it became the new wave of "scary music" progressed by Marilyn Manson and the Spooky Kids in the 1990s. It was first described as "horripilation" by Manson on a short briefing on his official website as he described his style of art.

Later developments

The genre was progressed as musicians heavily influenced by 1970s and 1980s horror films became more apparent. As a very small music scene sprouted in various locations of the world (consisting of unique individuals heavily influenced by horror movies and a wide variety of dark emotional music) Horripilation was born. In 2005, Army Of In Between picked up on the label given by Marilyn Manson and promoted the idea to popularize the genre term as a progressive horror music scene. This is a fairly new type of gothic music genre, best described as horror music.

Artists

Army Of In Between
Enlightened Truth
Ensoph
Jack Off Jill
Marilyn Manson
Psyclon Nine
Rob Zombie
Spookhaus
White Zombie
Wednesday 13
The Young Werewolves

Labels

- Infinite Productions

Horror punk

Stylistic origins:	Punk , Doo-Wop, Psychobilly , Hardcore Punk , Horror Films,
Cultural origins:	United States late 1970s
Typical instruments:	Vocals, Guitar , Bass , Drums
Mainstream popularity:	Generally low, although the genre maintains a strong underground following; some bands such as The Misfits have gained considerable success.

Horror Hardcore

Horror Glam

Horror Punk (or **Horror Rock**) is a sub-genre of [punk rock](#), that blends Horror imagery and themes inspired by horror movies with a raw punk rock sound.

Often, song topics are taken from horror movies particularly movies containing werewolves and zombies, horror punk bands create an atmosphere by telling tales through the song. Horror punk is closely related to [Deathrock](#), another sub-genre of Punk which has more [post-punk](#) leanings in comparison, whereas Horror punk bands sometimes incorporate [Hardcore punk](#) leanings into their music.

Undoubtely the most influential band on the genre are The Misfits. They were followed by bands like Samhain (brainchild of former Misfits frontman Glenn Danzig), 45 Grave (Who are also a huge part of the Deathrock genre), Rosemary's Babies, and Mourning Noise.

Horror punk continues to have a thriving underground following with dedicated websites and festivals. The genre has even seen some mainstream success recently, particularly with the Murderdolls and their vocalists solo group Wednesday 13.

The genre really gained momentum due to the success of the first mp3.com website, where many modern Horror punk bands first found an audience. It should be noted that several of these bands blend elements of [heavy metal](#) and [gothic rock](#) in addition to punk rock, and thus prefer the more general label of "Horror Rock", as opposed to "Horror Punk".

Horror punk has also begun to branch out into literature with Bizarro fiction which has very strong punk roots, the burgeoning small press Punk Horror that specifically tries to blend the two genres. Notable authors that encompass this very small segment of horror literature are Carlton Mellick III and John Shirley. Horror punk can also be found in comics, like the graphic novels of Vertigo publishing and Glenn Danzig's Verotik comics.

Bands

- List of horror punk bands

Related Genres

- Horror Rock
- [Deathrock](#)
- [Hardcore Punk](#)
- [Horripilation](#)
- [Psychobilly](#)
- Shock Rock

Horror Punk Fashion

Horror punks may look similar to Deathrock Fashion and Goth Fashion but are not always limited to their fashion senses. The best example of horror punk fashion is The Misfits Glenn Danzig and Jerry Only. Jerry Only wore the devilock which is an icon of Horror Punk hairstyles. The punk clothing "de rigeur" of the denim/cotton vest with a patch sewn on the back is also common.

In the case of Horror Hardcore, some fans, being mostly in the Hardcore scene, will follow the Anti-Fashion style. Black clothing is still common, especially wearing the black cotton hoodie.

[Anarcho-punk](#) - [Anti-folk](#) - [Crust punk](#) - [Garage punk](#) - [Hardcore](#) - [Post-hardcore](#) - [Horror punk](#) - [New Wave](#) - [No Wave](#) - [Noise rock](#) - [Oi!](#) - [Pop punk](#) - [Post-punk](#) - [Psychobilly](#) - [Deathcountry](#) - [Riot grrrl](#) - Ska punk - [Streetpunk](#) - [Two Tone](#)

[Protopunk](#)

Category: [Punk genres](#)

Horrorcore (also known as **death rap**, **murder rap**, **acid rap** and **wicked shit**) is a [subgenre](#) of [hip hop music](#) that evolved from pioneers such as Necro, Kool Keith, Insane Poetry, Gansta NIP, Esham, The Flatlinerz, KGP, Brotha Lynch Hung and The Gravediggaz.

The term "horrorcore" was coined by Russell Simmons, the man behind The Flatlinerz, who referred to horrorcore as being "[hardcore rap](#) with some horror movie themes". Horrorcore artists often have ties with [rock music](#), specifically [heavy metal](#) and [hardcore punk](#).

Lyrics

Horrorcore lyrics contain many different subjects. There are usually two "branches" of horrorcore lyrics, the *serious* branch, and the *humorous* branch. The serious branch deals with issues in life including crime, murder and poverty, among other things. The humorous lyrics can be about any topic, but mostly murder, psychopathics, sexism and so on, but with a humorous approach. There is also a fictitious branch, with lyrics that are a mix of serious and humorous, or of strongly fictitious nature, such as the occult, satanism, and so on.

Makeup

Many horrorcore performers wear makeup, a fashion popularized by Psychopathic Records and the Insane Clown Posse. Some follow in the steps of the aforementioned group by using clown-themed paint, while others try to create their own style, often being a mix of clown makeup and black metal corpse paint.

Underground

Though some horrorcore rappers become widely known (e.g. Insane Clown Posse), most horrorcore [record labels](#), acts, and artists rarely sell over a few hundred records (with the exception of Psychopathic Records). It has a lot to do with the fact that many people may be appalled by the lyrics, and that the topics being rapped about are still taboo (e.g. *murder*, *necrophilia*). Alternatively, it could be suggested that such heavy-handed lyrics and predictable subject matter are not shocking at all. In this case, low sales could be blamed on a lack of promotion and an overall amateurish presentation which would not be enough to hold the attention of a mature audience.

Debate on terminology

Many believe "wicked shit" and "horrorcore" are the exact same thing while others feel there is difference enough in styles to differentiate between the terms. Many artists come up with their own labels for their music, such as Shy One, who claims his music is "rap/mystic/horrorcore" whereas most people would simply call it "horrorcore". Never the less, there is much debate over the two terms, as you will see if you browse wicked shit/horrorcore forums.

"Acid rap" is a term coined by rapper Esham (The Unholy). His sole reason for giving his music the title of acid rap was to distinguish himself from other horrorcore and hardcore rappers. Esham also stated that his music is like "taking a drop of acid", and that is why he named it such.

Many rappers invent their own terms for the genre in order to distance themselves from the "stigma" of horrorcore. Necro coined the term "Death Rap". Gansta NIP uses "The Psycho Style". Brotha Lynch Hung calls his style "The Rip Gut Cannibal Shit".

Artists

Apart from the pioneers and influential figures of the Horrorcore genre mentioned in the lead paragraph, other notable performers of this genre are: Lo Key AKA Lokevelli, Madd Maxxx, Stitch Mouth, Tha Wikid One, Relapze, Temple Rain, STRAY, IcePick WiLLie aka Kemosabe , bOb e.NiTe aka Il Rel aka Franky Frank, Q Strange, SyCkSyDe, Midwest Suspex, Mr. Kilt'cha aka Travisty aka Captain Trippz , Ensizon, Majik Duce, Sinister X aka PBM, Menacide, J-Philly, Chamber, Nizos, Meathead aka Jo Jo, ClaAs, Shy One, Terminal Illness, Judge Cryptic, TBMA, Ca\$hroll Criminalz, Fury, AmoralPhat40oz, Bio Killaz, Castro the Savage, Halfbreed, The R.O.C. aka Sol46, Skrapz, Project:Deadman, Bedlam, Creature C, 2DIRTE, Kreepy X, Raven Hunter, Cyanid3, Ice-Pic, SlinK DoGG, Preacher X, Bio Killaz, GH, Bulletproof, Tha Candyman, Pointblank, Mista Creepy, ULoGee, Body Bagz, and Grossiss.

Disambiguation

In similarity to slang-names, Horrorcore is also the label used by [Hardcore punk](#) fans to describe their brand of Horror Hardcore, which is simply Hardcore Horror Punk.

See also

- [Acid rap](#)

[DJing \(Turntablism\)](#) - [History](#) ([Roots](#) - [Timeline](#))

[African](#) - [American](#) ([East](#) - [West](#) - [South](#))

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#)
- [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) -
[Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - **Horrorcore** - [Hyphy](#) -
[Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) -
[Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) -
Reggaeton - [Snap music](#) - [Urban Pasifika](#)
Category: [Hip hop genres](#)

House music

House

Stylistic origins: [Electro](#), [Funk](#), [Disco](#), [Synthpop](#), [R&B](#)
Cultural origins: 1980s, New York, Chicago, United Kingdom
Typical instruments: [Synthesizer](#) - [Drum machine](#) - [Sequencer](#) - [Keyboard](#) - [Sampler](#)
Mainstream popularity: Large, especially late 1980s and early 1990s United Kingdom
Derivative forms: [Rave](#) - [Nu jazz](#) - [Madchester](#)

Subgenres

[Acid](#) - [Chicago](#) - [Deep](#) - [Garage](#) - [Microhouse](#) - Progressive - Dream - Amsterdam - Amyl - [Gabber](#) - [French](#) - Happy - Hard - Italo - Latin - Left-Field - [Minimal](#) - NY - Oriental - [Pumpin'](#) - [Tribal](#) - UK Hard - US Hard - [Vocal](#)

Fusion genres

[Ambient](#) - [Ghetto](#) - [Hip](#) - [Tech](#)

Other topics

[Styles of house music](#)

House music is a collection of styles of electronic dance music, the earliest forms of which originated in the United States in the early- to mid-1980s. The name is said to derive from the Warehouse nightclub in Chicago, where the resident DJ, Frankie Knuckles, mixed classic [disco](#) and European [synthpop](#) recordings. Club regulars referred to his selection of music as "house" music. However, since Frankie was not creating new music at that time, it has been argued that Chip E. in his early recording "It's House" defined this new form of electronic music and gave it the name "House Music".

The common element of most house music is a 4/4 beat (a prominent kick drum on every beat) generated by a [drum machine](#) or other electronic means (such as a [sampler](#)), together with a continuous, repeating (usually also electronically generated) bassline. Typically added to this foundation are electronically generated sounds and samples of music such as [jazz](#), [blues](#) and [synth pop](#), as well as additional percussion. As new recordings adhering to this general style emerged, the house genre divided into a number of subcategories, some of which are described below.

"House Music" also refers to the recorded music played while a theatre audience takes their seats before a performance, or, in live music venues, the recorded music played before the live music begins. Well-known live acts can demand their choice of house music, or that there be none at all. Such demands are made in the technical rider to their contract (the same document that specifies what items must be present in the dressing room).

History

Not everyone understands House music; it's a spiritual thing; a body thing; a soul thing.

Proto-history: from disco to house: late 1960s to early 1980s

Main article: Electronic music history

House, [techno](#), [electro](#) and [hip hop](#) musicians owe their existence to the pioneers of analog synthesizers and sample based keyboards such as the Minimoog and Mellotron which enabled a wizardry of sounds to exist, available at the touch of a button or key.

Although many people believe house music to have originated from Donna Summer's "I Feel Love", fully formed electronic music tracks actually came before house. Early American Sci-Fi films and the BBC Soundtrack to popular television series Doctor Who stirred a whole generation of techno music lovers like the space rock generation during the 1970s, influenced by the psychedelic music sound of the late 1960s and bands such as Pink Floyd, Soft Machine, Amon Düül, Crazy World of Arthur Brown, and the so-called Krautrock early electronic scene (Tangerine Dream and Klaus Schulze). Shunned by many as a "gimmick" or "children's music", it was a genre similar and parallel to the Kosmische Rock scene in Germany. Space rock is characterized by the use of spatial and floating backgrounds, mantra loops, electronic sequences, and futuristic effects over Rock structures. Some of the most representative artists were Steve Hillage's Gong and Hawkwind.

The late 1970s saw [disco](#) utilise the (by then) much developed electronic sound and a limited genre emerged, appealing mainly to gay and black audiences, it crossed over into mainstream American culture following the hit 1977 film Saturday Night Fever. As disco clubs filled there was a move to larger venues. "Paradise Garage" opened in New York in January 1978, featuring the DJ talents of Larry Levan (1954–1992). Studio 54, another New York disco club, was extremely popular. The clubs played the tunes of singers such as Diana Ross, CHIC, Gloria Gaynor, Kool & the Gang, Donna Summer, and Larry Levan's own hit "I Got My Mind Made Up". The disco boom was short-lived. There was a backlash from Middle America, epitomised in Chicago radio DJ Steve Dahl's "Disco Demolition Night" in 1979. Disco returned to the smaller clubs like the Warehouse in Chicago, Illinois.

Opened in 1977 the Warehouse on Jefferson street in Chicago was a key venue in the development of House music. The main DJ was Frankie Knuckles. The club staples were still the old disco tunes but the limited number of records meant that the DJ had to be a creative force, introducing more deck work to revitalise old tunes. The new mixing skills also had local

airplay with the Hot Mix 5 at WBMX. The chief source of this kind of records in Chicago was the record-store "Imports Etc." where the term House was introduced as a shortening of Warehouse (as in these records are played at the Warehouse). Despite the new skills the music was still essentially disco until the early 1980s when the first [drum machines](#) were introduced. Disco tracks could now be given an edge with the use of a mixer and drum machine. This was an added boost to the prestige of the individual DJs.

In England, the band Cabaret Voltaire is often considered to have pioneered house music or at least the "house sound" independently. Some recordings of the Clash has also been seen in a similar light.

Chicago years: early 1980s - late 1980s

Main article: [Chicago house](#)

In 1983 the Music Box club opened in Chicago. Owned by Robert Williams, the driving force was a DJ, Ron Hardy. The chief characteristics of the club's sound were sheer massive volume and an increased pace to the tunes. The pace was apparently the result of Hardy's heroin use. The club also played a wider range of music than just disco. Groups such as Kraftwerk and Blondie were well received, as was a brief flirtation with [punk](#), dances like "Punking-Out" or "Jacking" being very popular.

Two tunes are arguably the first House music, each arriving in early 1983. The tune that was chronologically first was Jamie Principle and Frankie Knuckles' "Your Love", a huge hit in the clubs, but only available on tape copies. The second, "On And On" by Jesse Saunders was later put on vinyl (1985). (Shapiro, 2000). Immediately on the tails of these recordings was Chip E. "Jack Trax" which defined the genre with its complex rhythms, simple bassline, use of sampling technology and minimalist vocals.

By 1985 house music dominated the clubs of Chicago, in part due to the radio play the music received on 102.7 FM WBMX, and their resident DJ Team the HOT MIX 5. Also, the music and movement was aided by the musical electronic revolution - the arrival of newer, cheaper and more compact [music sequencers](#), drum machines (the Roland 909 and 808 and 707, and Latin percussion machine the 727) and bass modules (such as the legendary Roland TB-303 in late 1985) gave House music creators even wider possibilities in creating their own sound, indeed the creation of [Acid House](#) is directly related to the efforts of DJ Pierre on the new drum machines.

Two record labels dominated the house music scene in Chicago, DJ International Records, owned by Rocky Jones and Trax Records owned by Larry Sherman (Trax self pressed records and the quality was not as good as the Disc Makers pressings of DJ International).

Many of the songs that defined the era came off of those record labels. Steve Hurley's "Music is the Key", Chip E's "Like This" and Fingers, Inc. "Mystery of Love" (1985) were amongst some of the defining songs that came off of DJ International. While Trax released "Jack the Bass" & "Funkin With the Drums Again" by Farley Jackmaster Funk in 1985 followed the next year by House Classic "Move your Body" by Marshall Jefferson and "No Way Back" by Adonis.

This was something of a double-edged sword. In its favour Trax was very fast to sign new artists and press their tunes, establishing a large catalogue of House tunes, but the label used recycled vinyl to speed the pressing process resulting in physically poor quality records. Also disappointing was

that many artists signed contracts that were rather less favourable towards them than they hoped.

Trax became the dominant House label, releasing many classics including "No Way Back" by Adonis, Larry Heard's "Can You Feel It" and the first so-called House anthem in 1986, "Move Your Body" by Marshall Jefferson. This latter tune gave a massive boost to House music, extending recognition of the genre out of Chicago. Steve 'Silk' Hurley became the first house artist to reach number one in the UK in 1987 with "Jack Your Body". This and other tracks such as "Music is the Key" and "Love Can't Turn Around" helped moved house from its spiritual home to its commercial birthplace - the United Kingdom.

The Detroit Connection: early 1980s - late 1980s

Main article: [Detroit techno](#)

A form of music was forming at the same time in Detroit, what became known as "Detroit Techno". A major influence to the fusion of eclectic sounds into the signature detroit techno sound was a radio program which ran in the mid 1970s until the 1980s by legendary disc jockey The Electrifying Mojo. Music heavily influenced by European Electronica (Kraftwerk, Art of Noise), early b-boy [Hip-Hop](#) (Man Parrish, Soul Sonic Force) and Italo Disco (Doctor's Cat, Ris, Klein M.B.O.) this music was pioneered by Juan Atkins, Derrick May and Kevin Saunderson. The first group of songs to be rotated heavy in Chicago House music circles were the 1985's releases of "NO UFO's" by Juan Atkins's group Model 500 on Metroplex Records, Let's Go by Trans X-Ray (Derrick "MAYDAY" May) and "Groovin' without a Doubt" by Inner City (Kevin Saunderson) on KMS Records.

Juan Atkins on his Label Metroplex Records followed the release of "NO UFO's" with 1986's "FUTURE", 1988's the "Sound of Stero / Off to Battle" and 1989's "The Chase".

KMS Followed with releases in 1986 of Blake Baxter's "When we Used to Play / Work your Body", 1987's "Bounce Your Body to the Box" and "Force Field", 1988's "Wiggin" by MAYDAY, "The Sound / How to Play our Music" and "the Goove that Won't Stop" and a remix of "Grooving Without a Doubt". In 1988 as House music began to go more commercial, Kevin Saunderson's group with Paris Gray released the 1988 hits "Big Fun" and "Good Life" which eventually were picked up by Virgin Records. Each EP / 12 inch single sported remixes by Mike "Hitman" Wilson and Steve "Silk" Hurley of Chicago and Derrick "Mayday" May and Juan Atkins of Detroit. In 1989 KMS had another hit release of "Rock to the Beat" which was a hit overseas and in Chicago

Derrick "Mayday" May had a style that was similar to Chicago native Larry Heard (Mr. Fingers), but soon became distinct and unique and was received well in Chicago, with releases on his Transmat Label, between 1986-1989 Transmat released hits like "Nude Photo", "It is What it is" and "Beyond the Dance" by Rythim is Rythim, "The Groove" by Suburban Knights, and "Illusion" by R-Tyme. The biggest hit and most influential in the House Music scene was Rythim is Rythim's "Strings of Life" which became a cult classic in dance music clubs internationally. Derrick May also recorded with Kool Kat "Nude Photo 88" with the cult classic "Sinister".

Though Detroit Techno is a music form in its own right and part of the "Electronic" / "Techno" worldwide music, it and its pioneers were also

instrumental in the forwarding of House Music internationally and especially in the UK.

The British connection: late 1980s - early 1990s

In Britain the growth of house can be divided around the "Summer of Love" in 1988. House had a presence in Britain almost as early as it appeared in Chicago; however there was a strong divide between the House music as part of the gay scene and "straight" music. House grew in northern England, the Midlands and the South East. Founded in 1982 by Factory Records the Hacienda in Manchester became an extension of the "Northern Soul" genre and was one of the early, key English dance music clubs. Until 1986 the club was a financial disaster, the crowds only started to grow when the resident DJs (Pickering, Park and Da Silva) started to play house music.

Many underground venues and DJ nights also took place across the U.K. like for instance the private parties hosted by an early Miss Money Penny's contingent in Birmingham and many London venues. House was boosted in the UK by the tour in the same year of Knuckles, Jefferson, Fingers Inc. (Heard) and Adonis as the DJ International Tour. Amusingly, one of the early anthemic tunes, "Promised Land" by Joe Smooth, was covered and charted within a week by the Style Council. The first English House tune came out in 1986 - "Carino" by T-Coy. Europeans embraced house music, and began booking legendary American House DJs to play at the big clubs, such as Ministry of Sound, whose resident, DJ Harvey brought in Larry Levan. The underground house scene in cities such as Birmingham, Manchester and London were also provided with many underground Pirate Radio stations and DJ's alike which helped bolster an already contagious, but otherwise ignored by the mainstream, music genre.

One of the earliest and most influential UK house and techno record labels was Network Records (otherwise known as cool cat records) who helped introduced Italian and U.S. dance music to Britain as well as promoting select UK dance music acts.

But house was also developing on Ibiza. In the 1970s Ibiza was a hippy stop-over and a site for the rich, but by the mid-1980s a distinct Balearic mix of house was discernible. Several clubs like Amnesia with DJ Alfredo were playing a mix of rock, pop, disco and house. These clubs fueled by their distinctive sound and Ecstasy began to have an influence on the British scene. By late 1987 DJs like Paul Oakenfold and Danny Rampling were bringing the Ibiza sound to UK clubs like Shoom in Southwark (London), Heaven, Future and Purple Raines Spectrum in Birmingham. But the "Summer of Love" needed an added ingredient that would again come from America.

In America the music was being developed to create a more sophisticated sound, moving beyond just drum loops and short samples. New York saw this maturity evidenced in the slick production of disco house crossover tracks from artists such as Mateo & Matos. In Chicago, Marshall Jefferson had formed the house 'super group' Ten City (from intensity), demonstrating the developments in "That's the Way Love Is". In Detroit there were the beginnings of what would be called techno, with the emergence of Juan Atkins, Derrick May and Kevin Saunderson. Atkins had already scored in 1982 with Cybotron and in 1985 he released Model 500 "No UFOs" which became a big regional hit, followed by dozens of tracks on Transmat, Metroplex and Fragile. One of the most unusual was "Strings of Life" by Derrick May. The NME described it as "George Clinton and Kraftwerk stuck

in an elevator". It was a darker, more intellectual strain of house that followed its own trajectory. "Techno-Scratch" was released by the Knights Of The Turntable in 1984 which had a similar techno sound to Cybotron and is possibly where the term techno originated, although this is generally credited to Atkins, who borrowed the term from the phrase "techno rebels" which appeared in writer Alvin Toffler's book Future Shock (see Sicko 1998).

The records were completely independent of the major record labels and the parties at which the tracks were played avoided commercial music.

The combination of house and techno came to Britain and gave House a phenomenal boost. A few clubs began to feature specialist House nights - the Hacienda had "Hot" on Wednesday from July 1988, 2,500 people could enjoy the British take on the Ibiza scene, the classic "Voodoo Ray" by A Guy

Called Gerald (Gerald Simpson) was designed for the Hacienda and Madchester. Factory boss Tony Wilson also promoted acid house culture on his weekly TV show. The Midlands also embraced the late 80s House scene with many underground venues such as multi storey car parks and more legal dance stations such as the Digbeth Institute (now the 'Sanctuary' and home to Sundissential).

Developments in the United States in late 1980s to early 1990s

Back in America the scene had still not progressed beyond a small number of clubs in Chicago and New York, Paradise Garage was still the top club, although they now had Todd Terry, his tune "Weekend" demonstrated a new House sound with hip-hop influences evident in the quicker sampling and the more rugged bass-line. While [hip-hop](#) had made it onto radio playlists, the only other choices were Rock, Country & Western or R & B.

Other influences from New York came from the hip-hop, raggae, and Latin community, and many of the New York City super producers/DJ's began surfacing for the first time (Erick Morillo, Roger Sanchez, Junior Sanchez, Danny Tenaglia, Jonathan Peters) with unique sounds that would evolve into other genres (tribal house, progressive house, funky house).

Influential [gospel/R&B](#)-influenced Aly-us released "Time Passes On" in 1993 (Strictly Rhythm), then later, "Follow Me" which received radio airplay as well as being extensively played in clubs. Another US hit which received radioplay was the single "Time for the Perculator" by Cajmere, which became the prototype of Ghettohouse sub-genre. Although these are generally grouped in with classic house now, the early 1990s sound was different from the early 1980s Chicago house WBMX sound - due at least in part to digital audio improvements, as well as influences from the Italian House scene led by Daniele Davoli of Black Box fame.

After the "Summer of Love": early 1990s to mid 1990s

In Britain, further experiments in the genre boosted its appeal (and gave the opportunity for new names to be made up).

House and rave clubs like Lakota, Miss Money Penny's and the original C.R.E.A.M. began to emerge across Britain, hosting regular events for people who would otherwise have had no place to enjoy the mutating house and dance scene.

The idea of 'chilling out' was born in Britain with [ambient house](#) albums like the KLF's *Chill Out*. However, this album is not house strictly speaking, because it's prominent lack of percussion on most tracks. Another example would be the song "Analogue BubbleBath" by Aphex Twin. In fact, Chill Out electronic music is often defined as a totally different genres, such as Ambient, or even [downtempo](#) (later on) or [New Age](#) (older). The unifying feature of Chill Out electronica is long sustained tones and a more tonal than percussive-noisey quality compared to other styles. Nevertheless, lots of compilation albums sprung up, no doubt, each one redefining the terminology along the way.

At the same time, a new indie dance scene full of variety was being forged by bands like the Happy Mondays, The Shamen, New Order, Meat Beat Manifesto, Renegade Soundwave, EMF, The Grid and The Beloved. In New York, bands such as Deee-Lite furthered house music's international and multi-era cultural influence. Two distinctive tracks from this era were the Orb's "Little Fluffy Clouds" (with a distinctive vocal sample from Rickie Lee Jones) and the Happy Mondays' "Wrote for Luck" ("WFL") which was transformed into a dance hit by Paul Oakenfold.

The Criminal Justice Bill of 1994 was a government attempt to ban large events featuring music with "repetitive beats". There were a number of abortive "Kill the Bill" demonstrations. Although the bill did become law in November 1994, it had little effect. The music continued to grow and change, as typified by the emergence of acts like Leftfield with "Release the Pressure", which introduced dub and [reggae](#) into the house sound. In more commercial areas a mix of R&B with stronger bass-lines gained favour.

The music was being moulded, not just by drugs, but also the mixed cultural and racial groups involved in the house music scene. Tunes like "The Bouncer" from Kicks Like a Mule used sped-up hip-hop [breakbeats](#).

With SL2's "On A [Ragga](#) Trip" they gave the foundations to what would become [drum and bass](#) and [jungle](#). Initially called [breakbeat hardcore](#), it found popularity in London clubs like Rage as a "inner city" music. Labels like Moving Shadow and Reinforced became underground favorites. One label, Moonshine, featured impressive compilation albums entitled, "140 BPM: The Speed Limit" which showcased what was termed "London Hardcore Techno". Showing an increased tempo around 160 bpm, tunes like "Terminator" from Goldie marked a distinct change from house with heavier, faster and more complex bass-lines: [drum and bass](#) (dnb). Goldie's early work culminated in the twenty-two minute epic "Inner City Life" a hit from his debut album *Timeless*.

UK Garage developed later, growing in the underground club scene from drum and bass ideas. Aimed more for dancing than listening, it produced distinctive tunes like "Double 99" from Ripgroove in 1997. Gaining popularity amongst clubbers in Ibiza, it was re-imported to the UK and in a softened form had chart success: soon it was being applied to mainstream acts like Liberty X and Victoria Beckham.

4 Hero went in the opposite direction - from brutal [Breakbeats](#) they adopted more soul and jazz influences, and even a full orchestral section in their quest for sophistication. Later, this led directly to the West London scene known as [Brokenbeat](#) or [Breakbeat](#). This style is also not strictly "house", but as with all electronic music genres, there is overlap.

Mid to late-1990s

Back in the US some artists were finding it difficult to gain recognition. Another import into Europe of not only a style but also the creator himself was Joey Beltram. From Brooklyn his "Energy Flash" had proved rather too much for American House enthusiasts and he needed a move to find success.

The American industry threw its weight behind DJs like Junior Vasquez, Armand van Helden or even Masters at Work who appeared to churn out endless remixes of mainstream pop music. Some argued that many of the formulaic remixes of Madonna, Kylie Minogue, U2, Britney Spears, the Spice Girls, Spiller, Mariah Carey, Puff Daddy, Elvis Presley, Vengaboys and other bands and pop divas did not deserve to be considered house records.

During this time many individuals and particularly corporations realized that house music could be extremely lucrative and much of the 1990s saw the rise of sponsorship deals and other industry practices common in other genres.

To develop successful hit singles, some argued that the record industry developed "handbag house": throwaway pop songs with a retro disco beat.

Underground house DJs were reluctant to play this style, so a new generation of DJs were created from record company staff, and new clubs like Miss Money Penny's, Liverpool's Cream (as opposed to the original underground night, C.R.E.A.M.) and the Ministry of Sound were opened to provide a venue for more commercial sounds.

By 1996 Pete Tong had a major role in the playlist of BBC Radio 1, and every record he released seemed to be guaranteed airplay. Major record companies began to open "superclubs" promoting their own acts, forcing many independent clubs and labels out of business. These superclubs entered into sponsorship deals initially with fast food, soft drinks, and clothing companies and later with banks and insurance brokers. Flyers in clubs in Ibiza often sported many corporate logos.

House in the new millennium

Dance music arguably hit its peak at the turn of the millennium, especially in the UK. A number of reasons are seen for its decline in mainstream popularity during the 2000s:

- Many people felt that club promoters had gone too far in what they were asking people to pay on a weekly basis to enter clubs. A prime example was on New Year's Eve at the turn of the Millennium. Some promoters had been asking upwards of £100 (\$180) to attend clubs and various event venues across the country. A large number of club goers instead decided to stay away all together or go to local parties. Many in general grew tired with paying up to £20 (\$35) on a weekly basis for poor quality club nights which had little variation from week to week and venue to venue.
- Older people that had been with the scene from the beginning started to move away. Many in their 30's started having families and settling down. Many younger people viewed Dance music as becoming increasingly outmoded with the same set of DJ's playing in Clubs and on the Radio year after year. This led to the term "Dad House" being applied.

- The democratization and mainstreaming of electronic music composing through ever-cheaper computer software made electronic music as a whole less novel and more commonplace. This also affected its marketability, since most music marketing requires a high degree of novelty to drive sales and cultural interest.
- Many older clubbers who did have families remained active in the scene, and small-scale events organisers, invariably not tied to a venue, began to appear to cater to a group that was increasingly ostracised by younger clubbers, and unable to go clubbing more than once or twice a month. This scene subsequently has expanded and about half of those involved are under 30.
- A lot of the same music was being played on commercial dance shows, and in bars, supermarkets, and television advertisements. This along with a lack of invention in the mainstream left many people feeling increasingly bored with the music. This has inevitably led to the music being forced back underground to its roots.
- Ecstasy, the drug of choice for many on the Dance scene during the late 80's and through out the 90's, started to lose its popularity to Cocaine and Ketamine. Both these drugs changed the nature and the atmosphere of the scene. In part this was due to the decreasing proportion of MDMA in Ecstasy, which was increasingly being cut with Amphetamines, Ketamine as well as a generally greater amount of inert 'bulk' substances.
- The global rise of [hip hop](#) during the late 90's as well as the re-emergence in the UK of a strong Rock and Indie scene drew many away from Dance Music.
- The Glade, the UK's largest electronic dance festival, began in 2004 as an offshoot of the Glastonbury Festival, featuring the UK's only dedicated Psytrance stage.

House music today

As of 2003, a new generation of DJs and promoters, including James Zabiela and Mylo, were emerging, determined to kickstart a more underground scene and there were signs of a renaissance in Philadelphia, Atlanta, Chicago, Detroit and other racially-mixed cities, as well as in Canada, Scandinavia, Scotland and Germany. For example, in 2004 the Montreal club Stereo, co-owned by House music legend David Morales and party aficionado Scott Lancaster, celebrated its sixth year in operation and in 2005 The Government in Toronto with Mark Oliver is celebrating its 9th anniversary. Stereo, opened in 1998, was modeled after the seminal New

York City club Paradise Garage, focusing the experience on the quality of sound and lighting. The key to house music was re-invention. A willingness to steal or develop new styles and a low cost of entry encouraged innovation.

The development of computers and the Internet play a critical role in this innovation. One need only to examine how house music has evolved over time to evaluate the effect computers and the Internet have had on house music and music in general.

In 2005 house music finds itself at a crossroads. The soulful black and Latin-influenced sound that enjoyed popularity in the late '90s and early '00s has lost momentum and has been alienated from almost all generic and hit music radio stations. Audiences all over the world are fragmenting into different camps based around the old-guard house sound and a darker, more synth-driven sound influenced by '80s retro sentiment. Opinions are split on the new music that's trending in. Some consider it directionalism, and others see it as an entirely new genre of music, having more to do with techno, electronica and EBM music than house.

Just recently, Richard Daley, Mayor of Chicago proclaimed August 10, 2005 to be House Unity Day in Chicago last July 27, 2005 in celebration of House Music's 21st anniversary. DJ's like Frankie Knuckles, Marshall Jefferson, Paul Johnson and Mickey Oliver were cited among the many other DJ's who came together to celebrate the proclamation at the Summer Dance Series event organized by Chicago's Department of Cultural Affairs.

Saturday Night Live has a recurring sketch called Deep House Dish featuring Kenan Thompson and Rachel Dratch as reviewers of house music. In a typical episode, several "performers," usually including the week's guest, will each sing a parodically bad song, and then be interviewed by the hosts.

Dratch's comments are never interesting, a fact often pointed out by Thompson.

Notable Acts and Music Releases influencing the development of House Music

- Donna Summer - "I Feel Love" (1977)
Written by Giorgio Moroder, featuring both the machine rhythms and erotic vocal sound bites in which one recognises a germination of house music - the union of [disco](#) and electronic. Its bassline has been sampled on numerous electronic dance records.
- Kraftwerk - "Trans-Europe Express" (1977)
Played in New York discos in the late 70s, inspiring house, electro and [techno](#) DJs alike in the 80s, this track has made way for future house music and its techno off-spring.
- New Order - "Blue Monday" (1983)
Frequently considered the missing link between [disco](#) of the 1970s and house of the 1980s. Importantly, it bridges the gap between electronic dance music and UK [indie](#) music fans in the post-[punk](#) 1980s. It has been sampled, remixed and covered by electronic dance producers all over the world.
- Lime - "Lime 3" (1984)
Continuous-mix album by Lime (Denis and Denyse LePage) - no less important than the work of New Order. Lime's [HiNRG](#) music was a gradual evolution that took the sounds of Giorgio Moroder and Kraftwerk and moulded them into epic club records with catchy beatbox programming and numerous "breakdown sections" that were often reprised throughout the mix. It's impossible to nail down a moment in time when Lime started sounding like a kissing cousin of House Mix. Most would agree that by the time 1984's "Angel Eyes" single had hit the clubs, they had one foot in the house. "Angel Eyes" contains a programmed drum fill that is very similar to that used in "Blue Monday" by New Order, though not on the kick, as New Order's had been. Lime would always have too many ornate and symphonic electronic elements to be considered House, but their influence on the genre cannot be overstated.
- Jesse Saunders - "On and On" (1984/1985)

Considered the first house record pressed and sold to the public. A major presage of later electronic dance music. With original, mantra-like stripped-down synths (including a 303 and minimal vocal), this record was early house music revealing itself as more than the sum of its parts. *On and On* showed the more trance-like shamanistic side that would develop into acid house.

- Chip E. - "It's House" (1985)
Written by Chip E. and featuring [keyboard](#) work by Joe Smooth, this release is often considered as the definition of Chicago House Music. The first self-referential "house music" record. The simplistic referential lyrics go "It's House, It's House" in varying pitch, to a driving bassline and percussion.
- Marshall Jefferson - "Move Your Body (House Music Anthem)" (1987)
The second self referential "house music" record. The referential portion of the lyrics goes: "Gotta have House Music all night long... With that House Music can't be wrong..."
- Phuture - "Acid Trax" (1986)
The first [acid house](#) song ever made. Made by DJ Pierre, Spanky J and Herbert in Chicago and gave birth to the whole [acid house](#) movement.
- Pete Wylie - "Sinful" (1986)
Anthemic [indie](#) number that presaged the indie-dance crossover that was to follow a number of years later. Available in both stomping "tribal mix" by Zeus B. Held and "the wickedest mix in town" by Bert Bevans. JBO cited this among their strongest influences (and rightly so). The tagline "It's sinful...It's tragic..." would be chanted in [indie](#) raves in the early 90s thanks to re-release (Pete Wylie and The Farm) and remixes by the likes of Farley and Heller.
- S'Express - "Theme from S'Express" (1988)
An [acid house](#) classic. Obviously [disco](#)-influenced, combined with [funky](#) acid 303 baseline. Samples Rose Royce's classic "Is it Love You're After". Reached Number one on the UK charts.
- Technotronic - "Pump up the Jam" (1990)
Probably the first house record to break the top 10 on the US pop charts.
- Madonna - "Vogue" (1990)

Close behind "Pump up the Jam" and produced by perennial New York DJ Shep Pettibone, this record marked the absolute commercial breakout of House in the United States. Went to number one on charts worldwide. Became the highest selling single on WEA up to that time, beating Chic's 1978 hit "Le Freak".

- Leftfield - "Release the Pressure" (1995)
The first group to truly mix house music with external influences such as dub and [reggae](#). Also credited with the creation of progressive house music.
- Mariah Carey - "Dreamlover" (Def Club Mix) (1993)
This classic David Morales remix is widely credited as the first record to bridge the gap between [pop music](#) and house music. The trend of remixing pop records in this way continues today.
- Steve 'Silk' Hurley - "Jack Your Body" (1987)
The first real House track to reach No.1 in the UK Top 40 pop chart in January 1987 - and was also the first to register more than half it's sales on the 12" vinyl format.

Other notable House Music Artists and Releases

49ers - "Die Walkure"; "Touch Me"
A Guy Called Gerald - "Voodoo Ray"
Adeva - "Respect"; "Warning"; "I Thank You"
Alex Party - "Read My Lips"; "Don't Give Me Your Life"
Bassheads - "Is There Anybody Out There"
Beatmasters - "Rok da house"
Bizarre Inc - "I'm Gonna Get You" (ft Angie Brown); "Playing With Knives"
Black Box - "Ride on Time"; "I Don't Know Anybody Else"; "Everybody"; "Strike it Up"
Bomb The Bass - "Beat Dis"; "Megablast"
CeCe Rogers - "Someday"
Chip E. - "Time 2 Jack"; "Like This"
Coldcut - "People Hold On" (ft Lisa Stansfield)
Crystal Waters - "Gypsy Woman"; "Makin' Happy"; "100% Pure Love"
Daft Punk - "Da Funk"; "Around the World"
D-Mob - "We Call It Acieed"; "C'mon and Get My Love" (feat. Cathy Dennis)
Double Dee - "Found love"
Ecstasy - "This is my House"
Farley Jackmaster Funk - "Love Can't Turn Around"
Felix - "Don't You Want Me; "It Will Make me Crazy"
Fingers Inc. - "Can You Feel It"
Frankie Knuckles - "Your Love"
Gat Decor - "Passion"
Hardrive- "Deep Inside"
Hed Boys - "Girls + Boys"
Hithouse - "Jack To The Sound Of The Underground"
Inner City - "Big Fun"; "Good Life"; "Ain't Nobody Better"
Jaydee - "Plastic Dreams"
J.M. Silk - "Jack Your Body"
Joe Smooth - "Promised Land"
Jomanda - "Got A Love For You"; "Make My Body Rock"
Kraze - "The Party"
Krush - "House Arrest"
Latino Party - "Esta Loca"; "Tequila"
Mantronix - "Got to Have Your Love"
Orbital - "Chime"
Rhythm is Rhythm - "Strings of Life"
Lil' Louis - "French Kiss"
LNR - "Work it to the Bone"
M People - "One Night in Heaven"
M/A/R/R/S - "Pump Up The Volume"

Mel & Kim - "Respectable"
Modjo - "Lady (Hear Me Tonight)"
Mylo - "Drop the Pressure"
Natalie Cole - "Pink Cadillac" (remix)
Nightcrawlers - "Push the Feeling On"
Nitro Deluxe - "Let's Get Brutal"
Paul Simpson - "Musical Freedom"
Raze - "Break 4 Love"
Robin S - "Show me Love; Love for Love"
Royal House - "Can You Feel It"; "Party People"
S-Express - "Theme from S-Express"; "Superfly Guy"; "Hey Music
Lover"
Soul II Soul - "Keep on Movin"; "Back to Life"; "A Dream's a Dream"
Stardust - "Music Sounds Better With You"
Sydney Youngblood - "If Only I Could"
Tall Paul - "Rock da House"
Technotronic - "Pump up the jam"; "Get Up (Before the Night is
Over)"
Ten City - "Devotion"; "That's the Way Love is"
Yazz - "Stand up for Your Love Rights"; "The Only Way is Up"

Musicology

House music is uptempo music for dancing and has a comparatively narrow tempo range, generally falling between 118 beats per minute (bpm) and 135 bpm, with 127 bpm being about average since 1996.

Far and away the most important element of the house drumbeat is the (usually very strong, synthesized, and heavily equalized) kick drum pounding on every quarter note of the 4/4 bar, often having a "dropping" effect on the dancefloor. Commonly this is augmented by various kick fills and extended dropouts (aka breakdowns). Add to this basic kick pattern hihats on the eighth-note offbeats (though any number of sixteenth-note patterns are also very common) and a snare drum and/or clap on beats 2 and 4 of every bar, and you have the basic framework of the house drumbeat.

This pattern is derived from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially the 1970's [disco](#) drummers. Due to the way house music was developed by DJs mixing records together, producers commonly layer sampled drum sounds to achieve a larger-than-life sound, filling out the audio spectrum and tailoring the mix for large club sound systems.

[Techno](#) and [trance](#), the two primary dance music genres that developed alongside house music in the mid 1980s and early 1990s respectively, can share this basic beat infrastructure, but usually eschew house's live-music-influenced feel and black or Latin music influences in favor of more synthetic sound sources and approach.

Further reading

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- Sean Bidder *The Rough Guide to House Music*, Rough Guides, 1999, ISBN 1858284325
- Bill Brewster & Frank Broughton *Last Night a DJ Saved My Life: The History of the Disc Jockey*, Grove Press, 2000, ISBN 0802136885
- Simon Reynolds *Energy Flash: a Journey Through Rave Music and Dance Culture*, (UK title, Pan Macmillan, 1998, ISBN 0330350560), also released in US as *Generation Ecstasy : Into the World of Techno and Rave Culture* (US title, Routledge, 1999, ISBN 0415923735)
- Hillegonda C. Rietveld *This is our House: House Music, Cultural Spaces and Technologies*, Ashgate, 1998, ISBN 1857422422

Source

- Peter Shapiro (2000) *Modulations: A History of Electronic Music: Throbbing Words on Sound*, ISBN 189102406X.

See also

- [Styles of house music](#)

House

[Acid](#) - [Ambient](#) - [Chicago](#) - [Dark](#) - [Deep](#) - [Dream](#) - [Garage](#) - [Ghetto](#) - [Hard](#) - [Hip](#) - [Italo](#) - [Latin](#) - [Minimal](#) - [Microhouse](#) - [Progressive](#) - [Pumpin'](#) - [Tech](#) - [Tribal](#)

Other **electronic music** genres

[Ambient](#) | [Breakbeat](#) | [Drum and bass](#) | [Electronica](#) | [Electronic art music](#) | [Hard dance](#) | [Hardcore](#) | [House](#) | [Techno](#) | [Trance](#) | [Industrial](#) | [Synthpop](#)

Human voice

Human voice consists of sound made by a person using the vocal folds for talking, singing, laughing, screaming or crying. The vocal folds in combination with the teeth, the tongue, and the lips, are capable of producing highly intricate arrays of sound, and vast differences in meaning can often be achieved through highly subtle manipulation of the sounds produced (especially in the expression of language). These differences can be in the individual noises produced, or in the overall tone in which they are uttered.

The tone of voice may suggest that a sentence is a question, even if it grammatically is not, and can display emotions such as anger, surprise, happiness. In a request, the tone can reveal much about how much one wants something, and whether it is asking a favor or more like an order. The tone of saying, for example, "I am sorry" can change the phrase's meaning dramatically: it may vary from a sincere request for forgiveness to implying something like, "I have the right to do this even if you do not like it".

[Singers](#) use the human voice as an instrument for creating [music](#).

Voice registers

The **human voice** is a complex instrument. Humans have vocal cords which can loosen or tighten or change their thickness and over which breath can be transferred at varying pressures. The shape of chest and neck, the position of the tongue, and the tightness of otherwise unrelated muscles can be altered. Any one of these actions results in a change in [pitch](#), [volume](#), [timbre](#), or tone of the sound produced.

One important categorization that can be applied to the sounds singers make relates to the *register* or the "voice" that is used. Singers refer to these registers according to the part of the body in which the sound most generally resonates, and which have correspondingly different tonal qualities. There are widely differing opinions and theories about what a register is, how they are produced and how many there are. The following definitions refer to the different ranges of the voice.

Chest voice

The chest voice is the register typically used in everyday speech. It is so called because it can produce the sensation of the sound coming from the upper chest. This is because lower frequency sounds have longer wavelengths, and resonate mostly in the larger cavity of the chest. A person uses the chest voice when singing at the bottom of his or her range.

The tonal qualities of the chest voice are usually described as being rich or full, but can also be pushed or belted. Trained singers can usually control this register, but some untrained singers may experience vocal problems if they sing excessively in this register without proper training.

Middle voice

The middle voice, also known as the "blend", is the term used to describe the range of notes which marks the crossover between the chest and head voices. It may be a distinct change (a *passaggio*) or a more gradual blending. With training, many singers can choose whether to sing notes in this range in the head or chest voice.

Head voice

The head voice is often used when a person shouts or is highly excited. In these situations people tend to produce higher pitches, and these resonate in the mouth and in the bones of the skull, producing the sensation of the

sound coming from the head. A person uses the head voice when singing notes at the upper end of his or her vocal range.

The tonal qualities of the head voice are usually described as being sweet, balladic, lilting, lyrical, or pure. On the negative side, this register may sound light, unsupported, or breathy, and may not be as loud as the chest voice.

Falsetto

Falsetto is a higher range than the head voice; it relies on completely relaxed vocal folds and may sound breathy. The sound of the falsetto voice can be exemplified by the Bee Gees singing "Stayin' Alive", or Terry Jones playing an old woman in Monty Python. It is generally more obvious when men use it, but women, in the higher voices, usually use falsetto voice adjustments. It is a difficult register to sing accurately in, and it tends to be rather soft, except when there is amplification through resonance by a well-tuned vocal tract. It is a quite distinct range from the head voice, and generally when singers describe their range they exclude the falsetto voice. A male singer who routinely sings using the falsetto is called a countertenor.

Another very popular singer and group that virtually made it their exclusive mode of singing is Frankie Valli and the Four Seasons. In their song "Lightning Striking Again" one gets to hear the rare instance where Frankie Valli actually sings in normal lower vocal registers, and then transits to his more usual falsetto.

Hymn

A **hymn** is a type of [song](#), usually religious, specifically written for the purpose of praise, adoration or prayer, and typically addressed to a god or other religiously significant figure.

A writer of hymns is known as a **hymnist** or **hymnodist**, and the practice of singing hymns is called *hymnody*; the same word is used for the collectivity of hymns belonging to a particular denomination or period (e.g. "nineteenth century Methodist hymnody" would mean the body of hymns written and/or used by Methodists in the nineteenth century). A collection of hymns is called a **hymnal**. These may or may not include music.

Ancient hymns include the *Great Hymn to the Aten*, composed by the pharaoh Akhenaten, and the Vedas, a collection of hymns in the tradition of Hinduism. The Western tradition of hymnody begins with the Homeric Hymns, a collection of ancient Greek hymns, the oldest of which were written in the 7th century BCE in praise of the gods of Greek mythology.

Christian tradition

In Christianity, hymns usually have God as their subject matter, however some hymns may treat on saints, particularly the Blessed Virgin Mary; special holy days; the Bible; or various Christian practices such as the eucharist or baptism. Most Christian worship services have, since the earliest times, incorporated the singing of hymns, either by the congregation or by a selected [choir](#), often accompanied by an [organ](#).

Thomas Aquinas, in the introduction to his commentary on the Psalms, defined the Christian hymn thus: "*Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habita, prorumpens in vocem.*" ("A hymn is the praise of God with song; a song is the exultation of the mind dwelling on eternal things, bursting forth in the voice.)

Since there is a lack of musical notation in early writings, the actual musical forms in the early church can only be surmised. During the Middle Ages a rich hymnody developed in the form of [Gregorian chant](#) or plainsong. This type was sung in unison, in one of eight Church modes, and most often by monastic choirs. While they were written originally in Latin, many have been translated. A familiar hymn of this type is the 11th century plainsong *Divinum Mysterium*, (although the words *Of the Father's Love Begotten* date back to around the 4th century), that is a common part of church Christmas repertoires in the English language.

The Protestant Reformation produced a burst of hymn writing and congregational singing. Martin Luther is notable not only as a reformer, but as the author of many hymns including *A Mighty Fortress Is Our God* which is sung today even in Roman Catholicism. Luther and his followers often used their hymns, or chorales, to teach tenets of the faith to worshipers. The earlier English writers tended to paraphrase biblical text, particularly [Psalms](#); Isaac Watts followed this tradition, but is also credited as having written the first English hymn which was not a direct paraphrase of Scripture. Later writers took even more freedom, some included allegory and metaphor in their texts. Four part harmony also became the norm, rather than unison singing.

Charles Wesley's hymns spread Methodist theology, not only within Methodism, but in most Protestant churches. He developed a new focus - expressing one's personal feelings in the relationship with God as well as the simple worship seen in older hymns. Wesley wrote:

*Where shall my wondering soul begin?
How shall I all to heaven aspire?
A slave redeemed from death and sin,
A brand plucked from eternal fire,
How shall I equal triumphs raise,
Or sing my great deliverer's praise.*

Wesley's contribution, along with the Second Great Awakening in America led to a new style called gospel, and a new explosion of sacred music writing

with Fanny Crosby, Ira D. Sankey, and others who produced testimonial music for revivals, camp meetings and evangelistic crusades.

African-Americans developed a rich hymnody from [spirituals](#) during times of slavery to the modern, lively black gospel style.

The Methodist Revival of the eighteenth century created an explosion of hymnwriting in Welsh, which continued into the first half of the nineteenth century. The most prominent names among Welsh hymn-writers are William Williams of Pantycelyn and Ann Griffiths. The second half of the nineteenth century witnessed an explosion of hymntune composition and choir singing in Wales.

Some Christians today are using Christian lyrics in the [rock music](#) style although this often leads to some controversy between older and younger congregants. This is not new; the Christian [pop music](#) style began in the late 1960s and became very popular during the 1970s, as young hymnists sought ways in which to make the music of their religion relevant for their generation.

This long tradition has resulted in a rich lode of hymns. Some modern churches include within hymnody, the traditional hymn (usually addressed to God), praise choruses (often sung scripture texts) and gospel (expressions of one's personal experience of God). This distinction is not perfectly clear; and purists remove the second two types from the classification as hymns. It is a matter of debate, even sometimes within a single congregation, often between revivalist and traditionalist movements.

Some Christian hymnists and their more well known hymns are:

Thomas Aquinas : Pange Lingua, Verbum Supernum Prodiens

Tommaso da Celano : Dies Iræ

William Cowper : There Is a Fountain Filled with Blood

Fanny Crosby : Blessed Assurance and 8,000 others

Paul Gerhardt : O Sacred Head, Sore Wounded

Martin Luther : A Mighty Fortress is Our God

John Newton : Amazing Grace

Dan Schutte : Here I Am, Lord

Joseph M. Scriven : What a Friend We Have in Jesus'

Knowles Shaw : Bringing in the Sheaves'

Timothy Dudley-Smith : Tell Out My Soul

Eliza R. Snow : O My Father

Isaac Watts : When I Survey the Wondrous Cross, Joy to the World

Charles Wesley : Christ the Lord Is Risen Today, Hark, The Herald
Angels Sing,

Love Divine, All Loves Excelling, O for a Thousand Tongues to
Sing, many others

John Greenleaf Whittier : Dear Lord and Father of mankind

Christian hymns, especially in more recent centuries, were often written in four-part vocal harmony. Today, except for choirs and more musically inclined congregations, hymns are typically sung in unison. In some cases complementary full settings for organ are also published, in others, organists and other accompanists are expected to mentally transcribe the four-part vocal score for their instrument of choice.

Hymn meters

Following Isaac Watts it has been common for English hymnody to use a conventionally named poetic meters to pair lyrics with melodies. Those used the most often are:

- **C.M.** - Common Meter; a quatrain (four-line stanza) with alternating lines of iambic tetrameter and iambic trimeter, which rhymes in the second and fourth lines and sometimes in the first and third (8/6/8/6); also called Ballad Meter.
- **C.P.M.** - Common Particular Meter; a six-line stanza of which the first, second, fourth and fifth lines are iambic tetrameter, and the third and sixth lines are iambic trimeter (8/8/6/8/8/6).
- **D.** - Doubled; indicates an eight-line stanza instead of four, as in C.M.D. or D.C.M. - Common Meter Doubled or Doubled Common Meter, (8/6/8/6/8/6/8/6).
- **H.M.** - Hallelujah Meter; a six-line stanza of which the first four lines are trimeter and the last two are tetrameter, which rhymes most often in the second and fourth lines and the fifth and sixth lines (6/6/6/6/8/8).
- **L.M.** - Long Meter; a quatrain in iambic tetrameter, which rhymes in the second and fourth lines and often in the first and third (8/8/8/8).
- **L.P.M.** - Long Particular Meter; a six-line stanza of iambic tetrameter (8/8/8/8/8/8).
- **M.T.** (or **12s.**) - Meter Twelves; a quatrain in anapestic hexameter (12/12/12/12).
- **P.M.** - may stand for Psalm Meter (more commonly known as 8s.7s), Particular Meter, or Peculiar Meter (each indicating poetry with its own peculiar, non-standard, meter).
- **S.M.** - Short Meter; iambic lines in the first, second, and fourth are in trimeter, and the third in tetrameter, which rhymes in the second and fourth lines and sometimes in the first and third (6/6/8/6).
- **S.P.M.** - Short Particular Meter; a six-line stanza of which the first, second, fourth and fifth lines are iambic trimeter, and the third and sixth lines are iambic tertameter (6/6/8/6/6/8).
- **8s.** - Eights; used to distinguish an eight syllable quatrain that does not contain the iambic stress pattern characteristic of *Long Meter* (8/8/8/8).
- **8s.7s.** - Eights and sevens; a trochaic quatrain with alternating lines of four feet and three and one-half feet, which rhymes in the second and fourth lines and sometimes in the first and third (8/7/8/7); also called Psalm Meter.
- **7s.6s.** - Sevens and sixes; a quatrain with alternating lines of three and one-half feet and three feet, which rhymes in the second and fourth lines and sometimes in the first and third (7/6/7/6).

See also

- [Carol](#)
- [Psalm](#)

Hyphy

Hyphy (pronounced *high-fee*; IPA: [ÉhajfiÐ]) is a style of music and dance associated with San Francisco Bay Area hip hop culture. It began to emerge in early 2000 as a response from Bay Area rappers against commercial hip hop for not acknowledging the Bay for setting trends in the hip hop industry. Although the "**hyphy movement**" has just recently seen light in mainstream America, it has been a long standing and evolving culture in the Bay Area.

The term is a combination of the words "hype" and "fly".

It is distinguished by gritty, pounding rhythms, and in this sense can be associated with the Bay as [crunk](#) music is to the South. An individual is said to "get hyphy" when they act or dance in an overstated and ridiculous manner. Many in the Bay Area would describe this as acting "Retarded", "Riding The Yellow Bus", or "Going Dumb".

Culture

The word "hyphy" was originally coined by Keak Da Sneak. If someone was hyphy, they were reacting spontaneously to the music. Alternately, it is based heavily around partying and having as much of a good a time as possible.

A particular feature of hyphy culture in the bay area are sideshows or sydeshows , when one or a series of cars perform the extremely dangerous stunt of doing multiple doughnuts in their car by braking and turning at high speeds. Hyphy culture, like much of rap culture, also endorses greatly the heavy usage of drank (alcohol), purp (marijuana) and thizz pills (ecstasy).

Dancing and partying, too, are an important aspect of hyphy culture.

Slang

Like many Bay Area trends, Hyphy has a unique culture of slang—much of it invented by E-40, Mac Dre, and other important figures. Below is a partial list of notable slang terms in hyphy culture:

- **"Flamboasting"** - All manner of showing off.
- **"Gas-brake dippin'"** - Driving while quickly alternating between stomping on the gas and the brake.
- **"Ghostride the whip"** - Driver walks alongside slow-rolling car with the door open, giving the appearance that the car is driving itself. Passengers ride with all the doors open and sometimes leap out of the moving cars.
- **"Giggin'"** - Dancing wildly.
- **"Going or getting dumb/stupid/ignorant/retarded/hyphy/yellow bus"** - is the main concept, which means having a good time while ignoring society's negative opinion of "uncivilized" behavior.
- **"Hyphy train"** - A wild, mobile party with a long line of cars with all the doors open, in which occupants ghost-ride, flambost, dance on the hood and roof, and otherwise get hyphy.
- **"Scrapers"** - Vintage four-door American sedans with whistling pipes, oversize spinning rims and a powerful stereo system. They hang low in the back and send off sparks when you're gas-brake dipping.
- **"Scrape/Swang"** - Turning a sideshow/sydeshow.
- **"Stunna shades"** - Oversized dark glasses that help accessorize the sagging jeans, white T-shirts and dreadlocks that are part of hyphy

fashion. Unusual looking glasses that people wear when they go hyphy. "Stunnas" are frequently aviator style glasses, but often more elaborate or attention getting.

- **"Stunting"** - Turning donuts, figure eights and other car tricks. Allen Gordon, former editor of Rap Pages magazine, says, "If you can spell out your name in tire tracks in the street — you're the man."
- **"Thizz"** - Street slang for Ecstasy pills, popularized by the late Andre "Mac Dre" Hicks. Thizz is also the name of Mac Dre's record label.
- **"Thizz Face"** - Coined by Mac Dre to describe a "look on your face like you smell some piss". Originated from the face that one makes when putting an Ecstasy pill in one's mouth, due to the bitter taste. The term and facial expression have been appropriated to mean several other feelings and situations.
- **"Thizzle Dance"** - A dance associated with Mac Dre's song by the same name, the thizzle dance (thizz dance, thizzing, closely related to going dumb) involves wearing a strange facial expression and waving one's arms and legs in a bizarre or unusual-looking way. "Thizzing" is also associated with shaking one's dreadlocks, getting on the ground, or imitating animals.
- **"Yadadameen/Yadadamsayin?"** - A phrase popularized by Keak Da Sneak meaning "Do you know what I mean?" and "Do you know what I'm sayin'?" The 'dada' usually signifies rolling the letter 'R', however, for effect and for people who cannot roll their 'R's, the informal 'didi' (pronounced did-I) is appropriate.
- **"Yokin"** - To alternately press on the gas and brake so your car dips.

This is merely an introduction to the slang associated with the hyphy movement.

Cities/Locations

Centered around the San Francisco Bay Area, the capital of the Hyphy Movement is Oakland. Additionally, Vallejo, Richmond, and various other locations in Northern California are key areas in the hyphy movement.

Artists

Important to the hyphy movement are the involvement of Oakland, California and San Francisco Bay Area rap artists. Major entertainers from the Bay who are considered hyphy artists include:

E-40
Keak Da Sneak
Mac Dre
Mistah F.A.B.
Tha Hoodstarz
The Federation (hip hop group)
The Team (Rap)

[DJing \(Turntablism\)](#) - [History \(Roots - Timeline\)](#)

[African](#) - [American \(East - West - South - Midwest\)](#) - [British](#) - [French](#) - [Japanese](#) - [Others...](#)

[Abstract](#) - [Alternative](#) - [Chopped & Screwed](#) - [Christian](#) - [Country-rap](#) - [Crunk](#) - [Electro](#) - [Electro hop](#) - [Freestyle music](#) - [Gangsta](#) - [G-funk](#) - [Ghettotech](#) - [Golden age](#) - [Hardcore](#) - [Hip hop soul](#) - [Hip house](#) - **Hyphy** - [Instrumental](#) - [Jazz rap](#) - [Latin rap](#) - [Miami bass](#) - [Mobb](#) - [Neo soul](#) - [Nerdcore](#) - [New jack swing](#) - [Old school](#) - [Pop rap](#) - [Rapcore](#) - [Ragga](#) - [Reggaeton](#) - [Snap music](#) - [Urban Pasifika](#)

Category: [Hip hop genres](#)

Idiophone

An **idiophone** is any [musical instrument](#) which creates sound primarily by way of the instrument itself vibrating, without the use of strings or membranes. It is one of the four main divisions in the original [Hornbostel-Sachs](#) scheme of [musical instrument classification](#). Idiophones are probably the oldest type of musical instrument (not counting the [human voice](#)). In the early classification of Victor Mahillon, this group of instruments was called **autophones**.

Most [percussion instruments](#) which are not [drums](#) are idiophones. Hornbostel-Sachs divides idiophones into four main sub-categories. The first division is the **struck idiophones** (sometimes called concussion idiophones). This includes most of the non-drum percussion instruments familiar in the west. They include all idiophones which are made to vibrate by being hit, either directly with a stick or hand (like the [triangle](#) or marimba), or indirectly, by way of a scraping or shaking motion (like maracas or flexatone).

Various types of [bells](#) fall into both categories.

The other three sub-divisions are rarer. They are **plucked idiophones**, such as the jew's harp, music box or mbira (thumb piano); **blown idiophones**, of which there are a very small number of examples, the Aeolsklavier being one; and **friction idiophones**, such as the glass harmonica, daxophone, styrophone, musical saw, or nail violin (a number of pieces of metal or wood rubbed with a bow). A number of idiophones that are normally struck, such as [vibraphone](#) bars and [cymbals](#), can also be bowed.

[Hornbostel-Sachs](#) system of [musical instrument classification](#)

Idiophone | [Membranophone](#) | [Chordophone](#) | [Aerophone](#) | Electrophone
[List of musical instruments by Hornbostel-Sachs number](#)

Categories: [Percussion instruments](#)

Illbient

Illbient music is an offshoot of the [intelligent dance music](#) (IDM) movement, similar in style to [ambient music](#) but far different in theme. Whereas ambient uses natural noises to represent almost a random pattern of music, illbient uses dissonant noises and dark, unsettling ("ill") samples to create controlled chaos. Illbient ranges from the very [minimalistic](#) to the rather complex, similar to other genres such as experimental hardcore and the later incarnations of IDM.

The marked difference between Illbient and [Dark ambient](#) is the [hip hop](#) influence involved. This style aims to portray the concept of urban decay found in the music and lyrics of early-90s hip hop. (more needed please)

There is some uncertainty about who coined the term, as both DJ Spooky and DJ Olive claim to have invented the musical style.

Impressionist music

The **Impressionist movement in music** is a movement in [music](#) loosely set between the late nineteenth century, up to the middle of the twentieth century. Like its precursor in the visual arts, musical [impressionism](#) was based in France, and the French composers Claude Debussy and Maurice Ravel are generally considered to be the two "great" impressionists (although Debussy renounced the term, and Ravel composed many other pieces that can't possibly be identified as "Impressionist"). A great impressionist was also Polish composer Karol Szymanowski. A notable American impressionist [composer](#) was Charles Tomlinson Griffes. Philosophically, impressionism aimed to convey the atmospheric impact of an event, place, or thing, rather than an accurate portrayal of the subject itself. For instance, Debussy's setting of the *Prélude à l'après-midi d'un faune* is not a literal portrayal of the events of the already vague poem, but a depiction of the feeling of the poem.

Technically, the impressionists invented or began using a great number of new compositional techniques: multi-modality, planing (the use of voices moving in parallel motion; Debussy's prelude *La cathédrale engloutie* provides an example), extended tertian [harmonies](#), and intentionally ambiguous [musical forms](#).

Impressionist composers also made extensive use of whole tone scales to create a dreamy, "hazy" effect in their works, much like the blurred paintings of Renoir and Monet. They deliberately abandoned the major-minor scales which had been in use since the seventeenth century. Also, a sharp focus on tone color led to many new possibilities.

Categories: [Musical movements](#)

Incidental music

Incidental music is [music](#) in a play, television program, radio program or some other form not primarily musical. The term is less frequently applied to film music, with such music being referred to instead as the "[film score](#)" or "soundtrack".

Incidental music is often "background" music, and adds atmosphere to the action. It may also include pieces which will provide the main interest for the audience, for example [overtures](#), or music played during scene changes. It may also be required in plays which have [musicians](#) performing on-stage.

The use of incidental music dates back at least as far as Greek drama. A number of classical composers have written incidental music for various plays, with the more famous examples including Ludwig van Beethoven's music for Egmont, Felix Mendelssohn's music for A Midsummer Night's Dream and Edvard Grieg's music for Henrik Ibsen's Peer Gynt. Parts of all of these are often performed in concerts outside the context of the play.

More recently, incidental music has been written for computer games by the likes of Michael Giacchino (the Medal of Honor series), Richard Jacques (Headhunter), Jack Wall (Myst III) and James Hannigan (Catwoman). One of the best known incidental music composers for British television is Howard Goodall, who wrote music for The Gathering Storm, Blackadder and Red Dwarf as well as the film, Bean.

One of the best known American composers of incidental music in cinema is John Williams. Without his music there would be a much different feel to movies such as Star Wars (for which he composed the scores to all 6 films), Indiana Jones (all 3), Harry Potter (first 3 films), E.T. the Extra-Terrestrial, Jaws, Close Encounters of the Third Kind, Jurassic Park (first 2), Superman: The Movie, and many more.

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Indian blues

Indian Blues is a [blues](#) style founded in Pune, India. Sagar Sarkar is considered the father of this style, and Contraband are credited as the earliest practitioners of it, while creating the Hippy Scene in Pune during the late eighties to the late nineties.

In a rare late nineties interview about their hedonistic lifestyle, Sagar Sarkar is quoted as saying: "The jams we'd had were centered around three characters: N.C. Kumar, Samuel Wilson and Zubin Balsara. We ran a circuit using little known Pune venues like Nadi-Kinara, Madhur-Milan, Jaws and the private houses of anybody who'd co-operate. Anyone who knew about our venues were free to just carry their booze, gals and tune in! We were joined by many guests at all sessions, including the great JD who's now into agricultural pursuits in Canada! (Many of y'll know what I mean!)"

Rare bootlegs of Contraband recordings have been produced by Studio K and are highly valued amongst collectors.

Indian classical music

The origins of **Indian classical music**, the **classical music** of India, can be found from the oldest of scriptures, part of the Hindu tradition, the Vedas.

Samaveda, one of the four Vedas, describes [music](#) at length.

The two main streams of Indian classical music are Hindustani music, from North India, and Carnatic music (Karnataka Sangeeth), from South India.

The prime themes of Hindustani music are Rasleela (Hindu devotionals) of Krishna and Nature in all its splendour. Bhimsen Joshi, Ravi Shankar, Hariprasad Chaurasia and Zakir Hussain, Pandit Shivkumar Sharma, Ali Akbar Khan, Imrat Khan, Kishori Amonkar, Satyasheel Deshpande, Vilayat Khan are the arts' most popular living performers. Carnatic music is similar to Hindustani music in that it is mostly improvised, but it is much more influenced by theory and has stricter rules. It is also less influenced by Persian music. It emphasizes the expertise of the voice rather than of the instruments. Primary themes include Devi worship, Rama worship, descriptions of temples and patriotic songs. Among the most popular living performers are Mangalampalli Balamuralikrishna, T V Sankaranarayanan, Madurai T N Seshagopalan. M.S. Subbulakshmi one of the greatest carnatic vocalists ever, died about an year ago. M L Vasanthakumari, G N Balasubramaniam, Dr.S Ramanathan ,Chemabai Vaidyanatha Bhagavathar ,Vidwan. Gopala Pillai are famous musical legends who lived in the last century.

Indian classical music is monophonic and based around a single [melody](#) line. The performance of a composition, based melodically on one particular [raga](#) and [rhythmically](#), on one tala, begins with the performers coming out in a ritualized order: drone instruments, then the soloist, then [accompanists](#) and percussionists. The musicians begin by tuning their instruments; this process often blends imperceptibly into the beginning of the music.

Indian musical instruments used in classical music include veena, mridangam, tabla, kanjira, tambura, [flute](#), [sitar](#), gottuvadyam, [violin](#), and sarangi.

Players of the tabla, a type of [drum](#), begin by tapping the edges with a hammer to make sure it is in tune with the soloist. Another common instrument is the [stringed](#) tambura (sometimes also called tanpura), which is played at a steady tone (a drone) throughout the raga. This task traditionally falls to a student of the soloist, a task which might seem monotonous but is, in fact, an honour and a rare opportunity for the student who gets it.

The raga begins with the melody being developed gradually, and proper rendering of any raga will take more than half an hour. The beginning of the raga is called an alap in Hindustani music and an alapana in Carnatic music. Many aficionados consider the alap their favourite part, but the alap is often inaccessible to others.

In Hindustani music, once the raga is established, the ornamentation around the [mode](#) begins to become rhythmical, gradually speeding up. This section is called the jor. After the jor climaxes, everything stops and the audiences applaud. Finally, the percussionist begins to play, interacting with the soloist, eventually reaching the spontaneous and competitive jhala section.

Carnatic raga elaborations are generally much faster in tempo and shorter. The opening piece is called a varnam, and is a warm-up for the musicians. A devotion and a request for a blessing follows, then a series of interchanges between ragams (unmetered melody) and thaalams (the ornamentation, equivalent to the *chor*). This is intermixed with [hymns](#) called krithis. This is followed by the pallavi or theme from the raga.

Categories: [Classical music](#)

Indie

In [popular music](#), **indie music** (from *independent*) is any of a number of genres, scenes, subcultures and stylistic and cultural attributes, characterised by perceived independence from commercial pop music and mainstream culture and an autonomous, do-it-yourself (DIY) approach.

Definitions of "indie"

The term "indie" is often used to mean a sound that a musician presents, but when interpreted more literally, it is the way that sound is presented or made. "Indie" often refers to an artist or band that is not part of the mainstream culture and/or making music outside its influence. Though the sound of these bands may differ greatly, the "indie" definition comes from the do-it-yourself attitude and ability to work outside large corporations.

Indie meaning "not major-label"

One of the most common and simplest definitions of "indie" is the definition of not being connected with a major [recording label](#) (currently one of the "Big Four" recording companies: Warner, Universal, Sony BMG and EMI). This is the definition used by NME's indie music charts in the UK, among others.

The problem with this definition is that there is often little correlation between the commerciality or creative freedom offered by major labels and those outside the "big four". Most of the larger independent labels are run along the same business principles as the major labels, with [A&R](#) departments, marketing budgets and commercial considerations guiding their operations. Meanwhile, major labels often retain independently-oriented artists who are given greater creative independence, and who receive considerable critical acclaim. Some notable major-label artists of this sort include Sonic Youth, Radiohead, Pulp, and The Flaming Lips.

Indie and commerciality

A more puristic structural definition of "indie" would draw the line further down, not between the "big 4" major labels and others but between the "big indie" labels and smaller labels, considered by purists to be true indie labels. These small labels are typically run by a few people, often out of their home or garage, and often coupled with a mail-order service representing other labels. The people running the labels have a close connection to a certain scene; many labels are run partially or wholly by musicians in bands on them. A concern for the purity of the creative mission of the label takes precedence over commercial concerns; many labels close down or go on hiatus when the owners lose interest or (as often happens) run out of money (or sometimes close down when the owners feel their mission has been fulfilled, as happened with Sarah Records). Archetypal examples of such labels include the aforementioned Sarah Records, Factory Records, Dischord, Kindercore Records, SST and Kill Rock Stars.

The converse of this are independent labels that have been perceived, rightly or wrongly, as being overly "commercial" or exploitative of certain artists or trends. Examples at various times include Fat Wreck Chords,

Matador Records and Sub Pop. Epitaph was often the focus of similar accusations, however in 2005 label management signed an agreement with RIAA arguably making them no longer "independent".

Once again, this is not so much a dichotomy as a continuum; some labels grow from such independent status and gradually become more commercially oriented (often prompted by the success of one of their acts), eventually becoming subsumed by a larger conglomeration or a major label. One example of this was Creation Records, a label Alan McGee started in the 1980s on a small scale, which, in the 1990s had success with Oasis, subsequently becoming much more commercially oriented before being acquired by Sony.

Indie and genres

The word "indie" is often used to refer specifically to various genres or sounds. During the 1980s, "indie" was synonymous in Great Britain with jangly guitar pop of the C-86 movement. During the 1990s a lot of [Britpop](#) bands were referred to as "indie", despite most of the movement being signed to major labels and dominating sales charts. More recently, the word "indie" is sometimes used as a synonym for [new wave](#) revivalist bands such as Franz Ferdinand and The Killers and The Strokes. The word "indie" is sometimes used as a synonym for [alternative](#), a word which often bears the stigma of being associated with cynically manufactured mass-market teen-rebellion music from major labels. Such usages of "indie" may be considered inaccurate for various reasons: for one, stylistic qualities are often not accurately correlated to commercial independence or adherence to indie principles (this is particularly true when a sound becomes popular, its leading exponents are signed by major labels and more success-oriented bands and production teams attempt to imitate the style; this ultimately culminates in commercially driven artists sporting the same stylistic traits the "indie" artists of a year ago had). Secondly, however pervasive any style of music (even one as broadly defined as "guitar pop" or "[post-punk](#) rock") may become at a particular time, it by definition cannot embody all of indie music, as, by indie's nature, there will be indie artists, labels and entire local scenes operating outside of this style and its definitions.

Cultural and philosophical attributes of indie

There are a number of cultural and philosophical traits which could be more useful in pinpointing what "indie" is about than specific musical styles or commercial ownership. Indie artists are concerned more with self-expression than commercial considerations (though, again, this is a stance that is affected by many artists, including hugely commercially successful ones). A do-it-yourself sensibility, which originated with [punk](#) in the 1970s, is often associated with indie, with people in the scene being involved in bands, labels, nights and zines. Indie often has an internationalist outlook, which stems from a sense of solidarity with other fans, bands and labels in other countries who share one's particular sensibilities; small indie labels will often distribute records for similar labels from abroad, and indie bands will often go on self-funded tours of other cities and countries, where those in the local indie scenes will invariably help organise gigs and often provide accommodation and other support. In addition, there is also a strong sense

of camaraderie that emerges from a selflessness among indie bands and often results in collaborations and joint tours.

Indie artists of any particular time often go against the prevailing trends (for example, the [twee pop](#) movement that started in the 1980s was a reaction against the testosterone-fueled swagger of rock). A 'lo-fi' aesthetic (i.e., an often deliberate lack of polish and a more "authentic" roughness and imperfection) has often been associated with indie, particularly when slick, polished recordings were the preserve of the commercial music industry; this line has since become blurred, in a world where high-quality recordings can be made increasingly easily with inexpensive computer-based recording systems and where commercial production teams often deliberately utilize a "lo-fi" sound.

People into the indie lifestyle are commonly referred to as "indie kids", regardless of age; however, they do not often use that term for themselves. Other terms exist; the term "hipster" has, in recent years, become somewhat synonymous with this subculture.

Indie and technology

The concept of the [album](#) was first introduced with the invention of the phonograph. Artists became dependent on companies with capital because it was too expensive for an artist to produce and distribute an album themselves. Because of this, the choices offered to the public were decided by what the record companies chose to support and distribute. Today, technology is finally at the point where it is affordable for an artist to produce and distribute an album without the assistance of a label. Ironically, this same technology is available to consumers who can easily reproduce the music. This makes it increasingly difficult for an artist to make a living from selling albums alone.

Internet technology allows artists to introduce their music to a potentially enormous audience at low cost without necessarily affiliating with a major recording label. The design of digital music software encourages the discovery of new music. Sites with larger libraries of songs are the most successful. This, in turn, creates many opportunities for independent bands.

Royalties from digital services could prove to be an important source of income. If an artist has already paid to record, manufacture, and promote their album, there is little to no additional cost for independent artists to distribute their music online. Digital services offer the opportunity of exposure to new fans and the possibility of increased sales through online retailers.

Artists can also release music more frequently and quickly if it is made available online. Additionally, artists have the option of releasing limited edition, out-of-print, or live material that would be too costly to produce through traditional means.

With the arrival of newer and relatively inexpensive recording devices and instruments, more individuals are able to participate in the creation of music than ever before. Studio time is extremely expensive and difficult to obtain.

The result of new technology is that anyone can produce studio-quality music from their own home. Additionally, the development of new technology allows for greater experimentation with sound. An artist is able to experiment without necessarily spending the money to do it in an expensive studio.

Most artists maintain their own Web sites as well as having a presence on sites such as Myspace.com. Technological advances such as message boards, music blogs, and social networks are also being used by independent music companies to make big advances in the business.[5]

Some sites, such as Garageband.com, rely on audience participation to rate a band, allowing listeners to have a significant impact on the success of a band. This eliminates new talent search and development, one of the most costly areas of the music business. Other sites allow artists to upload their music and sell it at a price of their choosing. Visitors to the site can browse by genre, listen to free samples, view artist information, and purchase the tracks they want to buy.[6] Acts such as Wilco have chosen to make their new albums available for streaming before they are released.

However, the sale of digital music makes up only 5-10% of the total income generated from music sales. At this point, most people do not have broadband connections to the internet, making it relatively difficult for the general public to access music online. Many digital music services tend to focus overwhelmingly on major label acts. They don't necessarily have the time or resources to give attention to independent artists. Currently, it is unlikely that a completely unknown artist would be able to sell a large number of records solely via the internet.

Subcategories of indie

There are several subcategories which music from the overall indie scene are often grouped broadly into. Music ranging from alternative rock to punk rock to [experimental music](#) has long existed in indie scenes, often independent from one another. [Indie rock](#) and [indie pop](#) are the most common groupings that conform to an "indie" sound. The difference between these is difficult to pick up from the instrumentation or sound, as both genres include distorted guitar-based music based on pop-song conventions. If anything, the key distinction comes not from instrumentation or structure but from how strictly they follow cultural constructions of rockist "authenticity".

There is also indie dance, which comes from a fusion of indie pop and electronic/dance music. Crossover between [electronica](#) (mostly [glitch](#)) resulted in so-called [indietronic](#), electronic indie or indie electronic, for example some artists on the German Morr Music label, or The Postal Service. Another type is [post-rock](#), which includes bands like Explosions in the Sky, Mogwai, Godspeed You! Black Emperor, or Sigur Rós. The idea behind post-rock is that there are very few (if any) lyrics, yet the songs are long (sometimes upwards of 20 minutes), and the point of the songs are to paint an emotional landscape with just music and no words. Further expanding the original meaning of the term, when used in the independent sense, Blog-Rock has come to encapsulate the wave of upcoming artists in the mid-2000s.

Going major versus staying indie

Some bands choose to never go to a major label even if they are given the opportunity to do so. A famous example were the legendary [Anarcho punk](#) band, Crass. Though this was as much out of necessity as a means of keeping their artistic and political vision intact, since they never had record executives knocking on their door to begin with. They set up their own label to protect themselves from co-optation and provide a voice for like minded [anarcho-punk](#) artists.

If a band moves to a major label, it does not necessarily guarantee the band success. Only about 1 in 10 CDs released by major labels make any profit for the label. It is possible for an artist to make more money producing and promoting their own CDs than signing with a major label. However, an independent label that is creatively productive is not necessarily financially lucrative. Independent labels are often one-or two-person operations with almost no outside assistance and run out of tiny offices. This lack of resources can make it extremely difficult for a band to make revenue off of sales.

One thing an artist can consider doing if they want to be noticed by a major label is starting their own independent label. A successful independent label with a strong musical reputation can be very appealing to a major label.

Major labels rely on independent labels to stay current within the ever-changing music scene. Independent labels are often very good at discovering local talent and promoting specialized genres.

The difference among various independent labels lies with distribution, probably the most important aspect of running a label. A major-label distributed independent label allows the independent label to find, sign, and record their own artists. The independent label has a contract with a major label for promotion and distribution. In some cases, the major label also manufactures and releases the album. Independent labels that are owned by a major label distribute their records through independent distributors but are not purely independent. A purely independent label is not affiliated with a major label in any way. Their records are distributed through independent distributors.

The three main ways for an artist to make money are record deals, touring, and publishing rights.

Major Label Contracts

Most major label artists earn a 10-15% royalty rate. However, before a band is able to receive any of their royalties, they must clear their label for all of their debts, known as recoupable expenses. These expenses arise from the cost of such things as album packaging and artwork, tour support, and video production. An additional part of the recoupable expenses are the artist's advance. An advance is like a loan. It allows the artist to have money to live and record with until their record is released. However, before they

can gain any royalties, the advance must be paid back in full to the record label. Since only the most successful artists recoup production and marketing costs, an unsuccessful artist's debt carries over to their next album, meaning that they see little to no royalties.

Major label advances are generally much larger than what independent labels can offer. If an independent label is able to offer an advance, it will most likely be somewhere in the range of \$5,000-\$125,000. On the other hand, major labels are able to offer artists advances in the range of \$150,000-\$300,000. Instead of offering an advance, some independent labels agree to pay for a certain amount of the artist's recording costs. This money is recoupable. There are advantages and disadvantages of an advance. If an artist gets no advance, that means they owe their record company less money, thus allowing them to earn royalties more quickly. However, since the label recoups so many costs, an artist's advance might be the only money they are able to make for quite some time.

In a contract, options are agreed upon. Options allow the label to renew their contract with the artist and release more of their albums. Options lie with the label, and the label has the choice whether or not to record more with the artist. Some artists consider this unfair because the label has the right to not distribute an artist's project and extend their contract by one more album if they deem the music as commercially or artistically unacceptable.

Record labels effectively own the artist's product for the duration of their contract.

Independent Label Contracts

Many times, a deal from an independent label is quite similar to that of a major label. In cases where an independent label is distributed by a major label, the independent label itself will have to have a major-label deal. In this case, the independent label would want to be sure that their contract with their artists covers the same issues as the independent's own contract with the major label. In other cases, independent labels offer similar contracts to major labels because they want to look more professional. An independent label that thinks it will eventually be dealing frequently with major labels will have a similar contract in order to avoid having to redraft contracts in the future. There are also plenty of cases in which independent labels have contracts that do not resemble major label contracts in any way. In general, independent labels that are not affiliated with a major label are more willing to take chances and are able to be more flexible in their deals.

Though some independent labels offer a royalty rate of 10-15% like the major labels, it is becoming increasingly more common for independent labels to offer a profit-sharing deal in which as much as 40-75% of the net profits go to the artist. In this type of contract, the net gain after all expenses have been taken out are split between the label and artist by a negotiated percentage. However, deals in this form can take longer for an artist to gain any profits since all expenses – such as manufacturing, publicity, and marketing – are also taken into account. As an independent artist becomes more popular, deals of this type are more advantageous.

Independent labels often rely heavily on free goods, or the records that are given away in promotion of an album. Artists do not receive royalties on merchandise that is given away for free. Additionally, since compilations made by independent labels are often given away, the artist receives no royalties. Major label compilations are more often sold than given away, and the artist does receive royalties.

Touring

When a band goes on tour, it may or may not have the financial backing of its label. An artist receives a fixed fee or a percentage of the tickets sold by the venue owner or promoter. Touring is an expensive process. A moderate estimate of touring costs with a bus and small crew can easily reach \$15,000 a week. If an artist tours with the support of their label, the expenses are all recoupable, thus potentially increasing a band's debt. Many successful bands tour without the support of their label so that they can keep all of their touring revenue. An independent band would have more difficulty than a highly successful one in being self-sufficient on tour.

Publishing

If a band or artist writes their own material, publishing can be one of the best ways to earn a profit. It is one of the only guaranteed ways to earn revenue for artists. Even touring is not a sure way to make money because it is possible that no one will attend the shows. Basic United States copyright law protects songwriters by giving them exclusive rights to grant or deny the reproduction, distribution, or performance of their work. The majority of a band's publishing income comes from its mechanical and performance rights. Mechanical rights cover the reproduction of a song on a record. In the standard contract between a band and a label, the label is required by law to pay the composer a fixed rate per song simply for the right to use the composition on commercially sold recordings. The mechanical licensing rate for the U.S. and Canada is 7.1 cents per song. With the performance rights, a song's copyright covers every time it appears on radio and television.

If an artist prefers to receive up-front money for their songs instead of waiting for the money to come in over time, it can choose to assign its copyright to a music publisher. The music publisher pays a cash advance for what they decide is the value of the copyright. It is common for a band to sign a copublishing deal. This means that the publisher offers the artist an advance in exchange for half the publishing income. When the advance is paid back, the music publisher retains 25% of the income. Since an artist has no guarantees whether or not their song will be popular, some may prefer to have a cash advance that guarantees them money regardless of how well the song does.

Indie scenes in North America

"Scenes" are localized music-oriented communities that exist in many cities, especially in the U.S. and Canada. These have existed for decades now, in one way or another, but it is now commonplace for a city or town to have a punk scene, a metal scene, or many other scenes based on other forms of art. Indie music scenes became important in the early 1980s, when the rest of the country caught up with punk rock music from New York and London. Scenes are important in keeping indie and punk rock fresh and inventive, because it allows people from a wide audience to hear new independent music and contribute their own talents to it. Obviously, depending on what town one is in, the feel of the scene (and therefore the music that comes out of it) may change significantly.

Arguably, the 1980s indie scene in Washington D.C. was pivotal in changing the outcome of punk and indie rock for decades to come. Bands like Minor Threat, the Bad Brains, Fugazi, and Rites of Spring helped to shape the sound of underground music for years to come. Los Angeles was important around this time as well, producing bands like the Descendents, Bad Religion, and Black Flag.

Around the mid-1980s, as punk and New-Wave's mainstream influence died down considerably, there rose a couple of other important movements. Minneapolis was very important around this time. Bands like Hüsker Dü, and the Replacements would influence many alternative bands after them.

People involved in these bands, such as Bob Mould and Paul Westerberg still contribute to the music scene today. During the late 1980s in the Bay Area of California, bands like Operation Ivy, Green Day, The Offspring, and later, Rancid would take form to give a new sound to punk rock. On the opposite end of the country, Frank Black, Kim Deal, and Kristin Hersh were forming bands like the Pixies, Throwing Muses, and eventually The Breeders. These bands would influence the next wave of alternative rock, which due to the massive mainstream success of [grunge](#) became divided into mainstream artists and a new wave of indie rock bands who rejected the mainstream in favor of the indie scene.

Canadian indie scenes

- **Montreal:** Home to a very well developed indie scene, merging influences from Canada, France, the U.K., and the United States in one city. Some publications such as Pitchfork Media are now claiming Montreal as North America's indie rock capital, due to bands such as The Arcade Fire, The Unicorns, Godspeed You! Black Emperor, Stars and Wolf Parade.

- **Toronto:** Home to the NXNE (North by Northeast) festival, which is based on the more popular SXSW festival in Austin . The city is also home to indie record label Arts & Crafts as well as supergroup Broken Social Scene.
- **Vancouver:** Home of the much revered Frog Eyes, Destroyer (Dan Bejar), The New Pornographers, and Black Mountain.

American indie scenes

East

- **Athens, Georgia:** Known for being the birthplace of R.E.M., The B-52's, and Pylon, with much of the scene focused around the famed 40 Watt Club. In later years, the area spawned many member bands of the Elephant Six collective, including Neutral Milk Hotel, Olivia Tremor Control, and Of Montreal. While perhaps indie only in the "status" sense, Athens was also the home to the jam band Widespread Panic and producer/remixer Danger Mouse.
- **Bloomington, Indiana:** Bloomington, Indiana is the home of Indiana University's Jacobs School of Music. The school and the surrounding areas have produced numerous indie bands of note with DIY Punk influences, including Acoustic Folk-Punk bands Defiance, Ohio (band), This Bike Is a Pipe Bomb, Ghost Mice, all of which have recorded on Plan It X Records and play at the annual Plan It X Fest. Other remarkable artists include Matty Pop Chart (Matt Tobey), and his sister Erin Tobey. Both Matt and Erin have recorded with [Plan It X Records] as solo artists and also as members of Abe Froman (band). Lo-fi musician Elephant Micah, from Richmond, Indiana, resides in Bloomington.
- **Chapel Hill, North Carolina:** Has had a strong indie rock scene since the 1980s. With three major colleges (UNC-Chapel Hill, N.C. State University and Duke University) in its vicinity, the area has been fertile ground for music. In the 1980s, the region saw the debut of bands like The Connells. Bands such as Superchunk, the Squirrel Nut Zippers, Archers of Loaf, Polvo, and Southern Culture on the Skids formed the core of the indie scene in the area in the 1990s. (The Ben Folds Five got their start in the area, as well, albeit slightly removed from the main indie scene.) Much of the activity in the scene focused on longtime indie club the Cat's Cradle (which relocated to adjacent Carrboro in 1993). Labels also emerged in the area, including Merge Records, founded by members of Superchunk, and the now-defunct Mammoth Records.
- **Chicago:** Chicago has become known for indie rockers following in the paths of the Smashing Pumpkins, Urge Overkill, Wilco, and the Jesus

Lizard; bands like Califone, Ok Go, and Umphrey's McGee hail from the city. Matthew and Eleanor Friedberger of The Fiery Furnaces, who now reside in Brooklyn, New York are originally from Oak Park, Illinois, a suburb of Chicago. Chicago is also home to many independent labels like Thrill Jockey, Drag City, and others, and to the popular music-news website Pitchfork Media.

- **Murfreesboro, Tennessee:** About forty minutes south of Nashville, Murfreesboro is a current hotbed for college music. The town is home to Middle Tennessee State University's Recording Industry program in the Mass Communications department. The most notable band to make it from this scene, is the band Self. Their most successful single was "Cannon" from the Subliminal Plastic Motives album, which was released on Spongebath Records in 1995. Spongebath was the heart of the scene and was eventually bought out by Dreamworks Nashville (music division of Dreamworks S.K.G. started by David Geffen), the Spongebath label went under after mis-management of their finances (rumor has it). Dreamworks Nashville was eventually sold off to Universal Music, due to lack of revenue from the label.
- **Newark, Delaware:** The home of Jade Tree Records, formed in 1990 by Tim Owen and Darren Walters. Jade Tree started with bands such as Railhed, Walleye, Lifetime, and the short-lived DC band, Swiz. The label sat in obscurity for about 5 years until signing The Promise Ring in 1996. Since, Jade Tree has released countless albums from many staples of the indie rock scene. Today, Newark, Delaware and surrounding areas has become a hotbed for traveling independent bands, with one notable punk rock venue, The Harmony Grange, which has hosted shows for over 5 years now. While not producing too many memorable acts in the past, Delaware has a notable music scene growing around the University of Delaware campus, and surrounding areas.
- **New York City:** (notably the neighborhood of Williamsburg, Brooklyn): Always a contender, it has been cited as a major scene for recent indie rock music with such bands as The Walkmen, TV on the Radio, Interpol, and The Strokes.
- **Washington, DC:** The DC area has also re-emerged as a hotbed of indie music. The area gained notoriety in the 1980s when it became one of the flagship cities of the American [hardcore punk](#) movement, with bands such as Minor Threat, Government Issue and Rites of Spring. All of these bands were on Minor Threat frontman Ian MacKaye's own record label, Dischord Records. Several newer bands have gained popularity since the rise of MacKaye's later band Fugazi, including Q and Not U, Black Eyes, Decahedron, Dead Meadow, and The Evens, Make Up: Who have inspired many local DC bands such as pg. 99, Crestfallen, Haram, Reactor No. 7, Majority Rule and many others who are all just as equal and talented because they're all helping make the

Washington, DC area a major factor in the indie rock movement that's been growing since the 1960's throughout all of Northern America and largely the world over. and many others.

Midwest

- **Denver, Colorado:** Known for producing the Elephant Six Collective, a group of indie pop bands, including The Apples in Stereo and Dressy Bessy. Denver also has produced a scene sometimes labeled "country gothic" [1], [2] for its stark combinations of American country and gospel music with unusual or morbid lyrical themes. The approach ranges from solemn, sometimes wrenching religious contemplation by 16 Horsepower, twisted Americana murder ballads by Munly, to rollicking, drunken, apocalyptic Southern gospel by Slim Cessna's Auto Club, all of whom have released albums on Jello Biafra's Alternative Tentacles Records.
- **Omaha, Nebraska:** As of 2000, many new scenes are appearing on the radar in Middle America; all with unique sounds. One is the Omaha-based Saddle Creek Records, home to several highly regarded indie rock acts such as Bright Eyes and Cursive. Bright Eyes singer/songwriter and Omaha native Conor Oberst, who started the label, has been called the "King of Indie Rock" by Rolling Stone magazine, although his "indie cred" is often less than high.

West

- **Los Angeles:** The L.A. indie scene rides the wave of gentrification through Eastside neighborhoods like Koreatown, Silverlake, and Echo Park, which have given rise to such bands as Moving Units, Autolux, and Giant Drag.
- **Portland, Oregon:** Relatively recently has become a hot spot for indie bands, being the home of such acts as The Decemberists, The Shins, The Dandy Warhols, and the late Elliott Smith.
- **San Diego:** In the past, it has bred its fair share of influential bands such as The Locust, The Black Heart Procession, and The Album Leaf.
- **Seattle:** The Seattle scene became popular in the early 1990s, when bands like Nirvana, Soundgarden, Alice In Chains, Pearl Jam and the Screaming Trees had immense success with their music. This was unique since it signaled the first time in a long time that punk-influenced rock had become once again in vogue with the masses. Bands such as Pixies and Sonic Youth, who were not given much mainstream credibility up to this point, found themselves adored by new fans. Currently, Seattle could be considered to have the most influential indiepop scene in the world. Indiepop super group Death Cab For Cutie launched

indiepop into the attention of mainstream America with their newest album "Plans".

Southwest

- **Austin, Texas:** Host of the annual SXSW (South By South West) festival that showcases a large variety of independent artists across many different venues in the city. Known for SXSW, many often overlook Austin as a local indie scene yet it is home to MIsra Records and many indie artists. Austin, Texas has given the indie rock scene Spoon, ...And You Will Know Us by the Trail of Dead, Jeff Klein, Zykos, Voxtro, and Shearwater. While not the largest indie scene it is a prominent indie hotspot.
- **Denton, Texas:** In the last 20 years Denton's music culture has grown beyond the rigorous and disciplined world of University of North Texas' College of Music. In 2004 and 2005, the roster of the town's performing and touring indie music acts remained between 90 and 100, a high number considering the town's 2000 U.S. census population figure of only 80,537 people. Notable indie bands from Denton include: Lift to Experience, Centro-Matic, Brutal Juice, the Baptist Generals, Midlake, the Marked Men, South San Gabriel, and Bosque Brown. Denton's music culture makes the smaller town Texas' only other city, outside of Austin, that could claim such a title as *music town*, a reflection of city's own creative and progressive dominant cultural base.

Genres associated with indie

- [Alternative rock](#), particularly [indie rock](#), [indie pop](#), [post-rock](#), [shoegazing](#), [twee pop](#), and many others
- [Down-tempo electronic](#)
- [Emo](#)
- [Garage Rock](#)
- [Glitch](#)
- [IDM](#)
- [Indietronic](#)
- [Industrial](#)
- [Post-punk](#)
- [Power-pop](#)
- [Powerviolence](#)
- [Punk rock](#)
- [Psychobilly](#)
- [Surf rock](#)

See also

- [Selling out](#)

Indie pop

Stylistic origins: [New Wave](#), [Punk rock](#), [Post-punk](#), [pop](#)
Cultural origins: early 1980s, United Kingdom
Typical instruments: [Guitar](#) - [Bass](#) - [Drums](#)
Mainstream popularity: 1980s United Kingdom

[Twee pop](#)

England - Scotland - Wales - Ireland, [USA](#), [Australia](#)

[Timeline of alternative rock](#)

Indie pop refers to [indie music](#) which is considered to be based on the conventions of [pop music](#). The term is nebulous. Because [indie rock](#) is sometimes used to mean indie music as a whole, indie pop can be discussed as a sub-set of indie rock, but at other times, the terms are used to illustrate a pop-rock dichotomy within the indie music scene. The term is further blurred by disagreement over what qualifies as pop music. Pop is seen as being radio-friendly and disposable, two things that indie music generally eschews. Indie pop is thus the pop music that operates outside of the boundaries of conventional pop music. It is often [lo-fi](#), or otherwise unusual.

History

Indie pop has its sonic roots in the sound of pop pioneers like Jonathan Richman, and the sweeter sounds of 1960s garage pop/rock, as well as mainstream 1960s artists like The Association, The Monkees, The Byrds, The Mamas and the Papas, and of course The Beatles and The Beach Boys. The key indie pop dichotomy between "pop" and "rock" can be seen as far back as early-1980s Scottish post-punk pop pioneers Orange Juice, whose featured sound of jangly guitars, crooning vocals, and la-la harmonies, as well as in their self-deprecating humor -- very different than the dour, deadly serious, politically charged atmosphere of most post-punk. Before then, the perfect pop statement was the string of singles issued by British punk-pop group The Buzzcocks, whose speedy jangle and high whining boy voice were keystones of the later indiepop sound.

In 1986, the British musical weekly *New Musical Express* released a cassette, entitled C86, that attempted to capture a moment in the pop world when groups that eschewed the shouting intensity of punk for a lighter pop sound, yet maintained a punk sensibility. Much of this sounded like a direct homage to Orange Juice, though it tends to be forgotten that half of the music on C86 wasn't pop at all, but proto-grunge, UK style. This cassette is widely regarded as a founding document of indie pop; it featured indie pop stalwarts like The Pastels, The Wedding Present, The Soup Dragons (before they went dancey), Primal Scream (ditto), The Bodines, and so on. The best of these songs combined a jangly guitar, heartfelt lovesick-boy vocals, and an endearingly earnest amateurism.

Indie pop has always been centered around the social world of small photocopied fanzines, punk-derived manifestos, and small bedroom-based record labels, often modeled on Orange Juice's original indie label Postcard Records. By the mid 1980s, there were dozens of these zines and labels springing up all over the United Kingdom, inspired by punk do-it-yourself (DIY) but with a firm commitment to sing-along melodies as well. The greatest critical exponents of this time were The Smiths (Rough Trade Records); songwriters Morrissey and Johnny Marr created a unique guitar driven sound and literate lyrics providing social statements on life in Thatcher Britain, covering varied topics from sexual ambiguity, desperation, loneliness and death to vegetarianism and vicars in tutus.

The Pink Label, 53rd & 3rd, and The Subway Organisation were just some of the labels putting out singles by important early indiepop groups like The Razorcuts, The Flatmates, The June Brides, and Talulah Gosh; the last-named can probably be considered the founding group of "[Twee pop](#)".

Many of these groups prominently featured female members, still considered a notable thing at the time. Indie pop has always had a very strong streak of gender equity; perhaps its most prominent philosophical note has been the championing of anti-macho points of view, whether from women or from men refusing to buy into traditional rock'n'roll male aggression.

Two of the most significant fanzines of the day were *Are You Scared To Get Happy?*, written by Matt Haynes and *Kvatch*, written by Clare Wadd, both then living in Bristol, England. *AYSTGH?*, as was common then, featured an attached flexidisc, on the bedroom label *Sha-La-La*. Flexidiscs embodied the in-the-moment throwaway vision of perfect two-minute pop gems, even more so than did regular vinyl singles. When *Are You Scared To Get Happy?* stopped publishing in 1987, Matt and Clare joined forces, and *Sha-La-La* evolved into a real record label called *Sarah Records*. Many people now consider *Sarah*, which ended in 1995, to be the archetypical indie pop label. It is certainly hard to overstate *Sarah's* influence on the bands that followed, not just with the sound of the records but the graphical style of the record sleeves and the biting funny sleeve notes.

In the United States, a similar revolution in underground pop had been taking place in Olympia, Washington. *Beat Happening*, an indie band fronted by Calvin Johnson and Heather Lewis, who additionally started a record label called *K Records*. Their aesthetic was quite similar to their British cohorts, with hand-drawn photocopied sleeves and stripped-down instrumentation playing pure pop gems that were well out of step with the then-current hardcore punk scene. The first *Beat Happening* record, on *K*, was released in 1985. Other labels sprang up across the country, including *Bus Stop* (Champaign-Urbana, Illinois, from 1987); *Picturebook* (Barrington, Illinois, from 1987), *Harriet* (Cambridge, Massachusetts, from 1989) and *Slumberland* (Silver Spring, Maryland, from 1989, later California), bringing together the American sound of *Beat Happening*, which was a little rawer and more pared-down, with the British indie pop of *Sarah* and others, which was sometimes softer, more harmonious, and more twee. Important groups included *The Springfields* and *Honeybunch* -- both part of the vast and complicated *Velvet Crush* group that's been making "indie pop" singles since long before indie pop.

One striking feature of indie pop is its unusual international reach. In addition to the United Kingdom and the United States, there has been a significant school of bands since 1985 in New Zealand, recording for *Flying Nun*, most notably the trio of *The Bats*, *The Chills*, and *The Clean*. Instantly recognizable for their insistent jangle-guitar strums and sweet, high male choirboy voices, these bands were the model for much of what followed in other countries. Not just English-speaking countries, either; Germany, Sweden, Japan, Greece, Spain, and Canada all have longstanding significant indie pop scenes. Australia has always been an important indie pop country, going back as far as *The Go-Betweens*, who, while considered pop and indie, were not really indie pop; up through the *Sugargliders*, who were; to *The Lucksmiths* today.

Since the early 1990s, indie pop has been growing in popularity. Elements of indie pop sound have broken through into the mainstream through bands like *Belle & Sebastian* and *Camera Obscura*. In 1985 or 1995, it was impossible to hear an indie pop record on any kind of commercial radio station, and even most college and alternative radio stations abhorred the soft sounds of "Twee pop," preferring aggressive testosterone-charged grunge and punk sounds. By 2005, however, it was quite common. Some veteran bands formerly noted for a sound typical of indie rock, such as *Yo La Tengo* (and the *Flaming Lips*, although they record for a major label) have moved increasingly to an indie pop approach in recent years.

Styles of [pop music](#)

[Bubblegum pop](#) - [Futurepop](#) - [Indie pop](#) - [Pop punk](#) - [Pop-rap](#) - [Power pop](#) - [Synthpop/Electropop](#) - [Teen pop](#) - [Traditional pop](#)

Other topics

[Boy band](#) - [Girl group](#) - [Popular music](#) - Pop culture

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - **Indie pop/Indie rock** - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Indie rock

Stylistic origins:	Punk rock , Hardcore punk , Post-punk , Garage rock , No Wave
Cultural origins:	1980s United Kingdom and United States
Typical instruments:	Guitar - Bass - Drums
Mainstream popularity:	Largely underground, but some bands have had mainstream success.

Largely global, England - Scotland - Wales - Ireland [USA](#)

[Timeline of alternative rock](#)

Indie rock is a genre of [alternative rock](#) that primarily exists in the [independent](#) underground music scene. The term is sometimes used interchangeably with indie music as a whole, though more specifically implies that the music meets the criteria of being rock, as opposed to [indie pop](#) or other possible matchups. These criteria vary from an emphasis on rock instrumentation (electric guitars, bass guitar, live drums, and vocals) to more abstract (and debatable) rockist constructions of authenticity.

"Indie rock" is shorthand for "independent rock", which stems from the fact that most of its artists are signed to independent record labels, rather than major record labels. It is not strictly a genre of music (although the term is often used to reference the sound of specific bands such as Pavement and the bands they have influenced), but is often used as an umbrella term covering a wide range of artists and styles, connected by some degree of allegiance to the values of underground culture, and (usually) describable as [rock music](#). Genres or subgenres often associated with indie rock include [lo-fi](#), [post-rock](#), [garage punk](#), [emo](#), slowcore, C86, [twee pop](#), and [math rock](#), to list but a few; other related (and sometimes overlapping) categories include [shoegazing](#) and [indie pop](#).

Typically, indie artists place a premium on maintaining complete control of their music and careers, often releasing albums on their own independent record labels and relying on touring, word-of-mouth, and airplay on independent or college radio stations for promotion. Some of its more popular artists, however, may end up signing to major labels, though often on favourable terms won by their prior independent success.

History

In the United Kingdom, indie music charts have been compiled since the early 1980s. Initially, the charts featured bands that emerged from [punk](#), [post-punk](#), and other forms of music; these bands were categorized solely by having their records released by small labels, independently of the major record companies. However, the term "indie" became primarily associated with a form of guitar-based alternative rock that dominated the indie charts, particularly [indie pop](#) artists such as Aztec Camera and Orange Juice, the C86 jangle-pop movement and the [twee pop](#) of Sarah Records artists. Probably the definitive British indie rock bands of the 80s were The Smiths and The Jesus and Mary Chain, whose music directly influenced 1990s alternative movements such as [shoegazing](#) and [Britpop](#). In fact, it is quite common in Britain for all alternative music to be referred to as "indie" instead of "alternative".

In the United States, the music commonly regarded as indie rock is descended from an alternative rock scene largely influenced by the [punk rock](#) and [hardcore punk](#) movements of the 1970s and early 1980s and their DIY ethos. In the 80's the term "indie rock" was particularly associated with the abrasive, distortion-heavy sounds of Hüsker Dü, Dinosaur Jr (who coincidentally are often mentioned as an influence on the shoegazing movement), Sonic Youth, Big Black, and others that populated American indie labels, separating them from jangly college rock bands like R.E.M. and 10,000 Maniacs, who by the end of the decade were signed to major labels.

During the first half of the 1990s, alternative music, led by [grunge](#) bands such as Nirvana and Pearl Jam, broke into the mainstream, achieving commercial chart success and widespread exposure. Shortly thereafter the alternative genre became commercialized as mainstream success attracted major-label investment and commercially-oriented or manufactured acts with a formulaic, conservative approach. With this, the meaning of the label "alternative" changed away from its original, more countercultural meaning to refer to alternative music that achieved mainstream success and the term "indie rock" was used to refer to the bands and genres that remained underground. One of the defining movements of 90s American indie rock was the lo-fi movement spearheaded by Pavement, Sebadoh, Liz Phair, and others, which placed a premium on rough recording techniques, ironic detachment, and disinterest in "[selling out](#)" to the mainstream alternative rock scene.

Current trends

More recently, the term "indie rock" has become a catch-all phrase and so incredibly broad that almost anything from [post-punk](#) to [alt-country](#) to [synth-pop](#) to [psychedelic folk](#) and hundreds of other genres can fall under its umbrella.

In fact, there are likely to be several popular, and wildly varying, strains of indie rock going at any given time. For example, some of the more popular recent strains include:

- New folk, an updated take on the [folk music](#) of the 1960s, typically designated by quiet vocals and more ornate, orchestral instrumentation and arrangements.
- Freak-folk, a more experimental take on New Folk that generally revolves around quirky, psych-inflected folk songs and ballads.
- [New Weird America](#), the most heavily psych-damaged strain of New Folk, frequently consisting of avant-garde noise, drones, or dissonance, and often employing natural field recordings for added atmosphere.
- [Dance-punk](#), a hybridization of electronic dance music and [punk rock](#) aesthetics.
- [Garage rock](#) revival, a throwback to a more primitive 60s [rock and roll](#) sound which was heavily influenced by [Delta blues](#).
- Nu-gaze, an updated version of [shoegazer](#) that tends to lean more heavily on synths than its more guitar-focused predecessor.
- [Indietronic](#), a descendent of [electropop](#) that finds a more conventional approach to indie rock or [indie pop](#) backed almost exclusively by highly digitized electronic instrumentation.

Also among the most popular strains of indie rock at present is the [Post-punk revival](#) movement. Popularized by bands such as Franz Ferdinand, Bloc Party and The Futureheads, it is influenced primarily by the [New Wave](#)

and post-punk movements of the 1980s. The core of this movement has mostly been the resurgence of spiky 70's punk and '80s post-punk rhythms and riffs akin to those played by Gang of Four, Television and Wire. Often this style has been blended with other genres such as [garage rock](#) (Death From Above 1979) and [synth rock](#) (The Killers). Some would also classify the Scissor Sisters and many others within this genre, which are very popular in the UK, forming the backbone of the Zane Lowe show, a popular evening radio show on Radio 1.

Whether this particular movement embodies the indie ethos is debatable. Many of these bands are signed to independent labels, and express a disdain of the major-label marketing apparatus. (In the 8th January 2005 issue of NME, Alex Kapranos of Franz Ferdinand authored an article championing the genre, saying independent labels 'have character', how they are 'run by people who are passionate about music' and stressing 'why independent record labels are so important' as the saviour of good music.) Critics point out that, while many of the bands are signed to labels technically independent of the Big Four, the movement is highly commercial, image-oriented and market-driven, with millions of dollars spent on marketing and the investment of corporate promoters such as MTV, Clear Channel and Carling; a far cry from the traditional indie world of labels run out of bedrooms by friends of the bands and unconcerned with commercial success. Furthermore, much of this movement has been said to be rigidly formulaic with sounds that imitate a small number of 1970s/1980s post-punk and New Wave bands, and are thus not particularly independent in spirit. While some artists in this movement may embody the DIY aesthetic and unconcerned attitude of indie more than others, it cannot be said to infuse the entire movement.

Further muddying the waters of the technical definition of "indie" is the fact that independence from major labels and independence from market-driven commercialism are not always correlated. For a time in the late 1990s, three of the most successful artists in the UK indie charts were *NSYNC, the Backstreet Boys and Britney Spears. All three were signed to Zomba, which was technically an independent label at the time. (Zomba has since become part of major label Sony BMG). In contrast, there have been a small number of notable artists (such as Radiohead, Pulp, Morphine Built To Spill and The Flaming Lips) who have maintained considerable creative independence and won critical acclaim whilst signed to major labels.

Given all of this, many think that the term indie rock will soon go the way of the term alternative rock. However, as has been mentioned, in the early 1990s the term alternative rock became a marketable commodity due to the success of grunge and 80s alternative groups such as U2 and R.E.M., essentially and paradoxically making alternative rock no longer alternative but mainstream. The beginnings of a similar trend have happened to indie rock in the past few years. A number of the more popular indie acts have found commercial success, leading record executives to show an interest in marketing the term. Therefore, the term indie rock oftentimes no longer refers to rock made by groups recorded by independent labels, but rather a style that can be marketed just like any other style. This is paradoxical, as the term indie was intended to refer to music produced by independent labels, not a definite style. To quote music journalist Ryan Gillespie, "But if they are indie, then what are the truly independent to be called? If indie-oriented labels are continually being sucked up into the mainstream, who will be the avant-garde? Who will push the boundaries of pop music and how will it ever be discovered amid the clamor of major and major-owned minors with deep pockets? Will you and I be able to cut through the label hype to find truly independent music to support?"

See also

- [Indie \(music\)](#)

References

- Mathieson, Craig (2000), *The Sell-In: How the Music Business Seduced Alternative Rock*, Sydney, Allen and Unwin

[Alternative metal](#) - [Britpop](#) - C86 - College rock - Dream pop - [Gothic rock](#) - Grebo - [Grunge](#) - [Indie pop](#)/[Indie rock](#) - [Industrial rock](#) - [Lo-fi](#) - Madchester - [Math rock](#) - [Noise pop](#) - Paisley Underground - [Post-punk revival](#) - [Post-rock](#) - Riot Grrrl - [Sadcore](#) - [Shoegazing](#) - [Space rock](#) - [Twee pop](#)

[History](#) - [Indie \(music\)](#)

Indietronica

Indietronica, also known as **electronic indie**, **indietronic**, **indietronics** and **lap-pop**, is a music genre that combines [indie rock](#) and [shoegaze](#) with elements of [electronic music](#) styles such as [IDM](#) and [glitch](#).

While the genre itself may be said to have been born in the late 1990s (for example with The Notwist's seminal album *Shrink*), a 2002 compilation titled *Indietronica Vol. 1* by Sónar Music contributed to the popularity of the term.

Recently, the genre has been further expanded by several crossover projects between indietronica and [alternative hip-hop](#) artists, specifically between the Morr Music and Anticon labels.

Notable artists

Blazer
Broadcast
Caribou
Datarock
Dntel
Efterklang
Electric
President

Figurine
Headphones
Her Space Holiday
Hexes & Ohs
I Am the World Trade
Center
Imogen Heap
Khonnor

Lali Puna
Ms. John Soda
múm
Oppressed by the
Line
Safety Scissors
Schneider TM
Scholars And
Fellows

Styrofoam
Temp
The Chap
The Go Find
The Notwist
The Postal
Service
Weevil

Record labels

Morr Music
Monika Enterprise

See also

- [Alternative dance](#)

Categories: [Electronic music](#)

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